



A.R.T.S World Service Conference 2022 Report

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Day One: Friday 28th of October

Facilitated by Matt B and Flo F.

First Session

Introductions

(*Groups Represented:* 8am Daily Walk and Talk, Step Essay Discussion 1-12, London Thursday, Artists and Aging, 123 Step Monday, 123 Step Tuesday, 123 Step Thursday, Literature Committee, Saturday 2 pm ET Topic Literature, P.L.A.N., Surrender to Creativity Sherman Oaks, Zoom Dublin, Culver City, Monday Beginners, Friday Literature ARTShare, Paris, Purple Crayon.)

Review of Guidelines for Delegate and Participant Etiquette (Appendix I)

Review of Delegate Packet

Review of Community Solving Method for Passing Motions (Appendix II)

Second Session

Conference Planning Committee Motion 1: For purposes of conducting business at the World Service Conference, a quorum is met when there are at least twice as many voting delegates from meetings and Committees present as the number of members of the Board of Trustees present.

Vote Count: 21 In Favor, 2 Opposed, 1 Abstention. Motion Passed.

Conference Planning Committee Motion 2: For purposes of the 2022 World Service Conference until the next World Service Conference, a motion passes if it is accepted by a simple majority of the total number of Voting Members present. While a simple majority is not binding on the Board of Trustees, they may agree to be bound by the vote. Exceptions to the simple majority rule are listed in the Charter. If a motion passes by a two-thirds (2/3) vote of the total number of Voting Members present, it is binding upon the Trustees, except to the extent the implementation of such a motion would cause the Trustees to be in violation of the Board of Trustees' Legal Responsibilities to the Corporation and its members or would put the fiscal integrity of the Corporation at risk.

Vote Count: 22 In Favor, 1 Opposed, 1 Abstention. Motion Passed.

Minority Opinion: Concern that this isn't strong enough wording. It's a waste of time. So the matter may come up again next year. Feels this should be ongoing. Trustees and delegates working around this motion should be involved every step of the way and inform the procedure.

Day Two: Saturday, October 29th

Facilitated by Flo F.

First Session

World Service Conference Charter (See Appendix III for background information)

Policies & Procedures Committee Motion 1: To adopt Articles 1 through 3 of the World Service Charter.

1. **Purpose:** The members of the Fellowship, represented at the World Service Conference (WSC) of A.R.T.S. Anonymous, and guided by a loving Higher Power, exist to support the (autonomous) groups and A.R.T.S. as a whole. Only matters seriously affecting A.R.T.S. worldwide shall be considered by the Conference. The WSC serves as the group conscience of the Fellowship. As trusted servants they may collectively authorize and establish service committees to carry out their work. The A.R.T.S. World Service Conference safeguards and protects the 12 Steps and 12 Traditions. As the collective group conscience of the fellowship, it serves and does not govern A.R.T.S.
2. **Composition:** The WSC is composed of the following groups of Delegates. Each Delegate has one and only one vote per motion at the conference, even if they serve in more than one capacity.
 - i. Delegates elected to represent their group at the WSC are called Group Service Representatives (GSRs). The conference is authorized to decide upon the number of delegates representing each group. A group with 5 or more members present at a business meeting may elect two GSRs, and no more.
 - ii. Groups may elect alternate GSRs who attend the conference and vote when the GSR is unable to be present.
 - iii. The trustees of the A.R.T.S. Board.
 - iv. A delegate from each committee who is not otherwise a delegate.
3. **Delegates' Role at the Conference:** The Conference will act for A.R.T.S. in the perpetuation and guidance of its world services, and it will also be the vehicle by which A.R.T.S. members express their views upon all vital matters of policy and all potentially hazardous deviations from the Twelve Traditions and Twelve Concepts of Service in A.R.T.S. Anonymous. At the Conference, GSRs, as trusted servants, consult with the members they represent and are free to vote as their conscience dictates; they are also free to decide what questions should be taken to the group level.

Delegates vote on issues affecting the entire Fellowship. They elect Trustees, approve literature, provide guidance for public outreach, establish policies and procedures, and maintain the integrity of the foundational documents*. Delegates may serve on committees. The group conscience as expressed at the WSC, is binding by program tradition, as long as it does not interfere with A.R.T.S. nonprofit corporate status.

The exception is that no change in Article 10 of the Charter, or in the Twelve Traditions of A.R.T.S., or in the Twelve Steps of A.R.T.S., can be made with less than the written consent of three-quarters of the A.R.T.S. groups.

*foundational documents means Steps, Traditions, Concepts of Service & the WSC Charter

Vote Count: In Favor 3, Opposed 6, Abstention 1 - Motion Passed

Minority Opinion: This needs a lot more time. It's important for this be thought out in a committee forum. Encouraging participation via the charter isn't what a charter is for. Other devices can be applied to that aim (encouraging participation). Also, this rule, common in many 12 steps fellowships, is not useful. It gives the crafter too much power.

Policies & Procedures Committee Motion 2: To adopt Articles 4 through 6 of the World Service Charter.

4. ***The Relation between Conference and the Board of Trustees:*** As the group conscience of the A.R.T.S. Anonymous Fellowship, the Conference functions as guide and advisor to the Board of Trustees in perpetuation and growth of the A.R.T.S. Anonymous program. The Conference will be expected to afford a reliable cross section of A.R.T.S. opinion for this purpose.

By tradition, a 2/3 vote of Conference delegates obligates the Board of Trustees to act on its resolutions. However, no such vote can interfere with the Board of Trustees' obligation to conduct routine business, or financial and legal matters.

By tradition, a 3/4 vote of all Conference delegates may bring about a reorganization of the Board of Trustees and its staff members. The Conference may request resignations, may nominate new trustees, and may make all other necessary arrangements, regardless of the legal rights of the Board of Trustees.

5. ***World Service Delegates:*** The Conference will determine Delegate terms of office. GSR Delegates may represent only one meeting; members of the Board of Trustees may not also serve as Delegates for a meeting; each Delegate may cast only one vote.
6. ***World Service Conference Organization:*** The WSC governs itself, although it collaborates with the Board of Trustees. The Conference chooses its election methods and rules for voting, such as percentage of votes required to pass resolutions.

Conference Committees: The Conference may choose to establish committees. Any A.R.T.S. member may serve on committees. Each committee may have a Board member serving as Board liaison. The committee will elect a member as committee chair.

Board Committees: The Board of Trustees may also establish committees and include Program Members as well as Conference Delegates.

Vote Count: In Favor 21, Opposed 1, Abstention 1 - Motion Passed

Procedural Motion – Extend time to top of hour; with break of 15 min - Passed

Second Session

Policies & Procedures Committee Motion 3: To adopt Articles 7 through 8 of the World Service Charter.

- 7. *The World Service Conference Meetings:*** The Conference will meet yearly through an online platform or in-person, or a hybrid of the two. Special meetings may be called should there be a reason. The Conference may also render advisory opinions at any time by mail, e-mail, telephone or virtual meeting poll in aid of the Board of Trustees or its related services.

Intent of Article 7: This Article specifies when the Conference will meet. The Conference is not limited to one annual meeting, but special sessions may be held should the need arise. The quorum is the number of Delegates who must be present in order for business to be conducted. Without a quorum, there may be informal discussion, but no minutes and no votes can be taken.

For purposes of conducting business at the World Service Conference, a quorum is met when there are at least twice as many voting delegates from meetings and committees present as the number of members of the Board of Trustees present.

- 8. *The Board of Trustees: Composition, Jurisdiction, Responsibilities:*** The Board of Trustees of A.R.T.S. Anonymous shall be an incorporated trusteeship, who elect their own successors. These choices are subject, however, to the approval of the Conference by two-thirds vote. All trustee candidates must submit a written application to the Board, stating their qualifications and understanding of the A.R.T.S. Anonymous Traditions. They pledge to carry the message of A.R.T.S. Anonymous in a manner consistent with the Traditions. The WSC may also nominate trustees. If approved by the Conference by two-thirds vote, a nominee is then elected to the Board of Trustees, the trustees being obligated by the 12 Traditions to accept the nominee.

The Board of Trustees is primarily responsible for the financial and policy integrity of A.R.T.S. World Service. The Board of Trustees has entire freedom of action in the routine conduct of the policy and business affairs of the A.R.T.S. World Service corporation. The Board of

Trustees' executive committee is essentially custodial in character, assuming leadership of the day-to-day operations of the World Service Office.

The Bylaws of the Board of Trustees, or any amendments to it, should always be subject to the approval of the World Service Conference by a two-thirds vote.

Except in a great emergency, neither the Board of Trustees nor any of its related services ought ever take any action liable to greatly affect A.R.T.S. as a whole, without first consulting the Conference. It is understood that the Board shall, in times of grave emergency only, decide whether its actions require prior support from the Conference. Nevertheless, the Conference will be consulted as soon as possible.

Vote Count: In Favor –18, Opposed 3, Abstention 1 - Motion Passed.

Policies & Procedures Committee Motion 4: To adopt Articles 9 through 10 of the World Service Charter.

- 9. *The World Service Conference, Its General Procedures:*** The Conference will hear the financial and policy reports of the Board of Trustees. The Conference will confer with the trustees and staff members upon all matters presented as affecting A.R.T.S. as a whole, engage in debate, appoint necessary committees, and pass suitable resolutions for the advice or direction of the Board of Trustees.

The Conference may also discuss and recommend appropriate action respecting serious deviations from A.R.T.S. tradition or harmful misuse of the name "ARTS Anonymous."

The Conference, as a self-governing body, may draft any needed bylaws for itself and select its own officers and committees.

The Conference at the close of each yearly session will draft a full report of its proceedings, to be supplied to all delegates and committee members; also, a summary which will be sent to A.R.T.S. groups throughout the world.

Intent: This article lays out what will happen at the World Service Conference.

- 10. *General Warranties of the Conference:*** In all its proceedings, the World Service Conference shall observe the spirit of the Twelve Traditions and Twelve Concepts of Service of A.R.T.S. Anonymous, taking great care that the Conference recognizes its role as the group conscience of the A.R.T.S. fellowship as a whole.

This means:

- a. No service entity ever becomes the seat of perilous wealth or power.*
- b. ARTS service entities maintain an ample prudent reserve sufficient for their operations. Any additional funds will be available to carry out the primary purpose of the fellowship, 'to express our creative gifts and help others to achieve artistic freedom'.*
- c. No member has unchecked authority over any other member.*
- d. All group conscience decisions are reached by discussion, vote, and consensus when possible.*

- e. No service entity action shall ever be personally punitive or incite public controversy.*
- f. ARTS service entities will always remain democratic in thought and action.*

Vote Count: In Favor 23, Opposed 0, Abstention 0 - Motion Passed.

Day Three: Sunday, October 30th

Facilitated by Matt B.

First Session

Policies & Procedures Committee Motion 5: To ratify the completed World Service Charter as passed on October 29th 2022. (Appendix III for additional information on the Charter as passed)

Articles 1 through 10 of the World Service Charter.

1. *Purpose:* The members of the Fellowship, represented at the World Service Conference (WSC) of A.R.T.S. Anonymous, and guided by a loving Higher Power, exist to support the (autonomous) groups and A.R.T.S. as a whole. Only matters seriously affecting A.R.T.S. worldwide shall be considered by the Conference. The WSC serves as the group conscience of the Fellowship. As trusted servants they may collectively authorize and establish service committees to carry out their work. The A.R.T.S. World Service Conference safeguards and protects the 12 Steps and 12 Traditions. As the collective group conscience of the fellowship, it serves and does not govern A.R.T.S.
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 - b. Groups may elect alternate GSRs who attend the conference and vote when the GSR is unable to be present.
 - c. The trustees of the A.R.T.S. Board.
 - d. A delegate from each committee who is not otherwise a delegate.
3. *Delegates' Role at the Conference:* The Conference will act for A.R.T.S. in the perpetuation and guidance of its world services, and it will also be the vehicle by which A.R.T.S. members express their views upon all vital matters of policy and all potentially hazardous deviations from the Twelve Traditions and Twelve Concepts of Service in A.R.T.S. Anonymous. At the Conference, GSRs, as trusted servants, consult with the members they represent and are free to vote as their conscience dictates; they are also free to decide what questions should be taken to the group level.

Delegates vote on issues affecting the entire Fellowship. They elect Trustees, approve literature, provide guidance for public outreach, establish policies and procedures, and maintain the integrity of the foundational documents*. Delegates may serve on committees. The group conscience as expressed at the WSC, is binding by program tradition, as long as it does not interfere with A.R.T.S. nonprofit corporate status.

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- c. *No member has unchecked authority over any other member.*
- d. *All group conscience decisions are reached by discussion, vote, and consensus when possible.*

- e. No service entity action shall ever be personally punitive or incite public controversy.*
- f. ARTS service entities will always remain democratic in thought and action.*

Vote Count: In Favor 23, Opposed 0, Abstention 1 - Motion Passed

Committee Reports

In order of Presentation – Websight Committee, Finance Committee, Inreach Committee, By-Laws Committee, Policy and Procedures Committee, Literature Committee, Conference Planning Committee & Outreach Committee (added post-Conference).

Websight Committee Report – September 2022

by Jay M., Committee Coordinator

The odd spelling of website was chosen because I felt it conjured up notions of foresight and insight (and, I guess, even a little bit of hindsight). No one objected, so it stuck. We chose as our mandate two tasks: (1) reviewing, analysing and recommending modifications to the current site, and (2) imagining (and to the degree possible, creating) a next generation site, employing today's levels of functionality and sophistication. In the case of the current site we divided our observations into three parts based on their priority (or "do-ability") as we saw them. The first tier, which we affectionately referred to as "low-hanging fruit" listed 16 items or issues we felt could be tackled immediately by the current Office team. Tiers 2 and 3 reflected changes which we felt would require substantially more effort and would most likely require greater commitments of labor and cost. (The Meetings and Meeting Registration pages are examples.) Our recommendations were submitted to the Board toward the end of October 2021 and by the end of the year all but one were approved and implemented. (The one remaining – modernizing our SEO presence – was found to be more complicated than we expected and is ongoing at the Office level.) In early 2022 we began working out a plan for the second part of our mandate – designing and, to the degree possible, implementing (via mock-ups) ideas for our next generation site. Unfortunately, we soon discovered that the number of possibilities and variables far exceeded the ability of our tiny committee (just five members) to handle. So, for the time being, that portion of our goal is on hold. As our website is essentially our primary interface with the world we will always be looking for ways to extend and improve it, hoping to bring our message to the artist who still suffers. If you have website experience and would like to join our team, please feel free to contact me at jay27@jaymarkmedia.com. Submitted 9/18/22 – Jay M.

Finance Committee Report to the 2022 World Service Conference

By Val G.

Our committee only met once on Zoom, we had many other discussions via email and phone. Thankfully much of what we discussed and suggested as a means to increasing income and decreasing expenses was accomplished. Thanks to the Board for implementing these suggestions.

Average monthly donations of \$1400 from members in 2021 reflects well on a membership of only 500 or so members. However, overall M2M and single donations have levelled off, or are declining. Meeting donations are going up slightly.

- The Zoomathon is bringing in about \$15 - \$100 a month.
- The Steps and Traditions workshop brought in over \$300 profit.
- Operations in the office have reduced expenses by an average of \$300 a month so far this year We started the year with an expected operating loss of about \$750 a month.
- A large major donation at the beginning of the year, and dissolving the Literature Development fund and transferring that money, plus other operational cutbacks, has reduced that loss to an average of \$483 a month (as of the end of July)
- An analysis of the cost of printing and selling booklets and pamphlets was done, and adding up the cost of printing, postage, handling, credit card processing fees, Big Cartel (online bookstore) fee added up to losing money on them. Seven of them are now available on kindle at a profit of .70 each, at a reduced price.
- Abigail B has undergone compiling much of her booklets and pamphlets into a book for print. We do not lose money on the printed books.
- Donations can now be made via Paypal and credit card
- Quarterly statements continue to be provided on the website.

Other topics discussed and not yet resolved:

- Meeting donations (Treasurer's with Paypal or other means of collecting meeting donations remotely needed)
- Statements to accompany quarterly reports
- Forming a Workshop Committee to hold regular events
- How to improve donations at the Zoomathon.
- A limit on donations that one member can make.

Much has been accomplished and there's more to be done to decrease our monthly deficit but at this time I feel like I've done as much as I can, so I am resigning from the position of Finance committee chair. I apologize for any inconvenience this may create and I hope someone else will step up and fill this position. Thank you for letting me be of service and thank you Allegra and the members of the Board. Val G.

Inreach Committee Report

By Cindyann W.

My resistance to engage technology is influenced by the work and events of Edward Snowden and Julian Assange. I frustrate my tech savvy son who uses technology to manage every aspect of his life. So never did I imagine my life would be immersed in a virtual world at is now with ARTS Anonymous. It began when I attended an Arts Anonymous meeting in a Zoom room in May of 2020. My need for this meeting was stronger than my trepidation to engage technology. Then the first ARTS Anonymous WS Pre-conference happened in June of 2021. Members from Italy, France, Germany, Israel, Australia, the UK, New York, New Jersey, Texas, Montana, emerged on my computer screen while I sat at my desk in southern California. All members of ARTS Anonymous, who like me, wanted and needed to meet. I attended two more WS pre-conferences that month, and there after every month for the past year in and a half. As we continued to meet ideas emerged toward a shared vision of an ARTS Anonymous that unwittingly was growing in this virtual world. The idea of an In-Reach committee to expand intercommunication among members across the virtual world attempted to form. The vision for developing membership with regular meeting times did not evolve. So, instead I found myself attending and collaborating with other interim committees who were also at work meeting this intercommunication desire. Through this collaboration and my desire to serve with other dedicated service volunteers, there are two areas where intercommunication across the world fellowship is currently being served:

- I. The fellowship is actively participating with the 12-Traditions, and the 12-Concepts of Service as we are now engaging the World Service Business Conference of 2022.
- II. The fellowship is enabled to know how, and why their attendance to this process affects their meeting's concerns, as well as the health and well-being of ARTS Anonymous. These ideas are now met with access to resources that opened up with contact information for interconnecting.

This includes:

1. Increasing inclusivity through expanding the ARTS Anonymous Group Email List.
2. Reach outs to empower meetings on how to access and contribute to the WS Conference process, and the role of the meeting's delegate.
3. Continued support from monthly Pre-conferences where the process is witnessed and engaged by the fellowship.
4. A Monthly Newsletter full of current information and links to explore further information to participate.
5. A monthly Calendar of events and links for the fellowship to attend and participate with.
6. Access to collaboration with committee coordinators and to participate with their meetings.

7. Collaboration with other trusted leaders and ARTS members supporting preparations for WS Conference via the Planning Conference Committee.

8. Continued support engaging Zoom-A-Thon.

9. And literature availability online for electronic download via eBooks. The benefit to me as I have and will continue to engage all this is great.

Thank you for letting me serve. Cindyann.

By-Laws Committee Report 2022

Pat Q., Coordinator

The By-Laws Committee of ARTS Anonymous consists of past and present members of the A.R.T.S. Anonymous Board of Trustees. Its charge is to update the by-laws that have not been revised since May, 2000.

By-Laws for A.R.T.S. Anonymous provide a general description of the day-to-day operations of the A.R.T.S. Anonymous organization, a 501 (c-3) nonprofit corporation, registered in the state of New York.

The primary purpose of the corporation is to support the operations of the various A.R.T.S. Anonymous groups throughout the world. The corporation is charged with the responsibility of maintaining a World Service Office and of planning and administering a World Service Business Conference.

Updates of the A.R.T.S. Anonymous By-Laws depend on decisions and actions recommended and approved by the 2022 World Service Business Conference. These decisions include membership on the A.R.T.S. Anonymous Board of Trustees, approval of wording for the A.R.T.S. Twelve Traditions, the A.R.T.S. Twelve Concepts of Service, the A.R.T.S. Anonymous Conference Charter, and a process for the development and approval of A.R.T.S. Anonymous program literature.

Policies and Procedures Committee Report to the ARTS Anonymous 2022 World Service Conference October 2022 – revised December 5, 2022

The Policies and Procedures Committee was formed with the intention of providing transparency for the ARTS Fellowship. The first order of business has been to ensure that the Conference Charter and the 12 Concepts of Service become part of the foundation of the program. All of these must be approved by the Conference. In accordance with Tradition 5, we are trying to develop the basis for workable policies based on spiritual principles. This will enable the ARTS program to stay united in reaching and supporting “the artist who still struggles to express their creativity.”

As the result of careful research, many discussions, group consciences, and several drafts, along with soliciting feedback and comment during Pre-Conference meetings, the Policy and Procedures Committee is prepared to present at the 2022 World Service Conference a draft Charter, draft Concepts of Service, and a draft Inverted Pyramid of Service.

A charter is a document that establishes a group as having the right to exist and make decisions. In 12 Step programs, the World Service Conference serves as the group conscience of the Fellowship in matters that affect other groups or the Fellowship as a whole. This draft charter is intended to outline the rights and responsibilities of the ARTS Anonymous World Service Conference, and its relationship to the groups and to the Board of Trustees.

The purpose of the Twelve Concepts of ARTS Anonymous is to provide guidance as the Fellowship grows in service. We can refer to the Concepts when we are at a loss as to how to resolve issues between service entities and with each other. The Twelve Concepts can be applied to all service in ARTS.

During the process of developing and reviewing these foundational documents, there were many of the items we came to quick agreement on, and others we couldn't resolve. The documents represent the Committee's best effort in reaching consensus. In the end the Committee anticipates that through the group conscience of the Conference, and the guidance of a Higher Power, ARTS will have living resources for the future guidance of our Fellowship. Respectfully submitted, Policies & Procedures Committee

Literature Committee Report to the World Service Conference – 2022

Allegra B., Committee Coordinator

Until this year, the Board Literature Committee consisted of one member, working with Abigail B., to proof booklets and pamphlets being sold at the time. On August 2, 2021, the “Conference” Literature Committee was formed, consisting of eight members. It held its first meeting on August 23, 2021, and set about to address three immediate goals:

- a) Forming a process by which Literature could be developed and eventually approved by the Conference
- b) Gathering from the Fellowship copies of member-written pamphlets and other material to determine what was Conference-approved, and so available for publication
- c) Undergoing a similar analysis regarding the ARTS Traditions, Traits, Talents and Tools, addressing an inconsistent application of them across the Literature and website, and coming up with versions to propose at the World Service Conference.

Other topics discussed were to enter into a copyright and royalty agreement with Abigail B., who has authored much of what is being published now, and the expenses associated with printing booklets and pamphlets, from which we were losing money during a fiscal downturn.

We met as an “Interim” or “Conference” Committee twice in 2021, and five times in 2022. A Google drive was created on which to collect and share material and keep notes and reports. Seven of the non-founder-written pamphlets, in the versions being sold at the time, have been converted to kindle and are being sold at a lower price for an actual profit, with approval from the Board of Trustees.

For the 2022 World Service Conference we prepared draft proposals for the following items:

- a) A Development and Approval Process for Conference Approved Literature, in both written form and a flow chart
- b) In coordination with the Policies and Procedures Committee, a proposal to revert to the Twelve Traditions of ARTS Anonymous as originally adopted by the groups in 1986, until such time as the groups decide to amend them otherwise
- c) A proposal to publish the Conference-approved versions of the non-founder-written pamphlets into a book, to be made available in print and electronically in kindle.
- d) A proposal to solicit written contributions from members that identify and express experience, strength and hope on a particular Step, or Tradition, or Concept of Service in ARTS, with the intent of publishing a book.

Intentions for the next year include the further development and review of existing and future Literature, using the Conference-Approved Literature Process, including the Traits, Talents and Tools. If funding is available, we also hope to retain an intellectual property attorney for the purposes of formalizing royalty agreements with writers who own a copyright, and contracting translations with inter-groups in other countries.

Conference Planning Committee Report

The Conference Planning Committee really sprang from the Events Committee which was formed in the early days of the Pre-Conference in 2021. The Events Committee was responsible for the early planning of the October/November World Service Conference 2022 including establishing the dates. As the Pre-Conferences continued into 2022, around May it had become clear that a more aligned focus needed to be implemented for the 2022 Conference to go ahead at all.

As an Interim Trustee, with no portfolio at that stage, I put myself forward as Conference Chair and was voted in by the Board. I had already started to chair the monthly Pre-Conference meetings by that stage so it felt like a good fit. So, the Conference Planning Committee started meeting and we began to plan the Conference, shakily at first, but as the months went on, we became more focussed, and it became clear by working with the monthly Pre-Conferences and each other in the Committee what needed to be done. All major decisions and important details (including the infamous Yes/No/Coffee Cup) were taken to the Pre-Conference or Board when appropriate. This included voting to use the Community Problem Solving method to vote on Motions in the Conference. We had never put on a Conference before, so we were really working it all out as we went along. It felt very overwhelming at one stage, but we all got to work, and it all slowly and surely came together. Our Committee met Bi-Weekly and then weekly from September to nail down all the details. Most Conference Planning meetings ended with- Have we forgotten anything or is there some detail that we haven't thought of?

I have to thank the Wonderful Conference Planning Committee who showed up every time, even sometimes from the road and got it all happening. Through all that we formed the Delegate Registration Team and the Conference Actual Team (A.K.A Admin Team) To register Delegates, form the packets and staff the conference behind the scenes. So here we are, the Third day of the Conference, at the time of this writing, and the wheels haven't fallen off! Thanks Everyone who contributed at the Pre Conference and on the Conference Planning Committee and of course so far at the 2022 A.R.T.S World Service Conference.

Respectfully Submitted Matt B Conference Chair 10/28/22

ARTS Outreach Committee Strategy Document

Document Purpose: This is a document designed to set out possibilities for ARTS Outreach by the interim Outreach Committee. The principle taken in drafting this document has been to put together something akin to a rough, sketched out marketing plan for ARTS most of which should be accomplished without financial investment. Core to this is a revamp of brand, mobilisation of members and a systematisation of marketing. The aspiration is that this document will galvanise those who want to help with outreach and inspire further ideas on how to better practice Tradition 5 and reach out to the still suffering addict. Towards the end of the document, we consider the ramifications for the 12 Traditions of ARTS. This document will be shared with those interested in getting involved in outreach and the items in it can be discussed at a committee meeting.

Proposed ARTS Vision: The Alcoholics Anonymous Trustees said that they wanted the hand AA to be there for anyone that needed it. That may now be true, but we can't say the same about ARTS. Many of us have come to see that doing our art is not just about reaching creative fulfilment, goes deeper than that. Many of us know that doing our art is a serious matter and may even be a matter of life and death. Yet most budding artists, blocked artists and wannabe artists have no idea that something like ARTS Anonymous even exists. This is why outreach in this Fellowship is so important. Do you want to be part of a global initiative to help ARTs reach the still suffering artist? Do you want to harness your creativity to serve outreach? Well, I certainly do.

The dream is to have ARTS be something every artist graduating from university or art college is aware of and thought of as spontaneously as for example, Julia Cameron's *The Artist's Way*.

Proposed ARTS Mission: The mission is to start acting as a more progressive and outward facing 12 Step fellowship that starts to more effectively practise Tradition 5 to be more visible to still suffering artists.

The vision is to ally the vibrant and inspiring wisdom of the ARTS literature and message and the soulfulness of its long-standing members with more proactive, dynamic outreach initiatives.

Provisional Objectives: Many ARTs members seem to come in from other 12 Step Fellowships. It is great that they are getting recovery but shows that most people hear about ARTS via word of mouth. One of the key functions of this initiative would be to amplify the footprint of ARTS and widen the net.

- To reduce the median age of the fellowship and reach artists of all age groups
- To increase the number of unicorns (those not previously in 12 Step Fellowships)
- To increase the spontaneous awareness of ARTS from 0% to 1% of all students
- To increase the number of newcomers visiting meetings and those coming back
- To increase traffic to the website to the ARTS website by 50% after the first year

*These are rather vague as they represent the sort of areas we would focus on affecting and we would anticipate setting. We would ideally like to set some SMART objectives. Of course,

measurability of their accomplishment might be tough, but could be partly achieved through conducting regular membership surveys as well as tracking Google analytics on the website.

MARKETING vs BRANDING:

There is sometimes some confusion on the difference between marketing and branding. For some the words are interchangeable or it is an academic distinction but in the case of ARTS it is worth paying attention to this distinction because it is a difference that makes a difference.

Marketing is reaching out to people and with messaging that speaks to them and makes them want to find out more about ARTS. Branding is them wanting to come to a meeting when they get to our website. In other terms Marketing is asking someone out on a date, branding is them wanting to go on the date when they see who you are. We need to think about both here. My professional opinion is that there is no point getting marketing right if the brand isn't right. All that you will accomplish is to lure people onto the site and then putting people off ARTS.

This leads to the recommendation - to make the ARTS website more coherent – to entirely revamp it – and the secondary recommendation would be to use the UK logo as a template.

THE IMPORTANCE OF BRAND:

“Branding is the process by which companies distinguish their product offering from the competition” (Jobber, 1998)

Branding is the organising logic of all commercial and non-commercial entities both on or offline. Whether you are a product, government, arts organisation, country, university or individual, you need to know how to manage your brand. Whether we like it or not, ARTS is a brand. A brand is not just the logo, design programme and visual trademarks that distinguishes products in a marketplace, Doriet (2013) defines brand as “a unique, visual representation that captures the essence or character of a product or an organisation”. A brand is many things.

It is a promise. A promise of the experience to be had if one chooses the product that is attached to it. A brand is also a set of residual impressions and associations that live in the people consume it. And ultimately, when you are building a brand, everything communicates.

“Smart marketers and business owners know that it’s impossible to create brand authority and trust without good design.” – Ross Kimbaroksky, CEO, Crowdspring

THE ARTS ANONYMOUS BRAND:

Unlike other brands, ARTS Anonymous does not have a marketing budget, does not merchandise package goods, or post billboards. We are also not present on social media.

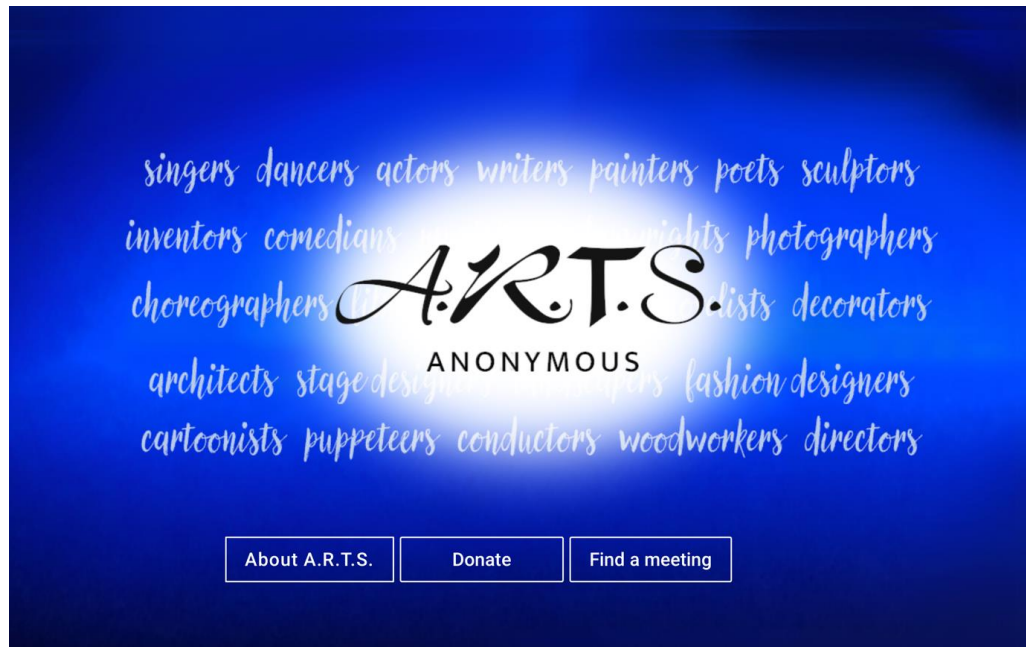
The one medium we use to represent ourselves is the website. Every website, will consciously, or unconsciously, transmit messages about the individuals who are behind the site the values of the organisation appeal to prospective users. We have to remember our prime responsibility through Tradition Five has to be to carry the message to the still suffering blocked artist. So, we need to consider the newcomer. This is someone likely still mired in the delusions of the problem who arrives at our site with a conflicted, ambivalent mindset, both wanting help but also wary of what they might find in this strange organisation that claims to unblock them.

On the one hand, accessibility and ease of use is vital and we need to make it easy for them to get the information they need so their fearful addict does not give them the excuse to not at least try. On the other hand appeal is important, every website will be taken as a short cut into the sort of organisation they will engage with. The current website has its virtues (eccentric looking and inclusive list of names of different arts) but also has its drawbacks. Dark colour, anachronistic type face and the main spotlight motif may be misunderstood as being a signifier of instant fame and celebrity than the slow development of craft that ARTS usually engenders. Ultimately any community brand wants to convey a mix of identification (these are people like me, this could be my tribe) and aspiration (these are people I seek to emulate in the future).

It is dubious, at present as to whether the current ARTS branding will do that as the design is anachronistic, and whilst it does have character does not convey warmth or empathy either...

SEMIOTIC PERSPECTIVE ON ARTS ANON WEBSITE:

As an initial sense check, I showed the logo to my fellow Board members on Semiofest, a Celebration of Semiotic Thinking, a global non-profit dedicated to celebrating the best in semiotic thinking. Semiotics is the study of signs and meaning and is used in marketing to analyse brands, to audit their design profile and predict their cultural meaning and reception.



The response from both the Board Members was the following:

“It has very cheesy and amateurish effects – trying to reach an audience that is more of a general audience – I wanted to know because it is so amateurish did they do this on purpose – when your compare it with similar organisations they feel very residual in their status”
Lucia, UK

“Looking at the typeface at the website – to my eyes it is almost outdated.... and I am not able to understand the bright like in the centre, the arc lights or bright lights on stage a metaphor for the stage – but then the blue, the indigo blue, not able to figure out why it is an indigo blue – not sure why the combination with the ARTS feel very outdated – somebody’s handwriting connotes inter-personal, not a formal big thing, not formal and structured – not a big backing organisation – very do it yourself – team very passionate... Very friendly and accessible and wants to create something...” Hamsini, India

STRATEGIC MARKETING PLAN

ADMINISTRATIVE PREPARATIONS (TO IMPROVE THE DOCUMENT)

- Circulate document to gain comments
- Set priorities for action in first phase
- Get buy in from relevant stakeholders

RESEARCH DIAGNOSIS (TO FIND OUT THE CURRENT STATUS QUO)

- Google Analytics on page views, unique visitors, dwell times bounce rates by section

- Quant Member Survey – Smart Survey Questionnaire on their Journey in ARTS Poll 200 Members in the USA & Globally (25% response rate or 50 targeted)
- Qualitative Research – 30 min In Depth Qualitative Research Interviews over Zoom 10 x IDIs in the USA, 10 x IDIs in the UK, 10 x IDIs in Europe (including Ireland)
- Semiotic assessment of the US website and the UK website for brand associations

STRATEGIC ACTIONS (PREPARING FOR MORE EFFECTIVE OUTREACH)

User Segmentation (Different Targets)

- END USERS: Art Students (18-25), Art Hobbyists (all ages), Professional Artists
- GATEKEEPERS: Art Colleges, Universities, Galleries, Art Dealers, Night Schools
- 12 Step Fellowships, Art Therapists, Teaching Unions, Arts funding organisations

Communication Channels (Different Media)

- Digital Communication – Unofficial Facebook Group, Instagram or Twitter Feeds
- Leaflet & Poster Drops – Universities, Schools, Independent Cafés, galleries, Art Shops, Record and Book Stores - essentially anywhere where artists hang out!
- Outreach Visits – to art colleges, institutions of various kinds to speak about ARTS
- Zoom-a-thons can be Open Meetings to show benefits of recovery newcomers
- PR & press liaison, relationships with journalists to incite articles about ARTS
- SEO, Search Engine Optimisation.

Mobilising ARTS Membership (Different Ideas)

- Get more Member stories on the website – anonymised but still inspirational
- Appoint an Outreach Committee Co-Ordinator within each geographical region
- Institute an Outreach Servant as a service position in each individual ARTS group
- Get a campaign month where everyone pledges to do an outreach action a week

Considering Traditions Issues

When conducting ARTS outreach it is worth mentioning up front that there is a tendency to over-interpret the AA anonymity tradition. It only requires members to maintain anonymity at the level of press, radio, film etc. The second cofounder of AA, Dr Robert Smith, argued⁷ that maintaining anonymity at any other level, in particular “being so anonymous you can’t be reached by other drunks” was itself a breach of the anonymity tradition. He also considered AA members should let themselves be known as such in the community. http://www.ias.org.uk/resources/publications/alcoholalert/alert200601/al2006_14.html

We have brainstormed some Traditions questions we will need to consider. There will be more than we have found so far, but those we think are important as follows:

Tradition 1 – we want to ensure that our unity as a fellowship is protected, and we believe that this can best be achieved by making sure we agree clear guidelines for how we share stories with the media / press. For instance, if we're inviting ARTS Members to give their testimonials it would be prudent to have specific guidelines for sobriety/recovery.

Tradition 2 – we are trusted servants, and the ethos has to be principles over personalities. This is particularly vital when it comes to reaching out to the most important person in the room – the newcomer - so disagreement and the control of some Members should never violate this Tradition such that Tradition 5 – after all it's our primary purpose - is compromised.

Tradition 4 – this document has been written in the hope that ARTS can come together and we can leverage the talent and passion of ARTS members the local groups across various regions to mount a global effort – however, given that the author is based in the UK, it may be that it is more feasible for different regions to embark on national or regional, state level initiatives – it also may be that elements of the strategy are sticking points with Trustees

Tradition 5 – there can be a tendency to use trepidation at doing media outreach and being seen as an excuse to not do anything. The spirit of this document is that we should be bold and that in assessing every case we need to not just consider the risks of DOING something but also the risks of us abdicating our responsibilities to reach out to the artist who still suffers.

Where we CAN help, we have a duty to do so and to release the shame and stigma.

Tradition 6 – we would not construe being featured in a publication as in any way being taken as ARTS endorsing such a media brand – however we do need to consider the motives of the news item and ensure that they are bona fide in spreading the message of recovery,

Tradition 8 – first and foremost we are trusted servants, and so should, be trusted to field media enquiries in a responsible manner. HOWEVER, there may be SOME media queries or liaison with journalist tasks where we determine we need to bring in professionals. This is why it is desirable to put a call out to people with media training to get them in to ensure we put our best foot forward. This is why it is the case why we need a bigger committee anyway.

Tradition 11 – this would ordinarily not be a problem in the context of being contacted by an outside organisation – would for example ARTS Anonymous T-shirts be problematic if the individuals were not speaking about them at the level of press, radio, TV or social media? How would we portray people on the website, currently videos are only within the fellowship. Would podcasts if individuals' names were given only initially be acceptable? We think it would.

Chris A, In Service and Loving Fellowship, London, England, October 2021

Second Session

Motions from the Literature Committee

Literature Committee Motion 1: To direct the Literature Committee to update and revise the 1995 Conference-approved A.R.T.S. Anonymous World Service Literature Development Process, providing transparency and clarity as we use a process, decided upon by the committee on a provisional basis, maintaining the purpose and intention of the 1995 literature approval process, until the 2023 Conference; whereupon the revised version will be brought for final approval.

(See Appendix IV to view the 1995 Literature Development Process, and a proposed revised Literature Approval Process for Conference-Approved Literature.)

Vote Count: In Favor 18, Opposed 5, Abstention 0 - Motion Passed

Literature Committee Motion 2: To direct the Literature Committee to undertake a draft rewrite of the Twelve Traits, Talents and Tools, with the purpose of acquiring Conference approval and to provide a uniform set, consistent with the Steps and Traditions across A.R.T.S. Literature, for use by meetings, in publications, and on the website.

(See Appendix V to view tables of varying forms of the Traits, Talents and Tools.)

Vote Count: In Favor 20, Opposed 2, Abstention 0 - Motion Passed

Day Four: Friday, November 4th

Facilitated by Flo F.

First Session

The Twelve Concepts of Service (See Appendix VI for background information)

Policies & Procedures Committee Motion 6: The World Service Conference adopts the long and short forms of Concepts 1-4.

Concept One. The ultimate responsibility and authority for A.R.T.S. world service belongs to the collective conscience of the A.R.T.S. groups.

The groups delegate authority to the World service Conference (WSC) and to the Board of Trustees. The members of the Board of Trustees are entrusted with conducting the day-to-day administration necessary to carry the A.R.T.S. message to the artist who still struggles to express their creativity. Groups are autonomous and World service has responsibility only for matters that affect the entire fellowship or groups affecting other groups.

Concept Two. The A.R.T.S. Anonymous World Service Conference is the voice and conscience of our global fellowship in its world affairs.

The WSC is the voice of the groups and has been entrusted with the authority to run the operations of A.R.T.S. world service.

Concept Three. The Right of Decision makes effective leadership possible.

Meeting officers are chosen to carry out the technicalities of running a meeting and are empowered to make decisions for that purpose. They do not govern and always carry out the group conscience. On the World service level, the groups have chosen delegates to represent them. The delegates have the responsibility and authority to make decisions that are required by their service positions. Likewise, members of WSC Committees and the Board of Trustees have the right to make decisions. All decisions must be consistent with the 12 Traditions of A.R.T.S. Anonymous. Whenever possible decisions should be based on the group conscience.

Concept Four. Participation is the key to harmony. Voting representation is in reasonable proportion to service responsibilities.

In A.R.T.S. leaders are but trusted servants. At the same time, groups choose members to represent their views and to oversee the day-to-day activities of the Fellowship. This seems like a contradiction. The principle of participation blends these two contradictions. When members

participate in decisions and know that their voice is heard, they feel included and valued. They feel like part of the group rather than outsiders. This creates harmony and encourages more members to participate in service.

Member participation with A.R.T.S. anonymous is inclusive and it is valued. Participation through service positions assist the growth and development of the trusted servant and A.R.T.S. anonymous as a whole. When participation is lacking it affects the spirit of the group and it affects the balance of shared responsibility for the group to work effectively. What ensures harmonious relations will happen on the extent to which each service player understands and carries his or her proportion of the work. In A.R.T.S. leaders are but trusted servants.

Motion to table the long form of Concept 4.

Vote Count: 17 in Favor to table explanation, 3 opposed, 2 abstentions - Motion passes

Minority opinion - I think it is important to include the long form of Concept 4, so that we have a complete document of the concepts. I think it was unfair to throw in this change at the last minute and it is problematic.

Motion to revote based on minority opinion.

Vote Count: In Favor 15, Opposed 7, Abstentions 2 - Motion passes

Revote on the motion to table the long form of Concept 4.

Vote Count: In Favor 9, Opposed 13, Abstention 1 - Motion fails

*We are **not** tabling the long form; it stands as originally presented. (Concepts 1-4 pass with longform of Concept Four unchanged.)*

Policies & Procedures Committee Motion 7: The World Service Conference adopts the long and short forms of Concepts 5-8.

Concept Five. Group conscience decision-making requests minority opinions and gives members the opportunity to express them.

“The only requirement for A.R.T.S. membership is a desire to function as a creative artist.” Tradition 3. All A.R.T.S. members value their freedom to work the program and participate in their own way within the guidance of the 12 Traditions. Every member can expect respect and consideration when voicing their opinion. Minority views are not “shut down” by the majority.

Concept Six. The Conference acknowledges the primary administrative responsibility of the Board of Trustees.

As it is not possible for the groups to run the everyday affairs of the World Service Office. They have delegated this responsibility to the WSC. In turn, because the WSC generally meets annually (or more often as needed), the WSC delegates the administrative responsibility to the trustees. At the same time, the WSC oversees the trustees to make sure that the Traditions are observed.

Concept Seven. The Board of Trustees has legal rights and obligations while the rights and obligations of the Conference are traditional.

The existence of the Board of Trustees is required by the laws of the State of New York, and the Board is recognized as legally responsible to maintain the A.R.T.S. policies and procedures according to those laws. The rights of the WSC are “traditional,” that is, based on the 12 Traditions. In the years in which twelve-step programs have been flourishing, the board steps back and allows the traditional democratic principles to guide the Fellowship.

Concept Eight. The Board of Trustees delegates full responsibility for the operations of the World Service Office to the executive committee.

The board elects an executive committee which takes on the management of the World Service Office in order to respond to day-to-day operations. In case of an emergency, the executive committee will promptly inform the entire board of trustees of any actions taken.

Vote Count: In Favor 22, Opposed 2, Abstentions 0 - Motion Passes.

Minority opinion: I would very much like to see the motion say, “oversee the running of the affairs of the World Service Office.” That is why I voted no.

Second Session

Policies & Procedures Committee Motion 8: The World Service Conference adopts the long and short forms of the following Concepts 9-12.

Concept Nine. Good leadership at all service levels is essential. In the field of world service, the Board of Trustees assumes the primary leadership.

The board of trustees acts as the leadership of the fellowship. In accordance with the Traditions, they do not impose decisions on the fellowship, but rather implement its decisions as expressed in the WSC. Board members are chosen, among other things, for their willingness to serve as collaborative leaders. Trustees are chosen by the World Service Conference.

Concept Ten. Service responsibility is balanced by clearly defined service authority. Those with responsibilities are accountable to only one service authority, avoiding conflict.

Each service position reports to only one service entity, so that there is not a conflict with competing demands.

Concept Eleven. The World Service Office is composed of standing committees, executives, and staff members.

The WSO includes standing committees of the board of trustees, the members of the executive committee, and staff members who are employed by the WSO.

Concept Twelve. A Loving Higher Power provides the spiritual guidance for A.R.T.S. World Services. This guidance is expressed in the General Warranties of the Conference, in Article 10 of the Charter.

- a. *No service entity ever becomes the seat of perilous wealth or power.*
- b. *A.R.T.S. service entities maintain an ample prudent reserve sufficient for their operations. Any additional funds will be available to carry out the primary purpose of the fellowship.*
- c. *No member has unchecked authority over any other member. We follow the Practice of rotation of Service in leadership.*
- d. *All group conscience decisions are reached by discussion, vote, and consensus when possible.*
- e. *No service entity action shall ever be personally punitive or incite public controversy*

Vote Count: In Favor 21, Opposed 3, Abstention 0 - Motion Passes

Minority Opinion: The precise language of Tradition 2 is 'Loving God' so this document needed to reflect that. That would have made the statement more accurate and strong. That's my opinion.

Note from the Conference Planning Committee: Two versions of the General Warranties of Service were passed as Article 10 in the Conference Charter, and in Concept of Service 12. These will need to be resolved at a later Conference.

ARTS Treasurer Report 2021-2022

Submitted by Dave F., Board Treasurer

2021

Total Income: \$34,750.99

Total Expenses: \$32,402.17

Net Income: \$2,348.82

2021 average monthly income: \$2,895.92

2021 average monthly expenses: \$2,700.18

2022 (through October)

Total Income: \$23,110.87

Total Expenses: \$19,626.94

Net Income: \$3,483.93

2022 average monthly income: \$2,311.09

2022 average monthly expenses: \$1,962.70

November 2, 2022, Bank Balances:

Checking: \$5,029.45

Savings: \$1,001.81

Suggested prudent reserve: 3-12 months of expenses

Current cash on hand (checking + savings): \$6,031.26

Current prudent reserve: 3.07 months

Prudent reserve goal for 2023: 6 months

6 months prudent reserve: \$11,776.20

Prudent reserve would need to increase by: \$5,744.94

Monthly income increase needed to generate a 6-month prudent reserve: \$478.75/month

Little bits of happiness:

- ARTS will earn \$1766+ from the conference/convention (not included in above #'s)
- The May Steps and Traditions workshop generated \$307.63
- Workbook sales have averaged \$173.20/month (before expenses)

Areas of concern:

- Month-to-month donations have dropped \$250+/month in the last 3 months
- 2022 worldwide group donations through October have totalled only \$966.95
- Book sales dropped from \$181.86 in January, 2022 to \$36.80 in October, 2022
- ARTS has supported itself financially through 2022 so far because:
 - A single donor donated \$3800 in January 2022, and another donor gave about \$4500 at the end of 2021.
 - The ARTS board voted to close the literature development fund and transfer \$3,139.23 into the ARTS checking account.
 - An analysis of the cost of office operations, including staff that is paid at half market rate, and unpaid administrative work that would normally be handled by "special workers," shows the cost of operating the World Service Office to be closer to \$5,500 a month.

Trustee Elections

The following members were elected to the Board of Trustees by secret ballot: Allegra B., Matt B. Vickie D., Pat Q., Cindyann W., Jay M., Dave F. (**Board Applications are found in Appendix VII**)

Conference Adjourned

I want to give special thanks to Florence F for doing the bulk of the Facilitating and to our note takers, Shari-Lynn and Kwelli B, who showed great accuracy and dedication in one of the hardest jobs in the Conference. Many Thanks Matt B Conference Chair.

End of Report- Matt B Conference Chair

Appendix I - Delegate and Participant Etiquette

*The following motion was crafted and passed by the participants of the October 15, 2022 Pre-Conference Meeting:
To approve the Guidelines for Delegate and Participant Etiquette for all Conferences*

Delegate and Participant Etiquette

Thank you so much. Thank you for representing your groups and the A.R.T.S fellowship. We welcome you to the World Service Conference 2022 and we look forward to your participation.

Delegates can best prepare themselves if they are registered before the conference begins.

To ensure the integrity of the voting process all sessions will be recorded. All participants who agree will be able to participate and maintain the Zoom connection. Registered delegates who are on camera for roll call and discussions can vote on each motion. It is good practice that Delegates be present for the entire debate on a motion.

Please try not to repeat questions or comments made by other Delegates or Participants. If this happens the Facilitator will let you know.

Please be mindful that some behaviors work as a trigger to distract some members from participating effectively, such as: inappropriately dressed, smoking, drinking alcohol, or eating on camera.
Please remember we can best prepare Delegates who register before the conference begins.

Participants (Non-Delegates): Anyone who buys a ticket to participate in the Conference and is not an elected Delegate can contribute. Non-delegate participants can ask questions. Participants who are not delegates can also help with motion crafting, including offering Pros and Cons. This last point is very important: participants who are not Delegates cannot vote on motions.

Thank you so much for representing the A.R.T.S fellowship at the World Service Conference 2022!

Appendix II – Community Solving Method for Passing Motions

Bringing a Motion to Vote (“Community Problem-Solving Method”)	
2 min.	Presenter puts a preliminary motion on the floor, and gives the reasoning in favor of the motion, including why this particular solution is recommended by a Committee or the Board
6 min.	Facilitator asks for questions; presenter answers, or may ask others to help answer them. Facilitator reminds participants this is not a time to make comments, just to ask questions.
8 -12 min.	Four Pros and Four Cons are offered from the floor, in alternating format. Facilitator asks that points already made not be offered again.
6 min.	Crafting. Participants on the floor may suggest changes to the original motion, and the Presenter decides whether or not to take them, one by one, as offered. The amended motion is read back to everyone,
1 min.	Facilitator calls for a “time out” in silence for all to reflect before a final vote
1 min.	Facilitator calls for the final vote.
1 min.	One additional speaker on the minority opinion

Original Motion:	
Pro 1:	
Con 1:	
Pro 2:	
Con 2:	
Pro 3:	
Con 3:	
Pro 4:	
Con 4:	
Final Motion (We are now Crafting):	
Vote Count:	

Minority Opinion:	
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Appendix III – Additional Information for those Interested on the Charter as Passed on 10-29-2022

The Policies & Procedures Committee started its work using the AA Conference Charter as a guide. We did this because A.R.T.S. makes reference to the AA foundational documents in the bylaws. We did eventually find an A.R.T.S. draft Conference Charter in the Archives. However, our work was nearly finished before it surfaced, and therefore we did not consult it. Here is the link to the 1996 draft version. You can see it is very similar to the AA Charter.

<file:///C:/Users/vicki/Downloads/Pages%20from%201996%20Conference%20Reports%20and%20Charter%201996.pdf>

We relied mainly on the original 1955 AA version drafted when Bill W. stepped back from service, and the most current version. However, AA is a huge organization with many layers of World Service. Therefore the main work of the committee was to prune those parts of the AA Charter that do not pertain to us. As well, we tried to simplify the language so it is more accessible to A.R.T.S. members.

Link to AA Charter, original and current https://www.aa.org/sites/default/files/literature/en_bm-31_3.pdf The Charters are on p. 115, Appendix K.

Link to Al-Anon Family Groups World Service Conference information: <https://al-anon.org/for-members/world-service-conference-wsc/>

Link to Overeaters Anonymous Conference Information <https://oa.org/world-service-business-conference/>

ARTS has not had a World Service Conference since 2015. Zoom has made it possible for us to hold a virtual conference. The Board of Trustees has decided to put our Fellowship on a sound organizational footing, grounded in the Steps, Traditions and Concepts of Service. As a first “order of business” we ask the World Service Conference to approve its own charter so we can get underway with our primary purpose (according to Tradition 5), to carry its message to the artist who still suffers.

A Note about Ratification:

Because the Charter is a complex draft document, we decided to have a motion for articles in groups of three, and once approved, to ratify the document as a whole.

In order to bring the process to closure, now that motions to approve all the articles have been passed by the Conference, we are requesting the Conference review the document and ratify it.

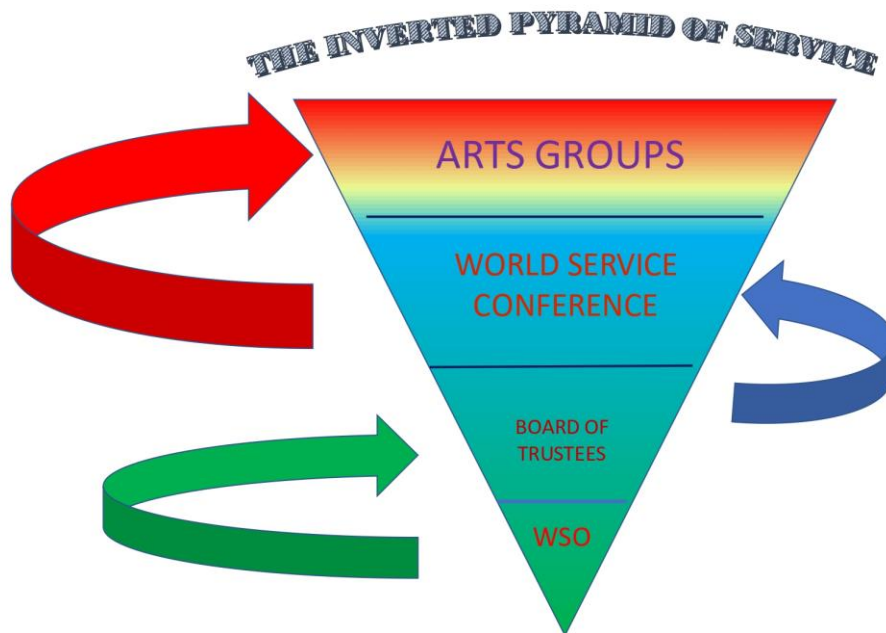
Delegates now will have the opportunity to look at the entire document. We hope this will give sufficient opportunity for discussion. According to Article 10 of the charter, "All group conscience decisions are reached by discussion, vote, and consensus when possible." A good working definition of consensus is whether a person "can live with it." Further, in A.R.T.S. Anonymous, our Concepts of Service and 12 Traditions ask us to put aside our differences in unity and to support the group conscience as the authority of a loving Higher Power.

Ratification of the Conference Charter is only a beginning, and it can and will be amended as the Fellowship sees the need. In order to function as the group conscience of the Fellowship, independent of, but collaboratively with, the Board of Trustees, the Conference has a lot of work to do. This includes, but is not limited to, deciding on how it will operate, what committees it should have, whether it should elect officers, how voting will occur, etc. In other words, the Conference needs to start compiling a record of policies and procedures for its self-government according to the Traditions and Concepts of Service. Eventually this may lead to a manual of service for the A.R.T.S. Fellowship.

As the Conference reestablishes itself, with the support of the A.R.T.S. groups, we will need patience. The Conference's serious and intelligent discussion of our foundational documents is a major accomplishment. Time and again A.R.T.S members have shown their willingness to serve the Fellowship.

Your Policies and Procedures Committee is humbled by the opportunity to be of service and thank all those who participated in the discussion around the Charter draft.

Your P&P Committee Members: Vickie D. (coordinator), Cindynn W., Pat Q., Jay M., Dave F., Allegra B. Additional support from Val G., Phyllis H.



Appendix IV – Why we need a Literature Approval Process for Conference-Approved Literature (L.A.P. for C.A.L.) - October 18, 2022

The ARTS Anonymous Literature Committee envisions a body of Literature that represents our primary purpose as stated in Tradition Five: to carry the message to the artist who still struggles to express their creativity. The strength, experience and hope of all who have found recovery in ARTS functions as a collective. This represents the fundamental principle of Tradition One: Unity. Unity is required in order for the individual to recover. We may not all agree, but we can be unified in what the Fellowship as a whole sees as the message.

The Second Tradition tells us that a loving Higher Power is the ultimate authority, as expressed through the group conscience. Those who lead serve us, but they are not the voices that govern. It is essential that the groups unite behind the message of ARTS through the group conscience process. This is achieved through the World Service Conference, where members have the opportunity to consider and revise literature that carries the message. but if it is published by ARTS Anonymous, the Traditions urge that it represent a sense of unity.

In addition, the Fourth Concept of Service tells us that the widest possible participation is the key to harmony. When everyone participates, the Fellowship functions and thrives. Concept Four gives us the certainty that the group conscience stands behind the Literature that expresses our primary purpose: Artists Recovering through the Twelve Steps.

The proposed L.A.P. for C.A.L. is designed to respond when an idea, or a piece of literature is proposed for Conference approval. It undergoes many reviews and is looked at from many perspectives. Once an individual or group is engaged in writing a piece of literature for approval, they enter into this process. Oversight and accountability from the Board is supported by an active Literature Committee. By bringing manuscripts to the Conference, perhaps multiple times, we involve as many voices within the Fellowship as possible, reaching for unity, trusting in the group conscience, and carrying the message to the artist who struggles; all with the confidence and clarity that this is our literature.

<p>DRAFT ARTS Anonymous Literature Approval Process - August 20, 2022</p> <p>Purpose: The purpose of the ARTS Anonymous Conference Approved Literature Process is to create a body of ARTS Anonymous Literature that supports members’ creative potential. This process enables the ARTS Anonymous program to gain the right to publish material and/or to post specific pieces of literature on the ARTS Anonymous website for distribution and/or for sale.</p> <p>Process Summary: A sequence of reviews, successfully conducted (as explained below), will carry a piece of ARTS Anonymous Literature from draft proposal to final approval by both the ARTS Board of Trustees and the ARTS World Service Conference, and thus gain the designation of ARTS Conference Approved Literature.</p>	<p>A.R.T.S. ANONYMOUS Artists Recovering through the Twelve Steps A.R.T.S. Anonymous World Service LITERATURE DEVELOPMENT PROCESS Conference-approved 1995</p> <ol style="list-style-type: none"> 1. A concept for a piece of A.R.T.S. literature or a first draft of all or part of an A.R.T.S. literature manuscript can be submitted by any member of A.R.T.S. Anonymous. Because no one member can be a spokesperson for A.R.T.S. the member is asked to sign a letter of agreement that releases the manuscript to the "ownership" of A.R.T.S, Anonymous. All A.R.T.S. literature reflects our anonymity principle that supports a collaborative literature development process. 2. The World Service Board (WSB) Literature Development Committee considers the concept or manuscript in relation to the overall literature development plan. After discussing already existing
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Idea: The original idea for a piece of ARTS literature can begin with any ARTS member. This idea can be proposed at any ARTS group business meeting, to any ARTS service committee, or at an ARTS Pre-Conference meeting for consideration by the ARTS Literature Committee. A Group Service Representative or any other member may, in turn, present the idea to the Literature Committee.

Idea at Literature Committee: The Literature Committee may decide to recommend the idea to the Board of Trustees. The Board of Trustees can decide to propose the idea for discussion and consideration at the next World Service Conference.

Idea at WSBC: The World Service Conference may move to recommend the idea for a new piece of literature to the ARTS Board of Trustees. Based on the idea that was approved by the World Service Conference and the Board of Trustees, the Board of Trustees will direct the ARTS Literature Committee to develop a manuscript.

Manuscript Development: The Literature Committee will determine the appropriate way to develop the manuscript, including possibly hiring or contracting a writer or an editor to compile and edit member submissions to form a manuscript for the piece of literature, subject to terms approved by the Board of Trustees.

Committee Review Process: The Literature Committee will oversee a review process, including a Policy Review. A Policy Review will verify or correct adherence to the Twelve Steps, Traditions, and Concepts of Service. Once all reviews are completed, and the manuscript receives Literature Committee approval, it will be presented to the Board of Trustees.

Manuscript Approval: The Board of Trustees may approve the manuscript and agree to present it at the next World Service Conference, or it may return the manuscript to the Literature Committee for further development. After the Board of Trustees approves, it then recommends the manuscript at the next World Service Conference for discussion, consideration, possible changes, and/or approval by the ARTS World Service Conference.

Legal Requirements: The final legal requirements, including the assignment of copyright and financial

literature, feasibility, and time needed to develop the project, the submission is positioned among other literature development projects.

3. The member who submits a concept for literature development is encouraged to write all or part of a first draft; otherwise, the Literature Development Committee will ask another member to do so.

4. The WSB Literature Development Committee, having determined the scope of the submitted project, may contact the originator of the concept or the manuscript and also other A.R.T.S. members, including the Conference Literature Committee, to work with them on various aspects of the proposed project.

5. Following independent review by the WSB Literature Development Committee and the WSB Trustees, changes are made to the initial manuscript based on their editorial comments. These comments address the manuscript's grammar and mechanics, and also its adherence to the principles of the A.R.T.S. Twelve Steps, Twelve Traditions, and Twelve Concepts.

6. To facilitate the feedback process of literature development, subsequent drafts of literature for which conference-approval is pending will be announced by mail to registered meetings through the World Service Meeting Representative, accompanied by a copy of "Guidelines for Reviewing A.R.T.S. Literature." Comments from A.R.T.S. members are encouraged and will be considered.

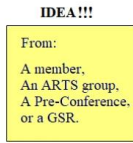
7. Following the direction provided by the WSB Literature Development Committee, the WSB Trustees, and the feedback of the Fellowship, a near-final draft is produced that is reviewed by the WSB Literature Development Committee. Additional revisions may still be incorporated.

8. The manuscript approved by the WSB Literature Development Committee is sent to the World Service Board of Trustees for review and approval. The WSB Trustees are legally bound by Conference mandate to assure the Fellowship that the principles of A.R.T.S. Anonymous have been adhered to throughout the work.

9. After having been approved by the WSB Trustees, the manuscript is presented by the WSB Literature Development Committee to the Conference Literature

<p>approval for production, will depend on a decision by the Board of Trustees to accept the manuscript as presented at the World Service Conference, or return it to the Literature Committee for further development.</p> <p>Approval of Existing Literature: When a piece of existing literature, or a finished manuscript, receives a Policy Review and a recommendation from the Literature Committee to the Board of Trustees, the Board of Trustees can recommend that piece of literature at the next World Service Conference for discussion and consideration. To receive "conference-approval," the manuscript must be approved by a 2/3 majority vote of all Conference delegates attending the annual Conference meeting. The World Service Conference may vote its approval, with or without changes, and recommend the piece of literature to the Board of Trustees for further development, review or publication. The Board of Trustees may decide to accept the piece for posting and distribution via the ARTS Anonymous website or other outlets as ARTS Anonymous Conference Approved Literature, or it may be returned to the Literature Committee for further development. The aforesated legal requirements apply.</p>	<p>Committee for review by mail prior to the annual Conference meeting. If the Conference Committee accepts the manuscript by a majority vote, the manuscript is presented to the full conference for a delegate vote.</p> <p>10. To receive "conference-approval," the manuscript must be approved by a 2/3 unanimity vote of all Conference delegates attending the annual Conference meeting.</p> <p>11. Whereas photocopied drafts of the manuscript have been previously released through World Service publications, the final piece of A.R.T.S. literature is sent to a printer and distributed with a "conference-approved" label.</p> <p>Guidelines for Reviewing A.R.T.S. Literature</p> <p>A. The work is identifiably A.R.T.S. Anonymous in content and tone. It does not reflect a single member's philosophy or point of view but reflects the "collective conscience" of A.R.T.S. Anonymous.</p> <p>B. The work is understandable by the broadest-based reading audience.</p> <p>C. The work is responsive to identified needs.</p> <p>D. The work is timely.</p> <p>E. The work is factually accurate.</p> <p>F. The work is grammatically and mechanically correct.</p> <p>Literature Development Process and Guidelines for Reviewing A.R.T.S. Literature A.R.T.S. World Service Conference-approved 1995</p>
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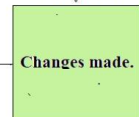
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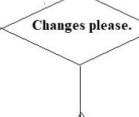
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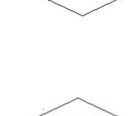
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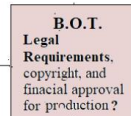
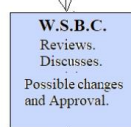
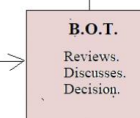
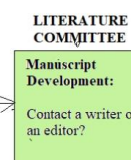
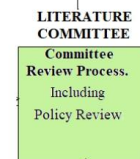
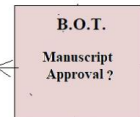
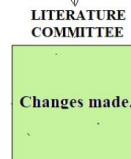
LITERATURE COMMITTEE



LITERATURE COMMITTEE



Literature Approval Process



Appendix V - Background and Intent for Revision of the Traits, Talents and Tools

In Support of Literature Committee Motion 2.

Intent: To provide uniformity in the literature and certainty in carrying the message.

Tradition One – Our common welfare should come first, personal recovery depends upon A.R.T.S unity.

Remarks/Background to the Motion: Multiple versions of the Traits, Talents and Tools exist across the A.R.T.S. Literature, lacking uniformity and creating confusion (see tables below).

ARTS Anonymous TWELVE TRAITS OF THE AVOIDANT ARTIST side-by-side comparison – July 19, 2022							
Basic Pamphlet (current form)	Currently on Website	ARTS Meeting Basics (circa ?)	The Basic Pamphlet Conference approved 1993, revised 2002 and approved by the Board of Trustees	The Basics (circa ?)	Step Essay Book (page 19) 2019	from Meeting Book (approved by ARTS Lit Cttee, 1986)	2022 DRAFT
1. We grew up in an atmosphere of invalidation, which resulted in ambivalence about our artistic expression.	1. We grew up in an atmosphere of invalidation, which resulted in ambivalence about our artistic expression.	1. We grew up in an atmosphere of invalidation, which resulted in ambivalence about our artistic expression.	1. We grew up in an atmosphere of invalidation which resulted in ambivalence about our artistic expression.	1. We grew up in an atmosphere of invalidation, which resulted in ambivalence about our artistic expression.	1. We grew up in an atmosphere of invalidation, which resulted in ambivalence about our artistic expression.	1. We grew up in an atmosphere of invalidation which resulted in ambivalence about our artistic expression.	1. We grew up in an atmosphere of invalidation which resulted in ambivalence about our artistic expression.
2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that which	2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that which gives	2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that which	2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that which gives	2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that which	2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that which gives	2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that which	2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that

gives us the most joy – expressing our creativity.	us the most joy – expressing our creativity.	gives us the most joy – expressing our creativity.	us the most joy – expressing our creativity.	gives us the most joy – expressing our creativity.	us the most joy – expressing our creativity.	gives us the most joy – expressing our creativity.	which gives us the most joy – expressing our creativity.
3. We have withdrawn from our art by investing ourselves in lifestyles, relationships and work activities incompatible with our artistic purpose. (Some text not included)	3. We have withdrawn from our art by investing ourselves in lifestyles, relationships and work activities incompatible with our artistic purpose. Our creative energy has often been diverted into destructive compulsions toward alcohol, food, sex, money, drugs, gambling and preoccupation with the past.	3. We have withdrawn from our art by investing ourselves in lifestyles, relationships and work activities incompatible with our artistic purpose. (Some text not included)	3. We have withdrawn from our art by investing ourselves in lifestyles, relationships and work activities incompatible with our artistic purpose. Our creative energy has often been diverted into destructive compulsions toward alcohol, food, sex, money, drugs, gambling and preoccupation with the past.	3. We have withdrawn from our art by investing ourselves in lifestyles, relationships and work activities incompatible with our artistic purpose. (Some text not included)	3. We have withdrawn from our art by investing ourselves in lifestyles, relationships and work activities incompatible with our artistic purpose. Our creative energy has often been diverted into destructive compulsions toward alcohol, food, sex, money, drugs, gambling and preoccupation with the past.	3. We have withdrawn from our art by investing ourselves in lifestyles, relationships and work activities incompatible with our artistic purpose. Our creative energy has often been diverted into destructive compulsions toward alcohol, food, sex, money, drugs, gambling and preoccupation with the past.	
4. Our creative energy has often been blocked by despair, depression, rage, obsession,	4. We have made needless sacrifices for our art and yet are afraid to make the necessary	4. Our creative energy has often been blocked by despair, depression, rage, obsession,	4. We have made needless sacrifices for our art and yet are afraid to make the necessary	4. Our creative energy has often been blocked by despair, depression, rage, obsession,	4. We have made needless sacrifices for our art and yet are afraid to make the necessary	4. We have made needless sacrifices for our art and yet are afraid to make the necessary	

<p>compulsive behavior and/or addiction. We block significant relationships from our lives – professional, social, love, family and friends.</p>	<p>sacrifices. We are unable to balance the significant areas of our lives – Physical, Financial, Social, Love, Family, Spiritual and Creative.</p>	<p>compulsive behavior and/or addiction. We block significant relationships from our lives – Professional, Social, Love, Family and Friends.</p>	<p>sacrifices. We are unable to balance the significant areas of our lives – Physical, Financial, Social, Love, Family, Spiritual and Creative.</p>	<p>compulsive behavior and/or addiction. We block significant relationships from our lives – professional, social, love, family and friends.</p>	<p>sacrifices. We are unable to balance the significant areas of our lives – physical, financial, social, love, family, spiritual and creative.</p>	<p>sacrifices. We are unable to balance the significant areas of our lives – Physical, Financial, Social, Love, Family, Spiritual and Creative.</p>	
<p>5. Self-defeating thoughts and societal myths turn in our heads: “Art is not practical” – “Artists are neurotic” – “You’ll starve” – “You have to be trained” – “You are too old” – “It’s too late” – “You are a fraud.” We have accepted these as true when, in fact, they are not.</p>	<p>5. Self-defeating thoughts and societal myths turn in our heads: It’s too late – I’m too old – I’m not ready – I am not enough – Art is not practical – Artists are neurotic – You’ll starve. We have accepted these as true when, in fact, they are not.</p>	<p>5. Self-defeating thoughts and societal myths turn in our heads: “Art is not practical” – “Artists are neurotic” – “You’ll starve” – “You have to be trained” – “You are too old” – “It’s too late” – “I am a fraud.” We have accepted these as true when, in fact, they are not.</p>	<p>5. Self-defeating thoughts and societal myths turn in our heads: It’s too late – I’m too old – I’m not ready – I am not enough – Art is not practical – Artists are neurotic – You’ll starve. We have accepted these as true when, in fact, they are not.</p>	<p>5. Self-defeating thoughts and societal myths turn in our heads: “Art is not practical” – “Artists are neurotic” – “You’ll starve” – “You have to be trained” – “You are too old” – (missing “It’s too late”) – “You are a fraud.” We have accepted these as true when, in fact, they are not.</p>	<p>5. Self-defeating thoughts and societal myths turn in our heads: It’s too late – I’m too old – I’m not ready – I am not enough – Art is not practical – Artists are neurotic – You’ll starve. We have accepted these as true when, in fact, they are not.</p>	<p>5. Self-defeating thoughts and societal myths turn in our heads: “It’s too late.” – “I’m too old.” – “I’m not ready.” – “I am not enough.” – “Art is not practical.” – “Artists are neurotic.” – “You’ll starve!” We have accepted these as true when, in fact, they are not.</p>	
<p>6. We have felt intimidated by other artists’ success.</p>	<p>6. We have felt intimidated by other artists’ success.</p>	<p>6. We have felt intimidated by other artists’ success.</p>	<p>6. We have felt intimidated by other artists’ success.</p>	<p>6. We have felt intimidated by other artists’ success.</p>	<p>6. We have felt intimidated by other artists’ success.</p>	<p>6. We have felt intimidated by other artists’ success.</p>	

<p>Jealousy, envy, fear, self-pity, perfectionism, resentment and other character defects block our faith in our creativity. We do not feel worthy of the success we achieve or desire.</p>	<p>Jealousy, envy, fear, self-pity, perfectionism, resentment and other character defects block our creative expression.</p>	<p>Jealousy, envy, fear, self-pity, perfectionism, resentment and other character defects block our creative expression. We feel unworthy of the success we achieve or desire.</p>	<p>Jealousy, envy, fear, self-pity, perfectionism, resentment and other character defects block our creative expression.</p>	<p>Jealousy, envy, fear, self-pity, perfectionism, resentment and other character defects block our faith in our creativity. We do not feel worthy of the success we desire.</p>	<p>Jealousy, envy, fear, self-pity, perfectionism, resentment and other character defects block our creative expression.</p>	<p>Jealousy, envy, fear, self-pity, perfectionism, resentment and other character defects block our creative expression.</p>	
<p>7. We often feel "not safe." Afraid of becoming a target for criticism, harm, and rejection, we prefer to be invisible and stand forever on the edge of beginning, caught in the Avoidant Phobic Syndrome.</p>	<p>7. We stand always on the edge of a beginning, afraid of commitment. Fearful of pursuing our creativity as a means of earning a living, we get caught in the Avoidant Syndrome. The concept of supporting ourselves through our art has seemed overwhelming. We are unable to determine the monetary market value of our art.</p>	<p>7. We often feel "not safe." Afraid of becoming a target for criticism, harm, and rejection, we prefer to be invisible and stand forever on the edge of beginning, caught in the Avoidant Phobic Syndrome.</p>	<p>7. We stand always on the edge of a beginning, afraid of commitment. Fearful of pursuing our creativity as a means of earning a living, we get caught in the Avoidant Syndrome. The concept of supporting ourselves through our art has seemed overwhelming. We are unable to determine the monetary market value of our art.</p>	<p>7. Afraid of becoming a target for criticism, harm, and rejection, we prefer to be invisible. We stand forever on the edge of beginning, caught in the Avoidant Phobic Syndrome.</p>	<p>7. We stand always on the edge of a beginning, afraid of commitment. Fearful of pursuing our creativity as a means of earning a living, we get caught in the Avoidant Syndrome. The concept of supporting ourselves through our art has seemed overwhelming. We are unable to determine the monetary market value of our art.</p>	<p>7. We stand always on the edge of a beginning, afraid of commitment. Fearful of pursuing our creativity as a means of earning a living, we get caught in the amateur syndrome. The concept of supporting ourselves through our art has seemed overwhelming. We are unable to determine the monetary market value of our art.</p>	

						value of our art.	
8. We have thought of our art as divorced from reality, denying ourselves the right to follow our dreams. We forget that artists are entitled to their right work and deserve the happiness and success that right work brings.	8. We have thought of our art as divorced from reality, denying ourselves the right to follow our dreams. We forget that artists are entitled to their right work and deserve the happiness and success that right work brings.	8. We have thought of our art as divorced from reality, denying ourselves the right to follow our dreams. We forget that artists are entitled to their right work and deserve the happiness and success that right work brings.	8. We have thought of our art as divorced from reality, denying ourselves the right to follow our dreams. We forget that artists are entitled to their right work and deserve the happiness and success that right work brings.	8. We have thought of our art as divorced from reality, denying ourselves the right to follow our dreams. We forget that artists are entitled to their right work and deserve the happiness and success that right work brings.	8. We have thought of our art as divorced from reality, denying ourselves the right to follow our dream(no s). We forget that artists are entitled to their right work and deserve the happiness and success that right work brings.	8. We have thought of our art as divorced from reality, denying ourselves the right to follow our dreams. We forget that artists are entitled to their right work and deserve the happiness and success that right work brings.	
9. We doubt that we can earn an income from our art. We have difficulty determining the monetary market value of our art. The concept of supporting ourselves through our art has seemed	9. We deny our responsibility to fully develop and realize our talent. We do not feel worthy of the success we achieve or desire. We feel like a fraud.	9. We doubt that we can earn an income from our art. We have difficulty determining the monetary market value of our art. The concept of supporting ourselves through our art has seemed	9. We deny our responsibility to fully develop and realize our talent. We do not feel worthy of the success we achieve or desire. We feel like a fraud.	9. We doubt that we can earn an income from our art. We have difficulty determining the monetary market value of our art. The concept of supporting ourselves through our art has seemed	9. We deny our responsibility to fully develop and realize our talent. We do not feel worthy of the success we achieve or desire. We feel like a fraud.	9. We deny our responsibility to fully develop and realize our talent. We do not feel worthy of the success we achieve or desire. We feel like a fraud.	

overwhelming.		overwhelming.		overwhelming.			
10. We deny our responsibility to fully develop and realize our talents. We fade in and out of commitment to our artistic self. We are afraid to make the necessary sacrifices to change our life. We fear failure so we don't persevere.	10. Being multi-talented, we have difficulty discerning our true artistic vision, making a commitment to it and establishing the priorities to fulfill it.	10. We deny our responsibility to fully develop and realize our talents. We fade in and out of commitment to our artistic self. We are afraid to make the necessary sacrifices to change our life. We fear failure so we don't persevere.	10. Being multi-talented, we have difficulty discerning our true artistic vision, making a commitment to it and establishing the priorities to fulfill it.	10. We deny our responsibility to fully develop and realize our talents. We fade in and out of commitment to our art. We are afraid to set the priorities and make the necessary sacrifices to achieve our dreams.	10. Being multi-talented, we have difficulty discerning our true artistic vision, making a commitment to it and establishing the priorities to fulfill it.	10. Being multi-talented, we have difficulty discerning our true artistic vision, making a commitment to it and establishing the priorities to fulfill it.	
(Sentences rearranged) 11. Our time is unmanageable. We have difficulty following through on projects and frequently sabotage our efforts. We want to work at our art but don't know how. We become impatient with the process, forgetting that the results come in God's time, not ours.	11. We have difficulty following through on projects and frequently sabotage our efforts. We want to work at our art but don't know how. We become impatient with the process, forgetting that the results come in God's time, not ours.	(Sentences rearranged) 11. Our time is unmanageable. We have difficulty following through on projects and frequently sabotage our efforts. We want to work at our art but don't know how. We become impatient with the process, forgetting that the results come in God's time, not ours.	11. We have difficulty following through on projects and frequently sabotage our efforts. We want to work at our art but don't know how. We become impatient with the process, forgetting that the results come in God's time, not ours.	(Sentences rearranged) 11. Our time is unmanageable. We have difficulty following through on projects and frequently sabotage our efforts. We want to work at our art but don't know how. We become impatient with the process, forgetting that the results come in God's time, not ours.	11. We have difficulty following through on projects and frequently sabotage our efforts. We want to work at our art but don't know how. We become impatient with the process, forgetting that the results come in God's time, not ours.	11. We have difficulty following through on projects and frequently sabotage our efforts. We want to work at our art but don't know how. We become impatient with the process, forgetting that the results come in God's time, not ours.	

that the results come in God's time, not ours.	Our time is unmanageable.	that the results come in God's time, not ours.	Our time is unmanageable.	that the results come in God's time, not ours.	Our time is unmanageable.	Our time is unmanageable.	
12. We have been afraid of our creative energy and have mistrusted our creative instincts. Lacking spiritual awareness, we have not seen ourselves as channels for the Infinite Creative Process. Our art is a gift to be shared.	12. We have been afraid of our creative energy and have mistrusted our artistic instincts. Lacking spiritual awareness, we have not seen ourselves as channels for the infinite creative process. Our art is a gift to be shared.	12. We have been afraid of our creative energy and have mistrusted our creative instincts. Lacking spiritual awareness, we have not seen ourselves as channels for the Infinite Creative Process. (Not included: Our art is a gift to be shared.	12. We have been afraid of our creative energy and have mistrusted our artistic instincts. Lacking spiritual awareness, we have not seen ourselves as channels for the infinite creative process. Our art is a gift to be shared.	12. We have been afraid of our creative energy and have mistrusted our artistic instincts. Lacking spiritual awareness, we have not seen ourselves as channels for the Infinite Creative Process. Our art is a gift to be shared.	12. We have been afraid of our creative energy and have mistrusted our artistic instincts. Lacking spiritual awareness, we have not seen ourselves as channels for the infinite creative process. Our art is a gift to be shared.	12. We have been afraid of our creative energy and have mistrusted our artistic instincts. Lacking spiritual awareness, we have not seen ourselves as channels for the infinite creative process. Our art is a gift to be shared.	

ARTS Anonymous TWELVE TALENTS FOR A GOOD LIFE side-by-side comparison – May 26, 2022						
Basic Pamphlet (current form)	Currently on Website	ARTS Meeting Basics (circa ?)	The Basic Pamphlet Conference approved 1993, revised 2002 and approved by the Board of Trustees	The Basics (circa ?)	Step Essay Book (page 21) 2019	Suggested on August 9, 2022
1. We grow up in an atmosphere of affirmation and conviction that our artistic expression is essential to our existence and is part of our unique contribution to the world.	1. In recovery I am growing in an atmosphere of affirmation that my artistic expression is essential to my existence and is part of my unique contribution to the world.	1. We grow in an atmosphere of affirmation that our artistic expression is essential to my existence and is part of our unique contribution to the world.	Not in this pamphlet	1. We grow in an atmosphere of affirmation and conviction that our artistic expression is essential to our existence and is part of our unique contribution to the world.	1. In recovery, I grow in an atmosphere of affirmation and conviction that artistic expression is essential to my existence and is part of my unique contribution	1. In recovery we are growing in an atmosphere of affirmation that our artistic expression is essential to our existence and is part of our unique contribution to the world.
2. We realize every day is an opportunity to express our creativity and have an artistic experience. We know our inspired creative process will give us the joy we deeply desire.	2. In recovery I realize that every day is an opportunity to express my creativity and plan an artistic endeavor. I believe that my creative process can give me the joy I deeply desire.	2. We realize that every day is an opportunity to express our creativity and have an artistic experience. We listen for the voice of inspiration and follow through. We believe that our creative process can give us the joy	Not in this pamphlet	2. We realize every day is an opportunity to express our creativity and have an artistic experience. We know our inspired creative process will give us the joy we deeply desire.	2. In recovery, I realize that any given day is an opportunity to express my creativity, or to plan an artistic endeavor.	2. In recovery we realize that every day is an opportunity to express our creativity and plan an artistic experience. We know our creative process will give us the joy we deeply desire.

		I (sic) deeply desire.				
3. We invest ourselves in lifestyles, relationships, and work activities that nurture our creativity.	3. In recovery I invest myself in lifestyles, relationships, and work activities that nurture my creativity.	3. We maintain a lifestyle that nurtures our creativity. We balance both our income producing responsibilities and our relationships with our artistic needs. As our art becomes a focus in our life (sic), we enthusiastically pursue our dreams.	Not in this pamphlet	3. We invest ourselves in lifestyles, relationships, and work activities that nurture our creativity.	3. In recovery, I turn my life over to my Higher Power, recognizing that without the aid of that mystic force, I am lost. I immerse myself in my art, refusing to be diverted from my creativity by any destructive compulsion, and invest myself in a lifestyle that nurtures my creativity.	3. In recovery we invest ourselves in lifestyles, relationships, and work activities that nurture our creativity.
4. We immerse ourselves in our art, refusing to be diverted from our creativity by destructive compulsions. We nurture significant relationships to stay professionally involved, socially fulfilled, and lovingly engaged with family and friends.	4. In recovery I immerse myself in my art, refusing to be diverted from my creativity by destructive compulsions. Being true to my inner self, I strive to maintain a balance in the significant areas of my life: professionally involved, socially fulfilled, and lovingly engaged with	4. We immerse ourselves in our art, refusing to be diverted from our creativity by destructive compulsions. We develop a network of professional support. We lovingly socialize with good friends and chosen family members.	Not in this pamphlet	4. We immerse ourselves in our art, refusing to be diverted from our creativity by destructive compulsions. We nurture significant relationships to stay professionally involved, socially fulfilled, and lovingly engaged with family and friends.	4. In recovery, being true to my inner self, I strive to maintain a balance in the significant areas of my life, focusing on becoming physically fit, financially stable, socially fulfilled, loving engaged in relationships, and involved with my family, while growing spiritually and expressing myself creatively.	4. In recovery we immerse ourselves in our art, refusing to be diverted from our creativity. Being true to our inner selves, we strive to maintain a balance in the significant areas of our lives: professionally involved, socially fulfilled, and lovingly engaged with family and friends.

	family and friends.					
5. Seeing the tapes of societal myths that play in our heads for what they are, we release them, realizing that we, as artists, have wonderful gifts to contribute and that with the help of our Higher Power, we have what it takes to express our art.	5. In recovery seeing the tapes of societal myths that play in my head for what they are, I release them, realizing that I, as an individual, have something wonderful to contribute and that with the help of my Higher Power, I have what it takes to express my art.	5. Seeing the tapes of societal myths that play in our heads for what they are, we release them, realizing that we, as individuals, have something wonderful to contribute and that with the help of our Higher Power, we have what it takes to express our art.	Not in this pamphlet	5. Seeing the tapes of societal myths that play in our heads for what they are, we release them, realizing that we, as artists, have wonderful gifts to contribute and that with the help of our Higher Power, we have what it takes to express our art.	5. In recovery seeing the tapes of societal myths that play in my head for what they are, I release them, realizing that I, as an individual, have something unique to contribute and that, with the help of my Higher Power, I have what it takes to express my art.	5. In recovery we see and release the societal myths that play in our heads. We realize that we, as individuals, have something wonderful to contribute and that with the help of our Higher Power, we have what it takes to express our art.
6. We rejoice in the success of other artists. We keep our focus on our own God-given abilities. We take heart that we will find our own fulfillment through our creativity.	6. In recovery I rejoice in the success of other artists, but I keep my focus on our own God-given gifts. I keep my focus on my own God-given abilities and take heart that I too, will find fulfillment through my creativity.	6. We rejoice in the success of other artists, but we put the focus on our God-given gifts. We stop comparing ourselves to others. We seek our own path to fulfillment through our creativity.	Not in this pamphlet	6. We rejoice in the success of other artists. We keep our focus on our own God-given abilities. We take heart that we will find our own fulfillment through our creativity.	6. In recovery, I rejoice in the success of other artists and find myself encouraged that I, too, will find our own fulfillment through my creativity.	6. In recovery we rejoice in the success of other artists, but we keep our focus on our own God-given gifts and abilities. We take heart that we too will find fulfillment through our creativity.
7. We know where our phobic reactions	7. In recovery I keep my focus on my	7. With the guidance of our sponsor, we work the	Not in this pamphlet	7. We know where our phobic reactions	7. In recovery, with the help of my Higher Power, I hold	7. In recovery, we free ourselves from our old

<p>come from and we have chosen to separate. Safe in our new faith we wait for inspiration to lead our heart. We give our fears to our Higher Power and send our art out into the world.</p>	<p>own God-given abilities and take heart that I too, will find fulfillment through my creativity and deserve the happiness that right work brings.</p>	<p>A.R.T.S. Twelve Steps and confront our habitual and self-defeating negativity. We are artists entitled to our right work and deserve the happiness that right work brings us.</p>		<p>come from and we have chosen to separate. Safe in our new faith we wait for inspiration to lead our heart. We give our fears to our Higher Power and send our art out into the world.</p>	<p>myself responsible for fully developing and realizing my talent, that God-given inspiration within me, which can give me the freedom and joy I deeply desire.</p>	<p>fears. Safe in our new faith, we no longer desire to be invisible. We put our confidence in our Higher Power and send our art out into the world.</p>
<p>8. As our art becomes more and more real to us, we enthusiastically follow our dreams. We accept that we are entitled to our right work and deserve the happiness and success that right work brings.</p>	<p>8. In recovery I release my old fears. Safe in my new faith I no longer desire to be invisible. I place my trust in my Higher Power, and send my art out into the world.</p>	<p>8. Having freed ourselves from our harmful past we no longer desire to be invisible. We take full responsibility for developing and realizing our God-given abilities. We place our trust in our Higher Power, and send our artwork out into the world.</p>	<p>Not in this pamphlet</p>	<p>8. As our art becomes more and more real to us, we enthusiastically follow our dreams. We accept that we are entitled to our right work and deserve the happiness and success that right work brings.</p>	<p>8. In recovery, as my art becomes more and more real to me, I enthusiastically follow my dreams. I feel entitled to my right work and deserving of the happiness that my right work will bring me.</p>	<p>8. In recovery, as we learn to express our art, we enthusiastically follow our dreams. We accept that we are entitled to our right work and deserve the happiness and success that right work brings.</p>
<p>9. We are committed to our art, and pursue avenues that may lead to our ability to earn a living by means of our creativity. We explore methods of determining the monetary value of our art,</p>	<p>9. In recovery I am committed to my art, and pursue avenues that may lead to my ability to earn a living by means of my creativity. I explore methods of determining</p>	<p>9. We let go of the myth that we will never "earn enough" from our art. We determine the monetary value of our work and pursue avenues that enable us to earn an income from our art. We</p>	<p>Not in this pamphlet</p>	<p>9. We are committed to our art, and pursue avenues that may lead to our ability to earn a living by means of our creativity. We explore methods of determining the monetary value of our art,</p>	<p>9. In recovery, I am committed to my art, and pursue avenues that may lead to my ability to earn a living by means of my creativity. I explore methods of determining the monetary value of my</p>	<p>9. In recovery we are committed to our art, and pursue avenues that may lead to our ability to earn a living by means of our creativity. We explore methods of determining the monetary value of our</p>

recognizing that we are living in a world where money is an exchange of value necessary to our survival.	the monetary value of my art, recognizing that I am living in a world where money is an exchange of value necessary to our survival.	recognize that we live in a world where money is an exchange of value necessary to our survival.		recognizing that we are living in a world where money is an exchange of value necessary to our survival.	art, recognizing that I am living in a world where money is an exchange of value necessary to our survival.	art, recognizing that we are living in a world where money is an exchange of value necessary to our survival.
10. Being multi-talented, we explore each of our abilities taking joy in the fluidity with which we move from one to the other. Each of our abilities is a facet of our true artistic vision and each contributes to the whole. We accept full responsibility for developing and honoring our gifts.	10. In recovery being multi-talented, I explore each of my abilities, together or at different times, taking joy in the fluidity with which I move from one to the other. Each of my abilities is a facet of my true artistic vision, and each contributes to the whole. I accept full responsibility for developing and honoring my gifts.	10. Each of our abilities is a facet of our true calling. Recognizing that we have an abundance of gifts to rely on, we make the tradeoffs and sacrifices necessary to commit to our true artistic vision.	Not in this pamphlet	10. Being multi-talented, we explore each of our abilities taking joy in the fluidity with which we move from one to the other. Each of our abilities is a facet of our true artistic vision and each contributes to the whole. We accept full responsibility for developing and honoring our gifts.	10. In recovery, being multi-talented, I explore each of my abilities, together or at different times, taking joy in the fluidity with which I move from one to the other. Each ability is a facet of my true artistic vision, and each contributes to the whole.	10. In recovery, being multi-talented, we explore each of our abilities, together, or at different times. We take joy in the fluidity with which we move from one to the other. Each of our abilities is a facet of our true artistic vision, and each contributes to the whole. We accept full responsibility for developing and honoring our gifts.
11. We are aware that the process is a learning experience. We know that the outcome is in God's	11. In recovery I am aware that the process is a learning experience; I know that	11. We are aware that the process is a growing experience. We know that the outcome is in God's	Not in this pamphlet	11. We are aware that the process is a learning experience. We know that the outcome is in God's	11. In recovery, I let go, aware that the process itself is a learning experience, and may well	11. In recovery we are aware that the process is a learning experience; we know that the outcome

<p>hands and may well prove more fruitful than our immediate goal. We take time each day to be thankful that the results come in God's time, not ours. We bless each day that we are given to pursue our art.</p>	<p>the outcome is in God's hands and may well prove more fruitful than my immediate goal. I take time each day to be thankful that the results come in God's time, not mine. I bless each day that I am given to pursue my art.</p>	<p>hands and may well prove more fruitful than our immediate goal. We take time each day to be thankful that the results come in God's time, not ours. We bless each day that we are given to pursue my (sic) art.</p>		<p>hands and may well prove more fruitful than our immediate goal. We take time each day to be thankful that the results come in God's time, not ours. We bless each day that we are given to pursue our art.</p>	<p>prove more fruitful than the results of the project. Time and outcome are in God's hands, not mine, and I bless each day that I am given to pursue my art</p>	<p>is in God's hands and may well prove more fruitful than our immediate goals. We take time each day to be thankful that the results come in God's time, not ours. We bless each day that we are given to pursue our art.</p>
<p>12. We turn our lives and our art over to our Higher Power, recognizing that without the aid of that Mystic Force, we are lost. Trusting our intuition and artistic instincts, we know that we are channels for the Infinite Creative Process. Deeply grateful for our creative energy, we offer our art as a gift to be shared.</p>	<p>12. In recovery I turn my life and my art over to my Higher Power, recognizing that without the aid of that Mystic Force, I am lost. Trusting my intuition and artistic instincts, I know that I am a channel for the Infinite Creative Process. Deeply grateful for my creative energy, I offer our art as a gift to be shared.</p>	<p>12. Trusting my (sic) intuition and artistic instincts, we know that we are channels for the Infinite Creative Process. Deeply grateful for our creative energy, we offer our art as a gift to be shared. We turn our lives and our art over to our Higher Power, recognizing that without the aid of that Mystic Force, we are lost.</p>	<p>Not in this pamphlet</p>	<p>12. We turn our lives and our art over to our Higher Power, recognizing that without the aid of that Mystic Force, we are lost. Trusting our intuition and artistic instincts, we know that we are channels for the Infinite Creative Process. Deeply grateful for our creative energy, we offer our art as a gift to be shared.</p>	<p>12. In recovery, trusting my intuition and artistic instinct, I am aware of myself as a channel for the infinite creative process. Deeply grateful for my part in the expression of creative energy, I offer my art as a gift to be shared.</p>	<p>12. In recovery we turn our lives and our art over to a Higher Power, recognizing that without the aid of that Mystic Force, we are lost. Trusting our intuition and artistic instincts, we know that we are channels for the Infinite Creative Process. Deeply grateful for our creative energy, we offer our art as gifts to be shared.</p>

ARTS Anonymous TWELVE TOOLS OF RECOVERY side-by-side comparison – May 26, 2022					
<p><u>Basic Pamphlet (current form)</u></p> <p>(12)</p>	<p><u>Currently on Website</u></p> <p>(12)</p>	<p><u>ARTS Meeting Basics (circa ?)</u></p> <p>(12)</p>	<p><u>The Basic Pamphlet Conference approved 1993, revised 2002 and approved by the Board of Trustees (14)</u></p>	<p><u>The Basics (circa ?)</u></p> <p>(11)</p>	<p><u>Step Essay Book (page 33) 2019</u></p> <p>(12)</p>
<p>(Preamble) We use the A.R.T.S. tools to work the program and bring our art into the realm of reality. These positive disciplines are essential for us to live every day as the artists we are.</p>	<p>(Preamble) We use the A.R.T.S. tools to work the program and bring our art into the realm of reality.</p>	<p>(Preamble) We use the A.R.T.S. tools to work the program and bring our art into the realm of reality. These positive disciplines are essential for us to live every day as the artists we are.</p>	<p>(Preamble) We use tools to work the program and bring our art into the realm of reality. These positive disciplines are essential for us to live every day as the artists we are.</p>	<p>(Preamble) We use the A.R.T.S. tools to work the program and bring our art into the realm of reality. These positive disciplines are essential for us to live every day as the artists we are.</p>	<p>(Preamble) We use the A.R.T.S. tools to work the program and bring our art into the realm of reality.</p>
<p>MEETINGS: Through meetings, A.R.T.S. establishes a safe haven in which to explore, take risks and celebrate the many facets of our creativity. In meetings we witness how others are overcoming their blocks: "If they can do it, so can I."</p>	<p>1. Meetings: Through meetings, A.R.T.S. establishes a safe haven in which to explore, take risks, and celebrate the many facets of our creativity. In meetings we witness how others are overcoming their blocks: "If they can do it, so can I."</p>	<p>1. AFFIRMING OUR CREATIVITY: We identify ourselves by our art: "I am a _____. " Positive statements affirm our commitment to our gifts: "I have faith in my gifts." "I trust my creative process."</p>	<p>AFFIRMATIONS We identify ourselves as the artists that we are. "My name is _____ and I am a _____." This and other positive statements affirm our commitment and offset old invalidating tapes.</p>	<p>Meetings: Through meetings, A.R.T.S. establishes a safe haven in which to explore, take risks and celebrate the many facets of our creativity. In meetings we witness how others are overcoming their blocks: "If they can do it, so can I."</p>	<p>1. Meetings: Through meetings, A.R.T.S. establishes a safe haven in which to explore, take risks and celebrate the many facets of our creativity. In meetings we witness how others are overcoming their blocks. "If they can do it, so can I."</p>

<p>SOBRIETY 5-ALIVE: Bottom line sobriety in A.R.T.S. is doing at least five minutes of art in every 24 hour time period. Five minutes every day keeps the block away. Five minutes every day keeps our art alive. Often this simple commitment turns into hours of enjoyment.</p>	<p>2. Affirming our Creativity: Before we share at meetings: we begin by stating our name. We list all our gifts. Report the number of days out of the week we put in five minutes of our art. What our victory for the week was. Last we state our long term goal. These positive statements affirm our commitment to our art.</p>	<p>2. MEETINGS: Through meetings, A.R.T.S. establishes a safe haven in which to explore, take risks and celebrate the many facets of our creativity. In meetings we witness how others are overcoming their blocks: "If they can do it, so can I."</p>	<p>MEETINGS We attend meetings to learn how the program works. We share our experience, strength and hope with each other.</p>	<p>Sobriety in A.R.T.S. Bottom line sobriety in A.R.T.S. is doing at least five minutes of art in every 24 hour time period. Five minutes every day keeps the block away. Five minutes every day keeps our art alive. Often this simple commitment turns into hours of enjoyment.</p>	<p>2. Affirming our Creativity: Before we share at meetings: we begin by stating our name. We list all our gifts. Report the number of days out of the week we put in five minutes of art. What our victory for the week was. Last we state our long-term goal. These positive statements affirm our commitment to our art.</p>
<p>AFFIRMING OUR CREATIVITY: When we share at meetings, we state our name; our art; our 5-Alive our (sic) sobriety (the number of days out of seven that we did 5 minutes or more of art); our art victory of the week; our long-term art</p>	<p>3. Sobriety 5-ALIVE: Bottom line sobriety in A.R.T.S. is doing at least five minutes of art in every 24 hour time period. "Five minutes every day keeps the block away. Five minutes every day keeps our art alive. 5-Alive!" Often this simple</p>	<p>3. SOBRIETY: Bottom line sobriety in A.R.T.S. is doing at least five minutes of art in every 24 hour time period. Five minutes every day keep the block away. Often this simple commitment turns into hours of creativity.</p>	<p>STEPS We work the Twelve Steps of A.R.T.S. Anonymous.</p>	<p>Affirming our Creativity: When we share at meetings, we state our name; our art; our 5-Alive sobriety (the number of days out of seven that we did 5 minutes or more of art); our art victory of the week; our long-term art goal. These positive statements affirm our</p>	<p>3. Bottom line sobriety in A.R.T.S. is doing at least five minutes of art in every 24 hour time period. "Five minutes every day keeps the block away. Five minutes every day keeps our art alive. 5-Alive." Often this simple commitment turns in to hours of</p>

goal. These positive statements affirm our commitment to our gifts.	commitment turns in to hours of creative work.			commitment to our gifts.	creative work.
A.R.T.S. TWELVE STEPS: We read the A.R.T.S. Twelve Step Essays to learn how a spiritual recovery can remove the blocks to artistic freedom and give us a meaningful life.	4. A.R.T.S. Twelve Step Essays: We read the A.R.T.S. Twelve Step Essays to learn how a spiritual recovery can remove the blocks to artistic freedom and give us a meaningful life.	4. STEPS: We follow the Twelve Steps and Traditions of A.R.T.S. Anonymous. We work through the A.R.T.S. Step Workbooks to overcome the blocks to our creativity.	ABSTINENCE We abstain from the compulsions which divert us from using our creative energy productively.	A.R.T.S. Twelve Steps: We read the A.R.T.S. Twelve Step Essays to learn how a spiritual recovery can remove the blocks to artistic freedom and give us a meaningful life.	4. A.R.T.S. Twelve Steps/Essays: We read the A.R.T.S. Twelve Step Essays to learn how a spiritual recovery can remove the blocks to artistic freedom and give us a meaningful life.
A.R.T.S. WORKBOOKS: By working through the A.R.T.S. Step Workbooks we overcome our fears and bring our art out into the world.	5. A.R.T.S. Twelve Step Workbooks: The A.R.T.S. Step Workbooks we overcome our fears and bring our art out into the world. We ask someone who has worked all twelve Steps in A.R.T.S. to be our group sponsor. In A.R.T.S. members are encourage (sic) to work the A.R.T.S. Step Workbooks	5. SPONSOR: We ask a member who has done the A.R.T.S. Steps to guide us through the A.R.T.S. Step and Traditions workbooks in order to remove our trauma based blocks and reach our full creative potential.	DAILY ACTION We find a way to express, or at least nurture, our creativity in every 24 hour time period, accepting what we can do now, beginning each day where we are that day.	A.R.T.S. Twelve Step Workbooks: By working through the A.R.T.S. Step Workbooks we overcome our fears and bring our art out into the world.	5. A.R.T.S. Twelve Step Workbooks: The A.R.T.S. Step Workbooks we overcome our fears and bring our art out into the world. We ask someone who has worked all twelve Steps in A.R.T.S. to be our group sponsor. In A.R.T.S. members are encourage (sic) to work the A.R.T.S. Step Workbooks

	together in a small group.				together in a small group.
<p>MASTER PLAN: (Professional Long-term Actions Now) We develop a Master P.L.A.N. to accomplish our long-term professional creative goals and map out the professional actions we need to take to achieve our goals.</p>	<p>6. Master P.L.A.N. Professional Long-term Actions Now) We develop a Master P.L.A.N. to accomplish our long-term professional creative goals and map out a list of actions to take to accomplish our long-term professional creative goals.</p>	<p>6. ACTION GROUPS: Members form support groups to help each other develop an Action P.L.A.N. This P.L.A.N. defines the necessary (sic) steps we need to take to accomplish our goals. We regularly turn over to our action partners the steps we are taking to fulfill our creative potential.</p>	<p>ART BUDDY An art buddy is a helpmate in recovery, someone we speak with daily to turn over what we have done or will do for our art today. This is an important step for many newcomers and worth the effort. Our art buddy may be someone in our field or a different one.</p>	<p>A,R.T.S. Master Plan: (Professional Long-term Actions Now) We develop a Master P.L.A.N. to accomplish our long-term professional creative goals and map out the professional actions we need to take to achieve our goals.</p>	<p>6. (<i>Professional Long-term Actions Now</i>) We develop a Master P.L.A.N. to accomplish our long-term professional creative goals and map out actions to take to achieve our goals.</p>
<p>CREATIVE HISTORY: To become conscious of our many gifts we make a list of all our creative endeavors since childhood.</p>	<p>7. Creative History: To become conscious of our many gifts we make a list of all our creative endeavors since childhood.</p>	<p>7. CREATIVE HISTORY: We make a list of our creative endeavors since childhood. Writing up our creative history brings into consciousness our innate creative abilities.</p>	<p>TELEPHONE We use the phone to maintain contact and share our feelings with members of the fellowships (sic) between meetings. Talking on the phone helps both artists.</p>	<p>Creative History: To become conscious of our many gifts we make a list of all our creative endeavors since childhood. Going back 3 (sic) generations or more including cousins, and make a list of the artists in your family and what they did. Embroidery, wood working (sic), seamstress,</p>	<p>7. Creative History: To become conscious of our many gifts we make a list of all our creative endeavors since childhood.</p>

				painter, fabulous chef, writer, comedian, all our artists.	
ARTISTS IN YOUR FAMILY TREE: Going back 3 (sic) generations or more including cousins, and make a list of the artists in your family and what they did. Embroidery, wood working (sic), seamstress, painter, fabulous chef, writer, comedian, all our artists.	8. Family Tree: We go back 3 (sic) generations or more, including cousins, and tally all the artists in your family and what they did. Embroidery, wood working (sic), seamstress, painter, fabulous chef, writer, comedian - all our artists. We come from a family of artists. Let's be conscious of this and know that we cannot be anything other than an artist in our family. We were genetically designed to be an artist.	8. LITERATURE: We use A.R.T.S. literature. We use A. A. and other Twelve Step Program literature. We use inspirational material from many sources.	BOOKENDING We bookend by making calls before and actions for our art. Verbalizing our thoughts and feelings clarifies our course of action and allows us to move through the process.	Literature: We read A.R.T.S. Literature to understand our fear-based patterns of avoidance that keeps our art invisible. The A.R.T.S. literature teaches how to surrender to our creative process and trust that our inspiration knows the way for us to be the artist we were destined to be. We were given gifts so we would have gifts to give.	8. Family Tree: We go back 3 (sic) generations or more, including cousins, and tally all the artists in your family and what they did. Embroidery, wood working (sic), seamstress, painter, fabulous chef, writer, comedian - all our artists. We come from a family of artists. Let's be conscious of this and know that we cannot be anything other than an artist in our family. We were genetically designed to be artists.
LITERATURE: We read A.R.T.S. Literature to understand our fear-based	9. Literature: We read A.R.T.S. Literature to understand our fear-	9. TELEPHONE: We use the phone to break isolation and share our feelings with other members between meetings.	ACTION GROUPS We form mutual support groups of fellowship members to help each other	Telephone: We use the phone to break isolation and share our feelings with	9. Literature: We read A.R.T.S. Literature to understand our fear-

<p>patterns of avoidance that keeps our art invisible. The A.R.T.S. literature teaches how to surrender to our creative process and trust that our inspiration knows the way for us to be the artist we were destined to be. We were given gifts so we would have gifts to give.</p>	<p>based patterns of avoidance that keeps our art invisible. The A.R.T.S. literature teaches how to surrender to and trust our creative process.</p>	<p>We bookend by making calls before and after actions for our art. Verbalizing our thoughts and feelings clarifies our course of action and allows us to move through the process.</p>	<p>develop an action plan and follow through on it.</p>	<p>other members between meetings. Verbalizing our thoughts and feelings clarifies our course of action and allows us to move through the process. We bookend challenging actions for our art, and call a program friend both before we take the action and after we have taken the action.</p>	<p>based patterns of avoidance that keep our art invisible. The A.R.T.S. literature teaches how to surrender to our creative process.</p>
<p>TELEPHONE: We use the phone to break isolation and share our feelings with other members between meetings. Verbalizing our thoughts and feelings clarifies our course of action and allows us to move through the process. We bookend challenging actions for our art, and call a program friend both before we</p>	<p>10. Telephone: We use the phone to break isolation and share our feelings with other members between meetings. Verbalizing our thoughts and feelings clarifies our course of action and allows us to move through our fears. We bookend challenging actions for our art; we</p>	<p>10. PRAYER & MEDITATION: We seek through prayer and meditation to become channels for the Infinite Creative Process.</p>	<p>ACTION PLAN This is our personal roadmap for recovery. It includes specific action to take for the development of our art and ourselves as artists. It may also include a plan for realizing our professional aspirations and achieving balance in the significant areas of our lives.</p>	<p>Action Groups: We find three action partners to help us combat our negative tapes and self-defeating stories that would con us into believing all is hopeless. With their support and encouragement we take actions for our art.</p>	<p>10. Telephone: We use the phone to break isolation and share our feelings with other members between meetings. Verbalizing our thoughts and feelings clarifies our course of action and allows us to move through our fears. We bookend challenging actions for our art, and call other</p>

take the action and after we have taken the action.	call other member (sic) before we take the action and after we have taken the action.				members before we take the action and after we have taken the action.
PRAYER & MEDITATION: We seek through prayer and meditation to become channels for the Infinite Creative Process.	11. A.R.T.S. Buddies: We find daily action partners to text actions we took for our art.	11. SERVICE: We elect fellow members to serve as officers at meeting level to support the common welfare of the group. Service helps us maintain a humble spirit and heals us from grandiosity, low self-esteem, and isolation by teaching us how to work through problems with others. A.R.T. S. could not exist without the service of its members.	CREATIVITY INVENTORY We take a written inventory of our artistic efforts and accomplishments since childhood. We also make a list of our creative goals, what we want to do in our art.	Prayer and Meditation: We seek through prayer and meditation to become channels for the Infinite Creative Process.	11. A.R.T.S. Action Buddies: We find action partners to text, email or phone in our daily actions for our art.
SERVICE: We serve as officers at meetings. We support the common welfare of the group. Service helps us maintain a humble spirit and heals us from grandiosity, low self-esteem, and isolation by teaching us how to work through problems with others. A.R.T.	Prayer and Meditation: We seek through prayer and meditation to become channels for the Infinite Creative Process.	12. ANONYMITY: We respect the confidential nature of each members share. We maintain personal anonymity regarding our membership in A.R.T.S. Anonymous at the level of press, radio, TV, video and film.	PRAYER & MEDIATION We work our 11 th Step seeking “through prayer and meditation to improve our conscious contact with God, as we understood Him, praying only for knowledge of His will for us and the power to carry that out.” We ask to become channels for God’s infinite creative process.		Prayer and Meditation: We seek through prayer and meditation to become channels for the Infinite Creative Process.

S. could not exist without the service of its members.					
			LITERATURE We use A.R.T.S. literature. We use A. A. and other Twelve Step Program literature. We use inspirational material from many sources.		
			SERVICE We give service to the fellowship through holding office and participating in committee work; by replacing chairs and doing cleanup detail. Service expands our commitment to our A.R.T.S. recovery. Putting the common welfare of the fellowship before our own needs helps us maintain a humble spirit and heals us from grandiosity, low self-esteem, and isolation and self-indulgence. It teaches us how to work with others, compromise, lead and work through problems. A.R.T. S. could not exist without the		

			service of its members.		
			ANONYMITY We respect the confidential nature of each members' share. Who and what we see and hear at meetings is not repeated outside the meeting. We also maintain anonymity on the level of press, radio and TV.		

Appendix VI - Twelve Concepts of Service – Draft for Consideration by the 2022 World Service Conference

This draft of the 12 Concepts of Service is offered for consideration by the ARTS Anonymous 2022 World Service Conference. It is the result of many discussions, group consciences and drafts over more than a year by the Policies & Procedures Committee. The process of creating it arose from the Fellowship's expressed desire for more transparency. Researching how other successful Twelve Step Programs maintain transparency according to the Traditions, we found that they actually go by three "Twelves:" Twelve Steps, Twelve Traditions, and Twelve Concepts of Service.

The Concepts of Service lay out simple guidelines for relationships for those who do service in the program. The group (mostly referred to as a meeting in ARTS parlance), is the basic unit of all twelve-step programs. The group is necessary for individual recovery. The wisdom of the program, found in our *Step Essays* book, suggests that those struggling with the idea of God can acknowledge that the group itself is a Higher Power. Tradition One: *"Our common welfare should come first. Personal progress for the greatest number depends on unity."*

Just what does unity mean in the ARTS Anonymous program? The Concepts are where we can find specific guidance on how those doing service can conduct themselves so that the Traditions of ARTS are preserved. Tradition Two tells us, *"For our group purpose there is but one ultimate authority—a loving God as expressed in our group conscience. Our leaders are but trusted servants; they do not govern.* At the same time, the group conscience must protect the rights of those who disagree. Concept Five suggests that minority opinions should be actively solicited and given consideration when groups, the Conference, or the Board of Trustees votes on a motion.

What is the relationship between the Board of Trustees, the World Service Conference and the groups? In ARTS, as in other Twelve Step fellowships, it is an "inverted pyramid." All authority within the program arises from the groups. The Concepts provide a structured way of looking at this arrangement, the opposite of the way most things are done in our society. At the same time, those trusted servants who are charged with running day-to-day operations of the fellowship must have the ability to do their jobs and make decisions without being second-guessed. Concept Three gives our trusted servants the "right of decision" necessary to carry out their functions.

Finally, the Twelve Concepts of Service can provide us as individual recovering artists with some practical guidance as to how we conduct our business affairs in the art world. They are a third leg of the ARTS program.

It is necessary for the World Service Conference to debate and approve the Twelve Concepts of Service. Our bylaws state that we follow the "short form" of the Twelve Concepts of Service of Alcoholics Anonymous. However these have never really been used in ARTS service and were only made available to members on the website in the last year. AA is a very different kind of organization than ARTS. Therefore, we started from scratch, with borrowings mostly from Al-Anon Family Groups, in order to craft a Twelve Concepts of Service document specifically for ARTS Anonymous.

Appendix VII - Applications for the A.R.T.S. Anonymous Board of Trustees

Six members of the current Board of Trustees have been elected by the current (interim) Board of Trustees. According to the Bylaws and the still not finalized Conference Charter, the World Service Conference must confirm the trustees' elections at the first Conference after their election. In this year of transition, members of the board have been acting as your trusted servants. With this first conference in several years, we now request that the World Service Conference consider the following applications for positions on the Board of Trustees.

All those A.R.T.S. members who have applied and been elected to the Board of Trustees completed an application. We offer them to the other delegates to review. On November 4 delegates will have the opportunity to ask questions of trustee members before confirming their election.

Allegra B.

- 1) *Describe your experience, strength and hope with the Twelve Steps and Twelve Traditions of A.R.T.S. Anonymous.*

A primary experience for me since I've joined A.R.T.S. has been a "re-awakening" of the absolute essential importance of the Traditions. I joined the Board sometime in 2020 and found myself immersed in a feeling of frustration and impotence. In time, I came to see that a lack of adherence to the Traditions was limiting participation in A.R.T.S. leadership and service, the Fellowship, and me. While other 12-Step programs have grown and thrived in membership, A.R.T.S. had stayed small. Haltingly, and imperfectly, I began to speak up, in as honest a way as I could, on both the Board level and at the emerging efforts by the Fellowship, through what is now called the Pre-Conference, to become active in service. Now that I'm acting Chair, I see the Traditions as more essential than ever as they apply to everything we do. This inspired me to co-organize and lead a two-day workshop on the A.R.T.S. Steps and Traditions last spring. I want to see a Board and a Fellowship that is open and willing and makes an honest effort to respect and honor and operate by the Traditions. As each Tradition applies in how I conduct myself in service, they apply to everything else in my life as well. My personal experience with the Steps in A.R.T.S. has been tremendous. I have done steps in other programs, and even so I got so much benefit by working the A.R.T.S. Step Workbooks in a group with a sponsor. This has been a catalyst for my success in becoming more visible than ever in my art. There are now people in the world who know me better than I could have believed possible. I currently co-sponsor a small group working the Steps, as well as an individual.

- 2) *Why do you want to serve the Fellowship as a member of the Board of Trustees? What do you hope to accomplish as a member of the Board? Include your vision for A.R.T.S. Anonymous.*

I wish to serve because this program changes lives, as it has my own, and as they say, "you can't keep it unless you give it away." As a member of the Board, I hope to help bring the Fellowship to financial solvency, with Literature and materials that address the needs of the meetings and its members, the infrastructure to reach the next suffering artist who is at a loss for how to express their gifts, a rapidly growing membership, international cohesion, and a strong foundation from the Traditions, Concepts of Service, and a Conference Charter.

- 3) *Describe any service work you do or have done for A.R.T.S. Anonymous, starting at the meeting level, and including attendance at past service conferences.*

I currently serve as Chair of the Board of Trustees. I oversee the operations of the A.R.T.S. office. I am the Coordinator of the Literature Committee. Recently I have undergone a review of the A.R.T.S. Archives, worked with the Founder on proofing her work, co-held a two-day A.R.T.S. Steps and Traditions workshop, I co-sponsor a Step Work group, and I lead the Walk and Talk phone meeting one day a week.

- 4) *Describe any personal or professional background that you think would benefit the health of A. R. T. S. Anonymous, such as legal, IT, financial, general business administration, or any other relevant skills or training.*

I have had a long career with small family-owned businesses, holding multiple positions, including overseeing operations, research, copy-editing and graphics, newsletters, marketing, sales, software content development, data entry, printing, shipping, executive and administrative assistance, teaching, and event planning.

- 5) *Share your thoughts with the group conscience process, your courage to express yourself, and ability to listen and communicate effectively. How do you manage interpersonal differences, and accomplish goals as a group member?*

I utterly believe in the group conscience process, and do my best to support it, even imperfectly. I try to believe that my tone, attitude, and my mindset can make a contribution, even as I express an opinion. It matters not what I think of others, or even how I emotionally respond to them. I constantly work at giving up the idea that I can change anyone, no matter how I am. I find that listening is not only about understanding what someone is saying, but also about listening for who they are, and where they are coming from. I try to offer a helping hand, and carry a message, and then at some point I must let go. It can be hard to let "time" do its thing, but I am at least aware that a lack of patience or respect never helps, it only hinders, no matter my intent. My ego has its ways, and I do my best to "own" it, and not let it get in the way of the greater good. That means calling myself out, but it also means not apologizing just because someone doesn't like what I have to say or give and accepting their opinion as theirs. I believe good communication is essential, starting with the idea that everyone is coming from the best place they can, including myself. I believe that no one can function in a group or for a goal if there aren't ways of keeping things organized and transparent. I can't force others to pay attention, and so try to let it go when it doesn't land. I try to stay open to what there is to learn and take as an opportunity when things go awry.

- 6) *The job of Trustee has varying time demands. What is your availability?*

I have an average of about 4 hours a day to devote to A.R.T.S. work.

- 7) *Please add any additional information you feel may be helpful in the selection process, including service experience in other Twelve Step programs.*

My service in other areas of life includes In Alcoholics Anonymous; Meeting Chair, Treasurer and GSR, and as District Secretary. The Medical Reserve Corps, local food pantries. Volunteering in schools to lead school trips, substitute teach, school drama productions, fundraising.

Cindyann W.

1) *Describe your experience, strength and hope with the Twelve Steps and Twelve Traditions of A. R. T. S.*

Anonymous

I came to my first A.R.T.S. meeting three years ago, after years of practicing the 12-Steps, and 12-Traditions through the guidance of a very good sponsor in Co-dependency Anonymous. Doing so supported me as I began a teaching career. As I gained mental health, the call to reengage creative activities awakened. This led me to a book called, *The Artist Way*, by Julia Cameron. Her book challenged me to take my desire to create more seriously. I signed up for art classes, bought an easel, and created a space to paint. But when the art classes were over, and I finished all the exercises in Cameron's book, a sense of vacancy swallowed up my inspiration; motivation to pick up the paint brush disappeared. The 12-Step meeting I was attending couldn't support me with this, it wasn't meant to. I felt lost, and alone with my blank canvas. After experimenting with a variety of search-words, I typed in 12-Steps, and the word Art, abracadabra! A.R.T.S. Anonymous came up. I was thrilled! I couldn't believe such a program existed. The readings I experienced at my first A.R.T.S. meeting, and the sharing of members present, loved my creative heart in a way I did not know was possible. I will never forget that day. The more I attend and participate with this program, the more I want to. I went from feeling lost, to picking up my brush again. Five months ago, I found the wisdom to work with an A.R.T.S. sponsor on the steps, traditions, and concepts. I am a slow serious learner, so I am just finishing the 3's. I am learning how the steps guide me to value the act of engaging my creativity and take responsibility for what I create. The traditions guide me to engage healthier behaviors as I meet with others within A.R.T.S. and with others in my life. The concepts of service guide my behavior and attitude in the acts of service within A.R.T.S. Anonymous and serving others in my daily life. This process is building a secure solid foundation for me as I continue to develop as an artist, and as a human being. But I am also aware that in order for this foundation to keep growing and thriving members need to give generously from their talents and skills, and care for A.R.T.S. Anonymous. I am happy doing so.

2) *Why do you want to serve the Fellowship as a member of the Board of Trustees? Include your vision for A.R.T.S. Anonymous.*

Eight months later the Covid Pandemic shut the world down. A few months after that, I received an email about an A.R.T.S. meeting happening on Zoom. OMG! All the people I had met attending the LA meeting were there! I couldn't believe it. It was fantastic! Suddenly, our Sunday meeting had members attending from various places across the United States, and across the world! Singers, musicians, painters, story tellers, and poets come to share their experience, strength, and hope participating with this beautiful 12-Step Program. I have attended that meeting every Sunday morning ever since. I can't imagine my week without it. I was then called to serve this meeting, as the phone/email list contact person. I was glad to do it. A few months later, I was called to serve as the GSR for our Sunday meeting. This meant I was to attend another Zoom A.R.T.S. meeting hosted by A.R.T.S. Anonymous. This turned into monthly Preconference meetings where I continue to learn more about the structure of A.R.T.S. Anonymous, and what the WSBC means for the fellowship. Before I knew it, I found myself joining a group of others stepping up to assist A.R.T.S. Anonymous expanding to meet the needs of more A.R.T.S. Zoom meetings opening up around the world. I now find myself part of a group of passionate people, willing to give their time, skills, and effort working together, in a loving and cooperative way, that amazes me. I am grateful for these experiences; participation with service lifts me up and inspires me to do more.

I believe in order for this miraculous thriving program to sustain, it is essential that A.R.T.S. Anonymous secures its foundational resources, and financial health. I need for this to happen, and so does every creative artist who struggles to stay engaged. I am ready to do more to serve what I believe is the way to feed the hunger in every creative artist's heart, to be seen, heard, and celebrated for their artistic creations.

- 3) *Describe any service work you do or have done for A.R.T.S. Anonymous, starting at the meeting level, and including attendance at past service conferences.*

I have served the Sunday morning meeting out of Los Angeles as the phone/email list contact person for about a year and half. This also includes sending out the weekly invite to attend our meeting. A year ago, our business meeting described the need for two people from our meeting to attend and serve as a GSR, for the first Zoom Pre-conference A.R.T.S. Anonymous meeting hosted by the serving Board of Trustees to "prepare for the World Service Business Conference (WSBC)." I felt encouraged to step up for that position as well. Out of those meetings evolved committees forming to assist solutions to meet the expansion of A.R.T.S. Anonymous. As I was acquiring an intriguing education of the process, I was again encouraged to serve A.R.T.S. Anonymous as an interim coordinator to assist communication within, and across the fellowship, called In-Reach. This role involved a variety of communication via email, but mostly I found myself collaborating with other interim coordinators, as well as, attending other committee meetings. Participating this way enabled me to connect interested members from the fellowship to get involved. As I gained more education of the process preparing for the WSBC, I could see the need for the fellowship to also understand the process. I recently collaborated with Allegra and Vickie D. to put together our first A.R.T.S. Anonymous Newsletter. With the assistance of the A.R.T.S. Anonymous office it was published out to the fellowship this second week of April. Included in this publication are suggestions encouraging how every meeting may elect their GSR/Delegate to participate in the WSBC process. Although my calendar is full of meetings collaborating toward solutions, communicating with individuals, and attending other A.R.T.S. events, I enjoy every minute of working and getting to know other participating members. I wish to serve A.R.T.S. Anonymous further as my part continues to evolve.

- 4) *Describe any personal or professional background that you think would benefit the health of A.R.T.S. Anonymous, such as legal, IT, financial, general business administration, or any other relevant skills or training.*

Participating with A.R.T.S. Anonymous is the next best step I needed to take toward a lifetime commitment to grow and develop through the 12-Step Program. In the past, I participated explored different 12-Step programs, until I found Co-dependence Anonymous. In CoDA, I learned how to embrace the shadow aspects of my personality that stood in the way of cultivating satisfying relationships with others. With A.R.T.S. I am learning how to confront the fear that blocks me from sharing the beautiful light inside me through my artistic creations, and through serving A.R.T.S. Anonymous. As I reach more success with the recovery process, I am enjoying a more productive, satisfying, and fulfilling life, and he artist in me is happier.

Before participating and enjoying recovery with A.R.T.S. Anonymous, I had just retired from a 30-year career as a high school teacher of English Literature for second language students. Leading students to learn the essential skills to read and write required good plans and preparations. I learned how to engage groups of students in the learning process through clear guidelines toward a specific objective. I learned the best assistance I could provide toward their autonomy was a wealth of resources, along with

accepting support. I learned how important it was to recognize and acknowledge in what way they were doing their best to meet their goals, and the task at hand. I see how these skills are applicable to serving members and groups to meet their goals toward recovery with A.R.T.S. Anonymous.

I became a teacher because I love the education process involved with reading, reflecting, writing, and applying what I learn. Teaching enabled me to live what I value every day. A good sponsor leads his or her sponsee through this same process. As I am going through this process once again, my education continues. I already have professional certificates for teaching, as well a master's in education. While we do not graduate from a 12-step education, we do qualify to lead others through the process. Participating and serving others with the 12step process aligns with my value system in a most satisfying way.

- 5) *Share your thoughts with the group conscience process, your courage to express yourself, and ability to listen and communicate effectively. How do you manage interpersonal differences, and accomplish goals as a group member?*

I believe the group conscience process is full of wisdom as it stands on the foundation of the 12Steps, the 12-Traditions, and the 12-Concepts of Service for A.R.T.S. Anonymous. Tradition-2 brings me the most comfort toward the idea of group conscience, "...there is one ultimate authority, a loving God as expressed in our group conscience." I feel passionate about how these principles work together to safeguard our intentions and purpose in A.R.T.S. Anonymous. I have no trouble speaking my mind about the extent to which our groups in A.R.T.S. Anonymous are practicing them well. Our group conscience expands the cliché idea that "two heads are better than one." The democratic principle that supports this process reflects what I value. In A.R.T.S. Anonymous, it is my experience that decisions go through a process that includes a thorough discussion, where members take turns expressing their thoughts, concerns, and opinions on the issue. I am able to communicate effectively because A.R.T.S. service meetings are conducted with this order and guidelines. When a vote is conducted by all members present, if it is a tie, then it's back to the "drawing board." Otherwise, the majority decides if we move forward with the decision or not. The inclusiveness of this orderly process aligns with my concept of the democratic process. I value this process, and so I feel peaceful with the group conscience decision, even if I disagree with it.

When it comes to interpersonal differences, I am grateful for Tradition-12 as it reminds me of the purpose for my participation: I value the principles of the A.R.T.S. Traditions and do my best to practice them in my daily life. Tradition-1 reminds me of the goal for my participation: A.R.T.S. unity. And Tradition-2 reminds me of what I believe: the ultimate authority is a loving God. Thank goodness.

- 6) *The job of Trustee has varying time demands. What is your availability?*

Well, this is the easiest question to answer of all. I am retired from my full-time teaching position. I have not a husband to consider, nor grandchildren yet to enjoy. My schedule is open and flexible to care and participate with what I most value, my relationship with myself, and others, the environment I live within, and without to engage artistic creations, and my participation and service with A.R.T.S. Anonymous. Oh, and my sweet little cat who lovingly keeps good company. She takes up no time at all.

- 7) *Please add any additional information you feel may be helpful in the selection process.*

I feel it would be an honor, if my skills, talents, and commitment may be of good use to serve A.R.T.S. Anonymous. If I am selected to serve in this capacity, it would be a privilege, as I believe it would further

my development and growth as I am becoming a fully functioning creative artist, and human being. I care about this organization because it stands for everything I value and believe in. A.R.T.S. Anonymous has assisted me to realize, human beings expressing their light through their artistic expressions is a tender precious event. The structure of A.R.T.S. Anonymous works to safeguard this sacred aspect of being human. I wish to assist the daily work involved caring for this organization. I hold sincere gratitude toward your consideration to select me to join the other members serving A.R.T.S Anonymous in this capacity, as a Board of Trustee.

Dave F.

1) *Describe your experience, strength and hope with the Twelve Steps and Twelve Traditions of A. R. T. S. Anonymous*

ESH steps, traditions and A.R.T.S.: A.R.T.S. changed my life. I wish I could remember who mentioned it to me. It must have been about 2002 and I was living in Maryland and I went to a meeting somewhere (I think an OA meeting) and somehow the topic of my creativity came up.

I went to what was at the time quite a large meeting on Sligo Avenue in Silver Spring. I think one of the art shares at that meeting featured like 35 people all sitting around the walls of the room and playing songs and reading poetry and showing paintings and dancing.

I'd like to help get the A.R.T.S. fellowship to where we have standing room meetings in countries all over the world.

My experience previous to A.R.T.S. was one of frustration and regret with decades of missed opportunities and frustration. When I got to A.R.T.S. I began to feel free and alive and creative.

The pursuit and achievement of my daily 5-alive gives me strength and hope. When I create every day, I feel stronger and much more hopeful - not just as it relates to my art but to the entirety of my life.

Every day I have to turn over my art to a higher power. Every day I have to work my A.R.T.S. program and every day I have to admit just how powerless I am over my art. I have to find a higher power; I have to turn my life and art over to that higher power. I have to keep track and account for my fears and resentments holding me back from my full artistic potential. I have to be willing to have God remove my fears and resentments and I have to ask God to remove my fears and resentments. I have to keep my side of the street clean, apologize to people when I have done them wrong; and I have to make amends to myself by treating my artist and my art with kindness and love.

I have to pray and meditate every day to stay straight and artistically sober and I have to pass on the healing message to artists and blocked artists around the world.

As it relates to the traditions, I have sought and will in the future seek to advance the common good of the A.R.T.S. fellowship and its members. I talk to God every day and seek right actions and right thoughts in my life. I work with fellow members of A.R.T.S. to uphold the traditions while at the same time making changes in the fellowship that will help it grow and thrive.

I think the best way for me to attract new members to A.R.T.S. is to show a robust and healthy artistic recovery in my own life.

I would like to get A.R.T.S. to a place where we can support ourselves comfortably and healthfully so that we can reach more and more artists worldwide.

2) *Why do you want to serve the Fellowship as a member of the Board of Trustees? Include your vision for A.R.T.S. Anonymous.*

I currently serve as the Treasurer on the A.R.T.S. board and would like to continue to do so because it makes me feel good about myself as an artist and I'd like to help other artists feel good about themselves.

I'd like to grow the financial resources of A.R.T.S. and have A.R.T.S. known as commonly to blocked artists as AA is to alcoholics.

I see A.R.T.S. working out of beautiful offices with translators translating literature for every country in the world. I see A.R.T.S. holding beautiful retreats across the world and helping artists around the world create beautiful art and beautiful friendships. I look forward to many A.R.T.S. weddings, babies, Carnegie Hall openings, red carpet premieres and Metropolitan Museum of ART exhibition parties.

- 3) *Describe any service work you do or have done for A.R.T.S. Anonymous, starting at the meeting level, and including attendance at past service conferences.*

I currently serve as A.R.T.S. trustee and treasurer.

- 4) *Describe any personal or professional background that you think would benefit the health of A.R.T.S. Anonymous, such as legal, IT, financial, general business administration, or any other relevant skills or training.*

I have raised venture capital and started several companies. As a director and then Chair of the The Western Wind Vocal Ensemble, a New York City-based not-for-profit, I helped raise the revenues in the late 1980's from \$88,000 to \$400,000+/year. I used to operate a public relations company that represented a number of entertainment industry clients including authors and TV talk show hosts.

- 5) *Share your thoughts with the group conscience process, your courage to express yourself, and ability to listen and communicate effectively. How do you manage interpersonal differences, and accomplish goals as a group member?*

I love group conscience. I love how the group always comes up with better ideas than I do on my own. I express myself easily and am learning how to listen more effectively. When people make me angry or frustrated, I pray and meditate and journal about my feelings. I have the time to serve A.R.T.S. effectively.

- 6) *The job of Trustee has varying time demands. What is your availability?*

I love A.R.T.S. and I love service because I know it helps other artists and me to become the artists we all wish to be.

- 7) *Please add any additional information you feel may be helpful in the selection process.*

[no response]

Jay M.

- 1) *Describe your experience, strength and hope with the Twelve Steps and Twelve Traditions of A. R. T. S. Anonymous.*

I fell into A.R.T.S. accidentally – I had been going to meetings in another program and someone mentioned A.R.T.S. so I took a look. I was not having a problem doing my art, having had the great good fortune (and I guess ability) to have spent most of my life doing my art (details below). But I “kept coming back” just because I liked the meetings. Then a couple of interesting things happened. Once a month we had “ARTShares” but I had nothing to share (unless I were to play records I had worked on, but I never even considered that). However, I did have a guitar that had lain dormant for years, so I started bringing that in for ARTShares. Well, to make that long story short, I wound up playing with other A.R.T.S. members at open mics, did a few solo shows, and even made a CD as my project in a P.L.A.N. meeting. The other significant thing that happened was that I found myself constantly raising my hand whenever our meeting needed help. So, without any conscious attempt to follow the Steps and Traditions I found myself more or less living the 12-Step life, especially with regard to service.

- 2) *Why do you want to serve the Fellowship as a member of the Board of Trustees?*

I noticed that I was already doing service at a number of levels so I figured I’d help A.R.T.S. going forward by placing myself in a more substantial position, where my experience and innate nature and abilities could serve a larger population. Plus, I have time-in-grade. As you can see from my “resume” I’ve served in dozens of positions over an almost 30-year period.

- 3) *Describe any service work you do or have done for A.R.T.S. Anonymous, starting at the meeting level, and including attendance at past service conferences.*

(Here’s a list I found in my computer archives.)

Summary of A.R.T.S. Service, 1995-2006

- Local meeting chairman
- Local Business meeting chairman
- Local meeting WSMR (World Service Meeting Representative)
- Corporate Secretary - Took minutes and recorded on cassette the proceedings of the 1995 and 1996 Conferences; prepared daily summaries at the Conferences; typed up official minutes after the Conferences.
- Corporate Treasurer -Was A.R.T.S.’ first Corporate Treasurer and held the position for four years. Performed all the duties outlined in the Bylaws including preparing financial reports, reconciling bank statements, supporting office staff on financial matters, paying expense reports, updating Quicken accounting system, searching out and transferring funds to a new bank when our former bank’s rates went up, documenting changes to the accounting system as they occurred. Also wrote BASIC programs enabling us to break down literature sales and WSO donations by state.
- Convention Committee Chairman - Oversaw and coordinated all Convention activities for the 1999 and 2000 Conventions in Ocean Grove, NJ. The list of responsibilities is far too long to present here, but included all interactions with hotels, registrants, the office, the Tabernacle, making and mailing flyers and literature, and computer data entry and generation of reports
- Intergroup Hotline coordinator - Recorded the A.R.T.S. outgoing Hotline messages, and for a considerable length of time, retrieved and responded to them as well. These tasks are now handled by the office.

- NY "Update" newsletter co-editor - The New York Intergroup, when it was in existence, occasionally put together a 4-page newsletter called "Update." I was the overall editor for these projects, assisted by another person who edited the poetry sections.
- Local Meeting List editor - For four years I was responsible for updating and printing the NY-NJ-CT meeting list. I also revised the format so that the current lists have a complete Literature order form on the back.
- International Meeting List Co-Editor - Worked with Kathy V. to completely overhaul and bring up to date the A.R.T.S. Worldwide Meeting List.
- General Manager (formerly called Executive Director) - Actually two jobs in one (Office Manager and General Manager), which I did on a temporary basis whenever we lost our paid office help. It includes all the responsibilities associated with running the Office – filling Literature orders, answering Hotline requests, sending Thank You notes, maintaining our Literature inventory, posting income and expenses in Quicken, making bank deposits, etc.
- Fund-raising committee co-chairman - In July and August of 1997, and in November of 1998 (at our 14th Birthday party) we held White Elephant sales to raise money for A.R.T.S. Abby (A.R.T.S.'s Founder) and I were co-chairpersons, and we picked the locations, promoted the events, and created the flyers.
- Birthday party co-chairman - In 1997 and 1998, along with Abby, I helped plan, promote and oversee the operation of our 13th and 14th Birthday parties.
- Web page creator and editor - Designed and implemented the original A.R.T.S. web site and found an inexpensive (\$6.95/month) ISP to host it. I updated the web site meeting list whenever new information came in. I also implemented the A.R.T.S. domain name changes to www.artsanonymous.org.
- Convention database system creator - Wrote and implemented an application to combine all of our Convention information into one database, thus enabling us to generate instant reports on funds received and owed, name, address and phone data on all attendees, hotel information, ARTShare and Creative Process share data, etc. I also wrote a 17-page instruction manual to go with the program.
- Sustaining Trustee - From May to November 1998, and again from May 1999 to December 2000, I served as a Sustaining Trustee, overseeing all Standing Committee functions taking place in New York.
- Vice Chair - In addition to my regular duties as a Sustaining Trustee, I was also Vice Chair of the Board from May 1999 to December 2000. I was also nominated to be Board Chair in October 2000, but declined.
- Convention data entry person - Reviewed the week's Convention registration forms and entered the data into our Convention database. I also contacted attendees when required if there were problems or questions with their forms.
- Convention ARTShare co-emcee from 1997 to 2006.
- Convention ARTShare sound man from 1997 to 2006.

Recent activity (2016 to present)

- In 2016, Along with Val, Ellen and Kevin, established the Monday Beginners meeting in New York. Remained a regular co-chair until 2022, when we encouraged other members to assume service positions on a bi-monthly basis.
- In 2020, in response to the pandemic, offered my personal Zoom account for use by NY A.R.T.S. meetings on Monday, Tuesday and Saturday.
- Offered to be the coordinator for the ad hoc Websight committee. Still occupy that position.
- Represented NYC Monday meeting in Zoomathons .

- Participated in Pre-conference meetings.
- Elected as one of two Monday meeting delegates to upcoming 2022 Conference.

Related activities outside of A.R.T.S. – 1999 to 2015

- ARTSonline Founder and Moderator (<http://groups.yahoo.com/group/artsonline/>)
- ARTSonline is an online A.R.T.S. “meeting” which I founded in 1999 and moderate. It has about 100 members worldwide and provides both A.R.T.S. and non-A.R.T.S. members with an ongoing online “meeting.” ARTSonline is my own project and is not affiliated with A.R.T.S. Anonymous, Inc.
- ARTS-on-the-net Founder and Host (www.arts-on-the-net.com)
- This is a site I created in 2000 where A.R.T.S. members (and non-members) can share their art or post links to their own sites. ARTS-on-the-net is my own project and is not affiliated with A.R.T.S. Anonymous, Inc.

4) *What do you hope to accomplish as a member of the Board? Include your vision for A.R.T.S. Anonymous.*
 As you have already seen as a result of my election to and stewardship of the Websight committee, I possess leadership abilities and a willingness to tackle problems. In fact (completely outside of that committee) I have been working with Allegra on some website-related issues including a working model of a sortable Meeting list. I am now on the P&P committee as well and have been an observably valuable presence at the pre-conference meetings. In general, “what I hope to accomplish” is anything I put my mind to, according to the wants and needs of the fellowship.
 My vision for A.R.T.S. Anonymous is: Spreading the word worldwide, which already has momentum, thanks to Zoom.

5) *Describe any personal or professional background that you think would benefit the health of A.R.T.S. Anonymous, such as legal, IT, financial, general business administration, or any other relevant skills or training.*
 Perhaps the most relevant position was as Manager & Chief Engineer of Sigma Sound Studios in New York. I also had successful careers as a radio disk jockey and Production Director (WMID in Atlantic City and WDAS-FM in Philadelphia), Supervisor/engineer of the Convention Hall Sound Department (Atlantic City), recording engineer (Columbus Recording in San Francisco, Sigma Sound in Philadelphia and New York), TV live on-air music mixer (ABC-TV’s The View in New York), and Production audio mixer for Good Morning America in New York. (I also did the sound for all A.R.T.S. Conventions from 1997 to 2006.)

6) *Share your thoughts with the group conscience process, your courage to express yourself, and ability to listen and communicate effectively. How do you manage interpersonal differences, and accomplish goals as a group member?*
 My strong suits are insight, honesty and fairness. Those of you who have worked with me already know this and have experience of it. As far as Group Conscience goes, it’s a great exercise in fairness and an observably viable process for making decisions in real time (e.g., at meetings). I’m for it.

7) *The job of Trustee has varying time demands. What is your availability?*
 Pretty available most of the time, but it may wax and wane according to the number of tasks and other facets of my life. As of this writing I don’t think I have said “No” to any requests for service.

8) *Please add any additional information you feel may be helpful in the selection process, including service experience in other Twelve Step programs.*

My only other Program experience was briefly in ACA until I discovered ARTS. So, I am NOT a dyed-in-the-wool Program guy. It's been my experience, though, that my life values pretty much coincide with the Traditions. I still do a 10th Step every day.

In related non-Program experience, I also created and lead a Four Agreements Wisdom Group, which meets twice a month on Zoom.

Matt B.

1. *Describe your experience, strength and hope with the Twelve Steps and Twelve Traditions of A. R. T. S. Anonymous.*

Twelve Step Programs saved my life and enrich it everyday. I need meetings. I need to hear other members share their triumphs and struggles and experience their wonderful and diverse art. I need to show my art. I need to be seen, acknowledged and for my art (especially my puppets) to be appreciated. The Twelve Steps of A.R.T.S give me hope, as does the wisdom and insight of the Traits and Talents. I really value the Traditions, they protect as all and provide invaluable guidelines to working together as a group, a board, and a fellowship. Unity; Tradition One- The principle of working together, to ultimately fulfil Tradition Five to carry the message to Artist's who struggle to express their creativity in their lives and out to the world.

2. *Why do you want to serve the Fellowship as a member of the Board of Trustees? What do you hope to accomplish as a member of the Board? Include your vision for A.R.T.S. Anonymous.*

Service is very important to me. I want to be useful. That's what service means to me. It makes me feel connected. That's what being on the board as the Conference Chair (If elected at the upcoming conference) means to me, being useful to our wonderful fellowship and being of service by coordinating and helping to put on our World Service Conferences. Serving on the Board also means being active in important discussions on issues that affect A.R.T.S.

My vision for A.R.T.S is for our fellowship to be so well known that people don't get it mixed up with the Artist's Way. I want our Literature to be so strong that it stands on its own and is an invaluable growing resource for A.R.T.S members and A.R.T.S meetings. I want to see the day when we have thriving meetings and members doing the steps becomes commonplace.

3. *Describe any service work you do or have done for A.R.T.S. Anonymous, starting at the meeting level, and including attendance at past service conferences.*

At a meeting level I've been involved with A.R.T.S in Melbourne Australia for the past seven years at least. Connecting with our Worldwide A.R.T.S Community. I've been secretary of the Melbourne A.R.T.S meeting a few times over the years and am still heavily involved with it, Tech hosting the meeting twice a month. I also make the brightly coloured slides we have. I was asked to join the Board of Trustees early in the year. I have been in the position of Conference Chair since May this year, heading the Conference Planning Committee and facilitating the Pre-Conference meetings. Helping to put on this year's Conference is a joy and a passion and I hope to be elected officially at the upcoming conference.

4. *Describe any personal or professional background that you think would benefit the health of A. R. T. S. Anonymous, such as legal, IT, financial, general business administration, or any other relevant skills or training*

I have great interpersonal skills. I'm a skilled and experienced facilitator. I've facilitated the Pre-Conference, successfully mostly, most of this year. I'm very good with Zoom hosting and security. I'm also good at Word tables and have fun with making flyers.

5. *Share your thoughts with the group conscience process, your courage to express yourself, and ability to listen and communicate effectively. How do you manage interpersonal differences, and accomplish goals as a group member?*

I love the Group Conscience process, it's very powerful. The Group Conscience is our collective voice, with no one in charge thanks to the 2nd Tradition where we bring in. I feel really open to listening to others and have often been swayed by other's thoughtful presentation of ideas. I manage interpersonal difference well. I can express myself if needed in a respectful way. It's certainly not about individual goals but accomplishing goals as a group. I love being a part of the amazing spiritual process that is the Group Conscience.

6. *The job of Trustee has varying time demands. What is your availability?*

I have a good amount of time free to work on Trustee duties, which as Conference Chair has been helping to organize the conference. I attend all the Board and Conference committee meetings, and of course have been attending (and facilitating) the Agenda Setting and Pre-Conference Meetings.

7. *Please add any additional information you feel may be helpful in the selection process, including service experience in other Twelve Step programs.*

I've been a member of Alcoholics Anonymous since the early nineties (Clean and Sober since then) and have been in service positions pretty much the whole time. I'm a member of a few different Twelve Step Programs and I'm of service all in all of them.

Pat Q.

- 1) *Describe your experience, strength and hope with the Twelve Steps and Twelve Traditions of A. R. T. S. Anonymous.*

My experience with the Twelve Steps and Twelve Traditions of A.R.T.S. Anonymous began with my first A.R.T.S. meeting in September, 1989. I had already worked the 12 Steps in another program. A sponsor suggested that I try this new A.R.T.S. Anonymous program after listening to my frustrations with a creative block that had derailed my career. I had surrendered my job when I was unable to complete important work assignments.

The Twelve Steps of A.R.T.S. Anonymous gave me insights into my predicament by helping me accept my powerlessness over my creativity. It also assured me that there must be a very good reason why I couldn't finish the projects that I was assigned. These ideas gave me hope, which launched my search for understanding and healing. The efforts of fellow A.R.T.S. members to understand the reasons for their creativity blocks gave me a process and a supportive environment to delve into the mystery that was blocking mine.

The Twelve Steps gave me directions to follow for my own personal recovery and a successful release to resume my career. I was able to continue working at my creative career for 30 years until I retired in 2018. The Twelve Traditions gave me a way to communicate with my fellow A.R.T.S. members so we could encourage

and support each other along the way. I experienced a personal version of the technique that Dr. Bob and Bill W. discovered when they formed A.A. They discovered that the best way to maintain their sobriety was to help someone else get sober. The best way for me to become unblocked and to remain unblocked was to help others to unblock their creativity.

I will be forever grateful to the A.R.T.S. Anonymous program for restoring my ability to finish creative projects and to help other artists as well. My hope is that more struggling artists will find the help they need in the A.R.T.S. program and that their willingness to do service and to donate financially will help A.R.T.S. reach more and more artists who are struggling to express their creativity.

- 2) *Why do you want to serve the Fellowship as a member of the Board of Trustees? Include your vision for A.R.T.S. Anonymous.*

I believe in the process discovered by Dr. Bob and Bill W. when they founded Alcoholics Anonymous. They discovered that the best way for them to stay sober was to help someone else get sober. I have discovered in the process of overcoming my creative block that it helps me continue to be productive as an artist when I share my experience, strength and hope with other blocked artists. I hope to continue my service in a more expanded way as a member of the A.R.T.S. Board of Trustees.

The opportunity to serve as a Trustee is a chance to help carry the A.R.T.S. Anonymous message of recovery to many more artists who are still struggling to express their creativity. I believe the most important purposes for our fellowship are clearly stated in Tradition Five and Step Twelve. I believe we can be far more effective in our efforts to carry the message of recovery to artists when we practice these principles in all our affairs. There are substantial reasons for being a 501-c3 organization beyond the ways that the A.R.T.S. Anonymous program has been using its nonprofit status. It is possible to faithfully follow the Twelve Steps and Traditions while operating as a fully functioning nonprofit organization. One of the ways is to develop a fully functional Twelve Concepts of Service for A.R.T.S. The A.R.T.S. Concepts of Service can guide members in helpful ways to do service, rather than focusing on the problems and mistakes we might make. For example, I believe members can effectively use the media, including commercial and social media, while maintaining the principles of anonymity and attraction versus promotion.

- 3) *Describe any service work you do or have done for A.R.T.S. Anonymous, starting at the meeting level, and including attendance at past service conferences.*

At present, I am a general service representative and a Zoom member for one of my A.R.T.S. Anonymous meetings. I am an A.R.T.S. sponsor and a past Literature Chairperson. I participate in monthly business meetings, lead meetings and share portions of my work at art-share meetings. I also volunteer my experience, strength and hope for several interim pre-conference committees. In the 1990s, I started an A.R.T.S. Anonymous meeting in Virginia Beach, Virginia. I have attended and participated in 21 world service conferences for another Twelve Step program and have participated in a variety of service committees, including Policy, Editorial Advisory, Literature, Public Outreach and Group Records. I have also participated in numerous conventions and conferences as a speaker and a workshop leader where Alcoholics Anonymous has cooperated with another Twelve Step program.

- 4) *Describe any personal or professional background that you think would benefit the health of A. R. T. S. Anonymous, such as legal, IT, financial, general business administration, or any other relevant skills or training.*

My experience with the policies, procedures and personnel matters for a nonprofit corporation registered in the state of New York has been extensive. My experience covers duties and responsibilities from the role of a committee member to that of a coordinator and a staff member. It includes producing creative projects, supervising employees and volunteers and negotiating contracts to produce creative projects. I have served on a corporate committees, including Policy, Editorial Advisory, Literature, Public Outreach and Group Records for an international nonprofit organization. I have produced and directed public service announcements for TV, radio, reader boards and closed circuit networks. I've conducted podcast interviews, communication workshops, training workshops, DVD and PowerPoint presentations. I routinely partnered with trustees from the U.S. and Canada, as well as coordinated efforts by many volunteers.

My education includes a BA degree via the GI Bill. I served in the US Air Force as an Air Traffic Controller, receiving my training at Keesler AFB in Biloxi, Mississippi.

- 5) *Share your thoughts with the group conscience process, your courage to express yourself, and ability to listen and communicate effectively. How do you manage interpersonal differences, and accomplish goals as a group member?*

The Twelve Traditions have guided my participation in the Twelve Step communication process. My commitment to the decisions that a group makes using this process is complete. While I commit to following the group's decisions, I also commit to participating in the discussion and safeguarding other people's rights to do the same. I have seen a majority vote at the Board level invite the minority voter to explain the reasoning behind their dissent, and the result was another vote to unanimously overturn the first vote.

My early training as an Air Traffic Controller taught me to speak clearly and confidently, because people's lives and very expensive aircraft were at stake.

My college training encouraged me to write clearly and confidently, because vague and flimsy language bores people and sometimes leaves them so confused that they stop reading. I don't mind when people disagree with me, but I try to make it easy for them to understand my message. I feel a responsibility to use language to communicate, rather than as a way to avoid telling someone an uncomfortable but necessary truth.

Interpersonal differences sometimes lead me to change my mind. My tendency is to ask questions so that I can improve my understanding of what someone is trying to say. Sometimes I ask the person to give me an example to help me see what they mean. It isn't easy for me to agree with something I don't understand, but if the majority votes against me and I am given the opportunity to explain my opposition, then I will accept and support the majority decision. I believe in the wisdom of Tradition One and the importance of group unity.

- 6) *The job of Trustee has varying time demands. What is your availability?*

Thanks to technology and the unfortunate experiences brought on by Covid 19, I am more available than ever. I am retired and I attend weekly A.R.T.S. meetings and weekly meetings of another Twelve Step program. I sponsor several people in both programs. I accept speaking engagements on a fairly regular basis. My hobbies include seasonal activities that I can reschedule to make room for extra work. Reasonable advance notice will enable me to change my plans and to attend all of the virtual meetings of the Board of Trustees. Emergency situations will receive my top priority.

- 7) *Please add any additional information you feel may be helpful in the selection process.*

I appreciate the opportunity to apply for acceptance on the A.R.T.S. Anonymous Board of Trustees. I look

forward to helping the program grow, and I appreciate everything it has already done for me and my career as a creative artist.

Vickie D.

1. *Describe your experience, strength and hope with the Twelve Steps and Twelve Traditions of A.R.T.S. Anonymous.*

I started going to A.R.T.S. in 1986 and thrived in the program. I had already been a member of Al-Anon since 1978 and worked the 12 steps and traditions with the help of a couple of different sponsors. The Steps and Traditions were and continue to be profoundly important to me. They saved my life and the lives of several family members. I'm something of a purist when it comes to preserving the original intention of the Steps—ego reduction. I value the Traditions for the way they allow a fellowship of sometimes neurotic people to do service and keep the program going.

When I was introduced to ARTS, I was ready to admit my powerlessness over my creativity. It seems to me in A.R.T.S. there are 3 parts to the first step. We are powerless over having our creative drives and need for expression, and we are also powerless over our avoidance and fear about doing it. The third part is my life is unmanageable, *by me*. But as the *Big Book of Alcoholics Anonymous* says, "But there is one who has all power. That one is God. May you find Him (Her/It) now."

I see the 12 Steps as a cycle. Over more than 40 years I have gone back to Step 1 multiple times as my Higher Power called my attention to new issues which were holding me back. It's kind of built in—in Step 12 we practice these principles in all our affairs. That means going back to Step 1. I consider the A.R.T.S. program to be an opportunity to practice the principles in yet another affair.

I know this is somewhat of a different perspective than many A.R.T.S. members have. It doesn't trouble me that the steps in A.R.T.S. are about doing something positive rather than stopping something negative. I don't see it as any different than practicing the principles.

And even better, in A.R.T.S. I get to be with other creative people. A.R.T.S. people are my people. We understand each other on a deep level.

As for the traditions, I am a fiercely democratic person. I don't want any authority figure telling me what to do, nor do I want to tell anyone else what to do. Of course my opinions can be strong, but I am always willing to accept that I may be wrong, and to accept and support the group conscience. As a board member, I would always try to keep in mind that our purpose is to help the artist who still struggles to express their creativity. Although I think every artist struggles. That's why I stay in ARTS. Still struggling after all these years. And loving it.

I haven't talked about the other traditions, but I don't want to write a dissertation here. I hope you get the idea that I'm committed to all of them.

2. *Why do you want to serve the Fellowship as a member of the Board of Trustees? What do you hope to accomplish as a member of the Board? Include your vision for A.R.T.S. Anonymous.*

I was part of the initial Pre-Conference meetings last June. After we collected the list of concerns about the program from Fellowship members, I made the suggestion that we divide the concerns up according to topic, and that we form committees to take on one topic. Since transparency was one of the major issues, and no one else signed up to work on transparency issues as a separate topic, I volunteered to be coordinator of a Policies and Procedures Committee. I had no intention of being on the board. I don't

really want to be on the board. On the other hand, I have a strong commitment to the Steps and Traditions and want to step up to support the program. I was invited to join the board during a period of transition and accepted. As a board (and with the committees and the Pre-Conference attendees and all A.R.T.S. members) we have made great progress towards transparency (commitment to the Traditions) and solvency for ARTS. However, this progress is still a little fragile in my view and I would like to stay on the Board for one more term so that this work can get solidly in place.

What I hope to accomplish is to coordinate policies and procedures that are consistent with the Traditions and that A.R.T.S. grows and thrives, becoming financially viable. I would like to volunteer to lead regular quarterly or monthly workshops on A.R.T.S. topics, both as fundraisers and to promote A.R.T.S. unity. I have experience organizing events.

3. *Describe any service work you do or have done for A.R.T.S. Anonymous, starting at the meeting level, and including attendance at past service conferences.*

I started the Wednesday Surrender to Creativity meeting just before the pandemic and was secretary for 2 years. I was not comfortable with not having rotation of leadership, but no one would or could step up. I finally just quit. The meeting has struggled a little finding officers who are willing and able to serve, but I am not willing to continue, since I believe it violates the spirit of the Traditions. I remain as treasurer of the meeting, establishing electronic avenues for donations to the meeting. We have been able to contribute to World Service somewhat regularly.

I also served the Sunday morning Culver City meeting when it met in person. I held different service positions at different times: secretary, literature chair, phone list chair.

I live on the West Coast. I attended one Ocean Grove Conference in the early 1990's. I don't remember that much about it, except sitting in a literature approval meeting that seemed very long. It was fun otherwise.

I was the chair of the Los Angeles Intergroup during the early 90's, when we had 10 meetings in LA. During that time, I started events for A.R.T.S. members to attend. We had a couple of great ones in the park, and a camping trip.

4. *Describe any personal or professional background that you think would benefit the health of A.R.T.S. Anonymous, such as legal, IT, financial, general business administration, or any other relevant skills or training.*

I was a college professor, doing research and writing about it. My field was anthropology of education, and I tried to understand the subtexts and nuances of what is happening when students and teachers talk about science. This training makes me very alert when I listen to conversations, and able to understand what is going on underneath. I'm also a good writer. Since as a teacher I had to explain things to students, I'm pretty good at writing explanations of the A.R.T.S. program.

Part of my research was about "activity structures." This sort of means routines people have for getting work done. I always think about what tasks will support people in having conversations. Conversation is where the real work of learning takes place. And participating in service in A.R.T.S. is a way of learning about recovery.

5. *Share your thoughts with the group conscience process, your courage to express yourself, and ability to listen and communicate effectively. How do you manage interpersonal differences, and accomplish goals as a group member?*

The group conscience is the voice of our Higher Power. I always give my views, even if I am the only one who thinks a certain way. I am well able to listen (see above), but ironically have trouble finding the words to express myself clearly. It often comes out the wrong way and others don't understand. I very much

appreciate their willingness to try to figure out what I'm talking about. I manage interpersonal differences by trying to repair them. I hope I am learning to be humble and accept my part in conflicts. I try to be alert to my own ego, and to put it aside for the benefit of the group. I accept and support the decisions of the group conscience.

6. *The job of Trustee has varying time demands. What is your availability?*

The time demands of being on the board these past months have been rather substantial, although definitely worth it. I am honored by the opportunity and have tried my best to serve. I don't anticipate being able to do this much work in the future, after the conference. My art career is taking off a little bit (thanks to ARTS) and I need to put more time into it.

7. *Please add any additional information you feel may be helpful in the selection process, including service experience in other 12 Step programs.*

I think I've said enough or perhaps too much. I did service in Al-Anon at the group and Intergroup level, and in Debtors Anonymous as LA Intergroup board member and publications chair. I did service at the DA World Service Convention.