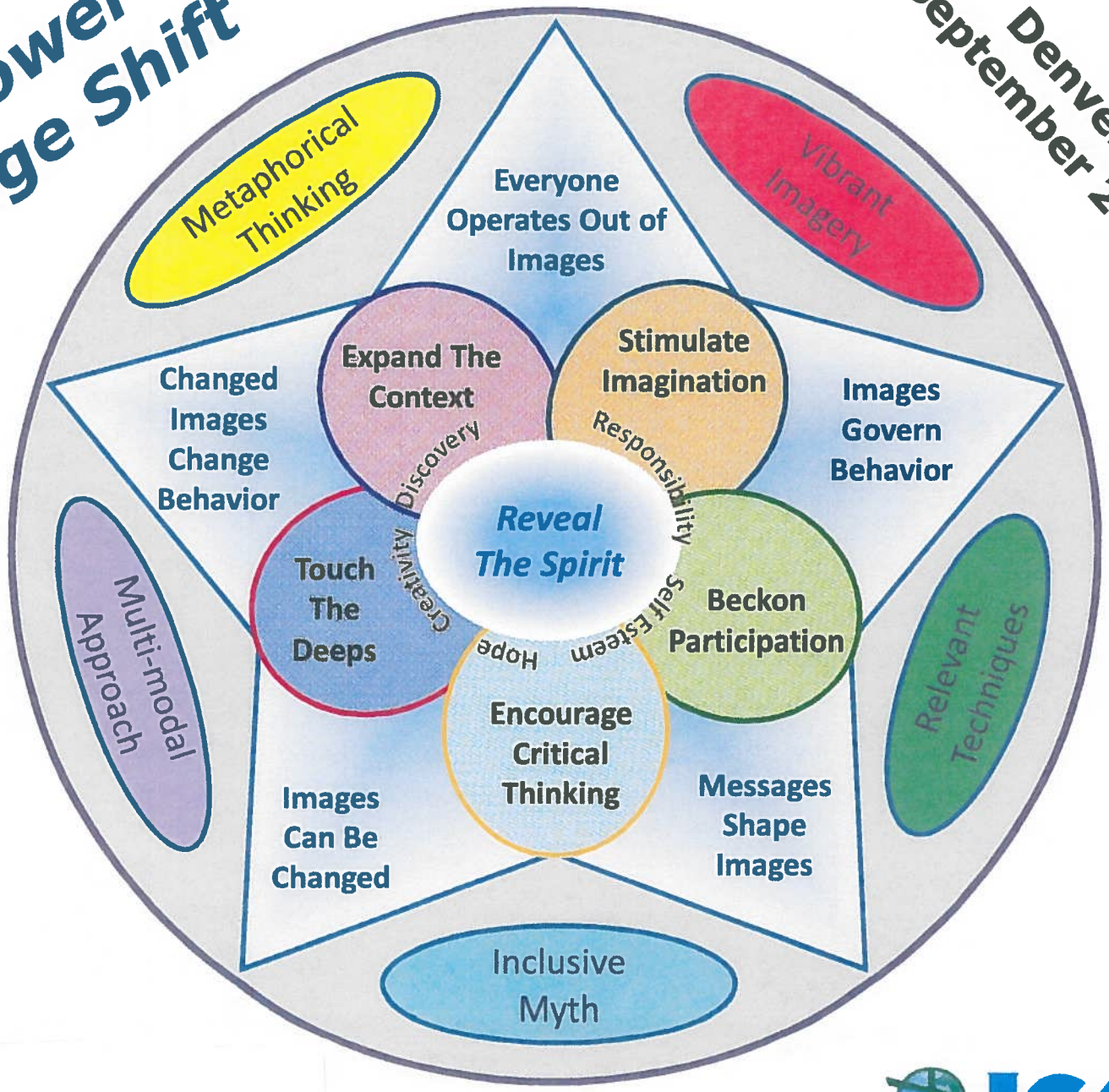
The Power of Image Shift

Denver, Colorado
September 2 - 4, 2015



The Institute of Cultural Affairs in the U.S.A.

The Power of Image Shift

Concepts and Tools for Transformational Training & Facilitation

You must give birth to your images.
They are the future waiting to be born.
Fear not the strangeness you feel.
The future must enter you long before it happens.

Just wait for the birth,
For the hour of clarity.

Rilke

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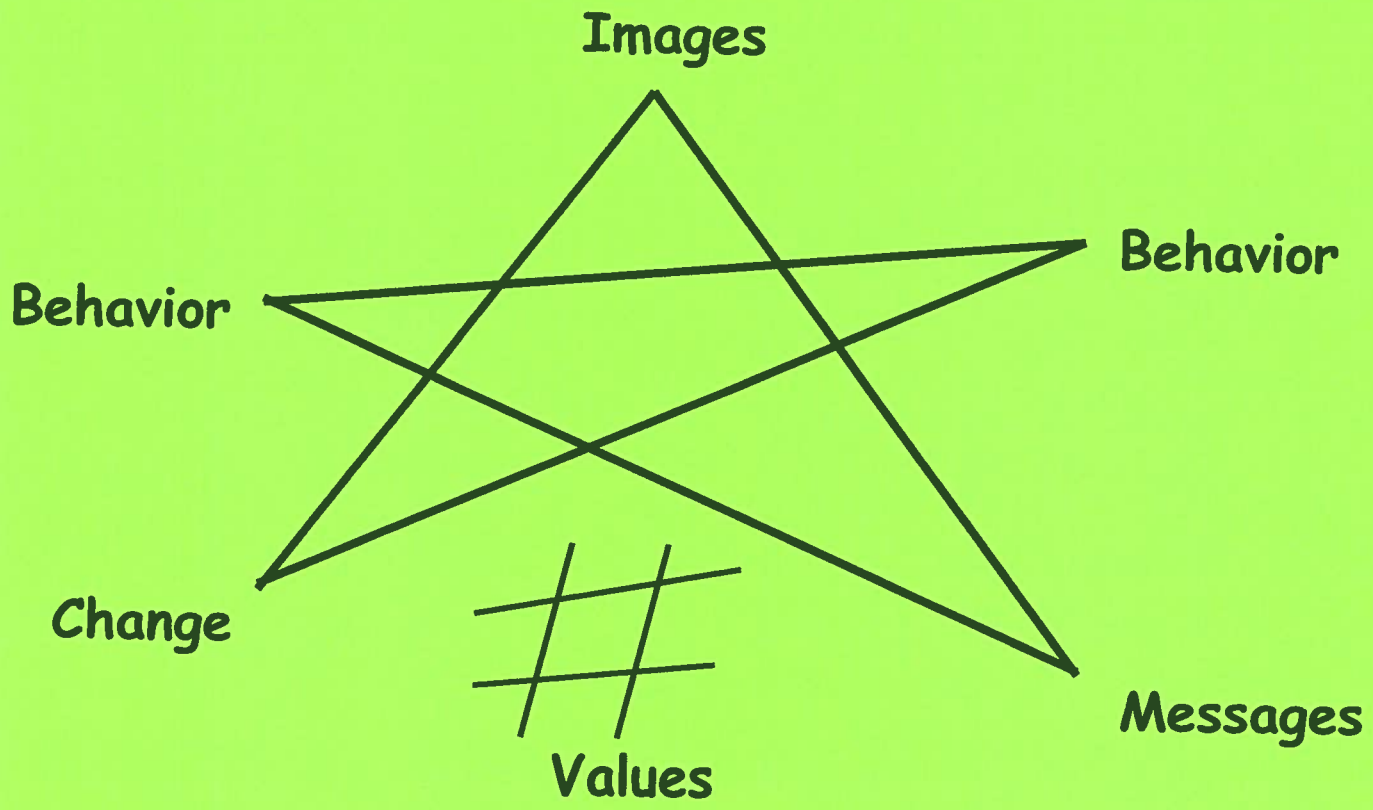
The Technology of Participation *Power of Image Shift* course materials, manual and support materials have been designed by and under the auspices of The Institute of Cultural Affairs.

I. The Dynamics of Image Stability and Change



Power of Image Shift – Session 1

The Dynamics of Image Theory

Participant Introductions & Overview
Review of the Brain and Its Functions
Study of "The Image" by K. Boulding
Timeline of Personal Image Shaping Events
Reflection: Image Theory

Beware of the stories you read or tell; subtly, at night, beneath the waters of consciousness, they are altering your world.

Ben Okri, Nigerian poet and author

The Power of Image Shift

Participants	Rational Aim	Experiential Aim	Enhanced Capacity	Image to Shape	Outcomes
Facilitators, consultants, and trainers already introduced to ToP methods.	To understand Image Theory as a powerful concept of transform-ation for individuals and organizations.	Excitement about expanded capacity to do great training and facilitation design.	Confidence in using Image Theory tools in training and facilitation design.	Facilitators of transformation through ToP design and facilitation.	Capacity and tools to strategize and stimulate creative image shift through the design of interactive sessions with groups and organizations.

Day One – Wed. May 27, 2015	Day Two- Thurs. May 28, 2015	Day Three- Fri. May 29, 2015
8:15 Gathering, 8:30 Sessions Start		
I **The Dynamics of Image Theory** Participant Introductions & Overview Review of The Brain and Its Functions Study of "The Image" by K. Boulding Timeline of Personal Image Shaping Events Reflection: Image Theory	**III** **Image Theory and Client Needs Assessment** Overview & Message Inundation What Does the Brain Have to Do With It? Using Image Shift for Organizational Assessment: A Case Story Organizational Shift Exercise Reflection: The Facilitator Role in Transformation	**V** **The Kaleidoscope as a Creative Design Tool** Overview & Example: Multi-modal Client Impact A Story of the Development of Kaleidoscope Design A Case Story: Applying Kaleidoscope to Design Using the Kaleidoscope in Your Design Work Reflection: Kaleidoscope Design Process
LUNCH		
II **The Journey of Image Shaping and Shift** Overview & the Value Screen Personal Image Shift Dynamics Journey of image Shifting Personal Image Shift Exercise Reflection: Changing Behavior	**IV** **The Art and Method of Creating and Shaping Messages** Overview & Powerful Messaging Exploring the Inner Teacher Multi-modal Pathways in Messaging Multi-modal Lab Reflection: The Power of Engaging Diversity	**VI** **Session Planning for Integrated Image Shaping** Overview & Review of Image Shift The Kaleidoscope in the Development of a Project Introduction to the Session Planning Model Session Planning Practice Reflection: Using Image Shift for Transformation Closing: Story, Evaluation & Certificate
5:30 pm closing		

List of 5 Clients or Groups with whom You Are Working
to refer to as point of reference in this course

1.

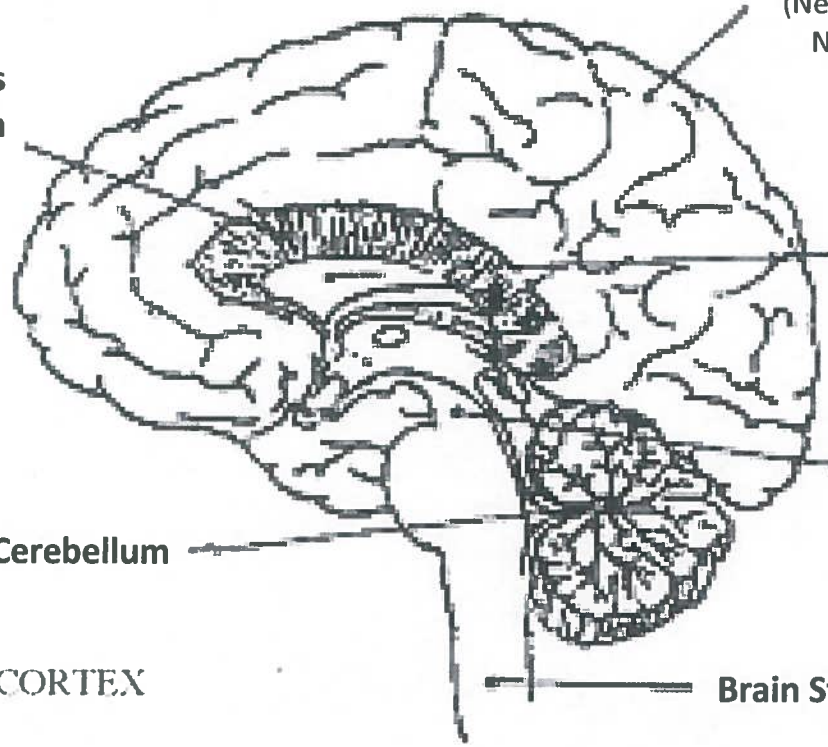
2.

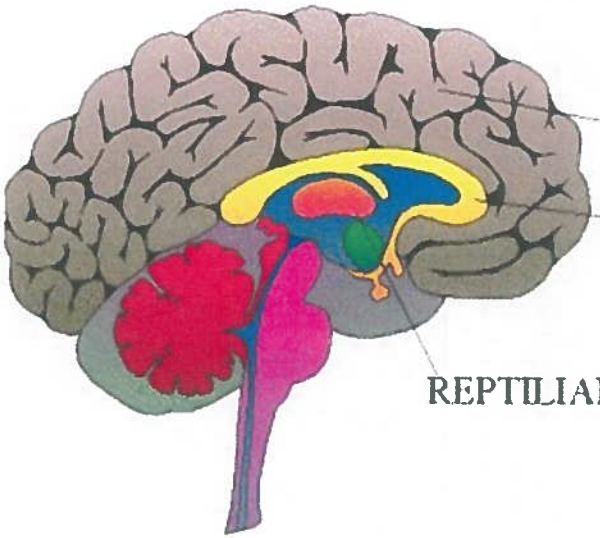
3.

4.

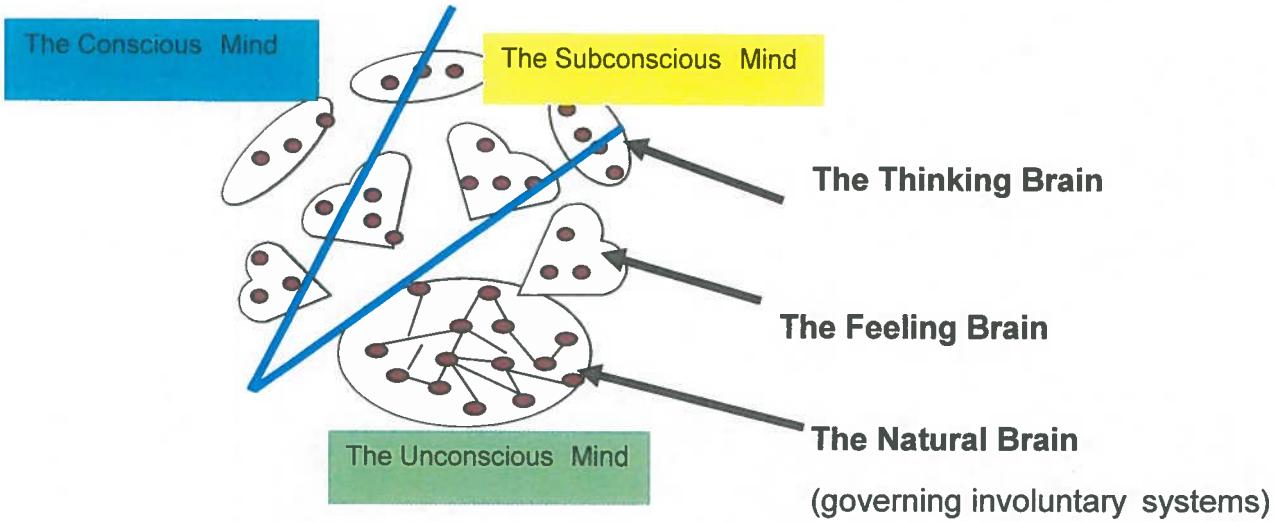
5.

The Triune Brain





One Way to Picture the Brain



Sensory Pathways to the Brain: Visual, Auditory, Kinesthetic (Touch, Small, Taste) - - Intuition (6th Sense)

Ways of Integrating Information: Multiple Intelligences, Learning Styles

Ways of Acting and Interacting: Social Styles, Leadership Styles, Enneagram Framework, Myers-Briggs

The Image

By Kenneth E. Boulding[1]

1. As I sit at my desk, **I know where I am**. I see before me a window; beyond that some trees; beyond that the red roofs of the campus of Stanford University; beyond them the trees and the roof tops which mark the town of Palo Alto; beyond them the bare golden hills of the Hamilton Range. I know, however, more than I see. Behind me, although I am not looking in that direction, I know there is a window, and beyond that the little campus of the Center for Advanced Study in the Behavioral Science; beyond that the Coast Range; beyond that the Pacific Ocean. Looking ahead of me again, I know that beyond the mountains that close my present horizon, there is a broad valley; beyond that a still higher range of mountains, range upon range, until we come to the Rockies; beyond that the Great Plains and the Mississippi; beyond that the Alleghenies; beyond that the eastern seaboard; beyond that the Atlantic Ocean; beyond that is Europe; beyond that is Asia. I know, furthermore, that if I go far enough I will come back to where I am now. In other words, I have a picture of the earth as round. I visualize it as a globe. I am a little hazy on some of the details. I am not quite sure, for instance, whether Tanganyika is north or south of Nyasaland. I probably could not draw a very good map of Indonesia, but I have a fair idea where everything is located on the face of this globe. Looking further, I visualize the globe as a small speck circling around a bright star which is the sun, in the company of many other similar specks, the planets. Looking still further, I see our star the sun as a member of millions upon millions of others in the Galaxy. Looking still further, I visualize the Galaxy as one of the millions upon millions of others in the universe.

2. **I am not only located in space, I am located in time**. I know that I came to California about a year ago, and I am leaving it in about three weeks. I know that I have lived in a number of different places at different times. I know that about ten years ago a great war came to an end; that about forty years ago another great war came to an end. Certain dates are meaningful: 1776, 1620, 1066. I have a picture in my mind of the formation of the earth, of the long history of geological time; of the brief history of man. The great civilizations pass before my mental screen. Many of the images are vague, but Greece follows Crete, Rome follows Assyria.

3. **I am not only located in space and time, I am located in a field of personal relations.** I not only know where and when I am, I know to some extent who I am. I am a professor at a great state university. This means that in September I shall

[1] This article is the introduction to his book The Image: Knowledge in Life and Society, Kenneth E. Boulding, Ann Arbor. The University of Michigan Press (Ann Arbor Paperback), 1956

go into a classroom and expect to find some students in it and begin to talk to them, and nobody will be surprised. I expect, what is perhaps even more agreeable, that regular salary checks will arrive from the University. I expect that when I open my mouth in certain occasions, people will listen. I know furthermore, that I am a husband and a father, that there are people who will respond to me affectionately and to whom I will respond in like manner. I know, also, that I have friends; that there are houses here, there and everywhere into which I may go and I will be welcomed and recognized, and that I am expected to behave in a certain manner. I may sit down to worship, I may make a speech, I may listen to a concert, I may do all sorts of things.

4. **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.** I know that when I get into my car there are some things I must do to start it; some things I must do to back out of the parking lot; some things I must do to drive home. I know that if I jump off a high place I will probably hurt myself. I know that there are some things that would probably not be good for me to eat or to drink. I know certain precautions that are advisable to take to maintain good health. I know that if I lean too far backwards in my chair as I sit here at my desk, I will probably fall over. I live, in other words, in a world of reasonably stable relationships, a world of "ifs" and "thens," or "if I do this, then that will happen."

5. **Finally, I am located in the midst of a world of subtle intimations and emotions.** I am sometimes elated, sometimes a little depressed, sometimes happy, sometimes sad, sometimes inspired, sometimes pedantic. I am open to subtle intimations of a presence beyond the world of space and time and sense.

6. **What I have been talking about is knowledge.** Knowledge, perhaps, is not a good word for this. Perhaps one would rather say my image of the world. Knowledge has an implication of validity, or truth. **What I am talking about is what I believe to be true; my subjective knowledge. It is this Image that largely governs by behavior.** In about an hour I shall rise, leave my office, go to a car, drive down to my home, play with the children, have supper, perhaps read a book, and go to bed. I can predict this behavior with a fair degree of accuracy because of the knowledge which I have: the knowledge that I have a home not far away, to which I am accustomed to go. The prediction, of course, may not be fulfilled. There may be an earthquake, I may have an accident with the car on the way home, I may get home to find that my family has been suddenly called away. A hundred and one things may happen. As each event occurs, however, it alters my knowledge structure or my image. And as it alters my image, I behave accordingly. The first proposition of this work, therefore, is that behavior depends on the image.

7. **What, however, determines the image?** This is the central question of this work. It is not a question, which can be answered by itself. Nevertheless, such answers as I shall give will be quite fundamental to the understanding of how life and society really operate. One thing is clear. **The image is built up as a result of all past experience of the possessor of the image. Part of the image is the history of the image itself.** At one stage the image, I suppose, consists of little else than an undifferentiated blur and movements. From the moment of birth if not before, there is a constant stream of messages entering the organism from the senses. At first, these may merely be undifferentiated lights and noises. As the child grows, however, they gradually become distinguished into people and objects. The conscious image has begun. In infancy the world is a house and, perhaps, a few streets or a park. As the child grows his image of the world expands. He sees himself in a town, in a country, on a planet. He finds himself in an increasingly complex web of personal relationships. **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.**

8. We must distinguish carefully between the image and the messages that reach it. **The messages consist of information in the sense that they are structured experiences. The meaning of a message is the change which it produces in the image.**

9. **When a message hits an image one of three things can happen. *In the first place*, the image may remain unaffected.** If we think of the image as a rather loose structure, something like a molecule, we may imagine that the message is going straight through without hitting it. The great majority of messages are of this kind. I am receiving messages all the time, for instance, from my eyes and my ears as I sit at my desk, but these messages are ignored by me. There is, for instance, a noise of carpenters working. I know, however, that a building is being built nearby and the fact that I now hear this noise does not add to this image. Indeed I do not hear the noise at all if I am not listening for it, as I have become so accustomed to it. If the noise stops, however, I notice it. This information changes my Image of the universe. I realize that it is now five o'clock and it is time for me to go home. The message has called my attention, as it were, to my position in time, and I have re-evaluated this position. ***This is the second possible effect* or impact of a message on an image. It may change the image in some rather regular and well defined way that might be described as simple addition.** Suppose, for instance, to revert to an earlier illustration, I look at an atlas and find out exactly the relation of Nyasaland to Tanganyika. I will have added to my knowledge, or my image. I will not, however, have very fundamentally revised it. I still picture the world much as I had painted it before. Something that was a little vague before is now clearer.

10. **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. A spectacular instance of such a change is conversation. A man, for instance, may think himself a pretty good fellow and then may hear a preacher who convinces him that, in fact, his life is worthless and shallow, as he is at present living it. The words of the preacher cause a radical reformulation of the man's image of himself in the world, and his behavior changes accordingly. The psychologist may say, of course, that these changes are smaller than they appear, that there is a great mass of the unconscious which does not change, and that the relatively small change in behavior which so often follows intellectual conversion is testimony to this fact. Nevertheless, the phenomenon of reorganization of the image is an important one, and it occurs to all of us and in ways that are much less spectacular than conversions.

11. **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. Suppose, for instance, that somebody tells us something which is inconsistent with our picture of a certain person. Our first impulse is to reject the proffered information as false. As we continue to receive messages which contradict our image, however, we begin to have doubts, and then one day we receive a message which overthrows our previous image and we revise it completely. The person, for instance, whom we saw as a trusted friend is now seen to be a hypocrite and a deceiver.

12. **Occasionally, things that we see, or read, or hear, *revise our conceptions of space and time, or of relationships.*** I have recently read, for instance, Vasiliev's History of the Byzantine Empire. As a result of reading this book, I have considerably revised my image of at least a thousand years of history. I had not given the matter a great deal of thought before, but I suppose if I had been questioned on my view of the period, I would have said that Rome fell in the fifth century and that it was succeeded by a little known empire centering in Constantinople and a confused medley of tribes, invasions, and successor states. I now see that Rome did not fall, that in a sense it merely faded away; that the history of the Roman Empire and of Byzantium is continuous, and from the time of its greatest extent the Roman Empire lost one piece after another until only Constantinople was left; and then in 1453 that went. There are books, some of them rather bad books, after which the world is never quite the same again. Veblen, for instance, was not, I think, a great social scientist, and yet he invented an undying phrase: "conspicuous consumption." After reading Veblen, one can never quite see a university campus or an

elaborate house in just the same light as before. In a similar vein, David Riesman's division of humanity into "inner directed" and "other directed" people is no doubt open to serious criticism by the methodologists. Nevertheless, after reading Riesman one has a rather new view of the universe and one looks at one's friends and acquaintances for signs of "inner-direction" or "other-direction".

13. One should perhaps add *a* ***fourth possible impact*** **of the messages on the image. The image as a certain dimension, or quality, of certainty or uncertainty, probability or improbability, clarity or vagueness.** Our image of the world is not uniformly certain, uniformly probable, or uniformly clear. *Messages, therefore, may have the effect not only of adding to or of reorganizing 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.

14. **Messages may also have the contrary effect. They may introduce doubt or uncertainty into the image.** For instance, the noise of carpenters has just stopped, but my watch tells me it is about four-thirty. This has thrown a certain amount of confusion into my mental image. I was under the impression that the carpenters stopped work at five o'clock. Here is a message which contradicts the impression. What am I to believe? Unfortunately, there are two possible ways of integrating the message into my image. I can believe that I was mistaken in thinking carpenters left work at five o'clock and that in fact their day ends at four-thirty. Or, I can believe that my watch is wrong. Either of these two modifications of my image gives meaning to the message. I shall not know for certain which is the right one,however, until I have an opportunity of comparing my watch with a timepiece or with some other source of time which I regard as being more reliable.

15. The impact of messages on the certainty of the image is of great importance in the interpretation of human behavior. **Images of the future must be held with a degree of uncertainty**, and as time passes and as the images become closer to the present, the messages that we receive inevitably modify them, both as to content and as to certainty.

16. **The subjective knowledge structure or image of any individual or organization consists not only of image of "fact" but also images of "value."** We shall subject the concept of a "fact" to severe scrutiny in the course of the discussion. In the meantime, however, it is clear that there is a certain difference between the image which I have of physical objects in space and time and the valuations which I put on these objects or on the events which concern them. It is clear that there is a certain difference between, shall we say, my image of Stanford University existing at a certain point in space and time, and my image of the value of Stanford University. If I say "Stanford

University of California", this is rather different from the statement "Stanford University is a good university, or is a better university than X, or a worse university than Y." That latter statement concerns my image of values, and although **I shall argue that the process by which we obtain an image of values in not very different from the process whereby we obtain an image of fact, there is clearly a certain difference between them.**

17. **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. It is what the economists call a welfare function. It does not extend over the whole universe. We do not now, for instance, generally regard Jupiter as a better planet than Saturn. Over that part of the universe which is closest to ourselves, however, we all erect these scales of valuation. Moreover, **we change these scales of valuation in response to messages** received much as we change our image of the world around us. It is almost certain that most **people possess not merely one scale of valuation but many scales for different purposes.** For instance, we may say A is better than B for me, but worse for the country, or it is better for the country, but worse for the world at large. **The notion of a hierarchy of scales** is very important in determining the effect of messages on the scales themselves.

18. 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 a 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 work. 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.***

19. 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 either will make ***no impact on the knowledge structure or their impact will be one of rather simple addition or accretion.*** 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.

20. The stability or resistance to chance of a knowledge structure also **depends on its internal consistence and arrangement**. There seems to be some kind of principle of minimization of internal strain at work which makes some images stable and other unstable for purely internal reasons. In the same way, some crystals or molecules are more stable than others because of the minimization of internal strain. It must be emphasized that it is not merely logical consistency which gives rise to internal cohesiveness of a knowledge structure, although this is an important element. **There are important qualities of a non-logical nature which also give rise to stability. The structure may, for instance, have certain aesthetic relationships among the parts.** It may represent or justify a way of life or have certain consequences which are highly regarded in the value system, and so on. Even in mathematics, which is of all knowledge structures the one whose internal consistency is most due to logic, is not devoid of these non-logical elements. In the acceptance of mathematical arguments by mathematicians there are important criteria of elegance, beauty, and simplicity which contribute toward the stability of the structures.

21. **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.** We do not perceive our sense data raw: they are mediated through a highly learned process of **interpretation and acceptance.** When an object apparently increases in size on the retina of the eye, we interpret this not as an increase in size but as movement. Indeed, we only get along in the world because we consistently and persistently disbelieve the plain evidence of our senses. The stick in the water is not bent; the movie is not a succession of still pictures; and so on.

22. 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.** This statement may sound rather startling. It is inherent, however, in the view which I have been propounding. This does not mean, however, that the image of the world possessed by an individual is a purely private matter or that all knowledge is simply subjective knowledge, in the sense in which I have used the word. Part of our image of the world is the belief that this image is shared by other people like ourselves who also are part of our image of the world. In common daily

intercourse we all behave as if we possess roughly the same image of the world. If a group of people are in a room together, their behavior clearly shows that they all think they are in the same room. **It is this shared image which is "public" knowledge as opposed to "private" knowledge.** It follows however, from the argument above that if a group of people are to share the same image of the world, or to put it more exactly, if the various images of the world which they have are to be roughly identical, **and if this group of people are exposed to much the same set of messages in building up images of the world, the value systems of all individuals must be approximately the same.**

23. The problem is made still more complicated by the fact that 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 a human being from the lower organisms—the art of conversation or discourse. The human organism is capable not only of having an image of the world, but of talking about it. This is the extraordinary gift of language. A group of dogs in the pack pursuing a stray cat clearly share an image of the world in a sense that each is aware to some degree of the situation which they are all in, and is likewise aware of his neighbors. When the chase is over, however, they do not as far as we know, sit around and talk about it and say, "Wasn't that a fine chase?" or "Isn't it too bad the cat got away?" or even, "Next time you ought to go that way and I'll go that way and we can corner it." It is discourse or conversation which makes the human image public in a way that the image of no lower animal can possibly be. The term, **"universe of discourse" has been used to describe the growth and development of common images in conversation and linguistic intercourse**. There are, or course, many such universes of discourse, and although it is a little awkward to speak of many universes, the term is well enough accepted so that we may let it stay.

24. Where there is no universe of discourse, where the image possessed by the organism is purely private and cannot be communicated to anyone else, we say the person is mad (to use a somewhat old-fashioned term). It must not be forgotten, however, that the discourse must be received as well as given, and that whether it is received or not depends upon the value system of the recipients. This means that insanity is defined differently from one culture to another because of these differences in value systems and that the schizophrenic of one culture may well be the shaman or the prophet of another.

25. Up to now I have sidestepped and I will continue to sidestep the great philosophical arguments of **epistemology**. I have talked about the image. I have maintained that images can be public as well as private, but I have not discussed the question as to **whether images are true and how we know whether they are true.** Most epistemological systems seek some philosopher's

stone by which statements may be tested in order to determine their "truth", that is, their correspondence to outside reality. I do not claim to have any such philosopher's stone, not even the touchstone of science. I have, or course, a great respect for science and scientific method for careful observation, for planned experience, for the testing of hypotheses and for as much objectivity as semi-rational beings like ourselves can hope to achieve. In my theoretical system, however, the scientific method merely stands as one among many of the methods whereby images change and develop. The development of images is part of the culture or the subculture in which they are developed, and it depends upon all the elements of that culture or subculture. **Science is a subculture among subcultures.** It can claim to be useful. It may claim rather more dubiously to be good. It cannot claim to give validity.

26. **In summation, then, my theory might well be called an organic theory of knowledge**. Its most fundamental proposition is that knowledge is what somebody or something knows and that without a knower, knowledge is an absurdity. Moreover, **I argue that the growth of knowledge is the growth of an "organic" structure.** I am not suggesting here that knowledge is simply an arrangement of neuronal circuits or brain cells, or something of that kind. On the question of the relation between the physical and chemical structure of an organism and its knowledge structure, I am quite prepared to be agnostic. It is, of course, an article of faith among physical scientists that there must be somewhere a one to one correspondence between the structures of the physical body and the structures of knowledge. Up to now, there is nothing like empirical proof or even very good evidence for this hypothesis. Indeed, what we know about the brain suggests that it is an extraordinarily unspecialized and, in a sense, unstructured object; and that if there is a physical and chemical structure corresponding to the knowledge structure, it must be of a kind which at present we do not understand. It may be, indeed, that the correspondence between physical structure and mental structure is something that we will never be able to determine because of a sort of "Heisenberg principle" in the investigation of these matters. If the act of observation destroys the thing observed, it is clear that there is a fundamental obstacle to the growth of knowledge in that direction.

27. All these considerations, however, are not fundamental to my position. We do not have to conceive of the knowledge structure as a physical-chemical structure in order to use it in our theoretical construct. It can be inferred from the behavior of the organism just as we constantly infer the images of the world which are possessed by those around us from the messages which they transmit to us. **When I say that knowledge is an organic structure, I mean that it follows principles of growth and development similar to those with which we are familiar in complex organizations and organisms.** In every organism or organization there are both internal

and external factors affecting growth. Growth takes place through a kind of **metabolism.** Even in the case of knowledge structures, we have a certain intake and output of messages. In the knowledge structure, however, there are important violations of the laws of conservation. The accumulation of knowledge is not merely the difference between messages taken in and message given out. It is not like a reservoir; it is rather an **organization which grows through an active internal organizing principle** such as the gene is a principle or entity organizing the growth of bodily structures. The gene, even in the physico-chemical sense may be thought of as an **inward teacher** imposing its own form and "will" on the less formed matter around it. In the growth of images, also, we may suppose similar models. 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 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.** The existence of public knowledge depends, therefore, on certain basic similarities among (persons). It is literally because we are of one "blood", that is genetic constitution, that we are able to communicate with each other. We cannot talk to the ants or bees; we cannot hold conversations with them, although in a very real sense they communicate to us. It is the **purpose of this work, therefore, to discuss the growth of images, both private and public, in individuals, in organizations, in society at large, and even with some trepidation, among the lower forms of life. Only thus can we develop a really adequate theory of behavior.**

Questions to Consider When Reading the Boulding Paper

Edition 2014

Section	Para-graph	Questions to Respond to prior to the Course Column 1	*Column 1* *Note Section for Pre-Reading*	Column 2 *Note Section for Course Discussion*
Section I	Par 1-5	What are the various dimensions of knowledge Boulding highlights?		
	Par 6	In Boulding's perspective what is it that governs our behavior"?		
		How is my knowledge structure – "Image"- altered, and what are the obvious results?		
Section II	Par 7	How are images built?		
		What is the critical role of messages?		
	Par 8	What, according to Boulding, is a message?		
		What determines the "meaning" of a message?		

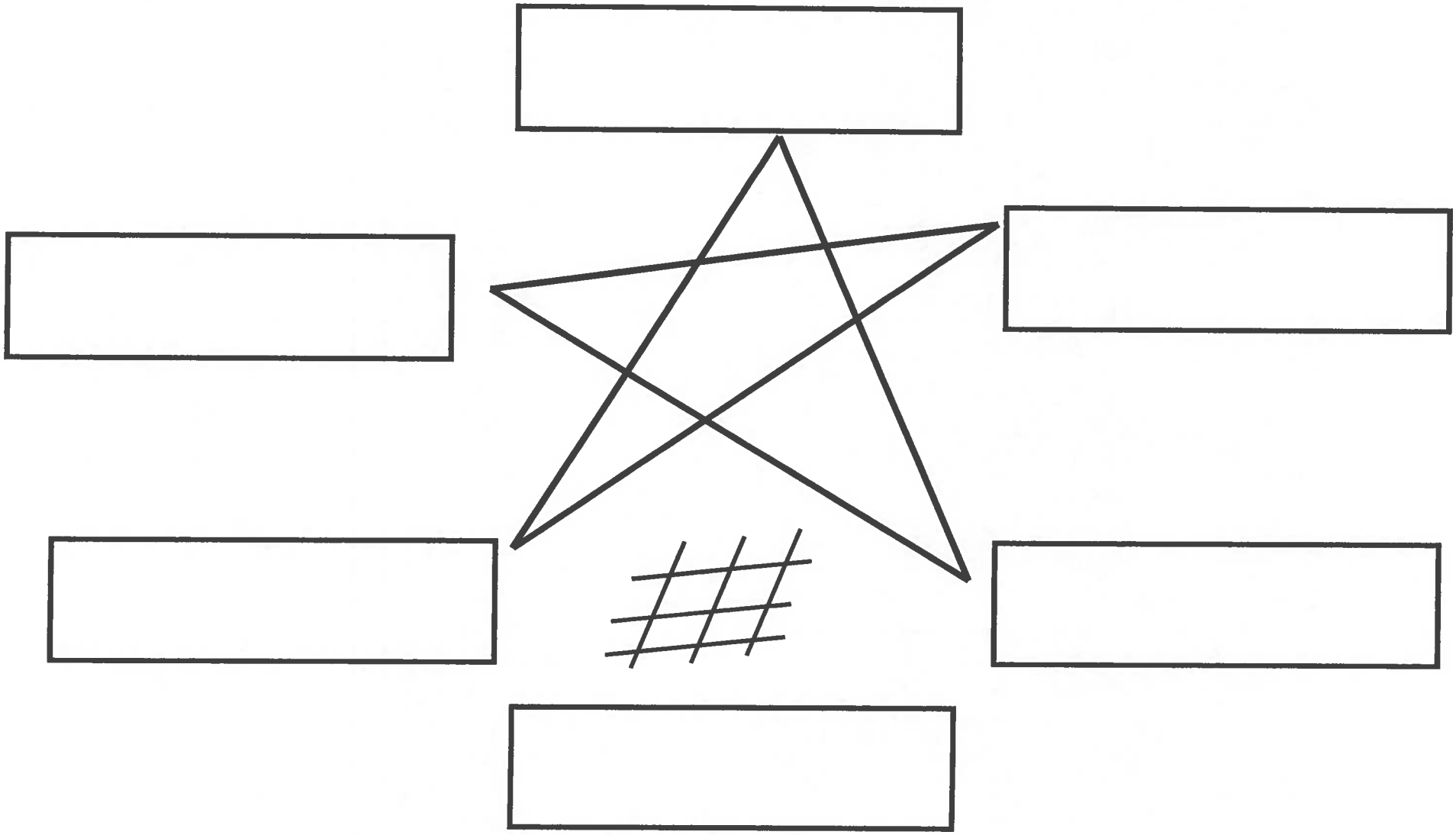
Section	Para-graph	Questions to Respond to Prior to the Course	*Column 1* *Note Section for Pre-Reading*	Column 2 *Note Section for Course Discussion*
Section III	Par 9	What are the first 2 effects messages can have on an image?		
	Par 10	What is the third type of effect and what is different about it?		
	Par 11	What adds to the drama of the reorganization of images?		
		What are ways that the image resists change?		
	Par 12	What can happen to an image as a result of reading, study, or exposure to other perspectives?		
Section 1V	Par 13.	What is a fourth effect of messages Boulding identifies?		
	Par 14	What is the fifth effect?		
	Par 15	What are implications of the effect of messages on certainty?		

Section	Para-graph	Questions to Respond to Prior to the Course	*Column 1* *Note Section for Pre-Reading*	Column 2 *Note Section for Course Discussion*
Section V	Par 16	What are the two kinds of images in Boulding's view and how does he differentiate?		
	Par 17	What is the basis of a value image and how is it formed?		
	Par 18	What role do value images play in relation to messages?		
		What is required to overcome the resistance to change?		
	Par 19	What is the effect of messages that are favorable to the existing image?		
	Par 20	What are the two kinds of values behind stability or resistance to change of an image?		

Section	Para-graph	Questions to Respond to prior to the Course	*Column 1* *Note Section for Pre-Reading*	Column 2 *Note Section for Course Discussion*
Section VI	Par 21	What is the relationship between our sensory system, our values, and the messages coming at us?		
	Par 22	What is a fact? Why does Boulding say that facts do not exist?		
		What does this have to do with people holding diverse Images/shared images?		
	Par 23	According to Boulding, what thinking ability sets us apart from animals?		
		What happens as we share our experiences?		
	Par 24	What is a universe of discourse? What if someone shares no universe of discourse with others?		

Section	Para-graph	Questions to Respond to prior to the Course	*Column 1* *Note Section for Pre-Reading*	Column 2 *Note Section for Course Discussion*
Section VII	Par 25	What does Boulding have to say about epistemology and science and other criteria for truth?		
	Par 26	What is the function of the *knower* in Boulding's theory?		
	Par 27	What does he mean by an organic structure of knowledge?		
		What is the role of the inward teacher?		
		What is Boulding's purpose in this work?		
		Why might this be important to teachers, consultants and facilitators?		

Five + 1 Key Points of Image Theory



Life Timeline of Learning Experiences

Titles									
Dates	1995	1990	93	1996	2001	2007	2010	2015	2025
Historical Markers	86 Move to India		First trip to India		Hubbard	UIC	Uganda Annarbor	ICA Pelgie	
Life Markers	Birth HIV/AIDS epidemic			CLINTON	Standard	SEPT 11th	BARAK O.		
Other key images shifting and shaping events		Sullivan "inquisitive"		Hale → Hubbard White	ROC Smith's award 'heart' Canada border	Road letters of rec. Likert scale go to UIC more Indian people	award A good at my job meaning making understanding RACE FOOD		
Values		its okay to question		Brown is strange White good to Brown okay	heart matters - it's a gift - initially upsetting		personal choice reflection insight change world is soft	in in control of education	

RACE

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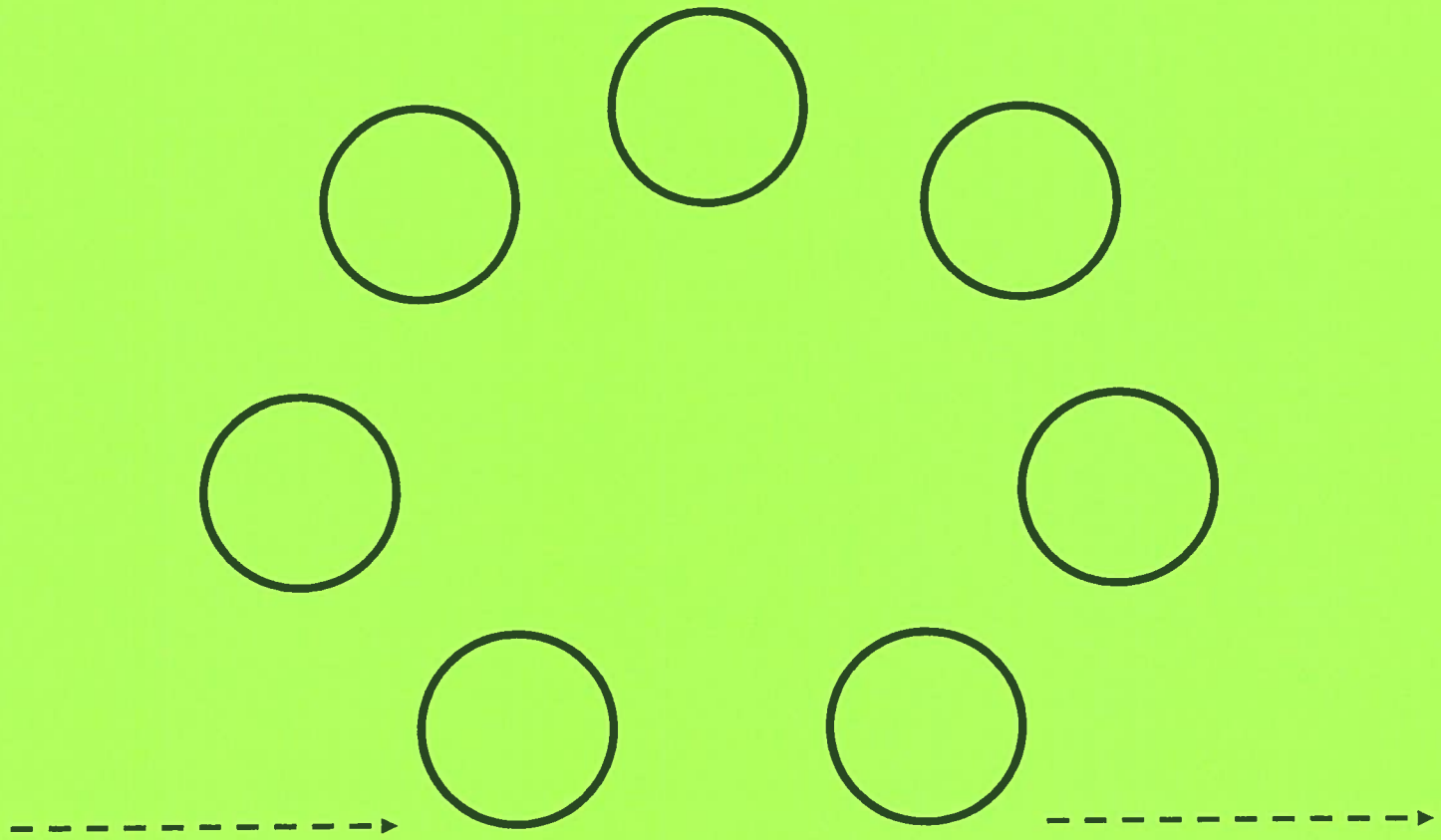
II. The Journey of Image Shaping and Change



Power of Image Shift – Session 2

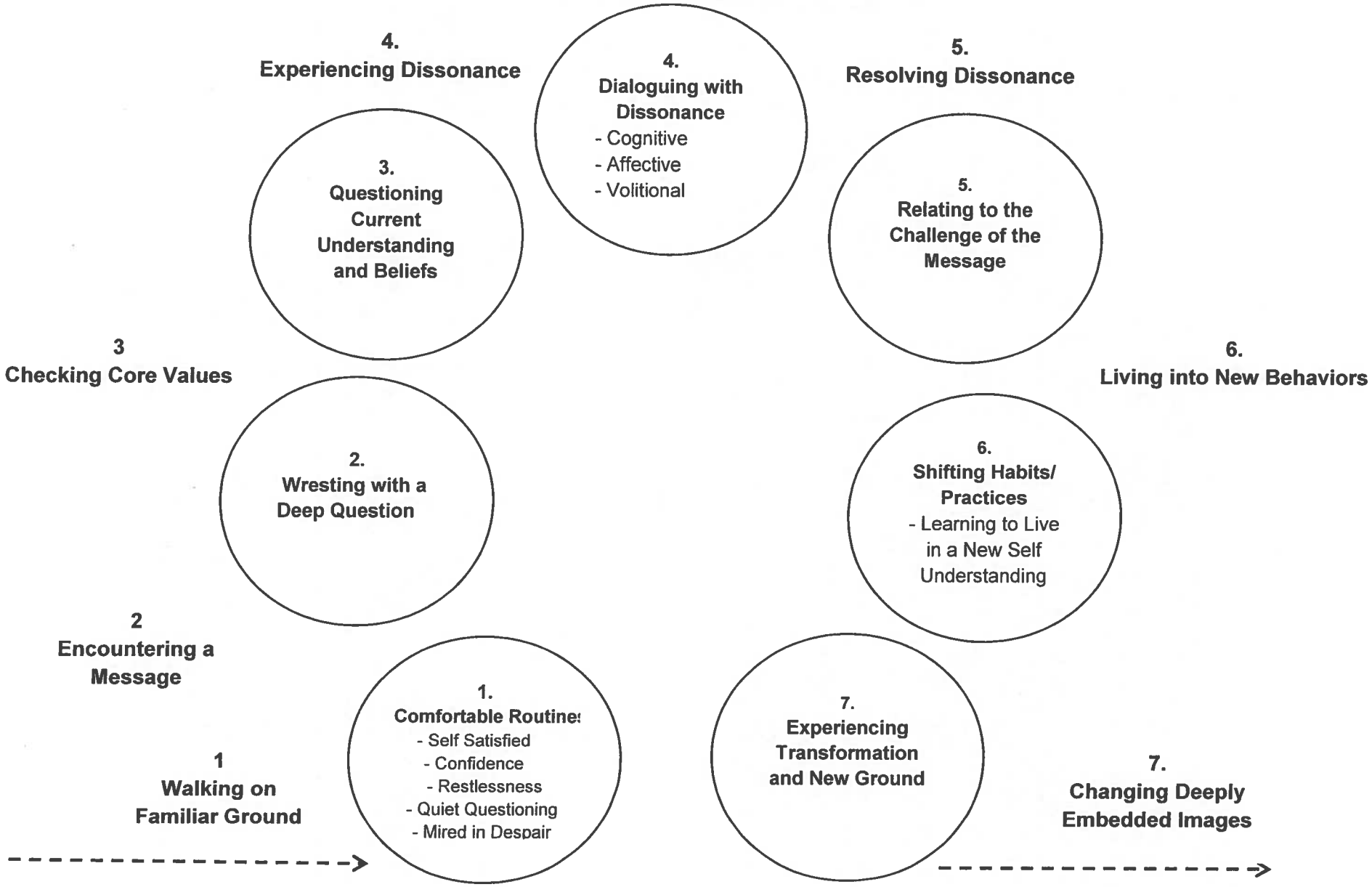
The Journey of Image Shaping and Change

Overview & the Value Screen
Personal Image Shift Dynamics
Journey of image Shifting
Personal Image Shift Exercise
Reflection: Changing Behavior

Authentic selfhood is being able to hear these impulses, voices within oneself; to know what one really wants or doesn't want, what one is fit for and what one is not fit for.....finding what your true self is and wants and in that process discovering your ability to lead.

Abraham Maslow

The Journey of Image Shaping and Change



Your Personal Story of Image Shift

Edition 2015

_____

(The Name of your Story)

Name _____/Date_____ ____ Personal Image Shift ____ Social/Cultural Shift _____ Organizational Shift

Situation/ Context - Steps	Description of this Piece of the Journey	Direction of Motivation ↙ ↗	Type of Dissonance ☐ Cognitive- intellectual ☐ Affective – Emotional ☐ Volitional - willfulness
1. Walking on Familiar Ground			
2. Encountering a Message			
3. Checking Core Values			
4. Experiencing Dissonance			
5. Resolution of Dissonance			
6. Living into the New Behaviors			
7. Changing our Image			
Describe the shift /the transformation that took place.			

Personal Image Shift Exercise Procedures and Worksheet

Use the *Image Shift Worksheet* to do an image shift assessment on yourself.

Preparation: Take a moment to look at your timeline and the values that have been consistent over time. Consider the next period of your life and what you would most like to achieve during it. Write down (on the line with A, B, C, ...) a few things you want to accomplish – your dream of what would represent a great future.

LEFT SIDE

1) **Behaviors to Change**: Consider the roles that you play and some of your key behaviors in them. Note the behaviors you particularly want to change to support the aspirations you have for the future. Write a few of these on the lines above the oval with the group picture on the left. You may want to focus on behaviors in a certain role or on behaviors that cut across many roles.

2) **Current Governing Image**: On the line below the picture on the left, describe the **IMAGE that is governing these behaviors** (ex: "Disorganized Facilitator" or "Superhero.")

3) **Messages Shaping the Image**: Think of the **messages** that YOU have received in the past (and perhaps presently) or are currently telling yourself **that have shaped this image**. Some of these messages may be language you use or that others use around you. Messages may be how your home/office/work spaces are laid out – what they communicate to you. Messages may come from the way in which you are organized, the procedures you have in place, the infrastructure that shapes how you work and function. Write those messages in the arrows pointing to the right.

4) **Values Helping Hold Governing Image in Place**: Now consider the set of **values** that are locking your Governing Image into place and protecting it. Name those values (example: humility, perfection, tradition -- suspicious of the new) and **write them on the "values screen" lines** inside the oval on the left.

RIGHT SIDE

5) ***Behaviors to Develop***: Now think of the behaviors you would like to develop to achieve your aspirations. Describe these behavior in a few short phrases on the lines above the oval with the group picture on the right side of the page.

6) **New Governing Image**: Decide on a new IMAGE that might govern or help shape the formation of your new behavior. Name that IMAGE on the line below the oval on the right.

7) **Gifts, Qualities, and Capacities**: Now think of THREE positive qualities that you have or others have mentioned you have that can help you shift the current IMAGE that is limiting you. These may be values you hold, resources you have access to, something in the current reality that will help you move forward. Write each of these in the "poster space" between the two ovals.

8) **Supportive Values**: Name the values you have or will need that will help support the new IMAGE and hold it in place as it grows. Write these values on the lines inside of the figure on the right.

9) **Messages to Help Shape the New Governing Image**: Now decide on the messages you can project to yourself that will support these values and shape the new, releasing IMAGE. Think of visual, auditory, and kinesthetic ways of doing this as well as structures that send messages. Write these ideas on each of the arrows that point to the image on the right.

Note: In a moment you'll have an opportunity to engage in dialogue with another person about your image shift assessment. Look over the shift you are describing and determine what you'd like to share.

Individual Image Shift Worksheet

Aspirations for the Future

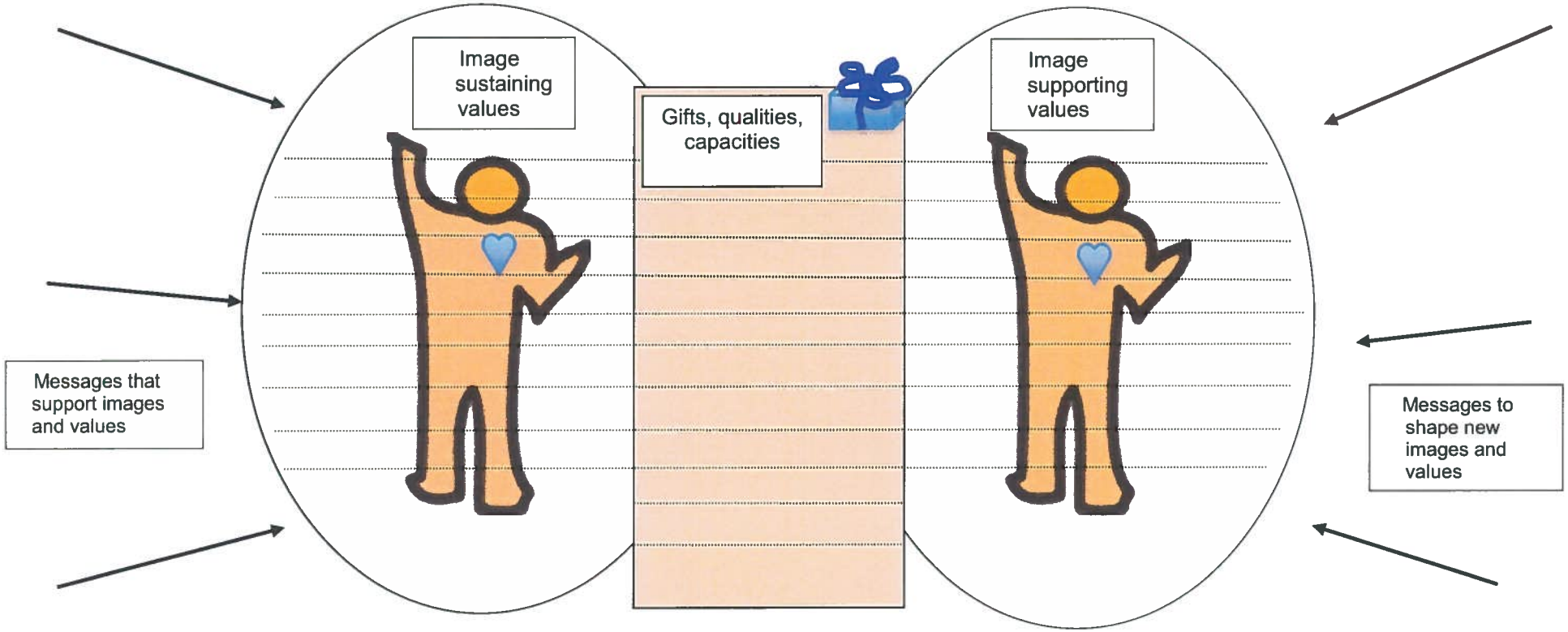
A._____ B._____ C._____

****

_____ _____

_____ _____

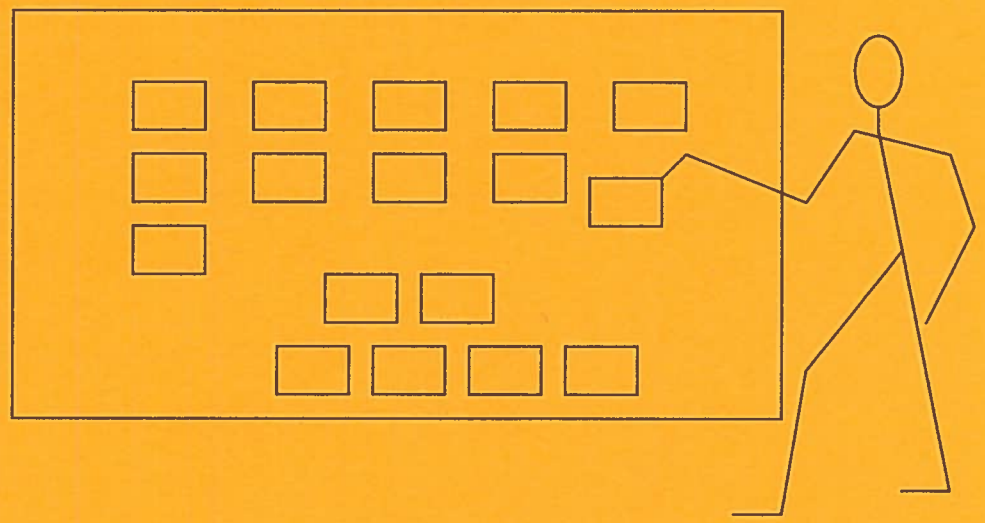
Behaviors to Change **Behaviors to Develop**



Current Governing Image **New Governing Image**

_____ _____

III. Image Theory Implications for Facilitation and Methods



Power of Image Shift – Session 3

Image Theory Implications for Facilitation and Methods

Overview & Message Inundation
What Does the Brain Have to Do With It?
Using Image Shift for Organizational Assessment: A Case Story
Organizational Shift Exercise
Reflection: The Facilitator Role in Transformation

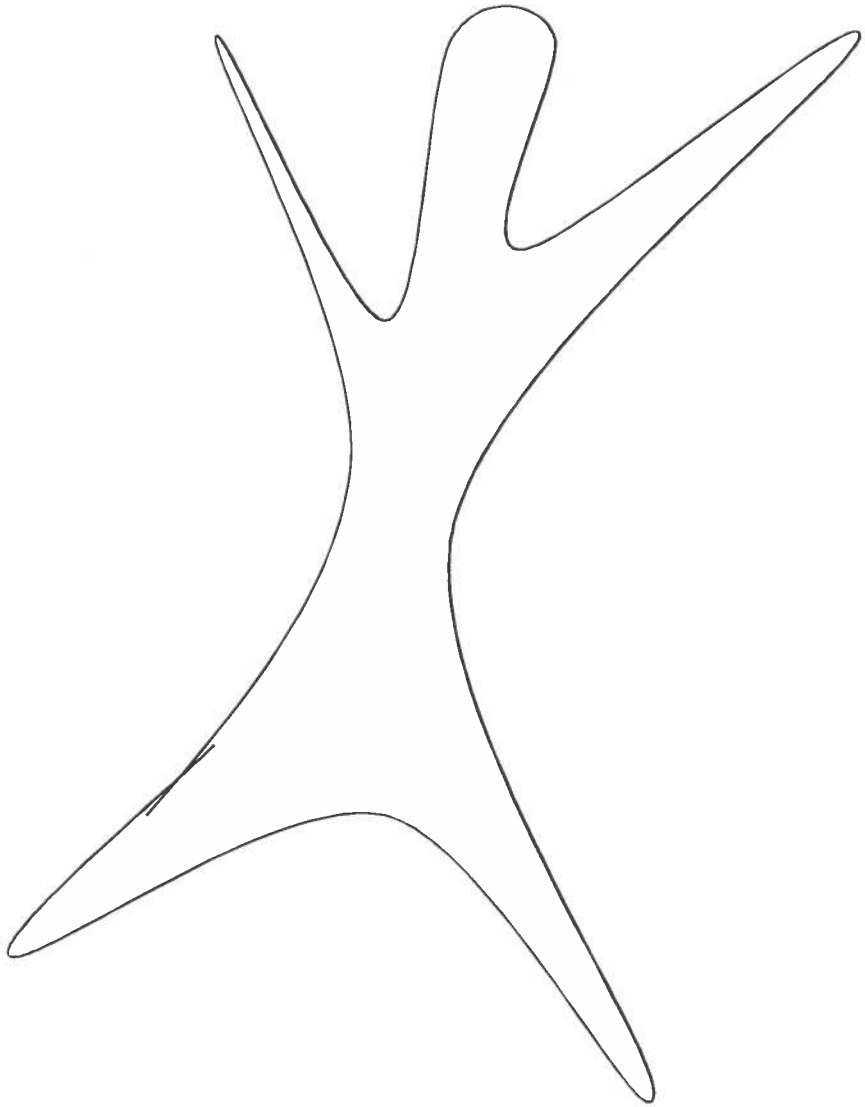
It is not possible to know what's possible, And because this is true, we are free.

We are free to act assuming that our actions—no matter how small— could trigger the tipping point and set off tectonic shifts of consciousness and creativity.

In this spirit of bold humility, I ask us to pay attention.

—Frances Moore Lappé

The Messages You Have Received this Morning Worksheet



What Does My Brain Have To Do With It?

Using Knowledge of our Mind Processes to Support Effective Facilitation

By Marti Roach, CTF

Thought creates the world and then says " I didn't do it".-David Bohm

(1) Our individual social styles are an expression through behavior that is partly inherited and partly learned. Many social theorists, linguists, philosophers, physicists, neuroscientists and others recognize the importance of image-making to our essence as humans in our search for meaning, identity, social organization and communication. Image-making refers to the fact that all people have experiences that are catalogued in their mind. Over time, we develop images, mental models or frameworks that knit together our thinking and make sense of our world. Some call this "ecology of mind"—demonstrating how interrelated so much of our internal map of the world is.

Mental Models: Chris Argyris and The Ladder Of Inference

(2) Chris Arygyris, who has studies thought and consciousness for over forty years, created a model to explain how our mind works, how we catalogue our thoughts. This work has been elaborated up through Peter Senge's work on Learning Organizations. Argyris spoke of mental models that "are the images, assumptions, and stories which we carry in our minds of ourselves, other people, institutions, and every aspect of the world. Like a pane of glass framing and subtly distorting our vision, mental models determine what we see." (Fifth Discipline Fieldbook, p 235)

(3) Argyris created the Ladder of Inference to explain how our mind creates mental models and how these influence future beliefs and actions.

THE LADDER OF INFERENCE

This example of the ladder is from the Fifth Discipline Fieldbook, conversation adapted from solonline.com.

I take actions based on my beliefs	*I am going to let Jane know how I feel.*
I adopt beliefs about the world*	*The Boss shouldn't be supervising women*
I draw conclusions	*He is picking on Jane because she is a woman.*
I make assumptions based on the meanings I make	*The Boss thinks Jane's work is unacceptable.*
I select "data" from what I observe*	*The Boss is chewing Jane out*
Observable "data" as a video recorder might capture it or the "pool" of available information to me.	*"Jane, your performance is not up to standard" -the Boss*

** adopted beliefs affect what data we see the next time.*

(4) At their most expansive, mental models can be thought of as paradigms or world views that exist within individuals, groups and organizations.

- **Mental models are the vehicle for all we experience. Our catalogue of "thoughts" defines how we see reality. This is different than true "thinking, as physicist David Bohm pointed out.** "Thinking takes a longer time and emerges more gently; it appears sometimes in the kind of simple quiet idea that stands out among the crowd of passing thoughts, that contains a surprise, that includes things we have not thought before, that have the potential to change us." (from Dance of Change, P 355)
- **Mental models are powerful in affecting what we do because they affect what we SEE.** Two people can see the same event and describe it differently. Example: The famous film Roshomon that tells the story of a murder and rape from four viewpoints, revealing little detail of which, if any version, is "true".
- **Mental models are elusive.** Chris Argyris notes that people do not always behave congruently with what they say they believe. He calls these two dimensions our Espoused Theory (how we talk about what we believe and say we do) and Theory in Use (How we actually behave).

  How self aware we are and how we practice ongoing self awareness helps determine how much gap there is between the Espoused Theory and Theory in Use in any person.

- **The "problem" with mental models** is not whether the ones we have are right or wrong. By definition, all our mental models are simplifications, carry subjectivity and are imperfect. The "problem" is when they are tacit—existing below our level of awareness. They remain untested and unexamined.

(5) There are key practices that can develop more awareness of mental models in our self and in others. Chris Argyris's theory of "double loop" learning introduces practices of reflection, inquiry and action to surface the hidden attitudes and intentions and free up possibilities for productive change. Some of these practices are:

1. Recognizing leaps of abstraction (where we jump from observation to generalization)
2. Working the Ladder of Inference (See Fifth Discipline Fieldbook or The Fifth Discipline)
3. Exposing the Left Hand Column (See Fifth Discipline Fieldbook or The Fifth Discipline)
4. Balancing our Inquiry skills with our advocacy skills (See Fifth Discipline Fieldbook or The Fifth Discipline)
5. Exploring where an Espoused Theory may be different from Theory in Action (e.g. 360 and other forms of eliciting feedback, offering to give feedback, education with groups and clients)

What Biologists Have Noted

"Common sense is the collection of prejudices acquired by the age of eighteen." Albert Einstein

(6) Our images, beliefs—our reality—determines WHAT we see. But there is more to it than that.

(7) Humberto Maturana and his colleague Francisco Varela, both biologists note that what we see is most influenced by who we have decided to be. Information we take in from our eyes accounts for only 20% of what we use to create perception, 80% of the information that the brain works with is in the brain already. That means our "habits of thinking" are a powerful influence over what we perceive and conclusions we make!

Image Shift Theory

(8) The Institute of Cultural Affairs, developers of the Technology of Participation facilitation methods also developed their own unique understanding of the importance of our mind's imagery to our impact in the world. Image Shift Theory focuses much attention on how messages are sent and received.

(9) We receive a message from outside ourselves. It could be from another person, from the bathroom scale, the sidewalk we just tripped on, a flower we passed on the street. How we receive that message is determined by our own internal ecology of thought at that moment.

What Do We "Hear" When A Message Is Sent?

SHE: "*I loved your report. I have so many questions I want to ask you about it.*"

Internal response from person #1: *wow! I am pumped that she liked it. I cannot wait to see what she wants to discuss.*

Internal response from person #2*: What did she mean by all the questions? Is this another one of those gotcha' moments? Did I screw up on something?*

Internal response from person #3*: I am so tired of having to spend time explaining things to her. This is one more example of how she will not do the work herself.*

(10) There are many responses possible to messages:

Congruent messages. Sometimes we receive messages that fit our image-our conscious map of reality—and they reinforce our view of the world. They may even enrich or expand our understanding of something that we essentially have already adopted as part of our understanding of reality. So we embellish our mental model or image of the world.

Unperceived messages Sometimes we are being sent messages and they do not event register—we miss the message! Our perceptions do not pick it up.

There are scientists now studying *inattentional blindness*—the fact that when people are cued to one reality, they can miss things right before their eyes. Some tests have people look at a picture multiple times. Subtle changes are made in the picture, but these changes are not picked up by the eye. In another example, someone walking down the street on a college campus is approached by a workman to explain the hazards of the work being carried out. Mid way through the conversation, some workman passes between the person and the workman carrying a large window. Unknown to the passerby, the workman she was talking to was switched to a new person - and she did not even register the change. This test has been performed many times. We notice what we - at the moment - are cued to notice by the context and our internal images.

Incongruent messages. Some messages may not jive with our images, values or our world view. Then we have a choice:

1) We can dismiss the message and preserve our own understanding. We may even be pretty vehement about this and defend our own understanding and challenge or put down the message.

2) We can feel doubt. We may register that we have been exposed to something that does not quite jibe with how we think or believe. It could be expressed as a little "ding in the armor" of our set of images. This presents the possibility that we can shift our self-perception about something. This doubt may or may not elicit our curiosity or lead to an imminent change in our understanding. Or, we may explore the new message and determine that it is not a valid message requiring a shift in our current image or viewpoint.

Shifting Perspectives of a Participant At A Facilitated Event.

In working with a non profit board that had had many bad experiences at "facilitated" board retreats, I worked hard to plan with the organization for a retreat that matched the work they needed to do. Still, in a pre-retreat survey of board members, it was clear that one member in particular was highly skeptical of any benefit coming out of the meeting and he felt strongly that they just needed to "make some decisions."

The process designed for the retreat was more than just "making some decisions" and involved time to back up and think about past events that occurred and time to process as a group what they meant for the organization. Despite a few comments during the day by this gentleman that we were taking too long, by the end of the retreat he acknowledged surprise and satisfaction at what we accomplished. I think he had opened up to some new possibilities that good things can come from facilitated retreats.

3) We may accommodate the new message and therefore shift around our understandings/our images.
IN SOME CASES, this is a minor learning-still an ***image shift***. IN SOME CASES it can be significantly transformational. Reorganizing of some aspect of how we understand ourselves, the world our organization our life.

Edgar Mitchell, PhD, Astronaut: A Transformative Image Shift

In Dr. Mitchell's book, The Way of the Explorer, he describes what he experienced as he looked out the window of the spacecraft toward earth, while hurtling earthward after walking on the moon on the Apollo 14 space trip.

"It was all there suspended in the cosmos on that fragile little sphere. What I experienced was a grand epiphany accompanied by exhilaration, an event I would later refer to in terms that could not be more foreign to my upbringing in west Texas. From that moment on, my life would take a radically different course.

"What I experienced during that three-day trip home was nothing short of an overwhelming sense of universal connectedness. I actually felt what has been described as an ecstasy of unity.... I perceived the universe as in some way conscious. The thought was so large it seemed inexpressible, and to a large degree it still is."

Edgar Mitchell: I realized that the molecules of my body and my partners, and the molecules of the spacecraft were prototyped in some ancient generation of stars. And suddenly, instead of being an intellectual experience, it was an emotional experience, followed with an ecstasy! So my question was: Wow! What kind of a brain/body is this that causes this sort of experience? (Dr. Mitchell went on to found The Institute of Noetic Sciences, dedicated to studying science and consciousness)

What Affects Our Receptivity To New Messages? The Role Of Fluid Intelligence.

(11) There are many variables that might affect how receptive a person is to new "messages". One line of research is looking at the fact that some people tend to become more and more rigid in their thinking and holding to current images, while others experience ongoing learning, new insights or AHAs. One factor that has been name to account for this difference is capacity for fluid intelligence.

Transformation and Fluid Intelligence Transformationteam.net

If you do what you've always done, you will get what you've always gotten.

It is our emotional attachment to certain beliefs
that limits us and keeps us from seeing greater realities.

In exploring personal and global transformation, it is important to talk about the concept of fluid intelligence in relation to the ability to grow and expand our awareness. Fluid intelligence has little to do with IQ or "book" intelligence. It is rather the ability to step outside of our beliefs and consider information which does not fit into our previously accepted view of reality.

Our deepest beliefs and conceptions about life and the world are to some degree conditioned by our childhood experiences, our education, the mass media, and various other external influences. An individual's level of fluid intelligence can be determined based on the degree to which he or she is able to let go of previously held conceptions on encountering reliable information or experiences which show these conceptions to be mistaken or overly simplistic.

At the other end of the spectrum from fluid intelligence is static intelligence. When those with a high degree of static intelligence encounter information which seriously questions the established paradigm, they attempt to discredit the new information using laws and principles previously agreed upon under the old paradigm. If they fail at this, the new information is then deemed not worthy of study and discarded. At worst, the new evidence is actively attacked as being irrational or unscientific, even though it may be easily verified.

Scientists with a high degree of fluid intelligence who are attracted to study matters outside the current paradigm are often labeled kooks or wacky by those operating with static intelligence. Yet history shows us that it is often these "kooky" scientists who go on to make the most astonishing discoveries which pave the way for entire new areas of study which were once considered nonsense. Einstein, Galileo, and Pasteur were all ridiculed by adherents to the old paradigm of their day for their amazing discoveries which ushered in entire new branches of knowledge.

All of us are sometimes resistant to letting go of old beliefs, while at other times we are excited to explore new ways of thinking and being. Static intelligence and fluid intelligence are but two ends of a continuum, and each of us may shift to varying points on that continuum over time.

Applying Image Shift Theory to Facilitation

- (12) What are the implications of Image and Image Shift Theory to the practice of Facilitation?
  - Begin to see that facilitators are Image Shifters, concerned with supporting learning and change.
  - At a minimum as Image Shifters, we establish a safe container that can be a host for stimulating the group's best creative possibilities of the moment.
  - At a maximum, as Image Shifters, we are intentionally unfolding a facilitating process designed to help a group shift its perception of itself to enable more possibilities and change.
  - **As facilitators, we are trying to get people to think, not just surface past thoughts.** *In this role we can picture ourselves* ***planting seeds—"-thinking seeds."*** *Some will die from neglect, some will die from lack of receptive soil, some will sprout pretty quickly and some will lie dormant and then begin to grow when the conditions are right.*
  - **Caveats:** Only the person or group itself can choose to change---as evolutionary biologists tell us, we can never direct a living system; we can only disturb it. We can never assume someone sees the world the way that we do.

- (13) What does Image and Image Shift Theory have to do with our own thinking and perception as we facilitate?
  - A key is facilitating our own capacity to take advantage of messages that can inform and transform us. *For example, we can model to the group a shift in our understanding, demonstrating that we value learning and new information, rather than having to be "the expert facilitator" at all times.*
  - Shift the filter from a static intelligence to a fluid intelligence. Stay open, fluid and curious. *For example, We can notice that people in the room are impatient with the time a process is taking. Then, think about what is really needed and decide whether to hold the ground on taking the time or speed up the process.*
  - Develop capacities for what other disciplines call meta-cognition, self-reflexivity or mind sight—becoming aware of your own mind. (psychologist Siegel, 2001): Develop our ability to see our thinking and notice where we make assumptions. Become more transparent to our selves and to others about our understandings. *For example, if we think it will benefit the group, share thinking about why you think it is important to spend more time on something that they are discussing.*
  - As we practice the skill of becoming aware of our thinking and messages to self, it becomes easier for us to notice and help surface assumptions in the thinking of groups and group members.

What Does My Brain Have To Do With It? by Marti Roach

1	2	3	4	5	6	7	8	9	10	11	12	13

What Does My Brain Have To Do With It?, by Marti Roach

Section Titles	INTRO	1. MENTAL MODELS				2. BIOLOGICAL PERSPECRTIVE		3. ICA AND IMAGE SHIFT THEORY			4. FLUID INTELE-GENCE	5. IMAGE SHIFT THEORY AND FACILITATION	
Para-graph titles	Diversity of social styles and image formation	Mental models:, determine what we see	Ladder of infer-ence,	Mental mod-els as parad-igms	Key Prac-tices	Our images, Beliefs, & reality	Habits of thinking	How images are sent and received	ecology of thought at the moment	Many responses to mess-ages	Recept-ion vs. Rigidity to new informa-tion	Implications to Facilitation	Implications to our think-ing
Pargraphs	1	2	3*	4*	5*	6	7*	8	9*	10*	11 *	12*	13 *
Key Ideas ******* Star(*) signifies bullets, side bar, or ex-panded infor-mation beyond Num-bered para-graph	Diversity of social styles and the formation of Image frame-works	Chris Agyris Peter Senge Mental models: Images, assump-tions, & stories, Carry in mind determine what we see	Ladder of infer-ence, Mental Models influ-ence future beliefs & actions	How we see reality; - MM = catalog-ues of thought - MM effect what we see - Theory Espous-ed vs. theory in use - Problem = MM are below surface	- Leaps of Abstract ion - Work-ing the ladder of infer-ence - Left hand column - Inqui-ry- ad-vocacy - Theory espous-ed and theory in use	Our images Our beliefs Our reality	20% Percepti on but 80% in brain already What we see is derived from our habits of thinking	Basis of Image theory: Pay atten-tion to how images are sent and received	Recep-tion deter-mined by our own In-ternal ecology of thought at the moment What we hear	A. Con-gruent B. Unper-ceived C. Incon-gruent 1. Dismiss 2. Doubt (Partici-pant at event) 3. accom-modate; or trans-form Edgar Mitchel	Emotion-al attach-ment to certain beliefs Fluid or static continu-um Current paradigm "Kooks" those outside the paradigm	Facilitat ors are Image shifters Safe contain ers Sift in percepti on Plant-ing seeds Choice to change	Facili-tate our own capa-city to change Shift from static to fluid Devel-op capaciti es Sur-face assump tions
Personal summary by section													
Whole													

Drawing Your Client Situation

Select one of the clients that you listed on the first day. It will serve as a point of reference for several exercises we'll do throughout the remainder of this course.

Draw an image that describes what you know about your client's current operating mode. Draw where you are in the midst of the picture.

Using the Awareness of Image Shift in Assessing What Facilitated Interventions Are Needed

Image	The Process	Presented Example	What I Might Do
	1. Assessment Team Work a. Work with a Design Team b. Discern Images that are governing behavior		
	Information Gathering c. Conduct interviews d. Do observations e. Read material		
	Engage in Analysis f. Note language used g. Note dress, body language h. Note visual surroundings **Discern Governing Image**		
	2. Design a. Determine releasing Image b. Determine effective messages c. Name values to support new image d. Determine techniques		

Organizational Image Shift Exercise Procedures and Worksheet

Use the Image Shift Worksheet for an Image Shift Assessment of or with your client/situation.
This assessment can be done together with your client or by yourself as a way to understand the information you have. Complete the Worksheet on each of the items listed below. Start with considering what you hear/see/feel your client aspiring to achieve – their dreams of what would represent a great future. Write down 2 or 3 of the key things that t would signify accomplishment for them.

LEFT SIDE

1) **Behaviors to Change**: What are the client/organization behaviors you see, hear, experience when with this client/organization. Note the ones that they particularly want to change to support the aspirations they have for the future. Write a few of these on the lines above the oval with the group picture on the left.

2) **Current Governing Image**: On the line below the group picture on the left, describe the **IMAGE that is governing these behaviors** (ex: "our organization is dysfunctional" or Our organization is a dinosaur in the market place" or "We are inching along in the slow lane")

3) **Messages Shaping the Image**: Think of the **messages** that they have received in the past (and perhaps presently) or are currently telling themselves **that have shaped this governing image**. Some of these messages may be language they use. Messages may be how the offices and work space are laid out. Messages could be the way in which they are organized, the procedures they have in place, the infrastructure that shapes how they work and function. Write those messages in the arrows pointing to the IMAGE.

4) **Values Helping Hold Governing Image in Place**: Now consider the set of **values** that are locking their Governing Image into place and protecting it. Name those values (example: humility, perfection, tradition -- suspicious of the new) and **write them on the "value's screen lines"** inside the oval on the left.

RIGHT SIDE

5) **Behaviors to Develop**: Now think of **the behavior you think they would like to develop** if they could come together around achieving their aspirations. Describe that behavior in a few short phrases on the line above the oval with the group picture on the right side of the page.

6) **New Governing Image**: Decide on **a new IMAGE that might govern or help shape the formation of the clients new behavior**. Name that IMAGE on the line above the group picture on the right.

7) **Gifts, Qualities, or Capacities**: Now think of **THREE positive qualities** that you sense they have or they themselves have mentioned they have **that can help them shift the current IMAGE that is limiting them**. These may be values they hold, resources they have access to, something in the current reality that will help them move forward (legislation, leadership, market dynamic, etc.) Write each of these qualities in the "poster space" between the two ovals.

8) **Supportive Values**: Name the **values they have or will need that would help support the new IMAGE** and hold it in place as it grows. Write these values on the lines inside of the figure on the right.

9) **Messages to Help Shape the New Governing Image**: Now decide on the **messages they can project to themselves that will support these values and shape the new, releasing IMAGE**. Think of visual, auditory, and kinesthetic ways of doing this as well as infrastructure that sends messages. Write these ideas on each of the arrows that point to the image on the right.

Note: In a moment you'll have an opportunity to engage in dialogue with another person about your sense of an image shift for your client. Look over the shift you are describing and determine what and how you'd like to share your insights.

Organizational Image Shift Worksheet

Client Name _____ **Summary of client mission/purpose:**_____

Key Client Aspirations for the Future

A._____ B._____ C._____

1. Behaviors to Change

_____

_____

5. Behaviors to Develop

_____

_____

3.

3.

3.

3. Messages Supporting Current Image

4. Values Sustaining Current Image

7. Gifts, Qualities, or Capacities

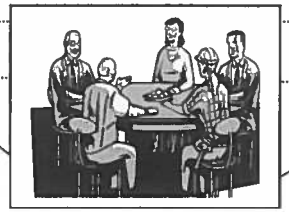
8. Values Supporting New Image

9.

9.

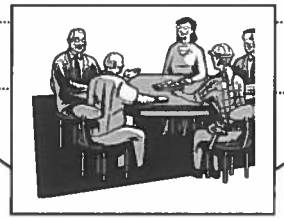
9.

9. Messages Supporting New Image



2. Current Governing Image

_____



6. Desired Governing Image

_____

Creating Organizational Image Shift Assessment Worksheet

Name of Organization_____ Date:_____

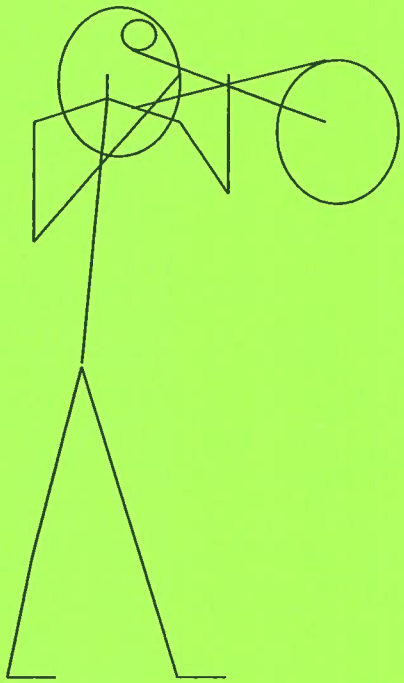
Organization's Mission:_____

Organizations Potential: _____ _____ _____

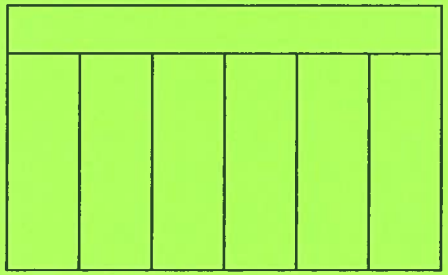
1. Describe current behavior that They would want to change	2. What **image**(s) are governing this behavior to be changed?	7. What are the organizational gifts qualities, capacities or strengths that can Help shift from the limiting image(s) to the new?	5. Describe a few desired **behaviors to be developed.**	6. What **image**(s) might govern the formation of new behaviors?
3. What message(s) have shaped these images?	**4. What values support or reinforce these Images.**		**8. What are the values that support the new Image**	**9. What message(s) will support these new images (and how deliver)?**

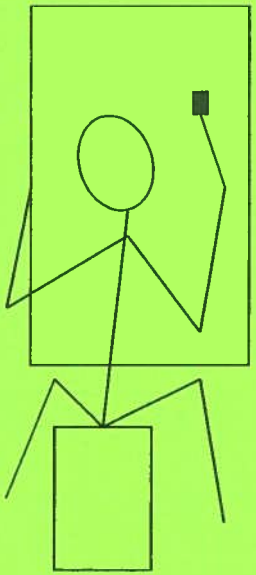
Participants:	Rational Aim:	Experiential Aim	Enhanced Capacity:	Image to shape/shift: **FROM:**	Image to shape/shift: **TO:**	Outcomes Desired:

IV. The Art and Method of Creating and Shaping Messages



Go For it





Power of Image Shift – Session 4

The Art and Method of Creating and Shaping Messages

Overview & Powerful Messaging
Exploring the Inner Teacher
Multi-modal Pathways in Messaging
Multi-modal Lab
Reflection: The Power of Engaging Diversity

A rock pile ceases to be a rock pile the moment a single man contemplates it bearing within him the image of a cathedral.
Antoine de Saint Exupre

Inner Imagery Drawing Exercise

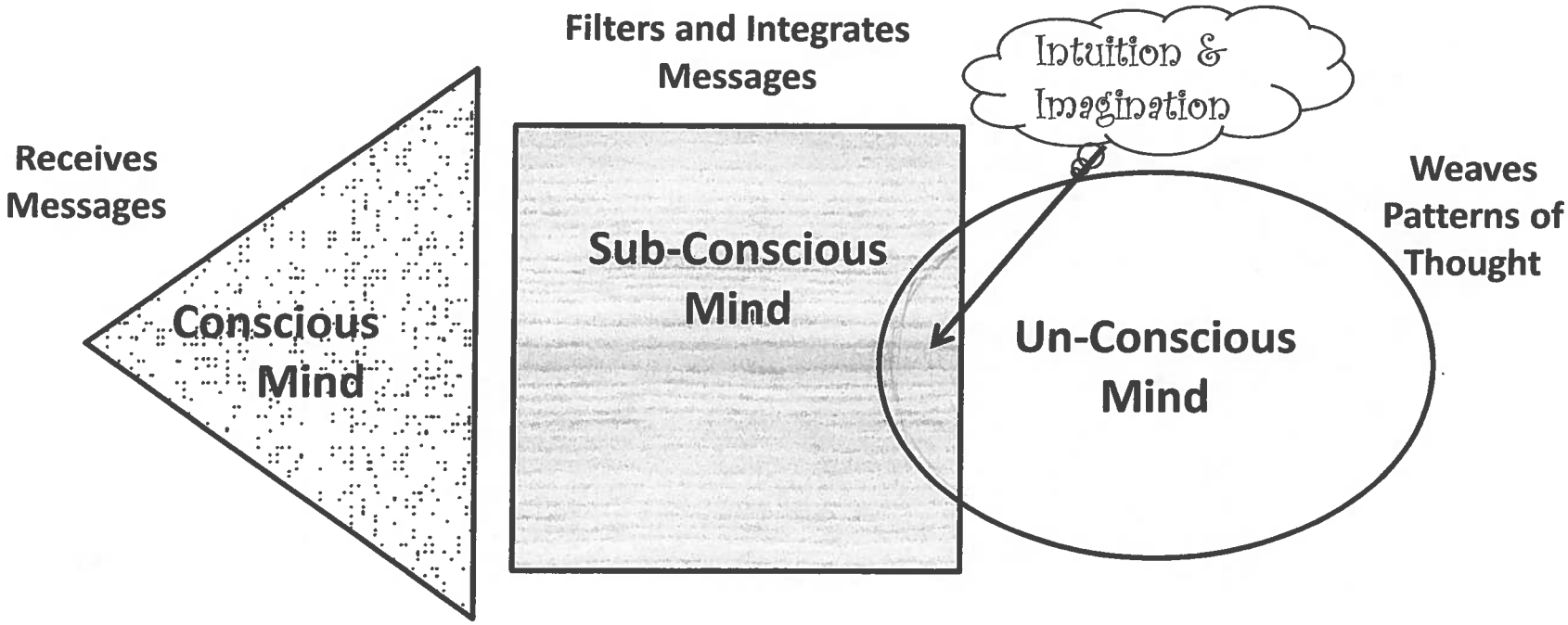
1. Think.	2.
3.	4.

The Visual, Auditory, Kinesthetic Modalities are Pathways to the Brain

Visual	Auditory	Kinesthetic
Seeing **Inner Visual Images** **Visual expressions** Facilitation Tools: Graphics used in hand outs, Flip Charts, Power Point Presentation, Room Décor, Sticky Wall	**Hearing** **Talking** **Sounds** Facilitation Tools: Dyad Processing, Presentation Delivery, Music, Giving Instructions Verbally, Noise Makers (chimes, rattles, bells, clapping) Singing, Narratives	**Movement** **Touch** **Taste / Smells** Facilitation Tools: Physical Representation of Ideas, Asking people to move around, Ice Breakers, Physically Moving Data, Table Toys, Snacks, Gallery Walk

The Conscious, Sub-Conscious, and Un- Conscious States of the Mind Operate Differently

Drawing from **Dr. Dawna Markova's** work, The Art of the Possible and Open Mind
The mind processes information using 3 states of consciousness.



Alert (Guardian) Mind
Front Porch

Sort (Bridging) Mind
Living Room
sorting

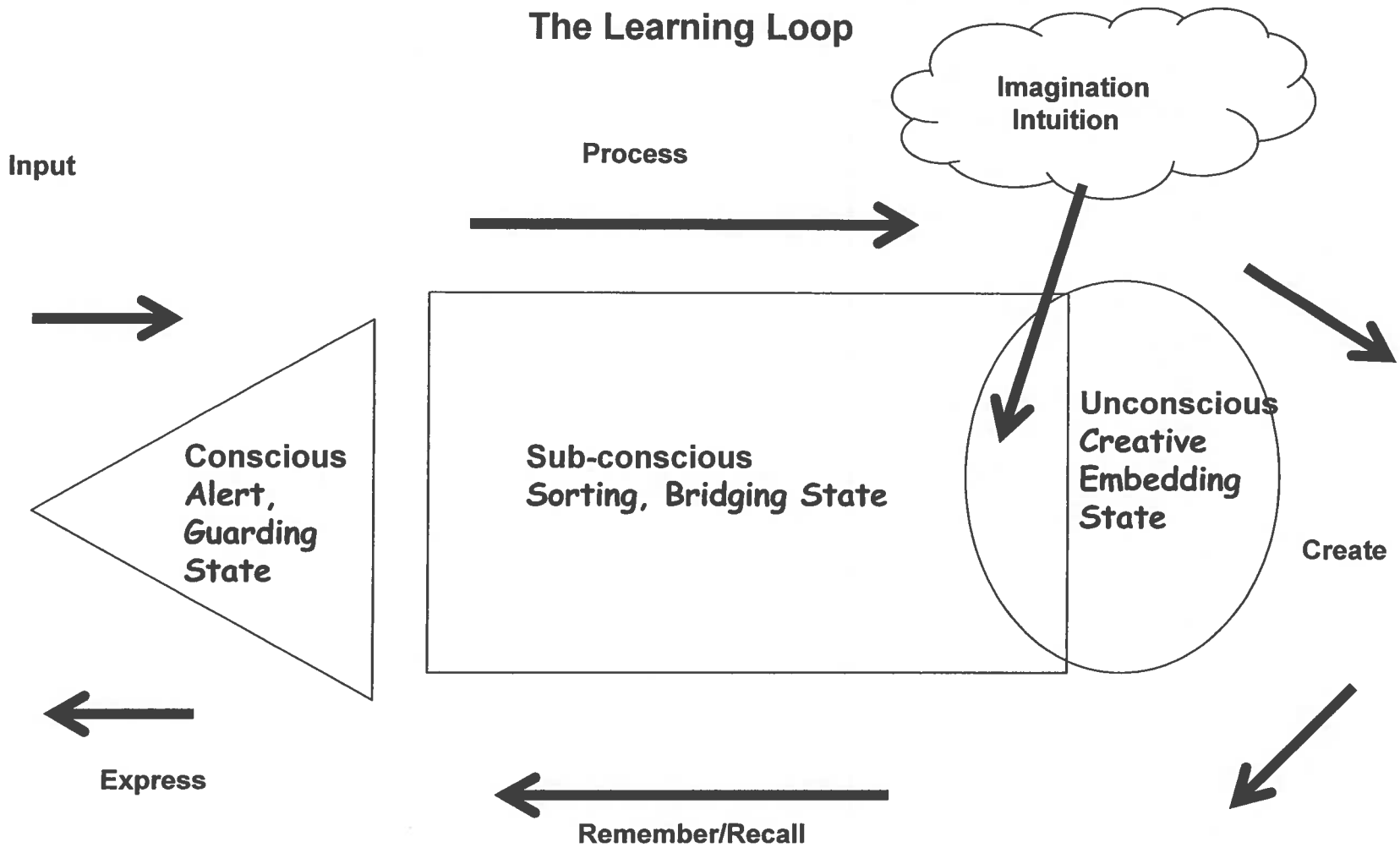
Creative (Embedding) Mind
Bedroom
embed

Markova's 6 Patterns of Thinking

AKV	AVK	KVA
KAV	VAK	VKA

Which Pattern Might Describe Your Pattern of Thinking?

Dawna Markova, The Open Mind, 1996



Dawna Markova, The Art of the Possible, A Compassionate Approach to Understanding How People Think, Learn and Communicate, 1991

The Open Mind
Exploring the 6 Patterns of Natural Intelligence

By Dawna Markova, Ph.D.

Pages 70 - 75

The Personal Thinking Pattern Inventory

It can be tempting to pigeonhole ourselves and others. But this system exists precisely to help us move away from rigid notions of identity. So think of the inventory below as a guide—a map you can use to broaden your horizons and deepen your appreciation of yourself and others.

Mark the single *answer to each question that most closely matches your experience. When you are finished, go back to see which pattern came up most frequently, and check that out with the descriptions of each pattern in the chapters that follow.*

If no one pattern predominates, you may be influenced by unique variables beyond the parameters of this elementary inventory—or your pattern may be KVA, which tends to see itself in everything!

From what you can readily notice,

1. How would you describe how you talk?
   - Words pour out confidently in logical order, without hesitation, using detailed vocabulary and a straightforward manner AVK, AKV
   - Shy or self-conscious about speaking in groups VKA, KVA
   - Use metaphors freely ("It's like a cyclone, a spinning top,") sometimes preceded by "Umm," or short hesitation VAK, KAV
   - Make hand motions before speaking; must use hands or movements to find words VKA, KAV
   - Talk in circles; ask endless questions VKA, KVA

2. How would you describe the way you make eye contact?
   - Maintain steady, persistent eye contact VKA, VAK
   - "Eye shy"; look away frequently AKV, KAV
   - Eyes glaze over after lengthy listening KVA, VAK

3. What do you remember most easily?
   - What's been said; lyrics, people's names; memorize by just saying something repeatedly AVK, AKV
   - What's been seen or read; people's faces; memorize by writing something repeatedly VKA, VAK
   - What's been done or experienced; the feel or smell; memorize by doing something repeatedly KAV, KVA

4. How would you describe your physical interaction with the world?
   - Constantly and confidently in motion KAV
   - Can sit still easily for long periods of time AVK, VAK
   - Learning a physical activity can initially feel awkward, frustrating AVK, VAK
   - Learn physical tasks easily, by watching and doing with little or no verbal instruction VKA, KVA
   - High energy level, just beneath the surface AKV, VKA

5. What is most likely to "space you out" or distract you?
   - Too much visual detail; being questioned about the details of what you've seen KAV, AKV
   - Too many detailed words; being questioned about the details of what you've heard VKA, KVA
   - Too many options for activities; being questioned about what you feel in your body AVK, VAK

6. What way of presenting information to a group would be the one in which you would feel the most self-confidence?
   - Visual presentation (charts, photographs, slides, written information) VAK, VKA
   - Oral presentation AVK, AKV
   - Participatory activities KVA, KAV

7. What do you remember most easily about someone you recently met?
   - What you did with them or how you felt about them KAV, KVA
   - How they looked VKA, VAK
   - Their name or the conversation AVK, AKV

8. What's most important when you decide which clothes to wear?
   - How they feel; how comfortable you are in them KAV, KVA
   - The colors; how they look VKA, VAK
   - What they say about you; what calls to you AVK, AKV

VKA
AVK
KAV
KVA
AKV
VKA
VAK

How I use the Visual, Auditory, Kinesthetic Pathways in Thinking and Communicating

(Based on work by Dawna Markova, Ph.D.)

Context: We are going to think about how each of us thinks. This will require self-reflection about how your mind works in specific situations. Review the three options; and choose one option that is most like you most of the time.

Situation One: In describing an idea: How do you use the auditory/verbal path?

1. Do words come easily, in logical order all the time without hesitation? Can you speak logically without thinking? Do you come up with comments spontaneously? When trying to concentrate, are you most easily distracted by sounds? Are you easily able to detect accents?
   If so, place a letter A on the triangle part of this work sheet (following the written instructions)
2. Do you find the need to talk an idea out with others, often using several examples, metaphors, analogies to clarify your thinking? Is your thinking clarified by verbal feedback from others? In a group learning setting, do you like to break up into dyads to talk through an idea?
   If so, place a letter A on the rectangle part of this work sheet (following the written instructions).
3. Do you use questions more easily than making statements? Do you find it difficult to spontaneously come up with words? Do you or others experience yourself "talking in circles"? Is a nasty comment most hurtful to you? Do you use hand motions when you speak?
   If so, place a letter A on the circle part of this work sheet (following the written instructions).

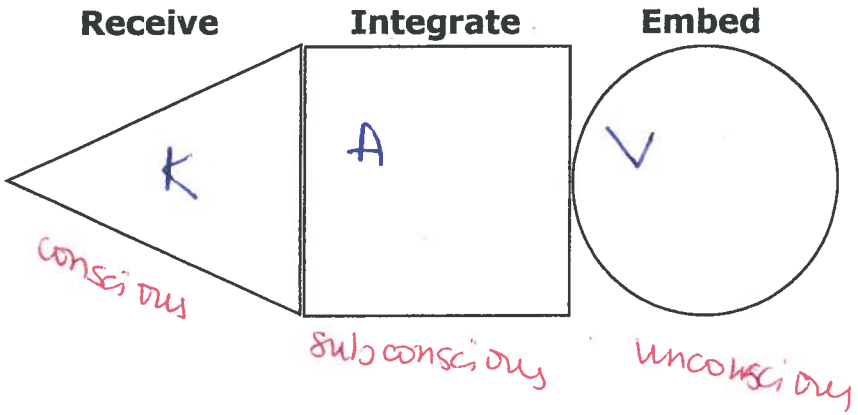
Situation Two: How do you use the visual path?

1. When you watch television or a movie, or work on a computer or other type of screen, do you get "drawn in" losing awareness of what is around you? Do visual details grab and consume your attention: clashing colors, tilting art work, a fly on the wall?
   If so place a letter V on the triangle part of this work sheet (following the written instructions).
2. Do you need to see something graphically in order to understand it? In following directions, is a map most helpful (rather than spoken or written prose directions). In preparing a presentation, do you make a graphic or "map" of your presentation, rather than depend on a written script?
   if so, place a letter V on the rectangle part of this work sheet (following the written instructions).
3. Are you most offended by someone giving you a "nasty look"? Do you find it difficult to gaze in the eyes of others? Do you feel most affirmed when someone looks at you appreciatively? Do you signal others with a wink when you sense a connection with what is being said or with what is going on?

If so, write a letter V on the circle part of this work sheet (following the written instructions).

Situation Three: How do you use the kinesthetic path?

1. Do you communicate first and most easily, physically (with a handshake, hug, high five)? Do you often respond to a situation by "feeling goose bumps"? Do textures of foods define what you choose to eat? If so, write a letter K on the triangle part of this work sheet.
2. When listening to others, do you often move (shake a leg, take notes, eat, drink, tap a pen, rock back and forth)? In preparing to make a verbal presentation, does it help you to type out a script of the presentation before giving it? Are you better able to learn and remember something when you are moving: listening to an idea on an MP3 player, listening to a presentation on a car radio? If so, write a letter K on the rectangle part of this work sheet.
3. Can you sit for long periods of time without moving? Is it difficult for you to be aware of your feelings? When there is an urgency for something to be said in a group setting, do you feel a physical prompt to speak? Do you choose your clothes by the way they feel or make you feel? If so, write a letter k on the circle part of this work sheet.



This is your thinking pattern (as you have identified it to be right now).

Category	AKV word smart, visually sensitive	AVK word smart, kinesthetically sensitive	KVA body smart, auditorily sensitive	KAV body smart, visually sensitive	VAK visually smart, kinesthetically sensitive	VKA visually smart, auditorily sensitive	Category
Language Characteristics	Interacts easily by talking Has extensive vocabulary Speaks with lots of feeling and rhythm Likes telling others what to do (natural leader)	Interacts easily by talking Has extensive vocabulary Speaks logically about facts, ideas, concepts Likes having discussions about ideas	Typically soft-spoken Speaks concisely Rarely speaks in groups Needs silence to find words	Enjoys talking about personal experiences Likes telling stories Good at teaching activities, explaining movement Uses hands to find words	Speaks with feeling and emphasis Loves telling stories Talks out loud to sort ideas and make decisions	Speaks circularly from personal experience Uncomfortable speaking in groups Must move hands or body to speak	**Language Characteristics**
Visual Characteristics	"Eye shy"—cannot maintain eye contact Sees whole picture Makes simple drawings Messy handwriting, unique style	Makes steady eye contact—may blink, flutter, or twitch Can attend to details and "big picture" simultaneously Can turn images around in mind Hard-to-read handwriting	Makes steady eye contact—may blink, flutter, or twitch Can attend to details and "big picture" simultaneously Can see images in mind from many angles	"Eye shy"—cannot maintain eye contact Can take in the whole of something at once Rarely aware of visual images Interacts best by doing things together, physical contact	Connects most easily with others through eye contact Face reveals feelings Likes visual order Can sit still for long periods	Connects most easily with others through eye contact Feels visual input Needs visual order to think clearly Pent-up energy right below the surface	**Visual Characteristics**
Physical Characteristics	Pent-up energy right below the surface Enjoys sports (good coaches, athletes) May initially be tentative about touch	May have sketchy sense of own body May be awkward, frustrated by physical activities—prefers free-form activities (running, swimming) to competitive sports Shy about touch, private about feelings	Interacts best by doing something together, physical contact Loves activity, moving, doing Likes to touch and be touched Typically well coordinated (natural athlete)	Constantly moving, doing Likes to touch and be touched Typically well coordinated (natural athlete)	May have sketchy sense of own body; needs to close eyes to feel May be awkward, frustrated by physical activities—prefers free-form activities (running, swimming) to competitive sports Shy about touch, private about feelings	Learns sports easily Has easy access to body sensations with eyes open Likes organized, competitive sports May get others' feelings and sensations confused with own	**Physical Characteristics**
Learning Strengths & Challenges	Possible difficulty with reading, writing, spelling Can learn languages most easily by ear	Learns easily through discussion and lecture Can learn languages most easily by ear alone	Learns easily through hands-on, experiential techniques Can read well if taught experientially rather than phonetically	Learns easily through hands-on, experiential techniques Can learn well through discussion	Learns well by reading and talking about or teaching others Difficulty with hands-on learning and structured, physical skill lessons	Learns easily by watching, then doing, without words or notes Difficulty with oral reading and reports, lectures, group discussion	**Learning Strengths & Challenges**
Typical Trouble	Interrupts others Can hurt others through sarcasm, wisecracking	Interrupts others Monopolizes conversations	Great difficulty expressing feelings in words	Difficulty finding positive outlets for energy	Shows off Can be overly helpful to make a good impression	May whine and complain Can go along with the crowd too much	**Typical Trouble**
Frustrations	Hard to find satisfaction in turning visions into reality	Hard to learn physical skills without supplementary words or visuals	Many diverse interests (like drawing and ice hockey)	Difficulty dealing with visually detailed information	Difficulty estimating how long something will take	Difficulty thinking independently	**Frustrations**
Natural Gifts	Visionary thinker Wants to inspire others	Great communicator Wants to help others understand	Wants to unite dissimilar elements	Wants actions to be useful to others	Great teacher—loves to show and tell Wants to illuminate	Great partner, collaborator Wants to create networks among people	**Natural Gifts**
Famous People	John F. Kennedy, Julia Child, Adolf Hitler	Ronald Reagan, Barbra Streisand, Robin Williams	Benjamin Franklin, Toni Morrison, Albert Einstein	Abraham Lincoln, Martina Navritilova, Clint Eastwood	George Bush, Jacqueline Onassis, Albert Schweitzer	Thomas Jefferson, Oprah Winfrey, Dalai Lama	**Famous People**

Hints for Releasing Your Artistry

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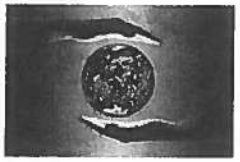
Importance of Visual Images

- Words tap 3,000 synapses
- Images tap 40,000 synapses



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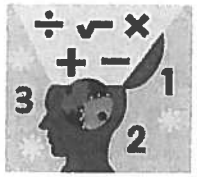
82%

of North Americans process information best with a visual element.



Picture / Word

combo is understood better and faster

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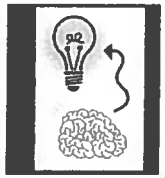
Visuals

- Hold and organize content
- Show relationships

Metaphors

- Help connect experience in the brain



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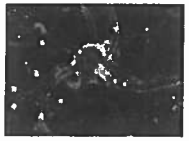
Discover Magazine:

http://discovermagazine.com/1993/jun/thevisionthingma227



In the brain itself, **neurons devoted to visual processing number in the hundreds of millions** and take up about 30 % of the cortex, as compared with 8 % for touch and just 3 % for hearing. Each of the two optic nerves, which carry signals from the retina to the brain, consists of a million fibers; each auditory nerve carries a mere 30,000.

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Visual Teaching Alliance

http://visualteachingalliance.com/

FACT: Approximately 65 % of the population are visual learners. - *Mind Tools*

FACT: The brain processes visual information 60,000 faster than text. - *3M Corporation*

FACT: 90 percent of information that comes to the brain is visual. – *Hyerle*

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Visual Teaching Alliance

FACT: 40 % of all nerve fibers connected to the brain are linked to the retina. – *Jensen*

FACT: Visual aids in the classroom improve learning by up to 400 percent. - *3M Corporation*

FACT: Our eyes can register 36,000 visual messages per hour. – *Jensen*

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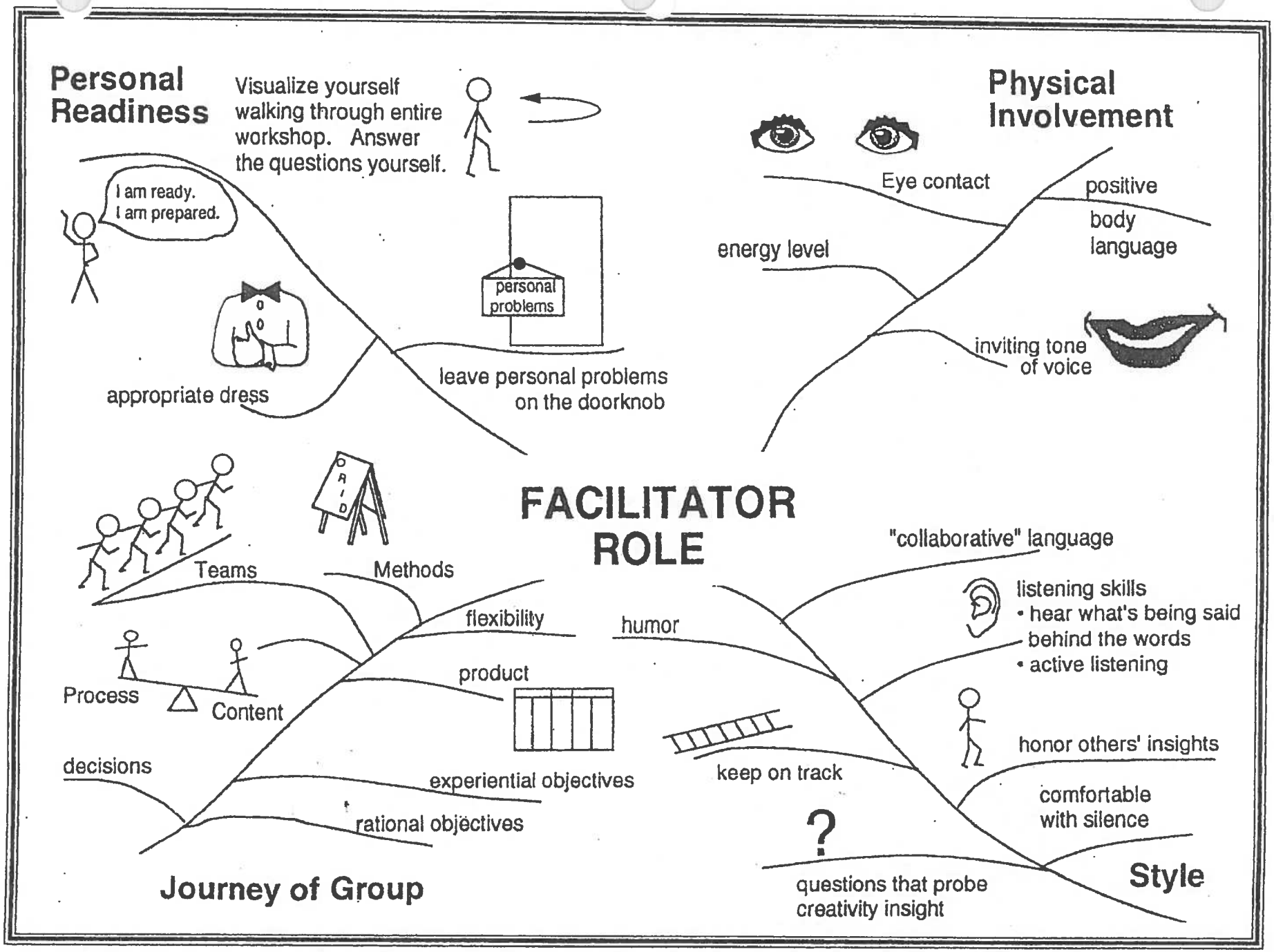

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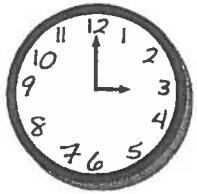
T.E.A.M.S. for Effective Meetings

EVENTFULNESS

What will build liveliness, momentum, and discontinuous activities into the process in order to increase participant engagement?

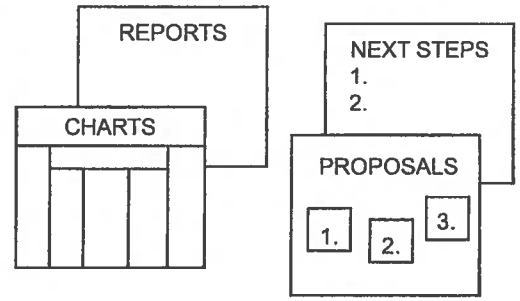


Rational Aim | Experiential Aim

HOUR MEETING FORMAT					
Flow	Foc'd Conv.	Tracking the Action	Cons. W/S	Check signals	Reflect
	10'	15'	20'	5'	10'

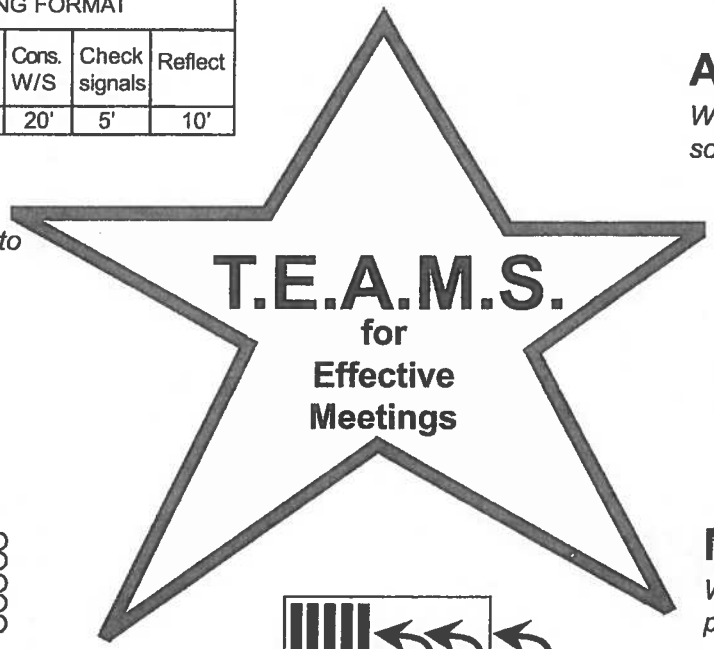
ACCOMPLISHMENTS

What will pull together decisions of the team so they can be remembered and carried out?



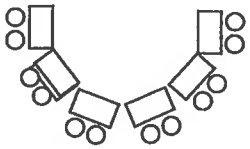
TIME

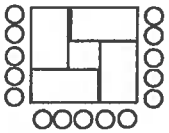
What is the most helpful use of time to accomplish the stated objectives?



DECOR

Action Removes the Doubt





SEATING ARRANGEMENT

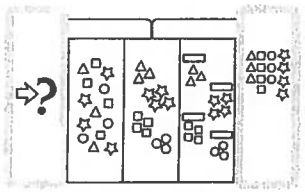
SPACE

What use of space will best enable the desired results?

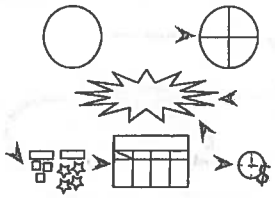
FOCUSED CONVERSATION

METHODS

What are appropriate methods to encourage participation and effective action?



CONSENSUS WORKSHOP



ACTION PLANNING

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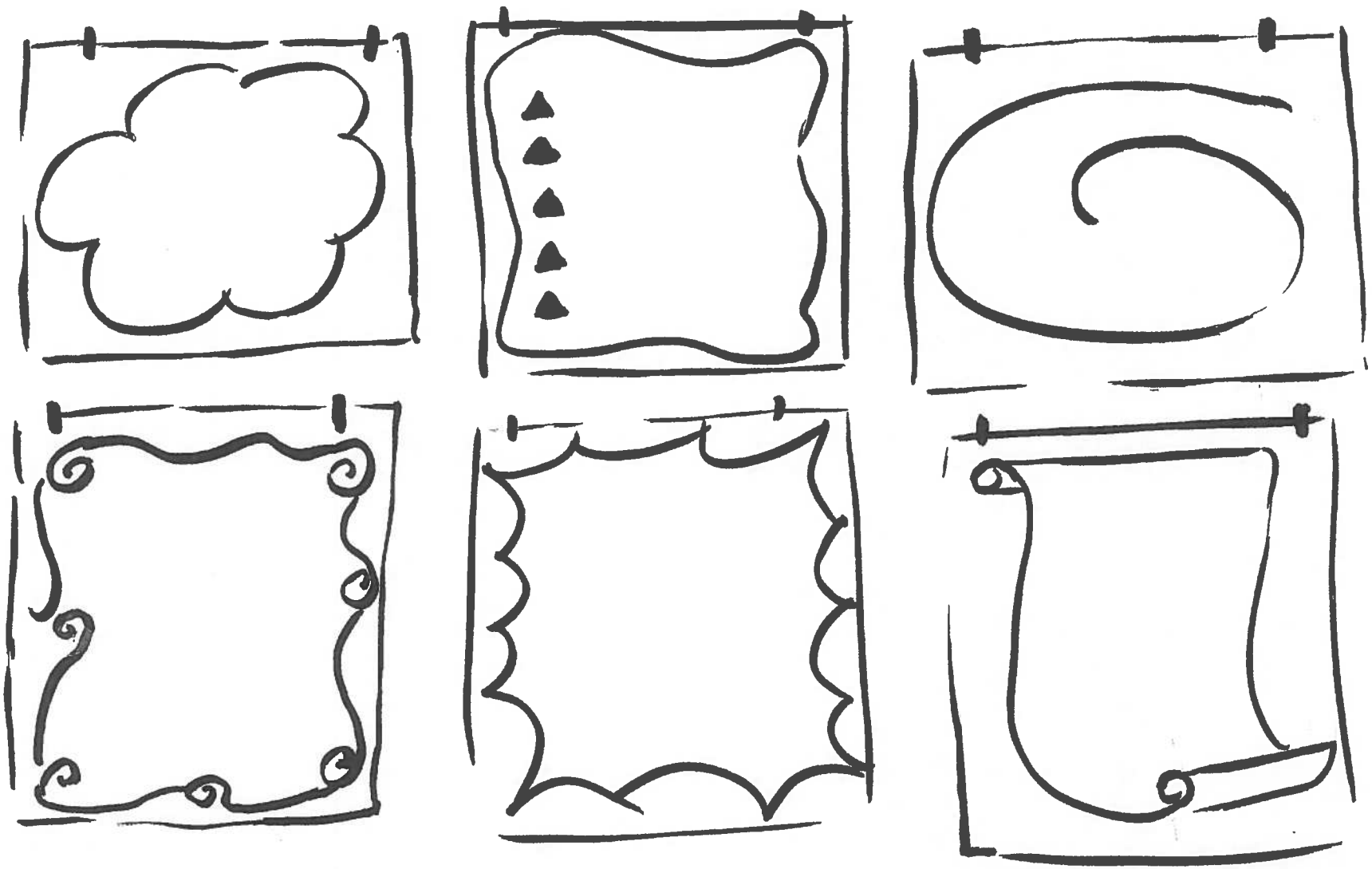
Ways to Animate a Page



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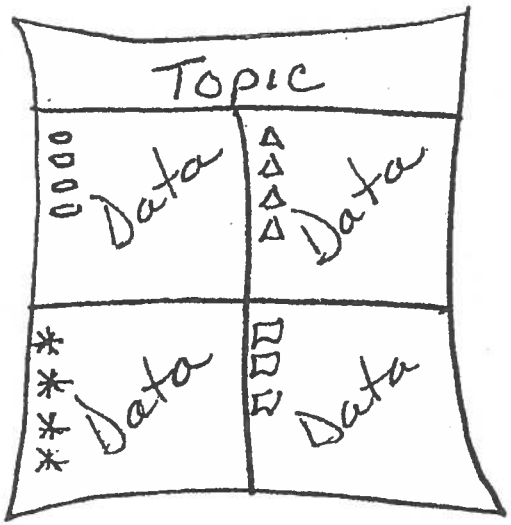
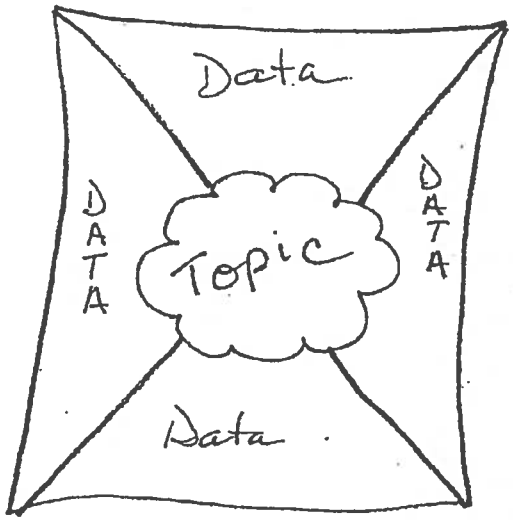
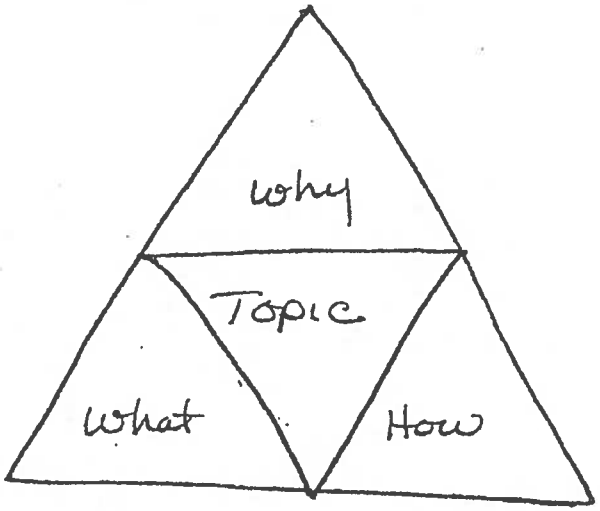
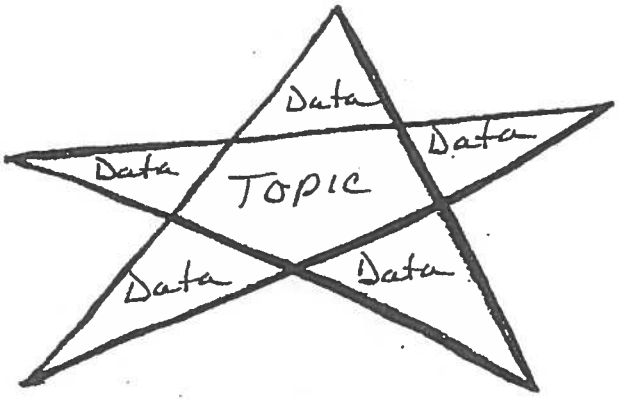
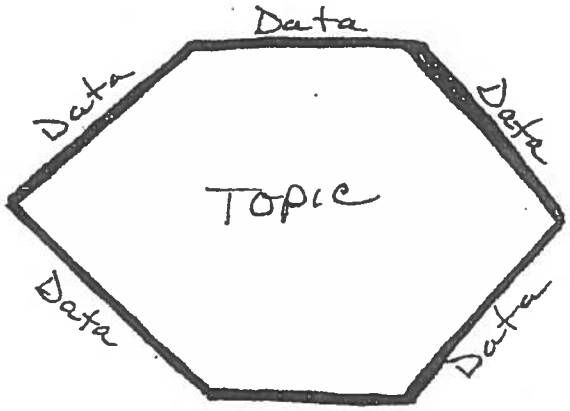
Ways of Using Graphics to Organize Information











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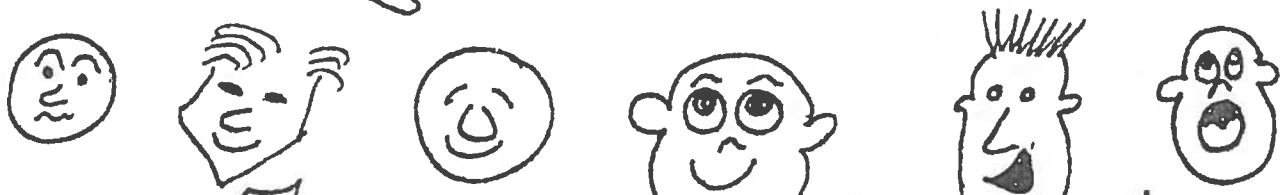
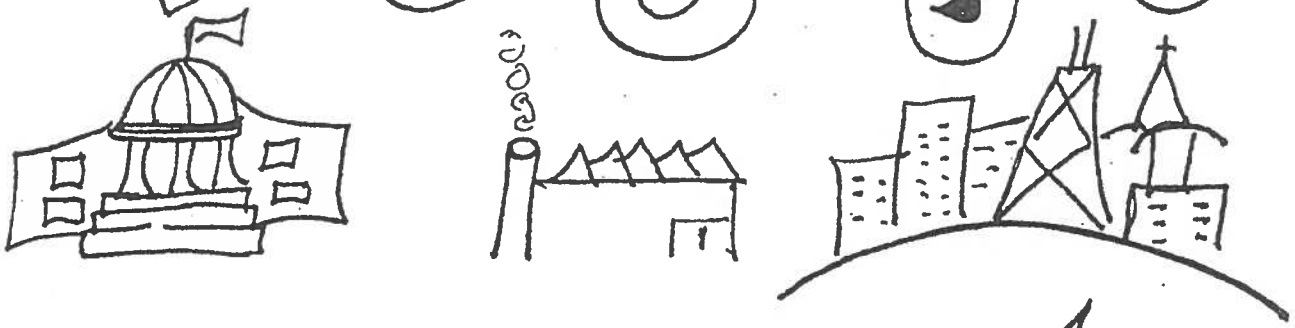
Different Ways of Representing

People

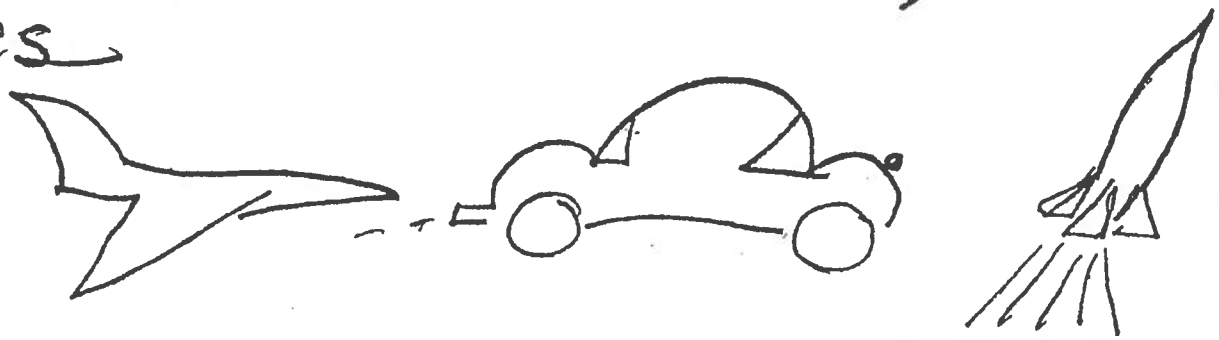
Faces



Buildings



Vehicles



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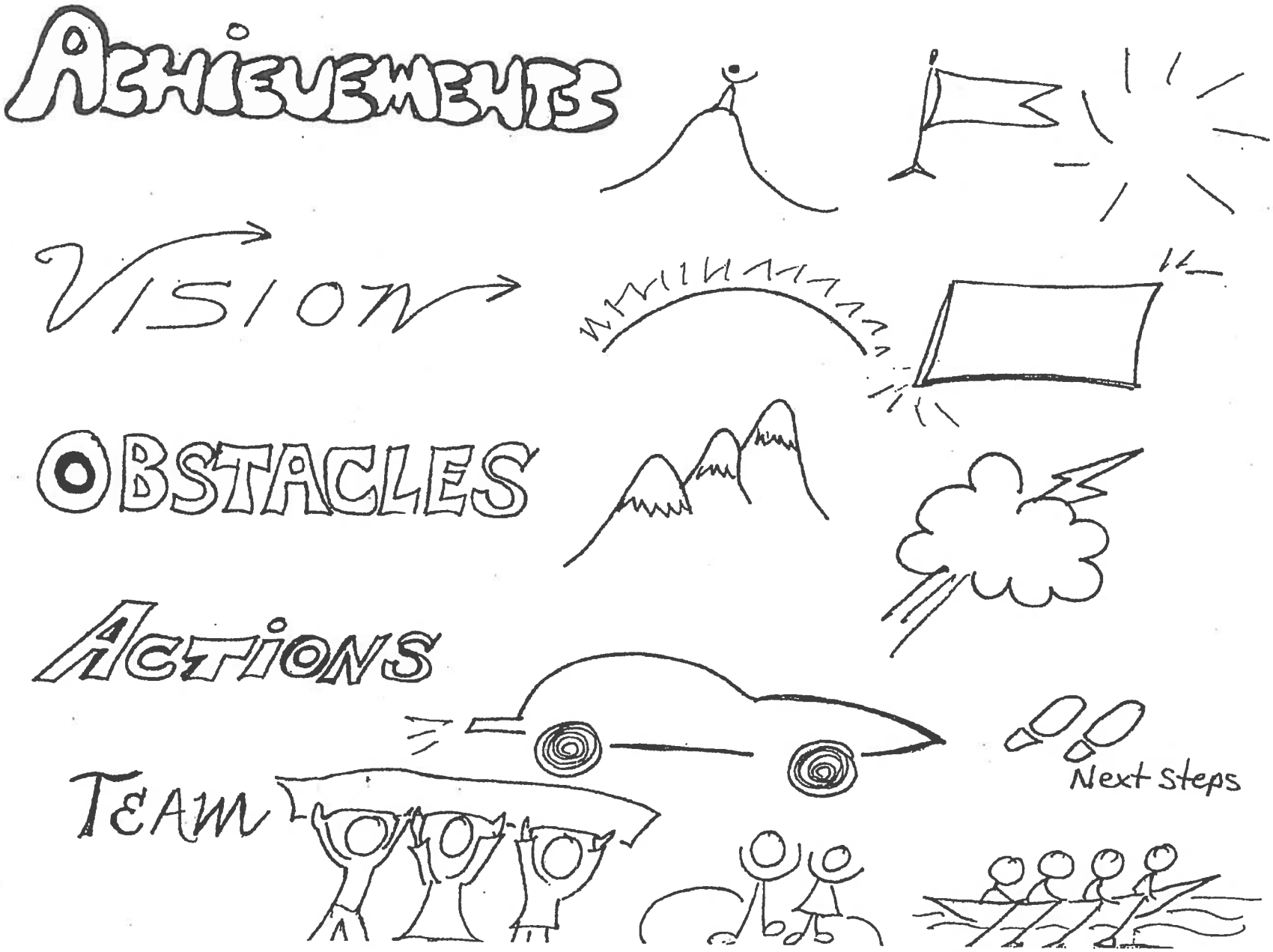

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A PBS New Hero - Albina Ruiz **Project:** Ciudad Saludable, **Location:** Peru

1. Albina Ruiz started worrying about health & environmental problems caused by garbage in Peru when she was a student studying industrial engineering. After writing her thesis, she came up with an idea for a new community-managed system of waste collection that she hoped would serve as a model for urban & rural communities around Peru.

2. One of the first neighborhoods she worked with was El Cono Norte in Lima, where1.6 million people produced about 600 metric tons of garbage daily. The municipal authorities were only able to process about half of the community's trash. People tossed the rest in streets, rivers and vacant lots, causing serious health problems as well as creating a perpetually ugly environment that many residents found dispiriting.

3. Ruiz's idea called for micro-entrepreneurs — small business people chosen from the community — to take charge of collecting and processing the garbage, at once addressing another serious problem in the community: unemployment. She helped these businesses get going and set the monthly fee for the service at about $1.50, the cost of a beer, and came up with a wide array of creative marketing schemes — including special gift baskets — to entice families to use the services and, importantly, pay for them regularly and on time.

4. Ruiz started doing the work alone nearly 20 years ago. She now oversees projects in 20 cities across Peru, employs more than 150 people and serves over 3 million residents. Her approach to waste management is so successful that she has been asked to come up with a national plan for Peru, while other Latin American countries have expressed interest in emulating her method.

5. Even though her organization has grown, Ruiz remains central to the operations on the ground. She still visits municipalities overwhelmed by garbage, checks on neighborhoods involved in her program and meets with government officials.

6. Ruiz says that where most people see a problem, she sees a possibility. Her ultimate goal is to change the way people think.

WHAT DOES CIUDAD SALUDABLE DO?

---

7. Ciudad Saludable develops efficient solid waste management systems that generate employment and contribute to better quality-of-life and cleaner cities.

8. Ruiz created the organization because government-run garbage collection in Peru had not been effective and illegal dumping was causing environmental deterioration and ground water contamination. The garbage crisis arose partly because municipalities failed to collect the funds necessary to maintain the infrastructure. Because the system wasn't working, people didn't pay their monthly fees, making the garbage problem worse. Ruiz set out to break that cycle.

9. In addition to taking care of the garbage problem, her micro-enterprise model provides self-employment opportunities to local residents in neighborhoods where unemployment rates are high. The businesses are often run by women who go door to door collecting garbage and fees, and educating people about respecting and protecting their environment. Some women have even built profitable businesses by creating products like organic fertilizer out of the trash they collect.

10. By generating income for local residents and involving them in the process of improving their neighborhood, Ruiz has succeeded in obtaining pay rates of up to 98 percent. The government collection pay rates sunk as low as 40 percent.

11. Ruiz's simple idea has become a successful business and community-organizing model that benefits large numbers of people and has worldwide potential.

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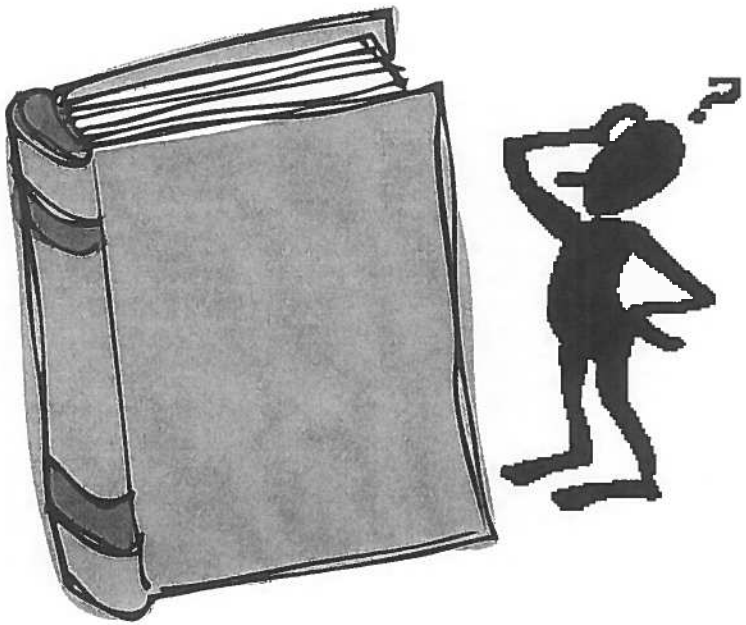
Albina Ruiz: Ciudad Saludable

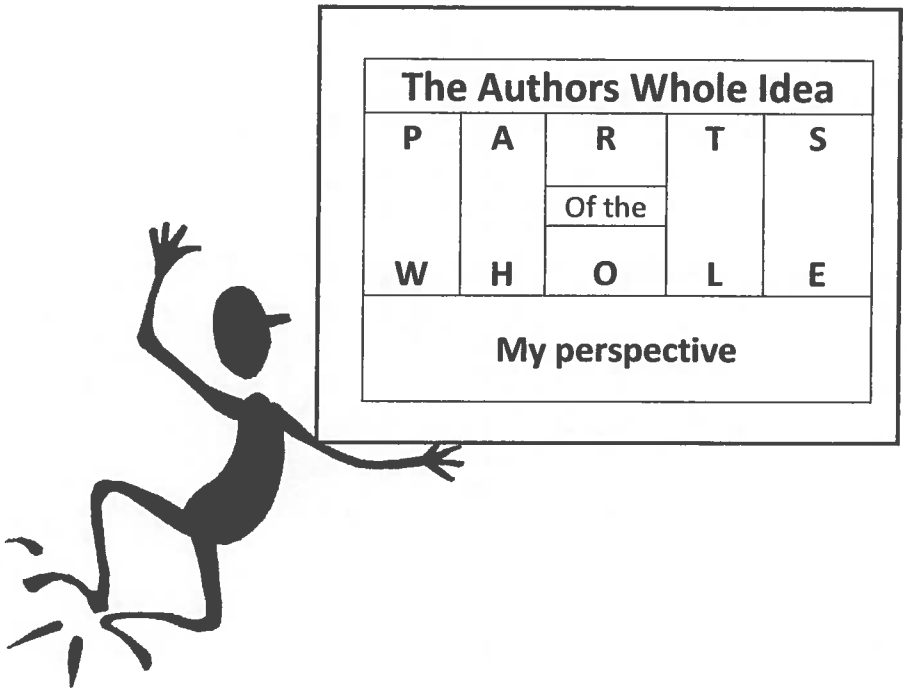
PBS New Hero

1	2	3	4	5	6	7	8	9	10	11

CHARTING

The Visual and Kinesthetic Sides of Processing Literary Material





CHARTING

A Visual and Kinesthetic Way of Processing Literary Material

THE AUTHOR'S WHOLE IDEA				
P W	A H	R OF THE O	T L	S E
MY PERSPECTIVE				

WHAT IS CHARTING?

Charting is a means of integrating active visual and kinesthetic capacities with the more passive auditory process of reading language. By creating a rational and visual graphic of the whole of the written material being studied the learner activates more of the brain in the inquiry process and amplifies the efficiency and effectiveness of learning .

HOW DOES THE METHOD WORK?

1. CHARTING creates an atmosphere of honor and respect between a learner and an author teacher represented in his or her writing.
2. CHARTING engages the learner in interactive pursuit of insights rather than passive reading of the written material.
3. CHARTING moves through a dialogue between an overview and the elements of words, sentences, paragraphs and sections to discern the pattern and logic of the author.
4. CHARTING is driven by the curiosity and intuition of the learner towards the relevant insights of the written material.
5. CHARTING holds the tension between rational clarification and intuitive probing to draw out and incorporate insights for practical application.

WHAT CAN CHARTING DO?

1. CHARTING PROVIDES a way of handling challenging or complex material

2. CHARTING PROVIDES a team or group with a means of arriving at a common conception of an important document.
3. CHARTING PROVIDES a means of holding for later reference a complete picture of material that has been covered, but is unable to be committed to memory due to time or complexity
4. CHARTING PROVIDES a process that allows for individual dialogue with an author's particular perspective
5. CHARTING PROVIDES a method that allows focus on a particular part of a written piece of material, but in relationship of that part to the whole.
6. CHARTING PROVIDES the means for a group to extend dialogue beyond the opinion of one outspoken person to create room for the participation of all team members in shaping the learning process.
7. CHARTING PROVIDES the means for a group to go beyond comparative positions to new and deeper shared understandings
8. CHARTING PROVIDES slow readers with a means to cover more material in less time.

9. CHARTING PROVIDES rapid readers with the means to commit more information to creative use
10. CHARTING PROVIDES memory hooks on which to store useful information for rapid retrieval.

WHY IS THE CHARTING METHOD NEEDED?

Many of us as working persons are daily confronted with stacks of written material. We need to know what is in this written material for our work and for even for our personal lives. Yet, the time we have allows for little more than a superficial scan of what we don't have time to really read but feel we should. We toss the material aside as a luxury that we cannot afford. We may look for speed reading courses or periodical digests that boil down the material into a brief synthesis. If it is absolutely mandatory we may choose some of the most important documents to take home. But rarely do we digest them in a manner that permits use or readiness of reference when the time comes for application. We are inundated with material and are having to tread water to survive in a rising sea that shows no sign of cresting. Simultaneously, computers have raised the demand to respond to increased volumes of faxes and e-mail as well.

There is increased pressure to stay abreast of developments in our fields of work. This inundation is not only in our professional lives. It is equally true in the arena of personal development, where the production of new and breakthrough data on health, personal development, our fields of personal interest and avocations is abounding. More information on every topic and even on new topics is being produced and is available now more than ever before.

Even if we read rapidly and sense we are able to keep above the rising tide of it is not necessarily easy to remember or access the material for later reference. Our personal action orientation and our society's "just do it" mind-set often devalues the access to written data, toward study, and to depth dialogue. It is not easy to access in a group or interactive situation. Documents we have covered and which have answers to crucial questions often remain in the stack knowing it would take to long to find what we need.

The charting method is both an individual and a team or group method. It can be used to identify and digest critical documents in the endless sea of data. It can be useful in isolating particular sections of documents for depth study. In turn, charting can provide a useful means for individuals or for groups to engage in developing appropriate shared understandings. Charting provides a way for the individual to engage the whole self in the process of gathering information or in study. It provides a way for a group to zero in on important data and dialogue with a person who has taken the time to organize and synthesize what is known on a topic or issue of concern.. Charting provides a way for the individual or group to evaluate the significance of information and place its essence in an image and into memory.

Charting takes practice as does any method or discipline, but it is an easy and common sense method to appropriate the material that is important to us. As it is used it becomes a friend and tool of inestimable value.

CHARTING

The Visual and Kinesthetic Sides of Processing Literary Material

Charting is a method of revealing the whole of an article or written material which permits dialogue with the whole of the material as well as concentration on critical parts. The process of the method is based on the use of intuition and information to make tentative decisions about the material at every step to create an interactive probing rather than a passive reading of the author's work. The method provides a "mural" like grasp of the multiple levels of meaning in the article.

PREPARATION activation all the senses for learning	I. **WHOLE** viewing the whole structural frame	II. **PARTS** Identifying divisions or parts of the whole	III. **RELATIONS** Discerning the relationship and meaning of parts and the whole	IV. **GROUNDING** Examining meaning in relation to social reality and my own life experience	COMPLETION Reviewing in appreciation of the learning
1.) Select a space.	1.) Number the articles paragraphs	1.) Evaluate: Look over your chart notations and mark where divisions might be.	1.) Probe each section to discern the basic meaning or proposition that each section of the article is making.	1.) Review and reflect to ground/internalize learning	1.)Pause and review your work
2.) Collect the materials and supplies you need (work in pencil for first rough copy)	2.)Prepare a blank chart. (draw a line across the paper and divide it into parts to correspond with the paragraphs	2.) Quickly scan or read the paragraphs on each side of the initial division marks to confirm or rethink each division	2.) Turn impressionistic topical titles into statements or proposition phrases that state the author's point	2.) Ask yourself a series of questions using the discussion method rational of O-R-I-D (see "Hints" page)	2.) Decide on the importance of this learning experience for you and create a memory hook
3.) Refresh and center your body-mind-spirit	3.) Scan 1: Scan the whole article for structural clues: headings, conjunctions, bold type numerals write (scribble) these below the line (first copy is for speed; final copy later).	3.) As divisions are confirmed create an impressionistic or topical title of what each section is about.	3.) Project an initial title for the whole paper	3.) Write a summary that holds your learning and reflections. Identify some examples from your experience	3.) Decide what you will do with your paperwork and notes
4.) Activate your senses for learning	4.) Scan 2: Scan for topical clues: look at first & last sentences of key paragraphs; write key words in chart.	4.) Continue to probe and modify titles and divisions until you have confidence and clarity	4.) Refine the titles so as to hold the relation of the parts to each other and the whole.	4.) Create your own FOUR LEVEL CHART (see "Hints" page)	4.) Pause again: Create a statement of appreciation for the dialogue you have had with the author and/or with the group

Kenneth Boulding, The Image; Knowledge in Life and Society

Objective (Topical) Level

The Basis of a Theory of Knowledge; Hardware and Software of the Mind – the relation of messages, images, and behavior in the individual and society

Behavior depends on the image						Messages create, support, reinforce, or change images									Values reinforce image structure from easy change and define facts from a particular perspective									Image theory is an organic system of an inner teacher		
Arenas of knowing and practical behavior					Knowledge= image of the world	Messages effect image		Changes messages can effect in images							Images of fact and value	Values provide stability				Facts are a question of perspective				Truth Of image Depends on culture	Organic theory	
									Revolutionary change			Qualitative change clarity / vagueness				Values reinforce		Stability of an Image		Facts / shared images		Message management				
Space Know where I am	Time History / Sequence	Relationships Who am I?	Nature Cause/ effect logic	Emotions Subtle world		Image based on experience	Meaning of message is its effect on image	No change or simple addition	Message hits nucleus of structure	Image Resists conflicting message	Revision of image of S,T,R,E,&E	Messages provide more Clarity	Messages provide doubt / Uncertainty	Impact of messages is inevitable		Value are a rating scale	Important Resistance to realignment	Favorable messages = no change	Internal consistency & order	All messages are mediated	No Facts only messages	Share initiate & receive	Value controls reception		Organic theory of knowledge	Grow thru Inward teacher
1	2	32	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27

Reflective (functional) level

First	Second	Third	Fourth	Fifth	conclusion	? of origin	Meaning	Change 1&2 No/+	Change 3			Change 4	Change 4+ or 5	Important	Intro Value	What? Is value	Key proposition	Exception	Sum							
Experiential arenas of knowing									Revolution			Qualitative				Key thesis on role of value				Implication/ complexity						

Introduction of subjective knowledge structure as IMAGE

Answers question of origin with sensory messages and expands discussion by pointing out ways messages create and shape images

Adds the function and complexity that value in the form of preference adds to the impact of messages

Organic theory and structure of knowing

Interpretive (propositional) level

Proposition 1. Human behavior is determined and governed by the image (structure of knowledge, ordering of sensory data)

Proposition 2. The Image is created by messages. The messages support, add-to, clarify, undermine, or totally overthrow the image. The effect of the message on the Image is its significance and meaning.

Proposition 3 All "facts" are formed from messages filtered through a stable, resistant, but inevitably changeable value system
Value is an inseparable part of every image and is based on preferences.
The objectivity of data / messages is its shared perception

Our theory of knowledge is shifting to a experiential basis with inner control systems

This introductory chapter to the book the Image; knowledge in life and society, presents a theory of knowledge that emphasizes the influence of knowledge in the form of an integrated image of images created through our experience of and interaction with the environment and people around us on our behavior as individuals and as a society and culture. Boulding's theory is pragmatic and experiential and based as well on the emergence of the new sciences of self organizing systems and complexity. He was attending a summer long conference on evolutionary biology at Stanford U at the time and shared apartments with Fredrick Polak with whom Boulding dialogued extensively and whose ideas greatly influenced Boulding's writings. Boulding's wife Elise has since dedicated many years of her career to learning Dutch and translating Polak's book, the Image of the Future into English

Decisional (experiential) level

Image or picture	What happened to me	My response	Critique
	I was fascinated by the concept of image shift and in relation to personal transformation. My sense of objectivity was undermined Metaphor of inward teacher is key for educators and to the concept of learning community today	As I try to understand my value screen I sense that it is very dynamic and capable of rapid rearrangement based on the external circumstances and who is expecting what from me.	It would have been interesting and inspiring to have more development of section four especially on the inward teacher. The metaphor of image needs refinement and more definition. To what extent is there really a distinction between the image and the message? What the confusion is seems to be in that a message usually gets translated into an image for communication purposes. Also, is sense perception a message and its memory an Image?

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AN OUTLINE FOR WRITING A PROPOSAL

A Summary of a Model Created by The Grantsmanship Center, L.A., CA.

Proposal Summary:
No proposal prose should be longer than two pages. If it is three, a "proposal summary" is needed, usually on a separate page as a "cover". Otherwise this is included in a cover letter accompanying the proposal: This usually is the only paragraph read by a funding committee. Very important: write it first, then rewrite it last.

I. Introduction

This section tells who ( ) is and establishes credibility.

Put yourself in the shoes of the funding source and describe ( ):

- How are we unique?
- What did we pioneer in?
- What are our organizational goals?
- What are our significant accomplishments?
- Who supports us?
- What expertise have we developed?
- How does this program differ from others?

II. Assessment of Need 20%

Zero in on the specific problem this program attacks.

Document the existence of the problem you are dealing with.

Narrow down problem arena (not e.g., hunger)

Make a connection between ( ) and the problem to be addressed.

- Trends
- Situation
- Need
- Illustrations

Pitfall: too broad
Quote authoritative sources. Place problem in a social context

WHY do this?

III. Program Objectives 20%

An objective is a specific, measurable outcome of the program.

It should logically flow from the preceding section.

Distinguish between objective and methods of achieving it.

Delimit time. Note number of people affected.

What difference intend to make in a specific period.

One thing with no more than four components:

WHAT?

IV. Methods 20%

How will you bring about these results?

Might relate to other methods or approaches and how yours are different.

Leadership

Techniques

How will you keep program going?

How will this program be catalytic?

How reach constituency? What steps will be taken? How organize each step?

HOW?

V. Evaluation 5%

Measurable objectives set the stage for this.

What methods will be used to determine if program has been successful?

How will results be measured?

MEASURABLE RESULTS?

VI. Budget 15%

Traditionally the budget has two parts:
- Personnel
- Non-Personnel

A. Space
B. Equipment
C. Supplies
D. Travel
E. Office
F. Other

Distinguish between donated and requested.

Include program development and co-ordination costs.

Include your in-house costs
--copy, print, space, postage

Pitfall: not enough

COST?

VII. Future Funding 5%

Generally do not use any one source to fund the whole thing.

Usually sources like to provide seed money.

So --
Where else are you going to get the money?
- Public
- Tuition
- Private sources
- Etc.

Note: for a request of $15,000, write a page for each section. For requests of less than $5,000, two pages with about one paragraph on each section. Appendix includes local supporters, support letters, advisors, etc.

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Kinesthetic and Auditory Learners

Kinesthetic learners learn best by moving their bodies, activating their large or small muscles as they learn. These are the "hands-on learners" or the "doers" who actually concentrate better and learn more easily when movement is involved. Kinesthetic Learners like to DO things. These can be creating a video or a podcast, building a model of something, drafting a design/space layout, walking and taking notes, etc.

Some of the activities we have done in this course so far that particularly engage Kinesthetic Learners include:

- The Bolding Bus (a way to review the Boulding article, *The Image*)
- Walking to the Star on the floor to process the Boulding article
- Tossing balls into the value screen net to anchor how messages shape images
- The Markova activity where we go to different corners of the room

Auditory learners learn best by hearing information. They can usually remember information more accurately when it has been explained to them orally. The following characteristics are typical of individuals with strong auditory processing skills:

1. Auditory learners can remember quite accurately details of information they hear during conversations or lectures.
2. They have strong language skills, which include a well-developed vocabulary and an appreciation for words.
3. The strong language skills often lead to strong oral communication skills. They can carry on interesting conversations and can articulate their ideas clearly.
4. Because of a "fine tuned ear," auditory learners may find learning a foreign language to be relatively easy.
5. Auditory learners often have musical talents. They can hear tones, rhythms, and individual notes with their strong auditory skills.

Some auditory learners are natural born musicians. They **tend to think in sounds and rhythmic patterns instead of words or pictures.** These are the people who say things like "that sounds about right" and "that's music to my ears." They are natural singers, whistlers, composers, musicians and disc jockeys. **They remember what they learn by putting it to music, at least in their heads.** They relate information, and events to certain songs that are appropriate for the situation.

Where in this course have we particularly engaged auditory learners?

-
-
-
-

Practice - Creating Activities that Include Kinesthetic and Rhythmic Modalities

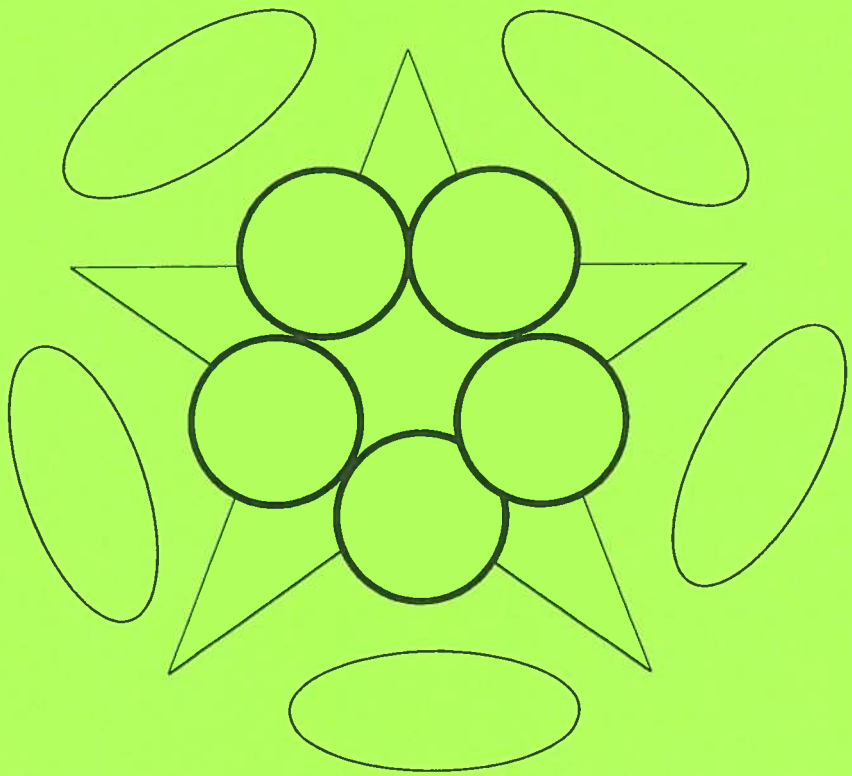
In your small group, take 3 – 4 minutes to create a Kinesthetic or Rhythmic activity for the *Resolve* part of this Consensus Workshop. Provide a quick demonstration to the whole group of your activity. You can focus on one of the "Names" or all of them.

Actions we can take to address the climate crisis are .....

1. *Get Around* Green	2. Reduce Your Carbon Footprint at Home	3. Engage in Green Policy Making	4. Practice Conscious Consumption	5. Shift Images from Consumerism to Stewardship (earth image)

Notes

V. The Kaleidoscope as a Creative Design Tool



Power of Image Shift – Session 5

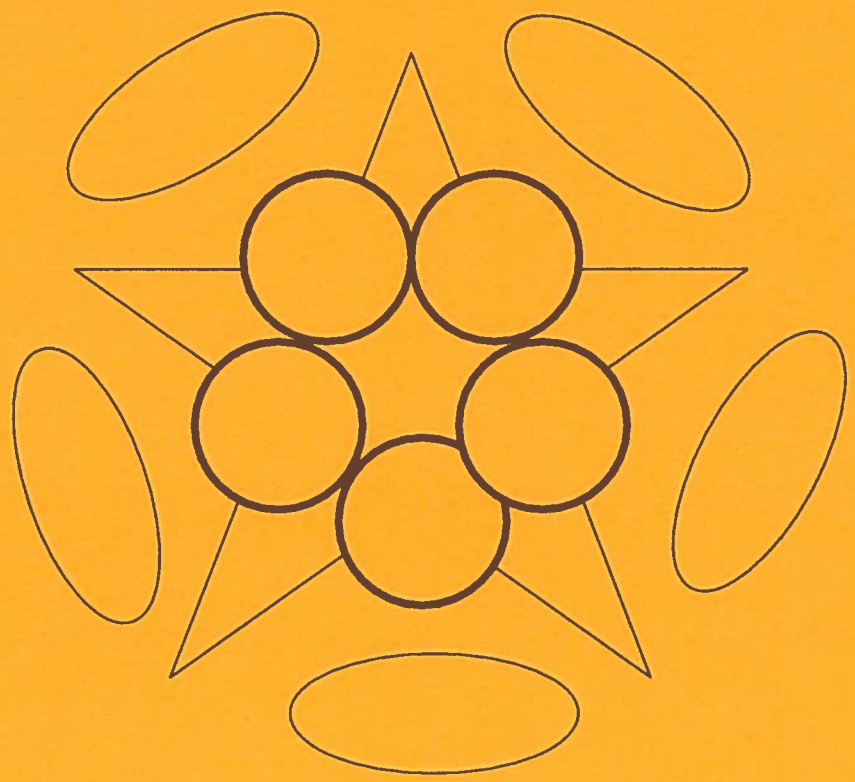
The Kaleidoscope as a Creative Design Tool

Overview & Example: Multi-modal Client Impact
A Story of the Development of Kaleidoscope Design
A Case Story: Applying Kaleidoscope to Design
Using the Kaleidoscope in Your Design Work
Reflection: Kaleidoscope Design Process

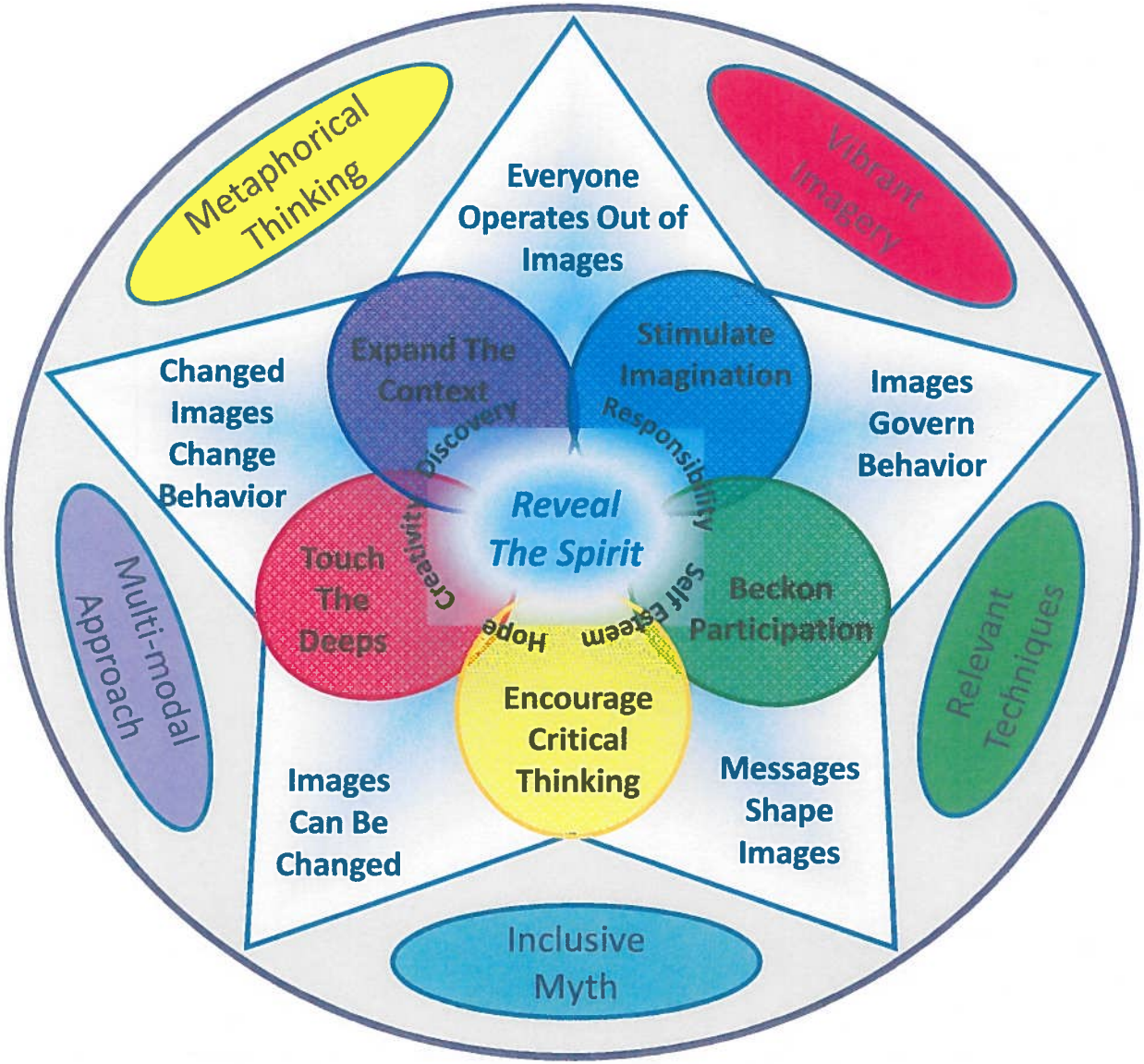
Life is matter which like a crystal, repeats its structure as it grows. But life is far more fascinating and unpredictable then any crystallizing mineral. The difference in structure is of the same kind as that between an ordinary wallpaper in which the same pattern is repeated again and again in regular periodicity and a masterpiece of embroidery which shows no dull repetition, but an elaborate coherent, meaningful design traced by the great master.

Erwin Shrodinger, Nobel Laureate Physicist

V. The Kaleidoscope as a Creative Design Tool



Kaleidoscope Design Strategy



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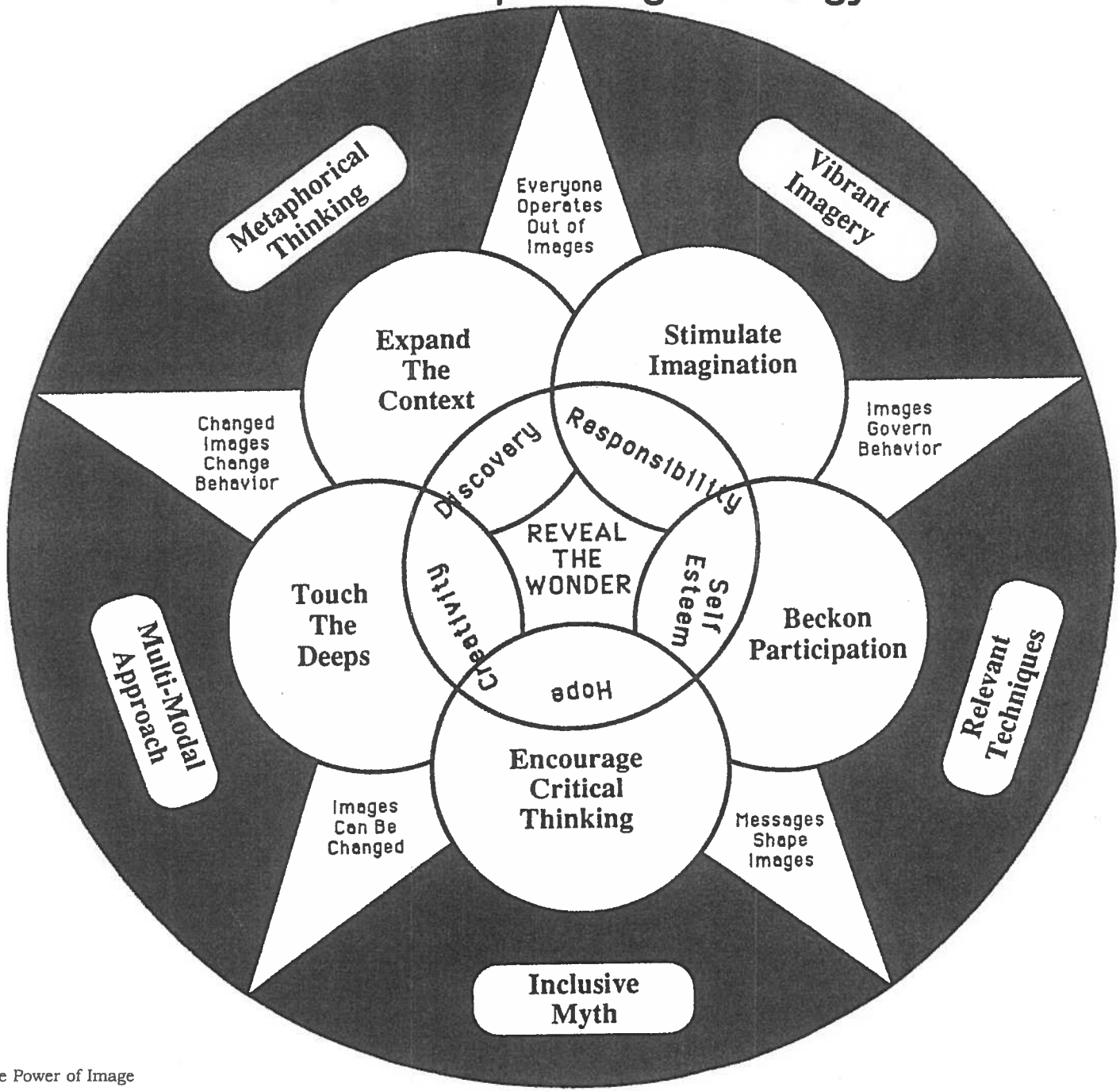
Erwin Shrodinger, Nobel Laureate Physicist

Preferences are the basis of the values.

Kaleidoscope Design Strategy



Kaleidoscope Design Strategy Functions

Rational Objective:

Experiential Objective:

Image to Shape:

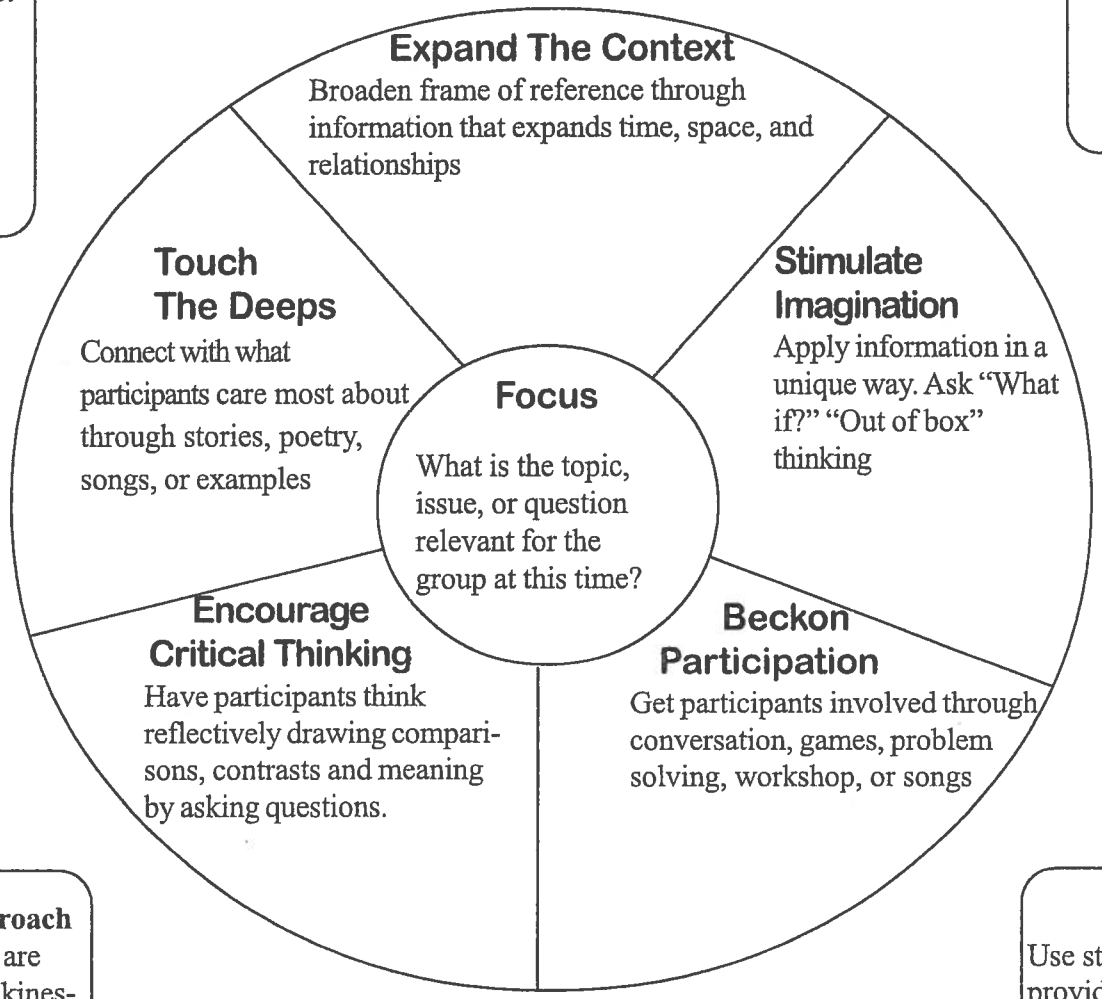
Vibrant Imagery
Use color, texture, and graphics

Metaphorical Thinking
Ask participants to "step into" an image.

Relevant Techniques
Use approaches that relate to the need of participants.

Multi-Modal Approach
Use techniques that are visual, auditory and kinesthetic.

Inclusive Myth
Use story or images that provide ways to include all perspectives.



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Kaleidoscope Design Strategy Examples

Rational Aim

Experiential Aim

Image to Shape

Expand the Context

Interviews
Best Practice Visits
Historical Scan
Walk the Neighborhood
Timelines
Maps

Vibrant Imagery

Color
Textures
Graphics

Photos
Art Work
Sculptures

Touch the Deeps

Poetry - metaphor
Personal examples
Photos for Association
Stories that Connect

Stimulate Imagination

Art Forms
Creativity Exercises
Cartoons
Skits, dramas, "expressions"

Metaphorical Thinking

The WAVE
The Blue Marble (earth)
The Garden
The Tree of Accomplishment

Relevant Technique

Culturally Appropriate
Connected to Aims
Appropriate to Nature of Group
Pertinent to Experience and Skill of Group

Encourage Critical Thinking

Reflective Conversation
Data gathering and analysis
Quotes
Articles

Beckon Participation

Introductions
Consensus Workshops
Focused Conversations
Games
Interactive Activities

Multi-Modal Approach

Visual
Auditory
Kinesthetic

Inclusive Myth

A Shared Vision
A History Wall
A Journey Map
Graphics of Collective Work
Stories

Kaleidoscope Design Strategy
Functions of Facets and Mirrors

Rational Aim

Experiential Aim

Image to Shape

Metaphorical Thinking

Ask participants to associate with images that stretch their imagination, circumvent habitual responses and open up new ways of thinking, feeling and being.

Multi-Modal Approach

Use techniques that tap into all modalities of learning – auditory, visual, and kinesthetic.

Expand the Context

Broaden frame of reference through information that expands time, space and relationships

Touch the Deeps

Draw out participants' experience in relationship to the topic and connect to what participants care most about through stories, poetry, songs, and examples.

Focus

The topic, issue or question relevant to the group at this time.

Stimulate Imagination

Apply information in a unique way. Push for "out of box " thinking. Ask, "what if?" Create interesting devices that prime participant thinking.

Encourage Critical Thinking

Have participants think reflectively and analytically by drawing comparisons, contrasts, and meaning.

Beckon Participation

Get all participants engaged by initial introductions, use of methods that involve participants- through inter-active activities, games, team work, small groups, ...

Vibrant Imagery

Create a space and session design that surprises and awakens through color, images, textures, sounds, photos, art, quotes, smells and tastes.

Relevant Technique

Use methods and approaches that both relate to the experience and capacity of the participants yet move them forward in their work. What are relevant methods and approaches to astro-physicists may be different than what is relevant to a group of farmers or to a parent's group.

Inclusive Myth

Build shared stories of reality and aspiration through conversations, history walls, WAVEs, dramas, campaigns, and songs.

The Case Study - Note Page

The Situation	
• A consulting assignment to facilitate a meeting for a Statewide Mental Health Council which is tying to form a Partnership of 2 Statewide Associations, 2 best practice providers, and the Statewide Council. Each provides different services and the goal is to provide a better integration of services to battered women who are both seeking shelter and have mental illness and/or substance abuse issues. • A long history of different protocols and practices in treating battered women, women with mental illness and women with substance abuse issues. • Concerns with establishing a new entity which might compete for funds. • Concerns with sharing copy written materials, with what return there would be for work already done and then used in this project. • A short period of time for the session and strong personalities among the participants.	

Beckon Participation *Touch the Deeps* *Expand the Context* *Stimulate Imagination* *Encourage Critical Thinking*

Building Service Capacity: Mental Health, Substance Abuse and Domestic Violence

Date May 30, 2025 **Time** 10:00 am to 3:00 pm **Place** East Bay **Refreshments** Catered – am continental, lunch

RO: Identify the key parameters and next steps for the *Building Service Capacity* project	**EO**: Excitement about working creatively and productively together to better serve battered women and their service providers.	Image to Shape: A powerful collective that can affect change.

10:00 Welcome (?) **Welcome – State Rep** **Background & Context, Introduce Jane - ndrea** **Review Agenda/ Outcomes Jane** **Introductions (15 min)** Self, object that reflects best work, object that reflects hopes for this meeting **Conversation on what we heard** –(15 min) -What object stands out? - What best work inspired you? - What aspiration for today did you most relate to? - What themes and patterns did you hear in the introductions? -What do the intro's tell you about the work that we are about to do today?	**10:45 About Us – Under - standing Our Worlds** Brief Report Outs – (5 min each) - Organization info. - Key programs - Successes - Current challenges - What you bring to the project After each report brief time to clarify the report. After all the reports a Conversation on what's been seen, particularly focusing on what is brought to the project.	**11:40 Creating A Vision of Our Project** **Our Victory Circle** - Visualize the day after the proposal has been awarded…. **Our Current Reality Circle** - What are the **strengths** that we bring to achieve the Victory? - What are the **weaknesses** that we need to address to achieve the Victory? - What are the **dangers** of our achieving success? - What are the **benefits** that will occur as a result of our success? **Our Commitment Circle** -- What are the key elements/pieces of the Building Capacity Project that we are committed to including in our Proposal? -- What are other commitments that we want to build into our work together?	**1:40 Planning the Tasks** **Determining Issues** that Remain to Be Addressed **Defining the Tasks** that Need to Be Done to *Address the Issues* and *Initiate the Building Capacity Project* **Option 1** (if we have more time) – do a complete workshop developing Arenas of Work with a timeline for each arena **Option 2 – (**for this amount of time) -develop a list of Arenas that need to be worked and develop specific tasks/timeline for the *Creating the Proposal* Arena and next steps on the others.	**2:30 Reflecting on Our Work Together** A Conversation on what has been created today and what our next steps are. Closing Comments **3:00 pm ending.**
Opening/Attention	**Motivation/ Importance**	**Exploring the Depth**	**Creating the Plan**	**Closing/Reflection**

VI. Session Planning for Integrated & Transformational Design

Session Plan _____

Participants	Rational Aim	Experiential Aim	Enhanced Capacity	Image to Shape	Outcomes

Attention	Motivation	Message	Exercise	Evaluation
time	time	time	time	time
person	person	person	person	person

Power of Image Shift – Session 6

Session Planning for Integrated & Transformational Design

Overview & Review of Image Shift
The Kaleidoscope in the Development of a Project
Introduction to the Session Planning Model
Session Planning Practice
Reflection: Using Image Shift for Transformation
Closing: Story, Evaluation & Certificate

In my dream the angel smiled and said,
If we fail this time it will be a failure of imagination
and then she placed the world gently in the palm of my hand.

Brian Andreas, Master of Profound Whimsey

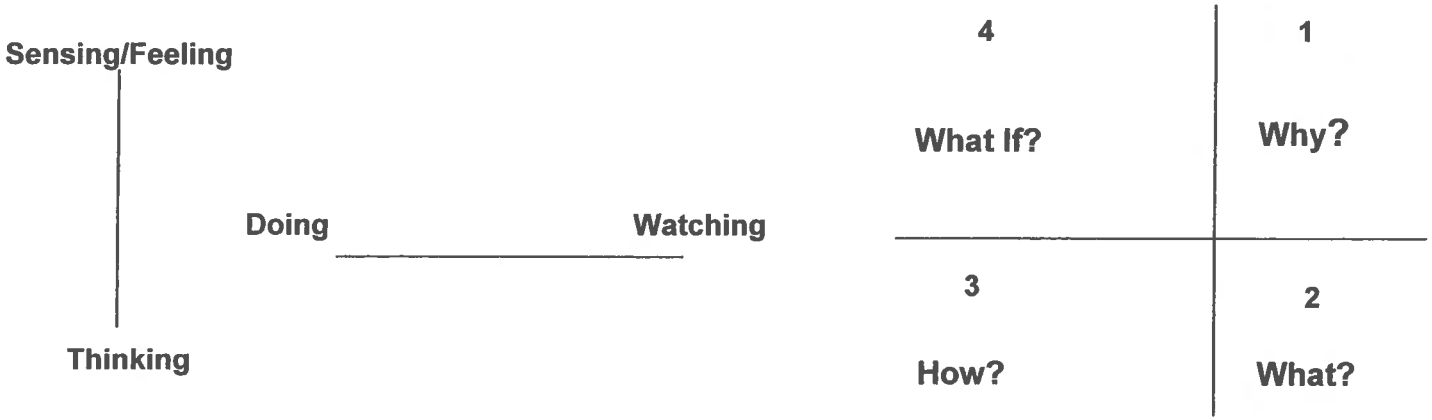
Bernice McCarthy: Learning Styles and the KD Session/Lesson Plan Structure

One of the factors to consider in creating a Session/Lesson Plan is the participants' Learning Styles. The work of Dr. Bernice McCarthy on *Learning Styles* has informed the design of the KD Session Plan structure.

In the 1990's Dr. Bernice McCarthy developed a way to think about learning styles and brain dominance processing preferences called the 4Mat System. She describes it as offering *a way to accommodate, as well as challenge, all type of learners, by appealing to their accustomed learning style while stretching them to function in less comfortable modes."* One of the insights from her work is that it reveals to the dominant questions that motivate learners.

In the 4Mat System the 4 styles are a result of the interactions of two different factors that influence how people learn. Each of us has a place of comfort on each of the continuums. It's where we LIKE to hang out, but, for the most part, we also have the capacity to move along the continuums.

- The way we perceive – Sensing/Feeling to Thinking
- The way we process our experience – Doing to Watching
- When the two Continuums are put together they reveal four primary learning styles. And, each style has a primary questions that learners bring to a learning situation. It is important to each style that their question be addressed so that they develop enough comfort to be able to stretch.



Why?	Why are we here? Why should I bother spending my time in this session?
What?	What is the information? Where did it come from?
How?	How would I use this information? What is the practical application of this material?
What If?	I get it, but I would like to change it.....what if we were to do it another way? What if, I were to use this in my situation?

Howard Gardner's Work on Multiple Intelligences

Howard Gardner, a psychologist and professor of neuroscience at Harvard, developed a theory of Multi Intelligences in 1983. Gardner defines "intelligence" not as an IQ but, rather, as the skills that enable anyone to gain new knowledge and solve problems.

8 Intelligences

- **Verbal-Linguistic** (Word Smart) – People who possess this learning style learn best through reading, writing, listening, and speaking. Verbal students absorb information by engaging with reading materials and by discussing and debating ideas.
- **Logical-Mathematical** (Logic Smart) – Those who exhibit this type of intelligence learn by classifying, categorizing, and thinking abstractly about patterns, relationships, and numbers.
- **Visual-Spatial** (Picture Smart) – These people learn best by drawing or visualizing things using the mind's eye. Visual people learn the most from pictures, diagrams, and other visual aids.
- **Auditory-Musical** (Music Smart) – Students who are music smart learn using rhythm or melody, especially by singing or listening to music.
- **Bodily-Kinesthetic** (Body Smart) – Body-smart individuals learn best through touch and movement. These people are best at processing information through the body. Sometimes kinesthetic learners work best standing up and moving rather than sitting still.
- **Interpersonal** (People Smart) – Those who are people smart learn through relating to others by sharing, comparing, and cooperating. Interpersonal learners can make excellent group leaders and team players.
- **Intrapersonal** (Self Smart) – Intrapersonal-intelligent people learn best by working alone and setting individual goals. Intrapersonal learners are not necessarily shy; they are independent and organized.
- **Naturalistic** (Nature Smart) – Naturalistics learn by working with nature. Naturalistic students enjoy learning about living things and natural events. They may excel in the sciences and be very passionate about environmental issues.

PolS, Session #, Mvt (name) - Title of Session_____

Edition 2014

Audience/Participants	Rational Aim	Experiential Aim	Enhanced Capacities	Image to Shape	Outcomes/product

Attention	Motivation	Message	Exercise	Reflection/Resolve
Time	Time	Time	Time	Time
Person	Person	Person	Person	Person

++++Consider these elements of diversity in creating a session plans++++

Type one Learner - Why? **Type Two Learner - What?** **Type Three Learner - How?** **Type Four Learner - What If?**

Beckon Participation **Touch the Deeps** **Expand the Context** **Stimulate the Imagination** **Encourage Critical Thinking**

Musical Visual/Spatial Interpersonal Linguistic Intrapersonal Body/Kinesthetic Logical/Mathematical

Session Plan Section Descriptions and Intents

What is the focus topic or focus question to which this session is being addressed? Are there important sub-foci?

Edition 2014

Audience/Participants	Rational Aim	Experiential Aim	Enhanced Capacities	Image to Shape	Outcomes/product
Who are the participants? What is their experience, issue, or struggle with this focus question or topic?	What context, perspective, or new understanding do participants need to know, discover, or become aware of in this session?	What do participants need to experience in their learning? What mood, tone or environment is appropriate for learning in this context?	What do participants need to be able to do as a result of this session? What skills need to be introduced or deepened?	What image of themselves or their situation may need to be shifted? What image if stimulated would release creativity? What is the relation of this shift to the focus question or topic?	What are the tangible products or results that need to be generated in this session?

Attention	Motivation	Message	Exercise/Application	Reflection/Resolve
Discern a way of getting the participants' attention and readiness to enter into the topic. How might the room set-up or decor enhance the focus? What game, music, or innovative way of doing introductions might make clear that this session is not "same old, same old," but rather something different? Avoid gimmickry or trivialization, but encourage the appropriate mood or environment for the session. To set participants at ease, it is also important to state what will be the content and flow of the session.	In an activity, begin to address the deep questions that participants are likely bringing to the session. Why is this session appropriate for this time and place? This section should begin to open the deep wells of care. It might be done with a story, image, video, and/or a reflective conversation which reveals the connection with the concerns of those in the session. If there is a need to create or rehearse ground rules or process guidelines this might be the best place.	This section of the session is the place for new information that expands awareness of the participants. This might be shared in a brief presentation, video, story or image that brings together the essential information that frames the question. If the emphasis of the session is on the exercise this section may be brief. If participants are aware of some of the information, questions may be used to stimulate sharing of information, soliciting examples to illustrate key points.	This section is focused on application of information gained in the previous section. Participants apply or arrange the information to create a new product. In this section participants will incorporate work as individuals and small groups where there is maximum opportunity for interaction and assimilation. This is the best place to do a workshop if one is planned or to work on generating a product if one has been planned or defined. If the message section is the focus this section might center on questions in dyads or small groups.	End the session by helping the participants to remember their learning or appreciate and celebrate their product. This is also where they may take stock of how they will use and relate to what they have produced. This might be the opportunity to raise the question of next steps and to secure agreement as to follow-up actions, documentation and clarification of assignments and responsibilities. Reflective conversation is usually appropriate, but sometimes writing or journaling are effective.
Time	Time	Time	Time	Time
Person	Person	Person	Person	Person

The flow of the session as a whole and the flow of each part provide opportunities to vary style, medium, and form of participation to include the diversity of learning styles and intelligences that are included in the kaleidoscope strategy (see below). Consider the time to budget it appropriate to the intents and desired outcomes. Consider the facilitator team for variety of styles, tone, and focus.

++++*Consider these elements of diversity in creating session plans*++++

Type one Learner - Why? **Type Two Learner - What?** **Type Three Learner - How?** **Type Four Learner - What If?**

Beckon Participation **Touch the Deeps** **Expand the Context** **Stimulate the Imagination** **Encourage Critical Thinking**

Natural Musical Visual/Spatial Interpersonal Linguistic Intrapersonal Body/Kinesthetic Logical/Mathematical

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The *Movements* in Training and Facilitation Design

The 5 Movements of a Lesson or Session design provide guidance in how to effectively engage all kinds of learners. The Lesson Plan format has been used and tested for a number of years with ICA staff and colleagues involved in Imaginal Education work. The Session Plan format is a modification of the Lesson Plan format. Those of us using it find that the general movement works exceptionally well in helping design effective facilitated sessions. In facilitations we often share the agenda with our Design Teams, we often modify the language of the movements to make the most sense to clients, but the movement of the design remain the same.

The Lesson Plan - Training	The Session Plan - Facilitation	Intents
▪ **Attention**	▪ **Opening/Attention**	Provide context – how this session or lesson fits into the overall training or event design and an overview of the session. And as Madeline Hunter would say, provides the "hook" that pulls participants into the session.
▪ **Motivation**	▪ **Motivation/ Importance**	Connects the learners/participants to the topic by communicating the importance of the topic and bringing out the participants' direct/personal connection to the topic. (Touch the Deeps)
▪ **Message/Exercise**	▪ **Message/Exploring the Depth**	Go in depth into the topic using whatever information, activities, experiences enable the group to understand the content of your lesson or session.
▪ **Practice/Deliberation**	▪ **Creating the Plan/Deliberation**	**For trainings, this is the time to have learner's practice the concepts being taught. In facilitation the group does planning or deliberates on an issue generally making some decision or reaching some consensus.**
▪ **Evaluation**	▪ **Closing/Reflection/Resolve**	In either case, you want to create a sense of completion for participants. For trainings this includes a way to evaluate student learnings and the session. For facilitations this includes embedding participants in their work/work products, creating a sense of resolve about their work, and establishing next steps. You may also want to do a session evaluation.

Power of Image Shift, - Session 1, v1

Edition 2014

Supplies	Team	Hotel	Support Materials – Set UP	Team	Hotel
▪ 1 Flip Chart Pad ▪ Dark Felt Tip Markers – 1 per person +3 or 4 ▪ Several Felt Tip Markers for Trainer to use to highlight FC, etc. ▪ Masking Tape – broad – or Blue Tape ▪ T-pins/Push Pens (if walls allow) ▪ 3M Moveable Adhesive Spray ▪ 2 Sticky Walls ▪ Several small post-it packs ▪ 3 X 5 post-its ▪ Scissors ▪ Pens and Pencils			▪ Flip Chart Stand ▪ Quotes? ▪ Cloths for supply table, book table, and décor table ▪ Some living plant ▪ Place mats/paper for different room set-up ▪ CD Player and CD's ▪ Holders for felt tip markers and post-its –bowls, baskets, ▪ Books – Power of Image Shift books ▪ Initiatives, Rites of Passage, other ICA Program Materials ▪ Business cards ▪ Business card holders		
Handouts			**Flip Charts & Training Materials**		
▪ **Manuals** ▪ Participant List ▪ Boulding Exercise Discussion + Paperclip			▪ S- 1 Postcards for Introductions ▪ S- 1 ½ sheets with Questions to Answer for Postcards ▪ S- 1 FC - Construct of Course ▪ S- 1 FC - 4 Major Revolutions ▪ S- 1 FC - Arrow for crucial point in history ▪ S- 1 FC – Triune Brain with ½ sheets that accompany it ▪ S- 1 Bell to signify movement of pairs in Boulding exercise ▪ S- 1 Star made with tape on the ground ▪ S- 1 Full sheets, each with one of the points on the Star and one for the Value Screen ▪ S- 1 Steps of Boulding – Star Exercise on ½ sheets ▪ S- 1 FC – Examples of Events for Personal Timeline ▪ S- 1 Timeline – years, historical, lines (tape) ▪ S- 1 Timeline – Flip Chart – with type of events for timeline **Note:** Plan for chair arrangement for Boulding activity **Note:** All markers of the *Movements* of Session 1 are up on the wall for the Closing Reflection		

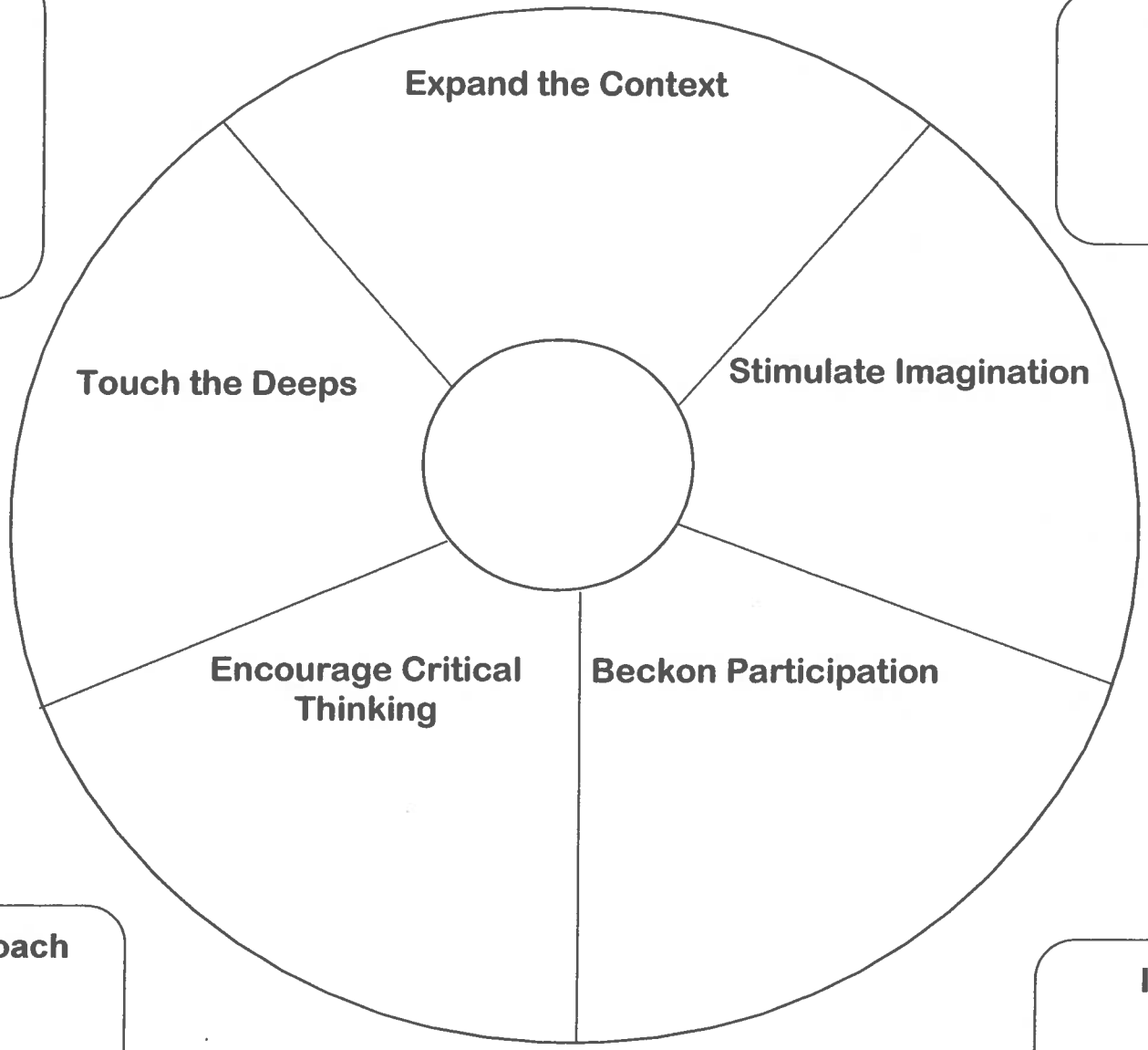
Kaleidoscope Design Strategy Worksheet

Rational Aim

Experiential Aim

Image to Shape

Vibrant Imagery



Metaphorical Thinking

Relevant Technique

Multi-Modal Approach

Inclusive Myth

PolS, Session #, Mvt (name) - Title of Session_____

Edition 2014

Audience/Participants	Rational Aim	Experiential Aim	Enhanced Capacities	Image to Shape	Outcomes/product

Attention	Motivation	Message	Exercise	Reflection/Resolve
Time	Time	Time	Time	Time
Person	Person	Person	Person	Person

++++Consider these elements of diversity in creating a session plans++++

Type one Learner - Why? **Type Two Learner - What?** **Type Three Learner - How?** **Type Four Learner - What If?**

Beckon Participation **Touch the Deeps** **Expand the Context** **Stimulate the Imagination** **Encourage Critical Thinking**

Musical Visual/Spatial Interpersonal Linguistic Intrapersonal Body/Kinesthetic Logical/Mathematical

1. Other Program Applications—Facilitation Design

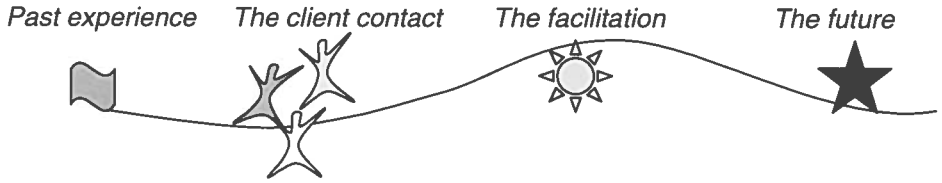
Over the last 20 years, the principles of image shift, Kaleidoscope Design (KD), and KD session planning have been taught to Technology of Participation (ToP) trainers and facilitators in the *Power of Image Shift* courses. Many of the ToP trained facilitators use image shift principles as key components of facilitation design.

For a typical facilitation the practice of using Image Shift principles is simple yet profound. One starts with a design team composed of people from the organization. They know the organization – where it is now and where they want it to be in the future. Somewhere between the now and the future the facilitation occurs.

The facilitation is only one small part of the organizational journey – not an end-all be-all in and of itself. Its primary purpose is to move the organization toward its preferred, emergent future. The facilitation is a catalytic action that enables energy to emerge that either propels the organization further along a path in which it is already headed/wants to head or slightly shifts the path in a different direction.

Identifying images the organization holds and wants to hold is the first step in applying KD principles.

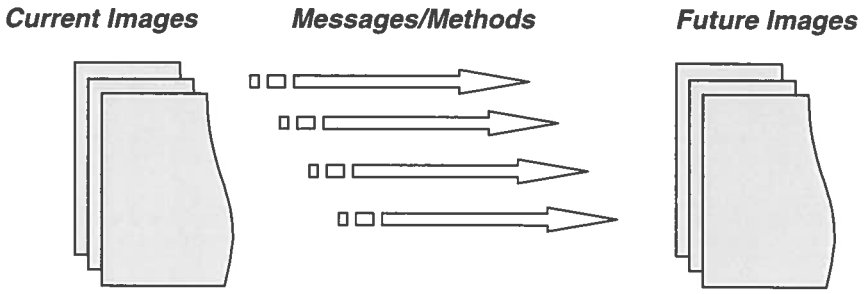
The Organizational Journey



When contacted for a client engagement, we start with the assumption that the client has a history of experience that produces a set of assumptions about reality that include beliefs, values, stereotypes, and habits – ways of being in the world. These all form images that are not right or wrong, good or bad, better or worse. They just ARE. They are the client's Guiding Images of reality. The client may be conscious or unconscious of these guiding images. What we know is that the client's behavior is largely shaped by these images.

In the first meeting with the client one of the key tasks of the consultant is to unearth the current guiding *images.* This may take more than one meeting, but if behavioral outcomes are a goal, then it is essential that this be part of the task to accomplish in Design Team meetings. A second task is to articulate the images the client wants to hold and operate out of in the future.

These images help to determine messages and methods to build into the facilitation.



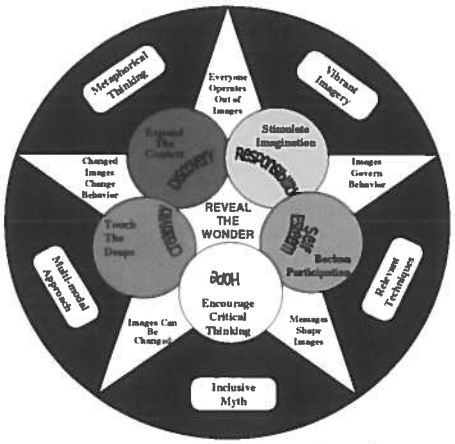
1. The Dynamics of Image Shaping and Image Shifting

If images are held in the "sub-conscious" mind and are formed early and continuously by the rapid processing of messages in the form of visual, auditory and kinesthetic sensations (messages); and if these images are anchored in feelings as well as by experiences of a young child dominated by the influence of adult caregivers; it is a formidable challenge to influence the shifting and shaping of these operating images as well as, when needed, to occasion a change in these operating images to influence change in behavior.

Considering also that a person is energy and interacts in energy fields with others, it is unlikely that simply verbally repeating a message like "You are the greatest" will have power on its own to shift or shape a person's image of self, family, community, organization, or world. Much more is required to influence, shape or shift an image that is embedded in and fed by an energy field.

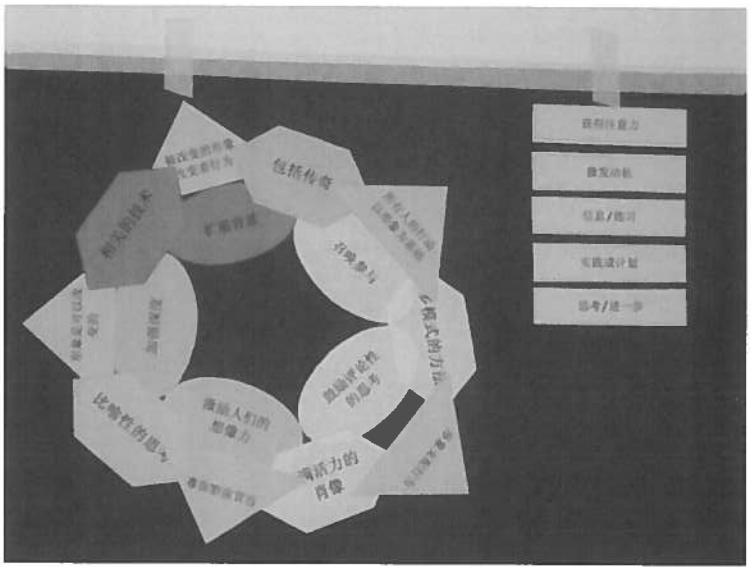
In 1987, after 30 years of broad experimentation with Image Theory; a five-week think tank engaged a cross section of those involved in this experimentation to answer the question: "What are the dynamics and critical elements involved in this image shaping and image shifting process, an approach that came to be called "Imaginal Education"? The core concern behind the question was defining what it takes to shift or shape a governing image which is held in the "subconscious mind." The following dynamics and elements were described and held in an image of a kaleidoscope.

In keeping with the kaleidoscope metaphor, the dynamics at play in the Imaginal Education approach were named "facets"; and the elements were named "mirrors". The concern of those who developed this model was that it provide a template or guide for designing programs, curricula, projects, learning sessions, interventions, meetings and presentations. By having this template, it was the hope that Imaginal Education would not depend on the power of individual creativity and charisma; and might be accessible to all. Over the past 22 years, this has proven to be the case.



ICA KALEIDOSCOPE DESIGN STRATEGY

The Kaleidoscope in Chinese used in a Design Session



Rare Pride Curriculum, 2008, community meeting design session.

Dynamics and Elements of the Kaleidoscope

The Facets (dynamics)

Beckon Participation
(Engaging Social Interaction)
Get participants involved through conversation, games, problem solving, a workshop, or songs

Touch The Deeps
(Acknowledging intuition, the "inner teacher", the Inner life, personal care, emotions)

Connect with what participants care most about through stories, poetry, songs, or examples

Expand The Context
(Engaging the cognitive mind to process new information)

Broaden frame of reference through information that expands time, space, and relationships

Stimulate Imagination
(Recognizing creativity, intuitional and spontaneous thinking)

Apply information in a unique way. Ask "What if?" "Out of box" thinking.

Encourage Critical Thinking
(Reflective process)

Have participants think reflectively drawing comparisons, contrasts and meaning by asking and responding to questions.

The Mirrors (elements)

Vibrant Imagery
Use color, texture, and graphics.

Relevant Techniques
Use approaches that relate to the need of participants.

Inclusive Myth
Hold the value of including diversity of people and perspectives. Rehearse the story that inclusiveness creates the possibility of wholeness. Example; "We are the world."

Multi-Modal Approach
Use techniques and approaches that are visual, auditory and kinesthetic.

Metaphorical Thinking
Use an image to describe a situation or behavior. Example: "It takes a village."

Making the Kaleidoscope Model Available

The creation of the Kaleidoscope Model, motivated the development of *The Power of Image Shift* training course, which is offered through the Institute of Cultural Affairs (ICA) in the USA, Canada and UK. As part of this three-day course offering, the Kaleidoscope Model and a corresponding session planning format are introduced.

The Kaleidoscope framework can provide a palette for brainstorming ideas about what might be included in a program, curriculum, learning session, meeting design or a simple communication. The framework makes possible an inclusive and dynamically interactive approach to the design process--tapping multiple intelligences with the intent of engaging the full mind system of the participant or learner. Designing experiences or communications that include multiple dynamics and elements, maximizes the number and variety of messages that are received by the "subconscious mind". At the same time this approach engages the "conscious mind" in reflection. A program, curriculum, learning session, meeting or simple interaction that contains these dynamics and elements creates an environment that supports image shifting and shaping and can occasion dramatic shifts in behavior.

When a limiting self image shifts, a person's full potential can be released. The same is true for the self image of a family, organization or community. What might be realized as a result of this shift is described in the model as *discovery*, *responsibility*, *self-esteem*, *hope* and *creativity*. What might emerge is a sense of wonder.

The Kaleidoscope Session Plan (see appendix)

An additional tool, the five part "Kaleidoscope Session Plan" was developed to assist an individual or team to create a plan for a dynamic learning session or facilitation session. The core intent of those who use this approach to session or lesson planning is to influence the behavior of those who participate in the session. The design of this format draws upon the pioneering work of Madeline Hunter (1982), Bernice McCarthy (1980), and Howard Gardner (1983), as well as that of the staff of the Ecumenical Institute and the Institute of Cultural Affairs.

After reviewing the work of several training organizations that embraced the learning theory of Paulo Freire (1970), the session plan was designed by a multicultural team from ICA:Kenya, who were doing grass roots community development work. The session plan was originally piloted with a team of high school educated field workers who were doing preventative health education and who aspired to conduct training programs for others doing similar work. The session plan enabled this team to conduct interactive training that engaged learners having a variety of learning styles, through employing the dynamics and elements of the kaleidoscope learning model.

The pattern that the session plan provides and consistency in the delivery of each training session, has made it possible for these field workers to evolve into effective trainers. As important, with the benefit of consistency and repetition, the local trainers have been able to continually offer an effective program for many years.

Several of these trainers in Kenya became adept at teaching others how to follow and develop lessons using this session plan. The same session plan has been used within the training component of the ICA Learning Basket Project and the ProLiteracy International Family Literacy Initiative (IFLI). In these programs, local training and facilitation teams have evolved and continue to use the Kaleidoscope Session Plan as the means to deliver Imaginal Education that results in behavior change. In doing so, both trainers and facilitators are releasing thousands of individuals to operate out of expanded potential. As a result, families, communities and organizations are positively affected.

2. Examples from the International Family Literacy Initiative

Introduction

The International Family Literacy Initiative (IFLI) is a family literacy project that involves babies and their caregivers in three continents and four locations. In India the work is focused in the urban areas of Mumbai, Pune and Nagpur in the State of Maharastra. In Rwanda, the rural district of Ngororero in the Western Province has been the project site. In North America the project has involved three tribal communities (Zuni, Laguna and Navajo) in New Mexico and representatives of multiple first nation communities who live in Toronto, Ontario. Through the

work of this project over a thousand families in India and an equal number in Rwanda have been engaged in learning sessions and home visits using Imaginal Education. In New Mexico and Toronto, site visits have been conducted with multiple programs. A three day Learning Lab has been designed and implemented using Imaginal Education methods in each location.

The IFLI project has used the Kaleidoscope framework to plan many of its core program elements of project implementation. One of the first major activities used by the IFLI in all program sites is the Learning Lab. The Learning Lab is a multiple-day gathering of people from a community/area connected with babies and their families. The following will describe how each of the facets have been used to design and plan for the Learning Lab. Examples from all four of the current project sites will be cited.

A Mother and Child in India who represent one of the Outcomes of the IFLI Project: a healthy relationship between parent and child.

Expand the Context

The Learning Lab creates an opportunity for people in the field of early learning and family literacy to network with each other and to hear the questions and concerns of these peers. At the same time, they share resources and begin to build on and go beyond what they are already doing. In Rwanda this meant beginning to see these first few years of life as critical. Prior to the Learning Lab, the nation as a whole and many individual participants said that they hadn't really thought of their children (younger than age 6) as thinking beings.

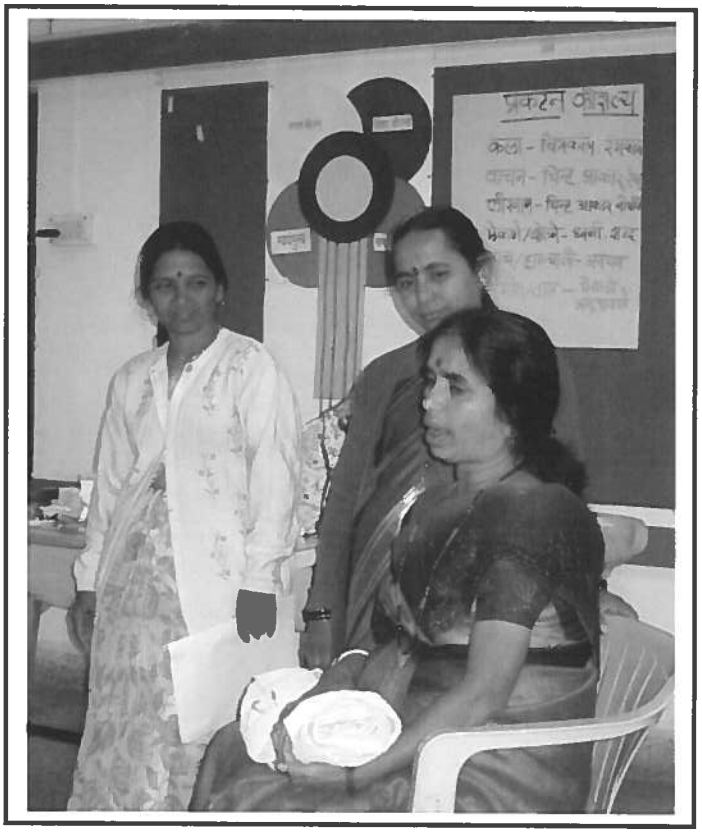
Beyond creating opportunity for people to expand their beliefs about babies, the Learning Lab enables people to talk with other people who are doing similar work, expanding the context between people and agencies. In New Mexico, this happened when tribes were able to see how other tribes had been able to integrate language into their lessons.

Women from India and Rwanda interchange Stories, Insights and Materials. In doing so, the point of reference and concern for each is expanded.

Stimulate Imagination

When participants gather to focus on babies and their families, they begin to dream about what could be. One of the last exercises they go through during their time together is the creation of a vision plan. Throughout the Learning Lab relevant techniques are used to enable people as individuals, in pairs and as groups to get excited about what has been done and to enhance the potential for creativity to flow. In India participants got very excited about the creation of the "Potali" (in Marathi- a grandmother's purse) which is a bag that is filled with objects that can be used to engage in meaningful play and language with very young children and their caregivers. This bag accompanies practitioners on their home visits and is used as the focus for interactive play during these visits. Out of the Learning Lab, an idea was seeded and is now being used.

The Grandmother's Purse: From an idea to reality



Mothers and Practitioners Doing a Role Play in India. A rolled up towel represents a baby, and the mother caresses and talks to the baby as a way of nurturing the child's development. Role play is a way to engrain messages through engaging multiple senses.

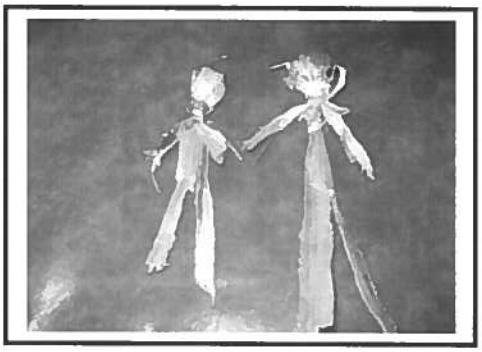
Beckon Participation

During the planning stages of the Learning Lab a core team is created. The core team comes together as a result of a series of visits made by IFLI staff to agencies, centers, and community groups. All of this is done to encourage the participation of a wide variety of people and to ensure that all groups feel invited and welcomed.

Throughout the planning and the visits IFLI members and the core team operate out of a story of inclusion. All things are possible, all people are welcome, and all voices are needed to develop strong and committed partnerships. This value is reflected in the way invitations are carried out, and eventually in who decides to participate in the Learning Lab.

In Rwanda, the majority of participants were administrators and teachers from the local schools. In the end the expertise they were sharing had more to do with their own experiences as parents of very young children then actually working with babies. In contrast, India has a well-

established tradition of interest and care in early childhood and so participants in their sharing were referencing their professional as well as their personal experiences.



Rwandan boy offers his handwork for learning objects to be used with babies

Encourage Critical Thinking

Throughout the Learning Lab, participants are encouraged to think critically and reflectively about how they were raised, and how children are raised within the broader culture and society. The Guide Team is encouraged to use a multi-modal approach when designing the parts of the Lab that they are leading. In every Learning Lab we have used a role-play to teach about the effects of the forgetful parent on a child vs. the effects of an attentive parent. Through role-play parents are able to see, hear, sometimes feel (if they are acting) what that behavior looks, sounds and feels like. This is illustrated with a visual representation of the child's brain that either is enhanced when they are nurtured, or develops less when the child receives less attention. This role-play has been extremely effective in every project site. People are

captivated because for many of them brain development has not been effectively explained and because many of them are relating what they're seeing to their own experiences as children and as parents.

Parents and Practitioners study the Triune Model of the Brain and Reflect on the implications of their interactions with children on the development of the children's brains and learning potential.

Touch the Deeps

The Learning Lab is an opportunity for people engaged in the essential work of nurturing families and children to spend time caring for themselves as well as learning to operate out of a self image of being professional family outreach practitioners. This happens in a myriad of ways. In the most recent Learning Lab held with the Urban Native Communities in Toronto, there was palpable excitement in the air when participants were asked to share the resources they had developed to nurture the development of language and culture with families. The energy came from the recognition that they were each being asked to share what they knew. In addition to this, the Lab was designed by community members so culture and community norms were ever present: elders were invited to do opening prayers, and a smudge was held every day. In

Rwanda and India, the Learning Labs included song, dance, yoga and other experiences that have the potential to tap into deep, heart knowledge and emotion.

Practitioners in Rwanda learn the Capacitar Exercises as a way of physically releasing trauma.