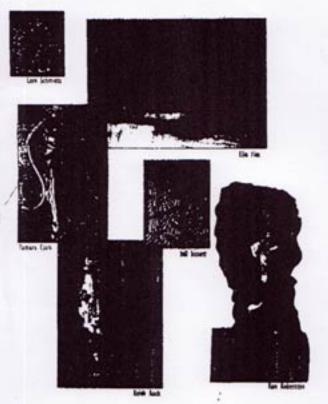
DICTION November 2000 Vancouver's Art and Cultural Magazine





It's no secret that the most inveresting and inspiring people congregate here on the West Coast Platform comprises the vitality and diversity of their creative endeavors. Love Schmidts' murals which grace the walls in some of our favorite watering holes to Tamara Clark's jewelry, bill bissett i poetry, artist's Keith Rock and Ella Fles, and Ron Robertson's sculptures Langley aerist Suzanne Procingers ters us the story behind this turning is highly successful lealian Festives Props master David Parun takut ... benind the scenes of film product or in Vancouver, And two co-Inuaders of collective echaes offer than insights into what it takes to run t cross-cultural inter-generational arts organization.

Autumn's days may be growing duller and darker, but Platform's pages resolutely shine the contlight on innovative ideas and artistics happening right here on the Lower Mainland—a formula guaranteed to brighten your outlook and enliven your curiosity.





I love the interviewing part— all interviews are video recordered for our archives. There is always a special moment when the camera is forgotten, when the Artist relaxes and talks freely about his/her passion. It changes right in front of the camera; their face softens, the smile relaxes and they start to talk—everything else fades.

A big welcome to our new editor Nicce Gustafson. Thank you Nicce for helping Platform find its voice.

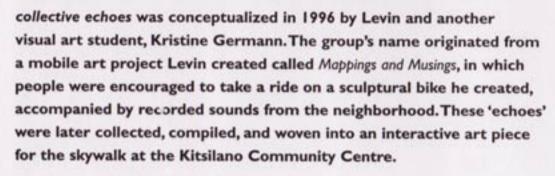
Contributing writers Helen Daniels, Mur Meadows, and Lycia Trouton, thank you.

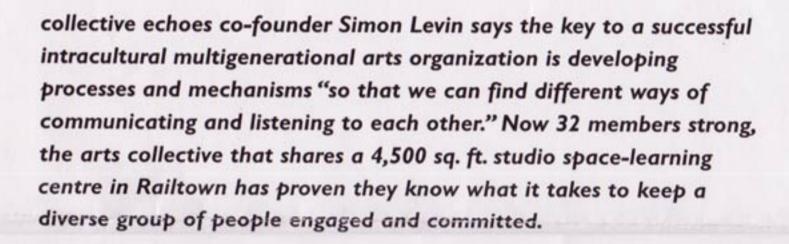
To have an idea and make it work is one thing— to find your passion and create it is living a life. The overwhelming support and positive feedback about Platform has given us life— see you in January.

Kaye Frost-Hunt



by Lycia Trouton







Kristine Germann



Dana Thorne



Germann and Levin work well together. They both have genuine hearts and a sense of duty to right social injustices. Though burn-out is typical in a social-work/art milieu, it is not an issue for them or their two artist cohorts, Dana Thorne and Naomi Steinburg. With refined organizational and managerial skills, this core group has kept its integrity and blazed a successful path for collective echoes.

Crossing inter-cultural, inter-generational and inter-disciplinary boundaries, the group continues to bridge the artist/government-bureaucrat divide through effective communication and hard work. They describe the collective as a constant process "of making and re-designing ways of communicating and facilitating different working philosophies." Through thick and thin, the core group has remained solid, allowing the cooperative educational learning center and studio to grow four-fold over two years, attracting an eclectic mix of young people, some from the street and alternative high schools.

The goals of collective echoes are not limited to art projects. in fact, Levin believes it may provide an example of a future style of management. He suggests that business executives might want to consider researching the group's organizational and educational process. "We now have diverse populations. When you have diverse populations, it means that there are many ways of knowing. A traditional patriarchal model no longer works. Diversity is more prominent than a homogenous society! You must find a way of working that accommodates those multiple ways of knowing," he explains.

As society becomes more diverse, educational processes must also follow suit. Both Germann and Levin are teachers at heart. Their love and commitment for the young people at collective echoes shows in everything they do.

When asked if society is ready for a more caring, nurturing leadership style, Germann remarks that "generations have been affected by the negative patterns in the characteristics of controlling leaders- for instance, 'my way or the highway.' This is not a growing, living process." Although she and Levin will be leaving the collective later this year, they have no regrets about handing over the reigns. "We'll be moving over to give others an opportunity," Germann says.

Their mentoring, educational style of running an organization shows its success in the achievements of the young people who make up collective echoes. Viewing a performance or permanent art piece, listening to one of their radio-soundscapes, or visiting the collective echoes website, one encounters their unique philosophy-in-action. Perhaps Germann's and Levin's greatest legacy is seeing their collective develop. grow and celebrate its individuals.

Visit the collective echoes website www.collective-echoes.com to learn more about the organization's development, and find out about upcoming projects and events.