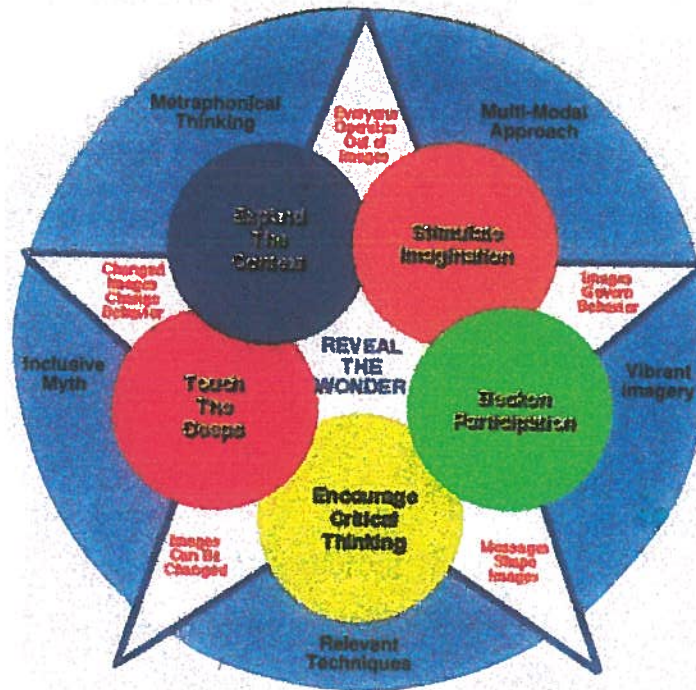


# THE POWER OF IMAGE In Community

Presented By The Institute of Cultural Affairs



# EL PODER DE LA IMAGEN En la Comunidad

Presentado por El Instituto de Asuntos Culturales

# The Power of Image In Community

# El Poder de la Imagen En la Comunidad

Un laboratorio artistico para animadores comunitarios. An artistic lab for community workers.

Día Una		Day One		
M a o ñ a n i n g	<p>Seeing Ourselves with New Glasses Viendonos a nosotros mismos con Nuevos Antojos</p> <p>Introducciones Introductions</p> <p>Inteligencias Multiples Multiple Intelligences</p>	<p>Descubriendo el Poder de las Imágenes Discovering the Power of Images</p>		
	<p>Laboratorio de Analisis de Mensajes Message Analysis Laboratory</p> <table border="1"> <tr> <td>The Border La Frontera The City La Ciudad The Neighborhood El Vecindario</td> <td>La Oficina The Office  Lugar de Trabajo Work Space</td> </tr> </table>	The Border La Frontera The City La Ciudad The Neighborhood El Vecindario	La Oficina The Office  Lugar de Trabajo Work Space	<p>Reflection Reflección</p>
The Border La Frontera The City La Ciudad The Neighborhood El Vecindario	La Oficina The Office  Lugar de Trabajo Work Space			
T a f e r d e r e n o n				

Day Two		Día Dos				
M a o ñ a n i n g	<p>The Power of The Individual El Poder Individual</p> <table border="1"> <tr> <td>En Equipo In Teams</td> <td>En Comunidad In Community</td> </tr> </table>	En Equipo In Teams	En Comunidad In Community	<p>El Poder del Equipo The Power of the Team</p> <table border="1"> <tr> <td>Nuestra Historia Our History</td> <td>Our Message Nuestro Mensaje</td> </tr> </table>	Nuestra Historia Our History	Our Message Nuestro Mensaje
	En Equipo In Teams	En Comunidad In Community				
Nuestra Historia Our History	Our Message Nuestro Mensaje					
<p>Laboratorio de la Creacion de Imagenes Image Creation Laboratory</p> <p>Exploring Artistic Expression Explorando Expresiones Artisticas</p>	<p>Planificacion En Equipos Team Planning</p> <p>Individual Application Aplicacion Individual</p>	<p>Ceremonia de Entrega de Certificados Ceremony of Certificates</p>				
T a f e r d e r e n o n						

# JUEGO DE LAS FORMAS

# THE SHAPES GAME

**Instructions----Instrucciones**  
Hable con un varias personas, preguntandoles si tienen las características descritas en las formas. Trate de llenar cada forma con el nombre de una persona distinta. Cuando llene todas las formas con nombres, grite, "¡Gané!"  
Talk with a variety of people, asking if they have the characteristics described in each shape. Try to fill each shape with a different name. When you fill all the shapes with names, shout, "Bingo"!

A person who owns a dog.  
Alguien que tiene un perro.

Alguien que nació en julio.  
A person who was born in July.

A person who has lived in this neighborhood more than 10 years.  
Alguien que ha vivido en este vecindario más de 10 años.

Alguien que ha vivido en tres estados.  
Someone who has lived in three states.

Alguien a quien le gusta patinar.  
Someone who likes to roller blade.

Someone who loves spinach.  
Alguien a quien le gusten las espinacas.

Someone who knows the names of 5 of their neighbors.  
Alguien que conoce los nombres de 5 de sus vecinos.

Alguien que conoce alguien que nació en el mes de enero.  
Someone who knows someone who was born in January.

Someone who likes to sing.  
Alguien a quien le gusta cantar.

# MULTIPLE INTELLIGENCES

## LINGUISTIC- VERBAL

Reading  
Vocabulary  
Speech Skills  
Writing Skills

## VISUAL- SPATIAL

Mind Mapping  
Imagery  
Sculpture  
Design Skills  
Visual Pictures

## BODY- KINESTHETIC

Dance  
Drama/Role Playing  
Physical Movement  
Hands On (manipulatives)  
Sports/Games/Martial Arts

## LOGICAL- MATHEMATICAL

Outlining  
Analysis  
Charting  
4x4 creation  
Scientific Method

## INTRAPERSONAL

Internal Processes  
Thinking Strategies  
Emotional Processing  
"Know Thyself"  
Problem Solving  
Mindfulness Skills

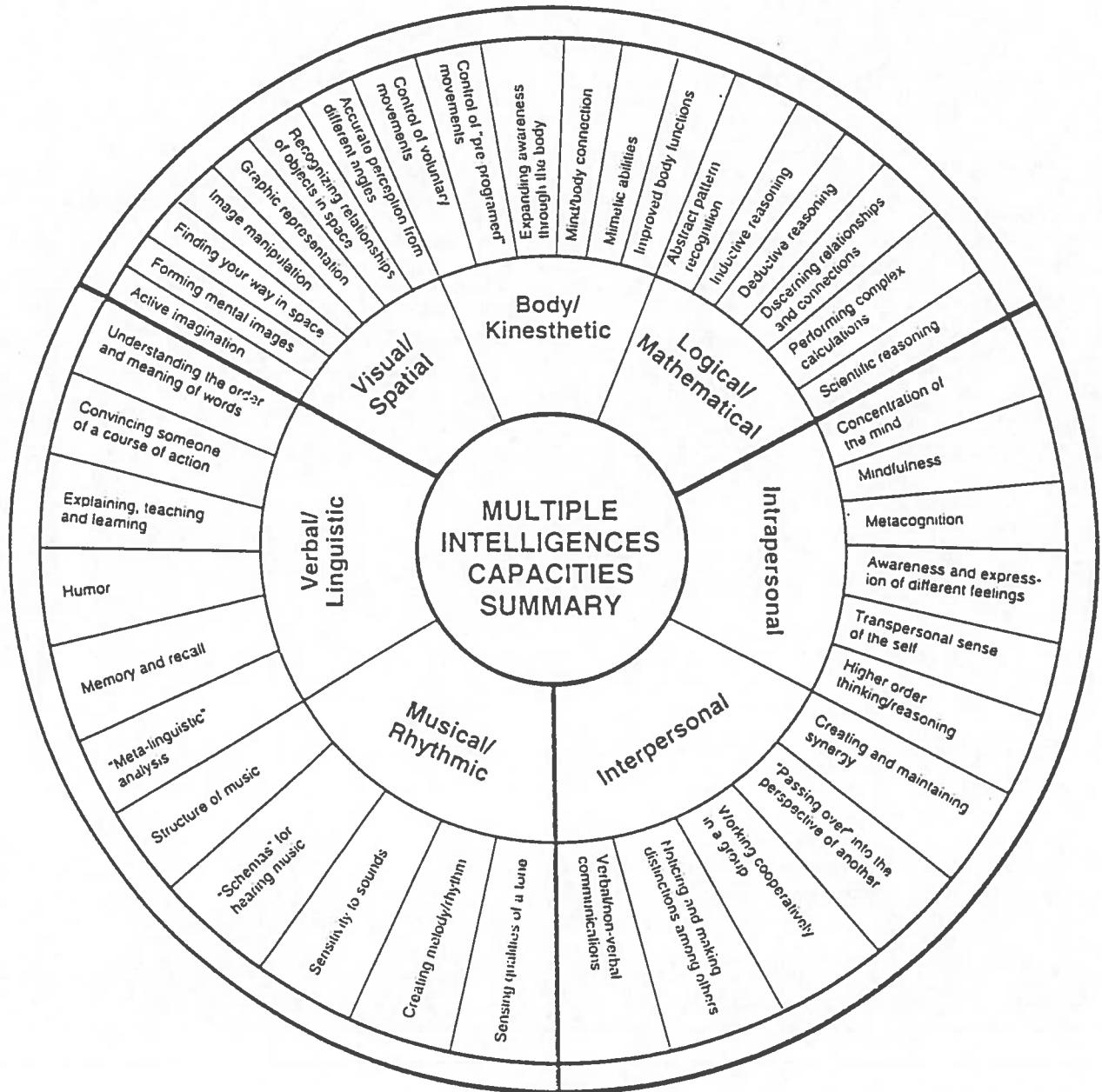
## INTERPERSONAL

Intuiting Others  
Body Language  
Cooperative Learning  
Communication Skills

## MUSICAL- RHYTHMIC

Rhythmic Patterns  
Voice  
Environmental Sounds  
Tonal Patterns  
Instrumental Sounds

# Multiple Intelligences Capacities Wheel



### VERBAL/LINGUISTIC

- Reading
- Vocabulary
- Formal Speech
- Journal/Diary Keeping
- Creative Writing
- Poetry
- Verbal Debate
- Impromptu Speaking
- Humor/Jokes
- Storytelling

### LOGICAL/MATHEMATICAL

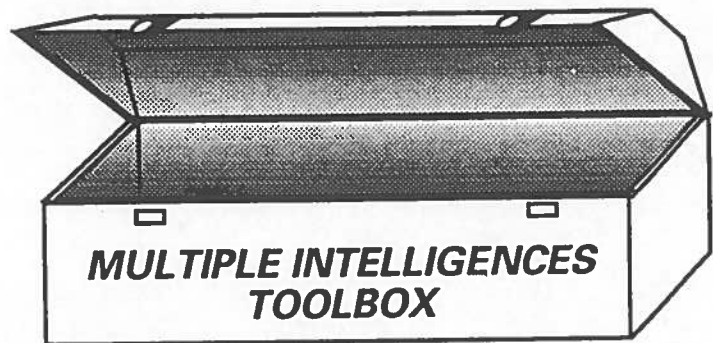
- Abstract Symbols/Formulas
- Outlining
- Graphic Organizers
- Number Sequences
- Calculation
- Deciphering Codes
- Forcing Relationships
- Syllogisms
- Problem Solving
- Pattern Games

### VISUAL/SPATIAL

- Visualization
- Active Imagination
- Color Schemes
- Patterns/Designs
- Painting
- Drawing
- Mind-Mapping
- Pretending
- Sculpture
- Visual Pictures

### BODY/KINESTHETIC

- Folk/Creative Dance
- Role Playing
- Physical Gestures
- Drama
- Martial Arts
- Body Language
- Physical Exercise
- Mime
- Inventing
- Sports Games



### MUSICAL/RHYTHMIC

- Rhythmic Patterns
- Vocal Sounds/Tones
- Music Composition/Creation
- Percussion Vibrations
- Humming
- Environmental Sounds
- Instrumental Sounds
- Singing
- Tonal Patterns
- Music Performance

### INTERPERSONAL

- Giving Feedback
- Intuiting Others' Feelings
- Cooperative Learning Strategies
- Person-to-Person Communication
- Empathy Practices
- Division of Labor
- Collaboration Skills
- Receiving Feedback
- Sensing Others' Motives
- Group Projects

### INTRAPERSONAL

- Meditation Methods
- Metacognition Techniques
- Thinking Strategies
- Emotional Processing
- "Know Thyself" Procedures
- Mindfulness Practices
- Focusing/Concentration Skills
- Higher-Order Reasoning
- Complex Guided Imagery
- "Centering" Practices

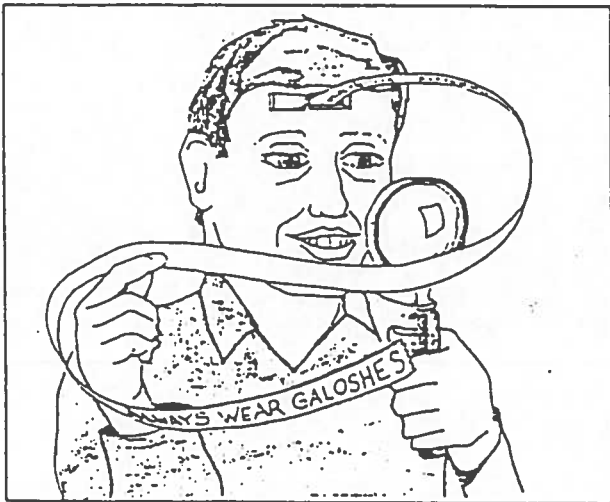
- A logical/mathematical component could include having students use *graphic organizers* to analyze different processes (e.g., a Venn diagram to compare/contrast adding and subtracting); they could think of *problem-solving* scenarios from everyday life requiring an understanding of fractions (e.g., cutting a pizza to serve all at your table); or they could create fractions adding and subtracting (*pattern game*).

- A visual/spatial component could include having students work with sculpture, various manipulatives for adding and subtracting parts of wholes; they could solve a page of fraction problems by *drawing* or *painting* their answers; or you could teach them *active imagination* processes for seeing the operations in action.

# WHAT IS INTELLIGENCE ANYWAY?

According to Dr. Howard Gardner, a pioneer in the contemporary understanding of multiple intelligences and director of Harvard's cognitive research effort *Project Zero*:

An intelligence entails the ability to solve problems or fashion products that are of consequence in a particular cultural setting. The problem-solving skill allows one to approach a situation in which a goal is to be obtained and to locate the appropriate route to that goal. The creation of a cultural project is crucial to capturing and transmitting knowledge or expressing one's views or feelings. The problems to be solved range from creating an end to a story to anticipating a mating move in chess to repairing a quilt. Products range from scientific theories to musical composition to successful political campaigns.<sup>1</sup>



In other words, we call someone "intelligent" if they can solve problems that face them in their lives and if they are able to produce things that are of value to our culture. It is the discovery of the wide variety of ways by which the human brain/mind system approaches these tasks that has broken open multiple intelligences research, and with it, all of our previous

assumptions about intelligence. Along with the discovery of intelligence as a multiple reality, whole ranges of potentials and capacities beyond anything we have previously imagined or dreamed have been opened to us. Gardner's research has identified seven intelligences—seven distinct ways that we learn and know about reality—and he believes there may be more (see diagram on page xv).

## MULTIPLE INTELLIGENCES OVERVIEW



### Verbal/Linguistic Intelligence

Verbal/linguistic intelligence is responsible for the production of language and all the complex possibilities that follow, including poetry, humor, storytelling, grammar, metaphors, similes, abstract reasoning, symbolic thinking, conceptual patterning, and of course, the written word. Verbal/linguistic intelligence is awakened by the spoken word; by reading someone's ideas or poetry; and by writing one's own ideas, thoughts, or poetry.

To activate this intelligence:

- Read a story you enjoy and write your own sequel—"What happens next?"
- Listen to someone expound on their ideas and have a discussion with them.
- Learn the meaning of one interesting, new word each day and practice using it.
- Make a speech on a topic about which you have a great deal of interest and excitement.
- Keep a journal or log in which you write your reflections about events from the day.



## Logical/Mathematical Intelligence

Logical/mathematical intelligence is most often associated with what we call "scientific thinking" or deductive reasoning. However, inductive thought processes are likewise involved. Inductive thinking is the ability to make objective observations, and, from the observed data, draw conclusions, make judgments, and formulate hypotheses. Deductive thinking is the ability to observe and understand details as part of a general pattern. Logical/mathematical intelligence is activated in situations requiring problem solving or meeting a new challenge. This intelligence involves the capacity to recognize patterns, to work with abstract symbols such as numbers and geometric shapes, and to discern relationships and/or see connections between separate and distinct pieces of information.

To activate this intelligence:

- Create a four-point outline on your hobby with each point having four subpoints, and each subpoint having four sub-subpoints.
- Practice analytical thinking by comparing and contrasting two objects; for example, five unique characteristics of a typewriter, five of a computer, and five the two objects have in common.
- Create a convincing, rational explanation for something that is totally absurd; for example, the benefits of the square basketball.
- Participate in a project requiring use of the "scientific method." If you are *not* a cook, try making brownies from scratch following a recipe.

Verbal/linguistic intelligence and logical/mathematical intelligence form the basis for all current intelligence tests, standardized achievement tests, and college entrance exams we use in Western systems of education.

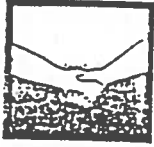


## Visual/Spatial Intelligence

Visual/spatial intelligence deals with such things as the visual arts (including painting, drawing, and sculpture); navigation, map-making, and architecture (which involve the use of space and knowing how to get around in it); and games such as chess (which require the ability to visualize objects from different perspectives and angles). The key sensory base of this intelligence is the sense of sight, but also the ability to form images and pictures in the mind. Our childhood daydreaming, when we pretended we could fly or that we were magical beings, or maybe that we were heroes/heroines in fabulous adventure stories, used this intelligence to the hilt.

To catalyze your visual/spatial intelligence:

- Work with "artistic media" (such as paints, clay, colored markers, and pens) to express an idea or opinion; for example, what you think the 21st century will be like.
- Do intentional daydreaming; for example, dream about the ideal vacation spot with as much visual detail as you can muster.
- Practice internal imagination exercises—visualize yourself in a different period of history or have an imaginary conversation with your hero/heroine, a character from literature, or a historical figure.
- Use various "design skills" such as drawing, architecture, diagrams, or creating a poster to convey your ideas or thoughts to others.



## Interpersonal Intelligence

Interpersonal intelligence involves the ability to work cooperatively in a group as well as the ability to communicate, verbally and non-verbally, with other people. It builds on the capacity to notice distinctions among others, for example, contrasts in moods, temperament, motivations, and intentions. In the more advanced forms of this intelligence one can literally pass over into another person's life context (that is, stand in their shoes) and read their intentions and desires. One can have genuine empathy for another's feelings, fears, anticipations, and beliefs. This form of intelligence is usually highly developed in such people as counselors, teachers, therapists, politicians, and religious leaders.

To awaken this intelligence:

- Get into different structured situations in which reliance on other people is required for successful completion of a project (such as any kind of team activity or committee work).
- Practice listening deeply and fully to another person. Cut off the "mind chatter" that usually occurs when you are listening to someone else talk and stay focused only on what they are saying.
- Try to guess what someone else is thinking or feeling based on various non-verbal clues, then check your accuracy with that person.
- Explore different ways to communicate with someone else, for example, facial expressions, body posture, gestures, sounds (including but not limited to spoken words).



## Intrapersonal Intelligence

Intrapersonal intelligence involves knowledge of the internal aspects of the self such as knowledge of feelings, the range of emotional responses, thinking processes (metacognition), self-reflection, and a sense of or intuition about spiritual realities. Intrapersonal intelligence allows us to be conscious of our consciousness; that is, to step back and watch ourselves as an outside observer does. Our self-identity and the ability to transcend the self are part of the functioning of intrapersonal intelligence. It likewise involves our capacity to experience wholeness and unity, to discern patterns of our connection with the larger order of things, to perceive higher states of consciousness, to experience the lure of the future, and to dream of and actualize the possible. According to Gardner, this intelligence is the most private and requires all other intelligence forms to express itself, such as language, music, art, dance, symbols, and interpersonal communication.

To activate intrapersonal intelligence:

- In the midst of a routine activity practice acute mindfulness (that is, intense awareness of everything going on, e.g., thoughts, feelings, physical movements, and inner states of being).
- Practice watching your thoughts, feelings, and moods as if you were a detached, outside observer. Notice patterns that kick into gear in certain situations, for example the "anger pattern," the "playfulness pattern," or the "anxiety pattern."
- Objectify your various thinking strategies and patterns, such as your problem-solving strategies, your crisis-thinking modalities, and your processes for analytical thinking.
- In 25 words or fewer write your answer for the question "Who am I?" Keep working on it until you are satisfied. Look at it again each day for a week, making revisions that you feel are needed.

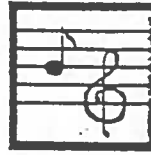


## Body/Kinesthetic Intelligence

Body/kinesthetic intelligence is the ability to use the body to express emotion (as in dance and body language), to play a game (as in sports), or to create a new product (as in devising an invention). Learning by doing has long been recognized as an important part of education. Our bodies are very wise. They know things our minds don't and can't know in any other way. For example, if I gave you a piece of paper and asked you to lay out the keyboard of the typewriter, without moving your fingers, could you do it? Probably not. But your fingers know the keyboard without even pausing. People such as actors, clowns, and mimes demonstrate the endless array of possibilities for using the body to know, understand, and communicate, often in ways that deeply touch the human spirit.

To call this intelligence to the fore:

- Perform a dramatic enactment; "role play" an idea, opinion, or feeling. Play charades using current events or modern inventions.
- Play non-competitive games that involve physical activity and a lot of motion: for example, learn names in a group through physical gestures.
- Practice activities that require physical activity such as folk dancing, jogging, swimming, and walking. Try walking in different ways to match or change your mood.
- Carefully observe yourself involved in everyday physical tasks such as shoveling snow, mowing grass, washing dishes, or fixing your car to become more aware of what your body knows and how it functions.



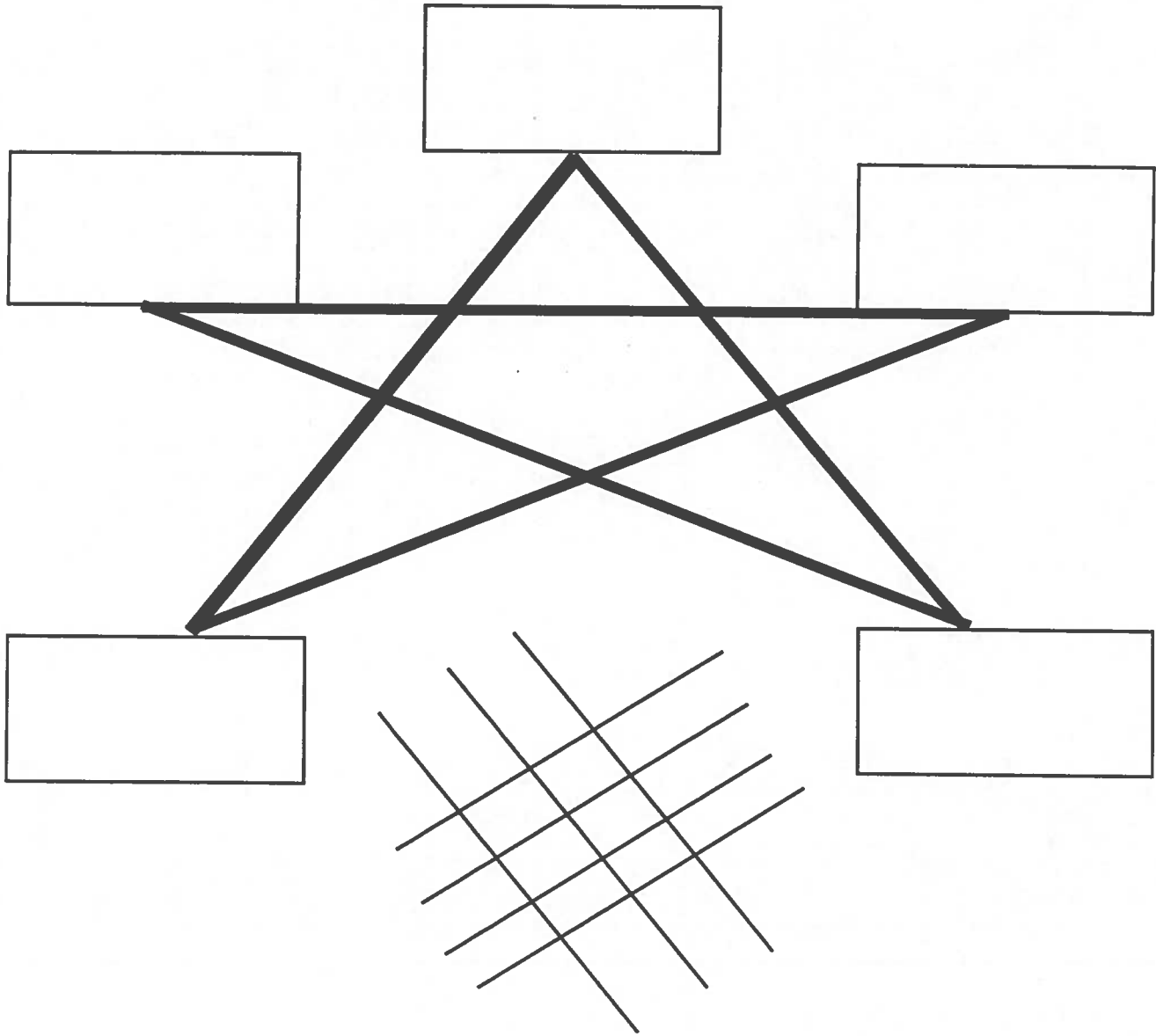
## Musical/Rhythmic Intelligence

This intelligence includes such capacities as the recognition and use of rhythmic and tonal patterns, and sensitivity to sounds from the environment, the human voice, and musical instruments. Many of us learned the alphabet through this intelligence and the "A-B-C song." Of all forms of intelligence identified thus far, the "consciousness altering" effect of music and rhythm on the brain is the greatest. Just think of how music can calm you when you are stressed, stimulate you when you're bored, and help you attain a steady rhythm in such things as typing and exercising. It has been used to inspire our religious beliefs, intensify national loyalties, and to express great loss or intense joy.

To activate your musical/rhythmic knowing:

- Listen to different kinds of music to shift your mood; for example, play relaxing, instrumental music before or during a stressful, anxiety-producing activity (such as taking a test).
- Use singing to express an idea (even in the shower!). Use a popular tune and create a simple song about your family.
- Hum to create different kinds of vibrations inside of your head; for example, try the vowels one at a time, using different volumes and pitches.
- Play tapes of various sounds from nature (such as the ocean tides, a waterfall, wind gusts, and animal sounds). Ask yourself what you can learn from the rhythms and patterns of nature.

# El Poder de la Imagen



# The Power of Image

## THE IMAGE\*

1 As I sit at my desk, I know where I am. . . I am not only located in space, I am located in time. . . I am not only located in space and time, I am located in a field of personal relations. I am not only located in space and in time and in personal relationships, I am also located in the world of nature, in a world of how things operate. . . Finally, I am located in the midst of a world of subtle intimations and emotions.

2 What I have been talking about is my *image* of the world. It is this image that largely governs my behavior. *The first proposition of this work, therefore, is that behavior depends on the image.*

3 What, however, determines the image? The image is built as a result of all past experience of the possessor of the image. From the moment of birth, if not before, there is a constant stream of messages entering the organism from the senses. Every time a message reaches him, his image is likely to be changed in some degree by it, and as his image is changed his behavior patterns will be changed likewise.

4 *The meaning of a message is the change which it produces in the image.* When a message hits an image one of three things can happen. In the first place, the image may remain unaffected. The second possible effect or impact of a message on an image is that it may change the image in some rather regular and well-defined way that might be described as simple addition.

5 There is, however, a third type of change of the image which might be described as a revolutionary change. Sometimes a message hits some sort of nucleus or supporting structure in the image, and the whole thing changes in a quite radical way.

6 The sudden and dramatic nature of these reorganizations is perhaps a result of the fact that our image is in itself resistant to change. When it receives messages which conflict with it, its first impulse is to reject them as in some sense untrue.

7 One should perhaps add a fourth possible impact of the messages on the image. They may also have the effect of clarifying it, that is, of making something which previously was regarded as less certain, more certain, or something which was previously seen in a vague way, clearer.

8 Messages may also have the contrary effect. They may introduce doubt or uncertainty into the image.

9 The subjective knowledge structure or image of any individual or organization consists not only of images of "fact" but also images of "value."

10 The image of value is concerned with the rating of the various parts of our image of the world, according to some scale of betterness or worseness. We, all of us, possess one or more of these scales. Moreover, we change these scales of valuation in response to messages received much as we change our image of the world around us.

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\* A condensed version of Chapter 1, *The Image: Knowledge in Life and Society*, Kenneth E. Boulding, Ann Arbor: The University of Michigan Press (Ann Arbor Paperback), 1956.

11 One of the most important propositions of this theory is that the value scales of any individual or organization are perhaps the most important single element determining the effect of the messages it receives on its image of the world. If a message is perceived that is neither good nor bad it may have little or no effect on the image. If it is perceived as bad or hostile to the image which is held, there will be resistance to accepting it. This resistance is not usually infinite. An often repeated message or message which comes with unusual force or authority is able to penetrate the resistance and will be able to alter the image. A devout Moslem, for instance, whose whole life has been built around the observance of the precepts of the Koran will resist vigorously any message which tends to throw doubt on the authority of his sacred word. The resistance may take the form of simply ignoring the message, or it may take the form of emotive response: anger, hostility, indignation. In the same way, a "devout" psychologist will resist strongly any evidence presented in favor of extrasensory perception, because to accept it would overthrow his whole image of the universe. If the resistances are very strong, it may take very strong, or often repeated messages to penetrate them, and when they are penetrated, the effect is a realignment or reorganization of the whole knowledge structure.

12 On the other hand, messages which are favorable to the existing image of the world are received easily and even though they may make minor modifications of the knowledge structure, there will not be any fundamental reorganization. Such messages may also have the effect of increasing the stability, that is to say, the resistance to unfavorable messages which the knowledge structure or image possesses.

13 The stability or resistance to change of a knowledge structure also depends on its internal consistency and arrangement. There seems to be some kind of principle or minimization of internal strain at work which makes some images stable and others unstable for purely internal reasons.

14 Even at the level of simple or supposedly simple sense perception we are increasingly discovering that the message which comes through the senses is itself mediated through a value system, through a highly learned process of interpretation and acceptance.

15 What this means is that for any individual organism or organization there are no such things as "facts." There are only messages filtered through a changeable value system.

16 A group of individuals does not merely share messages which come to them from "nature." They also initiate and receive messages themselves. This is the characteristic which distinguishes man from the lower organisms -- the art of conversation or discourse.

17 Knowledge grows also because of inward teachers as well as outward messages. As every good teacher knows, the business of teaching is not that of penetrating the student's defenses with the violence or the loudness of the teacher's messages. It is, rather, that of cooperating with the student's own inward teacher whereby the student's image may grow in conformity with that of his outward teacher.

## LA IMAGEN

(por Kenneth Boulding, Versión editada)

Mientras estoy sentado a mi mesa, sé donde estoy... No estoy situado solamente en el espacio, estoy situado en el tiempo... No estoy situado solamente en el espacio y en el tiempo, estoy situado en un campo de relaciones personales. No estoy situado solamente en el espacio y en el tiempo y en mis relaciones personales, estoy situado también en el mundo de la naturaleza, en un mundo de como operan las cosas... Finalmente, estoy situado en un mundo de intimidades y emociones sutiles.

De lo que acabo de hablar es de mi imagen del mundo. Es esta imagen lo que gobierna en gran parte mis formas de actuación. La primera proposición de este trabajo es, por consiguiente, que las actuaciones personales de un individuo dependen de la imagen.

¿Qué es sin embargo lo que determina la imagen? La imagen se construye a través de un resultado de todas las pasadas experiencias del poseedor de dicha imagen. Desde el momento del nacimiento, si no antes, hay una corriente constante de mensajes que penetran en el organismo a través de los sentidos. Cada vez que un mensaje alcanza a un individuo, lo más probable es que la imagen sufra un cierto grado de alteración como consecuencia y que, correspondientemente, al mismo tiempo que su imagen cambia, sus líneas de conducta se alterarán igualmente.

El significado de un mensaje es el cambio que este produce en la imagen. Cuando un mensaje golpea a una imagen puede ocurrir una de tres cosas. En primer lugar, la imagen puede continuar inafectada. El segundo posible efecto o impacto de un mensaje sobre una imagen es que puede acarrear un cambio de dicha imagen de una forma más bien regular y bien definida que pudiera ser descrita como simple adición.

Hay, sin embargo, un tercer tipo de transformación de la imagen que pudiera ser definido como un cambio revolucionario. A veces, un mensaje golpea

cierto tipo de núcleo o estructura de apoyo de la imagen y todo el conjunto cambia de una manera completamente radical.

La naturaleza repentina y dramática de estas reorganizaciones es, quizás, un resultado del hecho de que nuestra imagen es, en sí misma, resistente a los cambios. Cuando recibe mensajes que están en conflicto con su propia esencia, su primer impulso es de desecharlos como, en cierto sentido, falsos.

Podría añadirse, quizás, un cuarto posible impacto de los mensajes sobre la imagen. Pueden tener también el efecto de clarificadores, esto es, de convertir algo que previamente era considerado como menos cierto, en más cierto, o algo que previamente se veía de una forma vaga pasa a ser visto como claridad.

Los mensajes también pueden acarrear un efecto contrario. Pueden introducir duda o incertidumbre dentro de la imagen.

La estructura del conocimiento subjetivo o imagen de cualquier individuo u organización consiste, no solamente de imágenes de "hecho" sino también de imágenes de "valores".

La imagen de valores está ponderada por la evaluación de las distintas partes de nuestra imagen del mundo, de acuerdo con cierta escala de prioridades. Nosotros, todos nosotros, poseemos una o más de estas escalas. Más todavía, alteramos estas escalas de valoración en respuestas a los mensajes recibidos en la misma medida en que variamos nuestra imagen del mundo que nos rodea.

Una de las principales proposiciones de esta teoría es que las escalas de valores de cualquier individuo u organización son quizás, el elemento simple más importante que determina el efecto de los mensajes recibidos sobre la imagen que se tiene del mundo. Si un mensaje percibido no es ni bueno ni malo puede tener poco efecto, o incluso ninguno, sobre la imagen. Si se percibe como malo u hostil para la imagen que ya se posee, habrá una resistencia en aceptarlo. Esta resistencia no es generalmente infinita. Un mensaje repetido frecuentemente, o un mensaje que aparece con fuerza o autoridad excepcionales, es capaz de rom-

per la resistencia y alterará, consecuentemente, la imagen. Un musulmán devoto, por ejemplo, que ha construído toda su vida alrededor de la observancia de los preceptos del Koran se resistirá vigorosamente a cualquier mensaje que tienda a arrojar dudas sobre la autoridad de la palabra sagrada. Esta resistencia puede tomar la forma de simplemente ignorar el mensaje, o puede tomar la forma de una respuesta emocional: ira, hostilidad, indignación. De igual manera, un psicólogo "devoto" se resistirá poderosamente ante cualquier evidencia presentada en favor de la percepción extrasensorial y aceptarla significaría el echar por tierra toda su imagen del universo. Si las resistencias son particularmente fuertes se necesitan mensajes particularmente vigorosos y frecuentemente repetidos para penetrarla y, una vez vencidas, el efecto producido conlleva un reajuste o reorganización de toda la estructura del conocimiento.

Por otro lado, los mensajes que son favorables a la imagen que se tiene del mundo son recibidos fácilmente e incluso aunque puedan suponer pequeñas modificaciones de menor envergadura sobre la estructura del conocimiento, ya que no representarán la necesidad de una reorganización fundamental. Tales mensajes pueden producir, incluso, el efecto de incrementar la estabilidad, o lo que es lo mismo, la resistencia a mensajes desfavorables.

La estabilidad o resistencia al cambio de una estructura del conocimiento depende también de sus consistencia y ajuste internos. Parece existir cierto tipo de principio o minimación de presión interna que hace que algunas imágenes sean estables y otras inestables, debido a razones puramente internas.

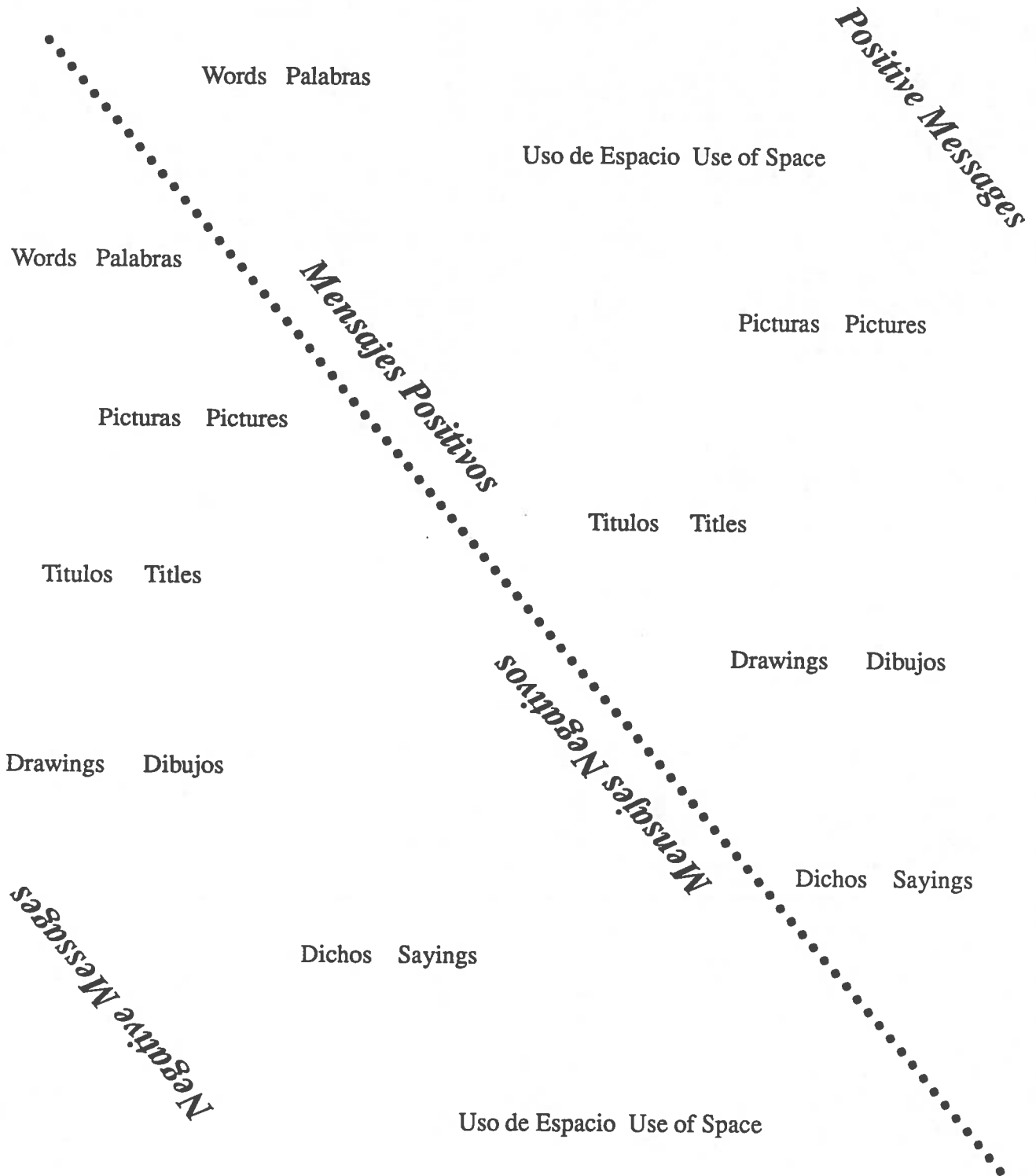
Incluso a nivel de percepciones sensoriales simples, o supuestamente simples, estamos descubriendo cada vez más que los mensajes que nos llega a través de los sentidos están, ellos mismos, mediatizados por un sistema de valores por medio de un sofisticado proceso de interpretación y aceptación.

Lo que esto, de hecho, significa es que para que cualquier organismo individual u organización no existen tales cosas como "hechos". Solamente existen mensajes filtrados a través de un sistema variable de valores.

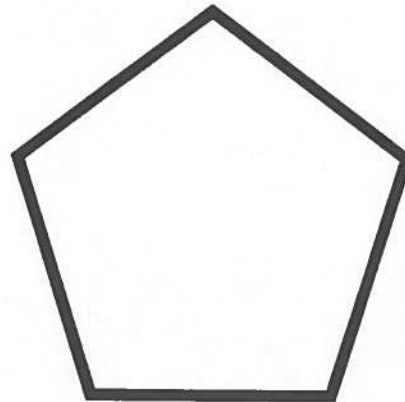
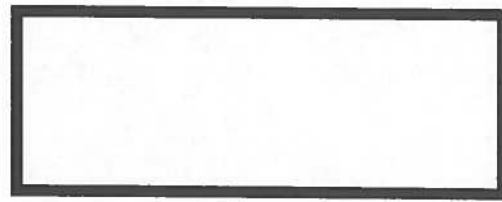
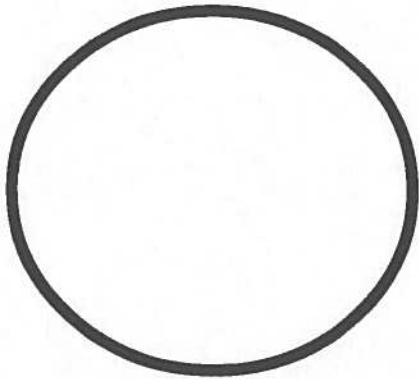
Un grupo de individuos no comparten meramente mensajes que les llegan desde la "naturaleza". También inician y reciben mensajes ellos mismos. Esta es la característica que distingue al hombre de otros organismos inferiores. El arte de la conversación o discusión.

El conocimiento se acrecienta también por maestros internos al igual que por mensajes externos. Como todo buen profesor sabe, el quid de la cuestión de la enseñanza no consiste en vencer las defensas del estudiante por medio de la violencia o de la sonoridad de los mensajes del profesor. Consiste, más bien, en la cooperación con el maestro interno del propio estudiante, de forma que la imagen del estudiante pueda desarrollarse en conformidad con la de su profesor externo.

# Reading The Environment Leyendo el Ambiente

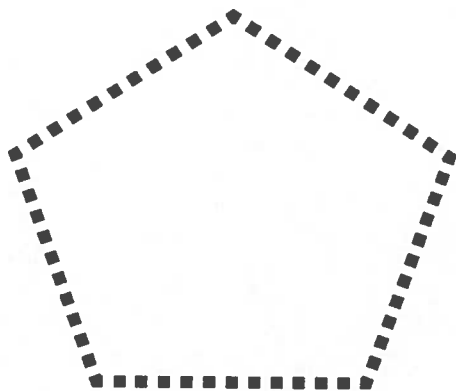
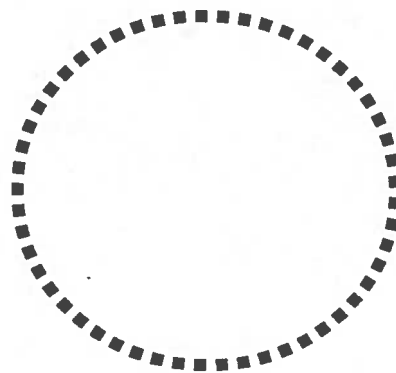
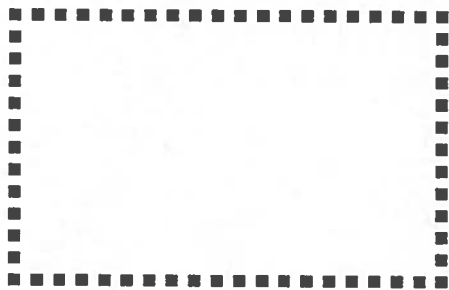


# **The Most Powerful Negative Images That Are Blocking Creative Action in Our Community**



**Las Imagenes Negativas y Mas Poderosas  
que Bloquean La Accion Creativa En La Comunidad**

# The Most Powerful Negative Images That Are Blocking Creative Action in Our Workplace



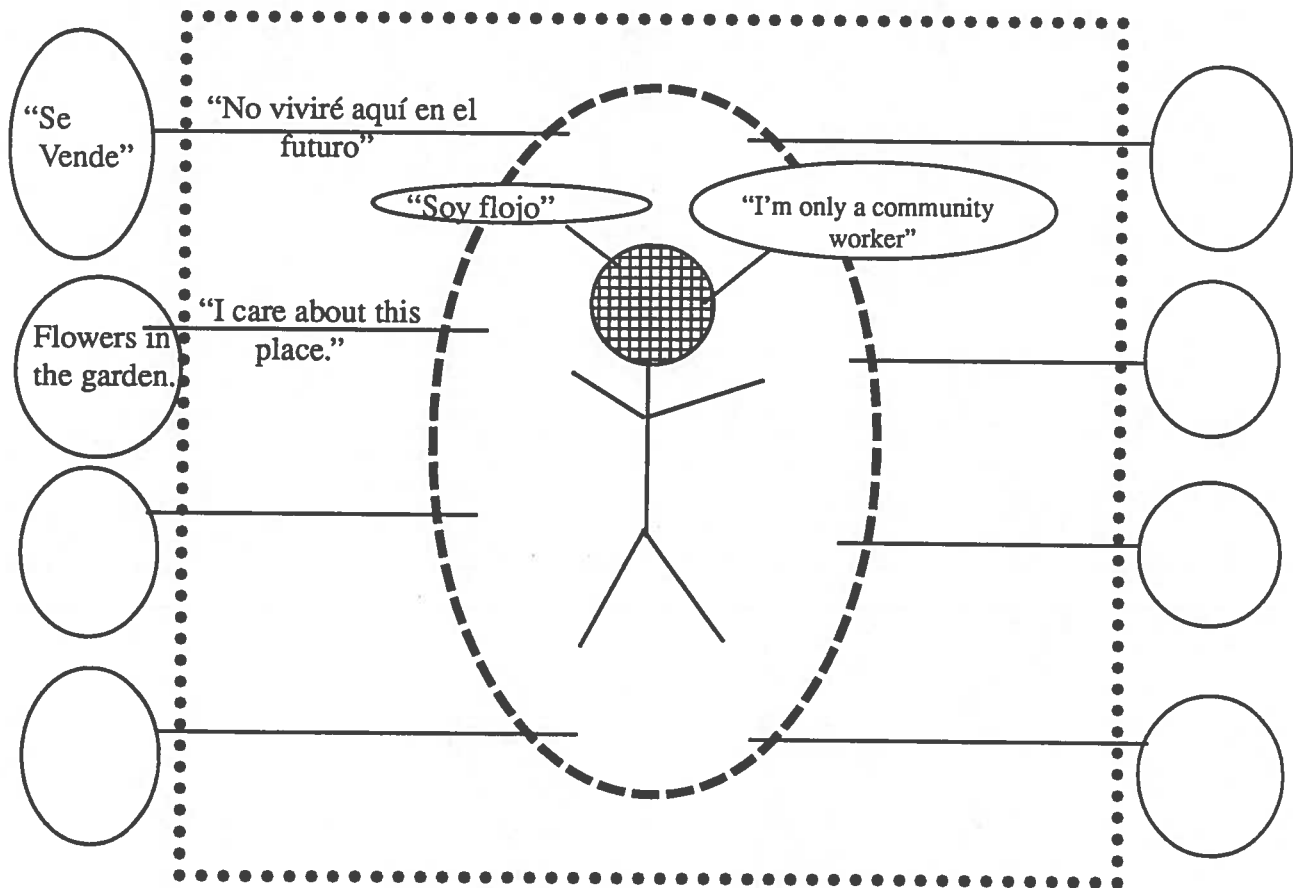
## Las Imagenes Negativas y Mas Poderosas que Bloquean La Accion Creativa En Nuestro Lugar de Trabajo

# *“Reading” My Own Environment*

## *“Leyendo” Mi Proprio Ambiente*

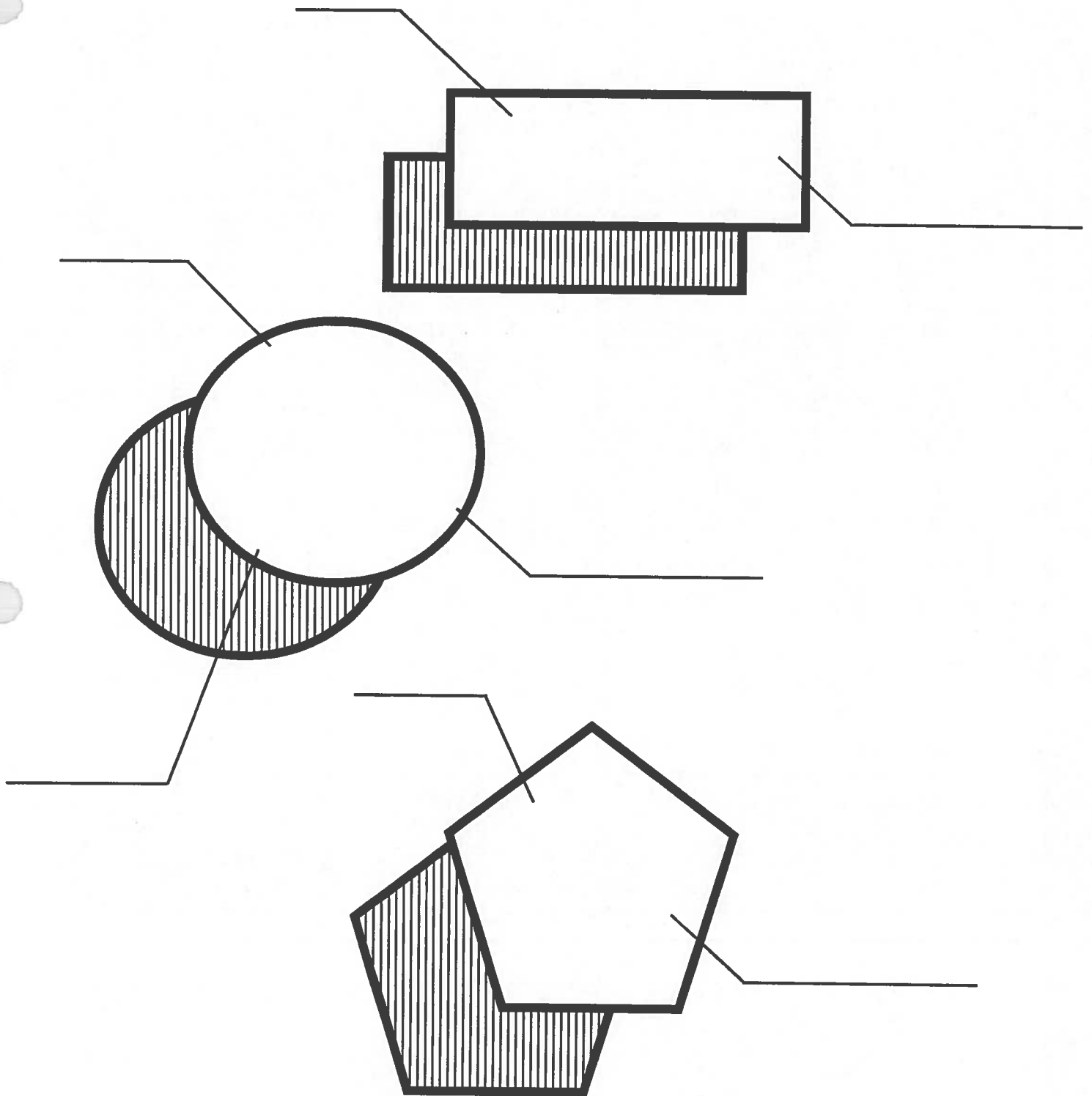
Con “aneijos nuevos” puede “leer” su propio ambiente, por ejemplo en su hogar. ¿Cuáles son los mensajes que están en sus alrededores? ¿Qué tiene puesto en las paredes? Fotos, obras de arte, dichos, poesía etc? ¿Cuáles son sus frases favoritas ? “Qué dice el espacio de su hogar?”

With “new glasses” you can “read” your own environment. Look at your home environment. What are the messages in your surroundings? What do you have hanging on the wall? What pictures, art work, quotes, poetry, etc? What are your favorite phrases that you repeat to yourself? What is your home environment saying to you and about you?



What Self Image am I Shaping?

¿ Qué Imagen de mi mismo (a) estoy formando?



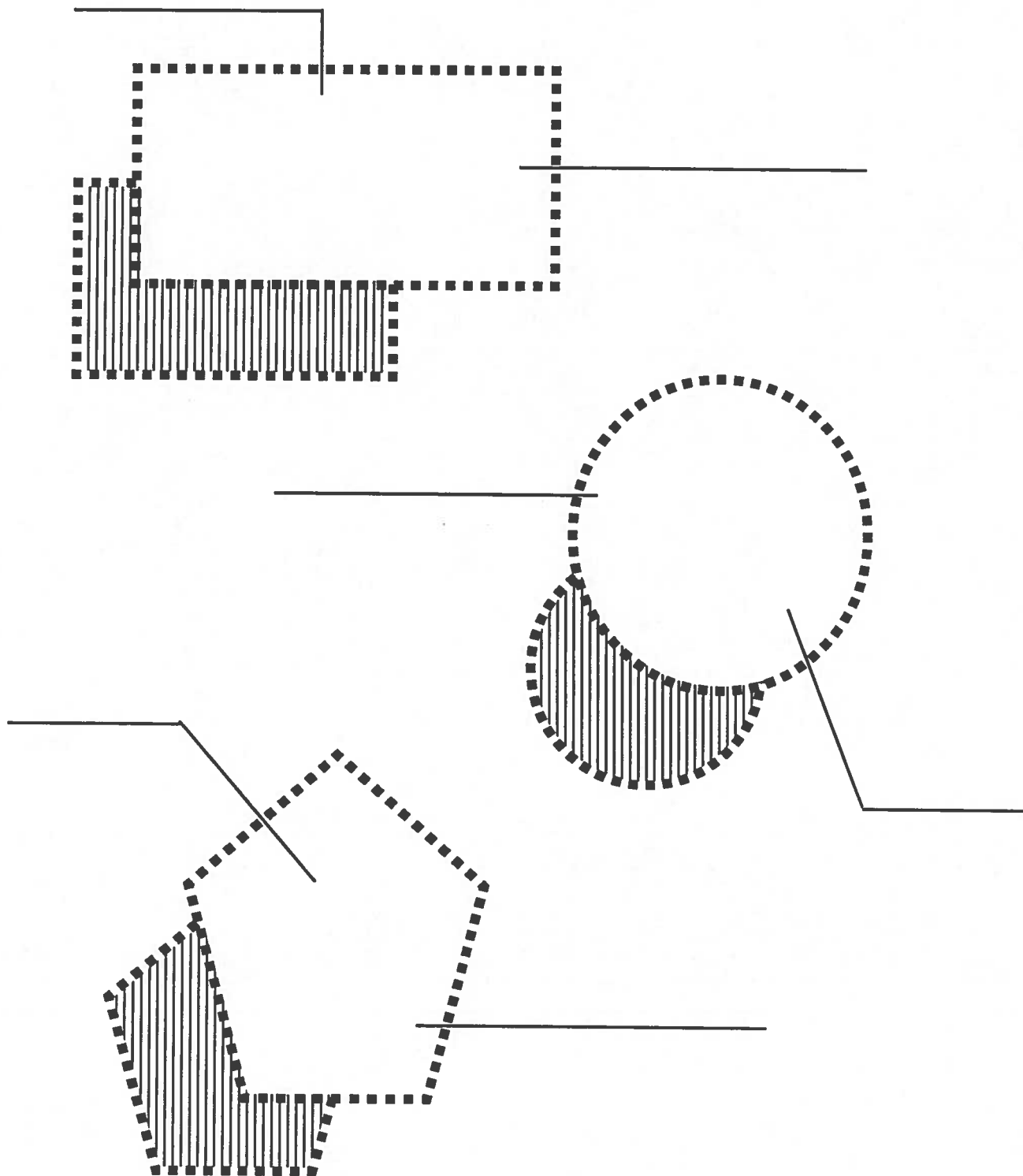
**Mensajes Para Formar Una Imagen Positiva**

**Messages to Shape a Positive Image**

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The Power of Image in Community

# Positive Images To Shape in Our Workplace



## Formacion de Imagenes Positivas Para Nuestro Lugar de Trabajo

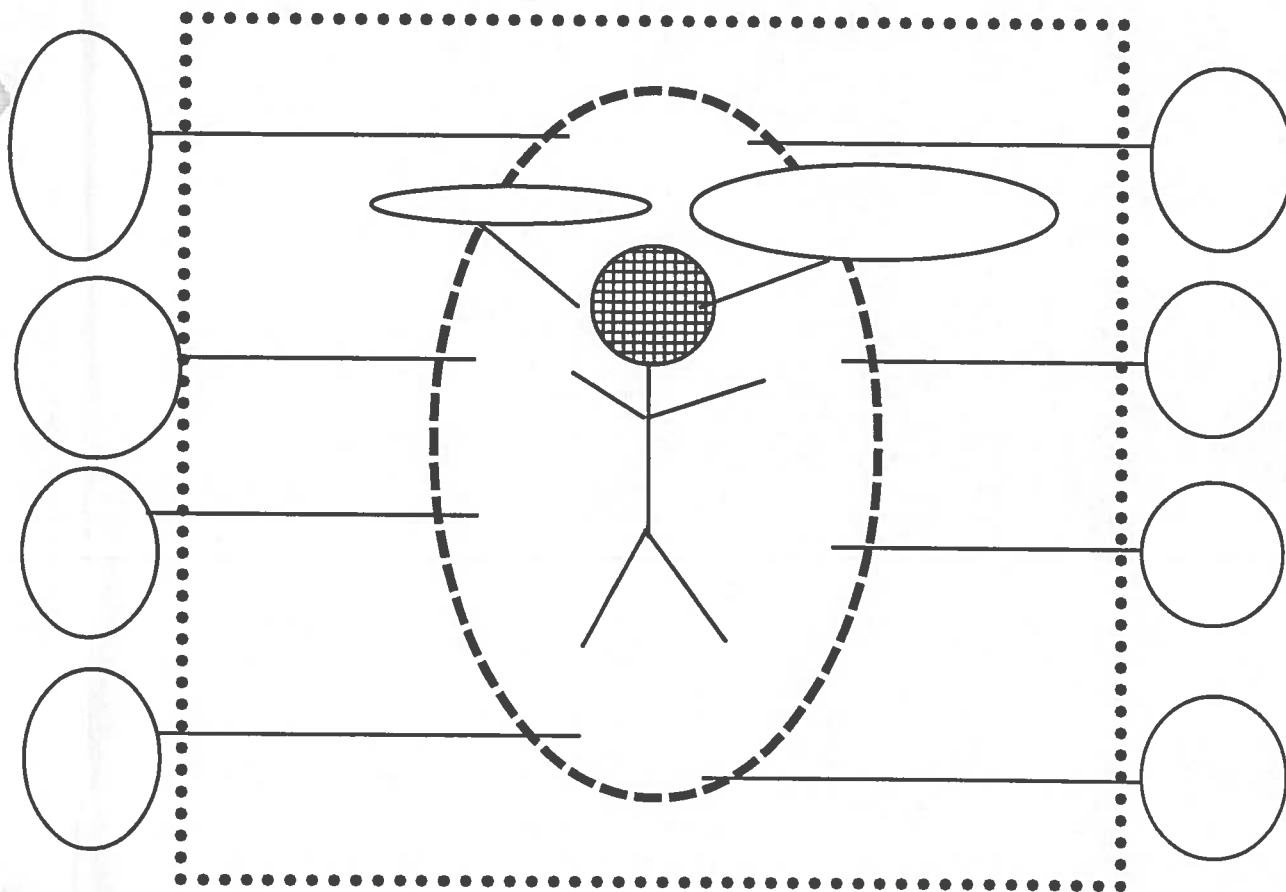
<i>Planificacion por Equipo</i>	<i>Team Planning</i>
<p style="text-align: center;">O</p> <p>“Objective” Information Informacion Datos</p>	<p>What messages from the workshop that we have done seem to be most appropriate to use in the work that our team does?</p> <p>¿Cuáles son los mensajes que parecen más apropiado para el trabajo que hace nuestro equipo?</p>
<p style="text-align: center;">R</p> <p>Conecciones, Relaciones, Sentimientos Connections Relationships Feelings</p>	<p>¿De qué manera pudieramos utilizar éstos mensajes en nuestro trabajo?</p> <p>What would be some ways to use these messages in the work that we do?</p>
<p style="text-align: center;">I</p> <p>Interpretation Meaning Interpretacion Sentido</p>	<p>Which of the ways that we have mentioned would be most effective?</p> <p>¿Cuáles serían las maneras más efectivas de utilizar estos mensajes en nuestro trabajo?</p>
<p style="text-align: center;">D</p> <p>Decision Accion Futura Decision Forward Action</p>	<p>¿Qué vamos hacer? ¿Cuándo? ¿Cómo? ¿Quiénes van a ser responsables?</p> <p>What are we going to do? When will we do it? How? Who will be responsible?</p>

What is the Positive Self Image that you want to create for yourself?  
¿Cuál es la imagen positiva que quisiera formar de si mismo?

¿Cuáles son los mensajes mas poderosos que pudiera mandar a si mismo para formar esta imagen?  
Which are the most powerful messages that you can send to yourself in order to form this image?

Tome en cuenta lo que pudiera decir, lo que pudiera ver, las acciones que pudiera tomar.  
Consider what you could say, what you could see, the actions you could take.

Note these messages on the drawing below. Anote estos mensajes en el dibujo de abajo.



Decide how you will repeat these messages daily. Decida cómo repetirá estos mensajes diariamente.