

Designing For Change

Shifting Images For Transformation



Technology of Participation
(ToP)[®]



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Designing for Change

Shifting Images for Transformation

*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.

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Designing For Change: Shifting Images for Transformation

Participants	Image to Shift	Rational Objective	Experiential Aim	Capacity to Enhance	Outcomes
Facilitators, consultants, trainers, and organizers already introduced to ToP methods	To become facilitators of transformation through Image Shift design	To understand the dynamics of image shift theory as a powerful concept of transformational design for individuals, communities and organizations.	Excitement about expanded capacity to do transformative training and facilitation design and to understand our own images and messages as they affect facilitation.	Confidence in using Image Shift theory tools in training and facilitation design	Capacity and tools to strategize and stimulate creative image shift through the design of interactive sessions with groups and organizations

<p><u>Day 1: Session 1</u> Image Shift Theory In Social Interaction</p> <ul style="list-style-type: none"> • Welcome, metaphoric introductions and course introduction and overview • The Role of the Facilitator in our Time, Eras of consciousness and our Brain's Functioning • The Dynamics of Image Stability and Change Study of Kenneth Boulding -Into to Image Theory • Personal Image Shift Exercise and Reflection • The Dynamics of Image Shift Theory 	<p><u>Day 2: Session 3</u> Session Planning And Design As The Foundation of Multimodal Messaging For Image Shift</p> <ul style="list-style-type: none"> • Message Inundation and The Escalator • Introduction to Session Plan Structure and Focus on Aims • Introduce Kaleidoscope Design • Build on Multi-modalities in Kaleidoscope design: Markova, McCarthy, Gardner • Kaleidoscope Session Plan Reflection
LUNCH	LUNCH
<p><u>Day 1: Session 2</u> Applying Image Shift Tools For Organizational Change</p> <ul style="list-style-type: none"> • Values Screen and Messages in the Image Shift Process • Resistance to Change and Sources of Messages (Sleuthing for Messages) • Using Image Shift for Organizational Assessment – Case Story • Organizational Image Shift Application • Facilitation of Organizational Assessment 	<p><u>Day 2: Session 4</u> Integrating And Embedding The Kaleidoscope Dynamics For Deep Change</p> <ul style="list-style-type: none"> • An expansive view of Image Shift Theory Use • Creating a Palette of Possibility - Case Story Part 2 • Create and Design Your Own Session Plan • Long Term Projects / Expand Your thinking • The Metaphoric Pathway and Closure

Intents of this Course

- To understand image shift theory, why it is powerful and how it helps us understand the behavior of organizations and communities
- To become aware of our own images & how they influence us in our interaction with others and organizations
- To understand and apply image shift theory and tools to assess client situation and needs
- To learn Kaleidoscope Design and Session Planning tools and apply them to developing transformative facilitation &/or training design

We operate in communities, organizations, and institutions. The foundation for all of our programs attempts to create a shift in people's mindsets, values, and behaviors.

From	Shift	To
Secrecy	->	Transparency
Either / Or	->	Both / And
Scarcity	->	Abundance
Individualistic	->	Collaborative
Having the answers	->	Having the questions

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Format of this Course

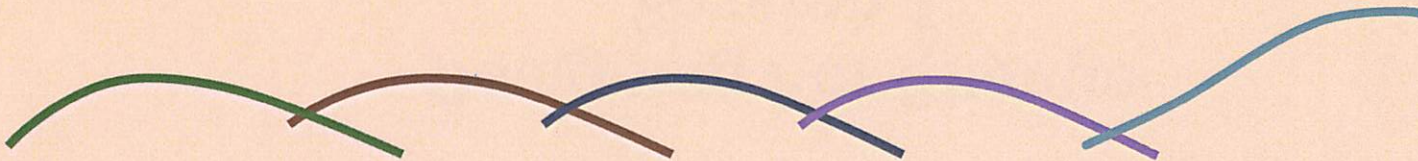
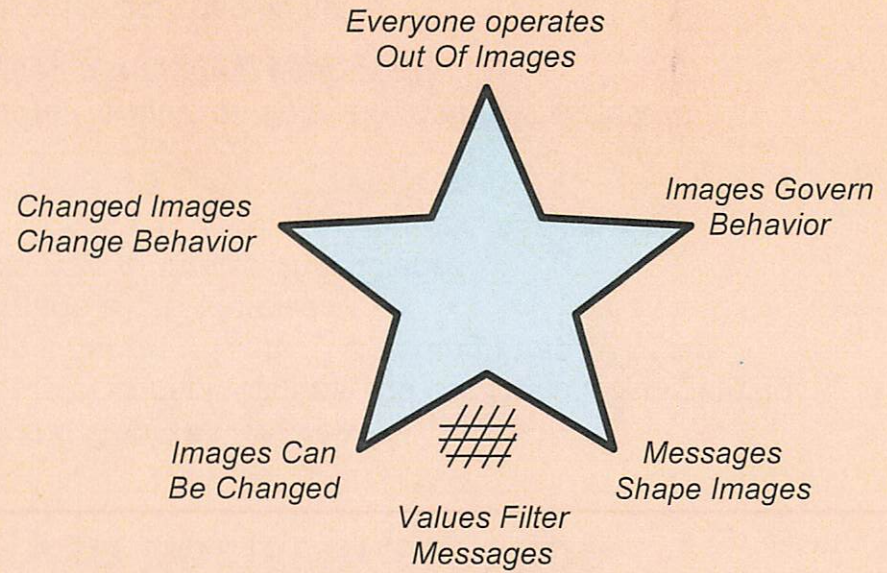
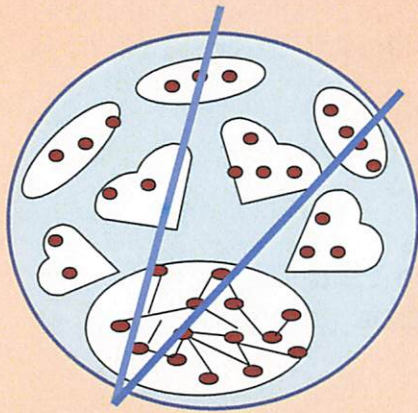
- Theory
- Demonstration
- Application
- Stories of change

Impact of Transformational Image Shift

	Immediate	Short Term	Long Term
Individual	✓	✓	✓
Team Or Group	✓	✓	✓
Program	✓	✓	✓
Organization	✓	✓	✓
Community	✓	✓	✓



1. Image Shift Theory In Social Interaction



Designing For Change Session 1

Image Shift Theory in Social Interaction

Introductions and Course Overview

The Role of the Facilitator in our Time, Eras of consciousness and our Brain's Functioning

The Dynamics of Image Stability and Change - Kenneth Boulding Image Theory

Personal Image Shift Exercise

Reflection: The Dynamics of Image Shift 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

List of 5 Clients or Groups with Whom You Are Working

To refer to as a point of reference during this course.

1.

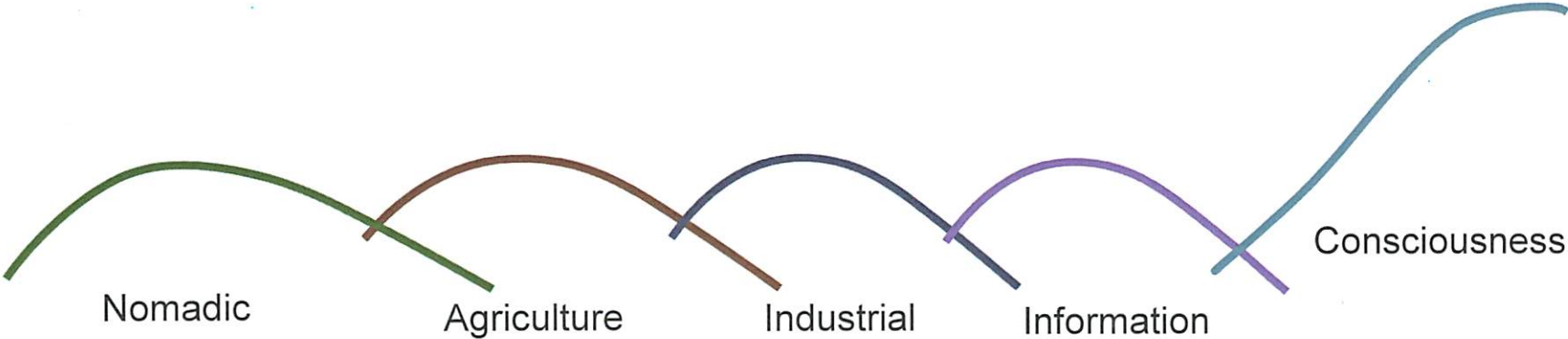
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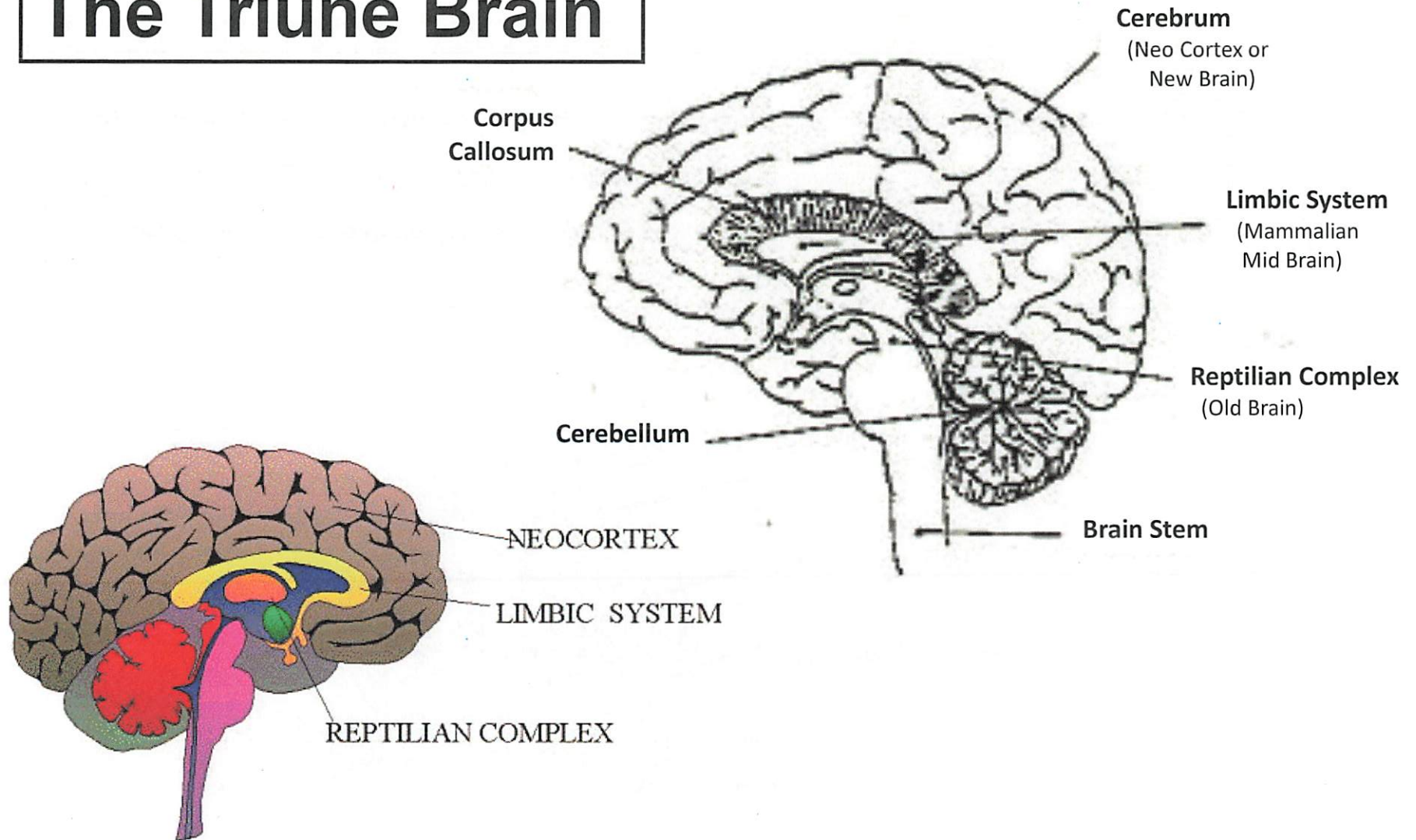
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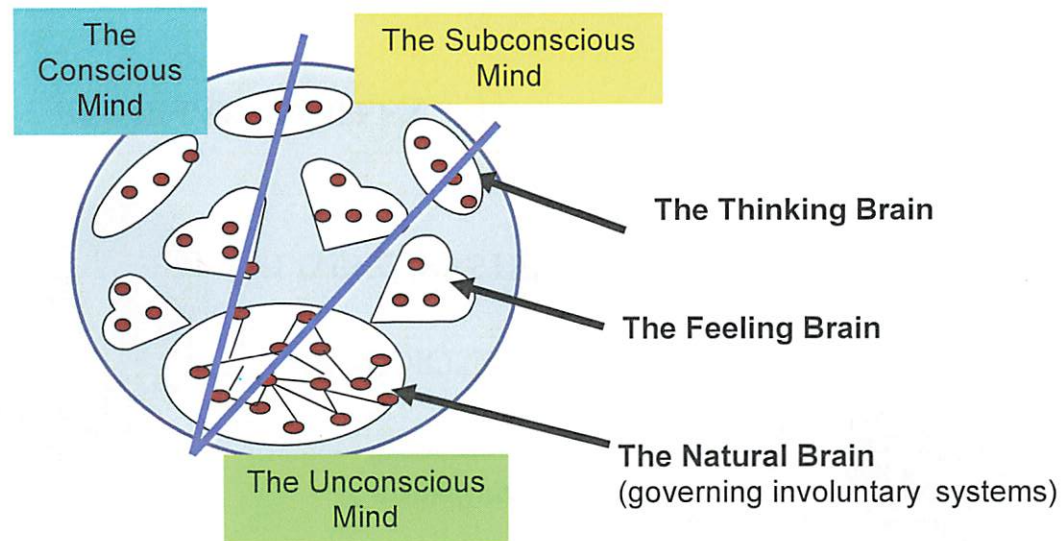
Eras of Human Experience



The Triune Brain



One Way to Picture the Brain



Sensory Pathways to the Brain: Visual, Auditory, Kinesthetic (Touch, Smell, 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. 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

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

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 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 conversion. 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 is 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 change of a knowledge structure also depends on its internal consistency 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, of 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, of 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 2016

Section	Para-graph	Questions to Respond to Prior to the Course: Column 1	Column 1 <i>Note Section for Pre-Reading</i>	Column 2 <i>Note Section for Course Discussion</i>
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?		

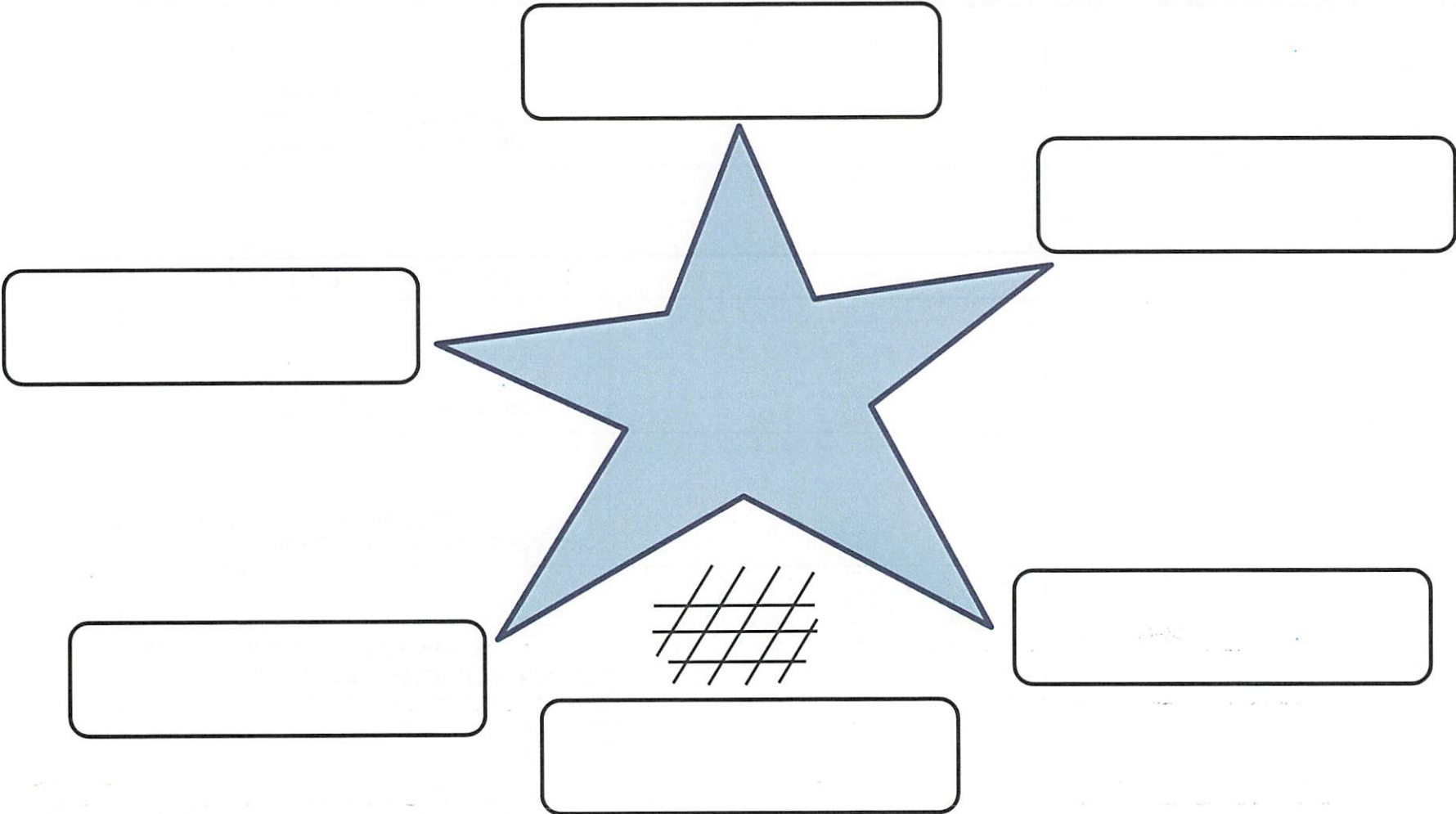
Section	Para-graph	Questions to Respond to Prior to the Course	Column 1 Note Section for Pre-Reading	Column 2 Note Section for Course Discussion
Section III	Par 9	What are the first 2 effects messages can have on an image?		
	Par 10	What is the third type of effect and what is different about it?		
	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 <i>Note Section for Pre-Reading</i>	Column 2 <i>Note Section for Course Discussion</i>
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	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 <i>knower</i> 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



Personal Image Shift

A Few Key Aspirations for MY Future

A. _____ B. _____ C. _____

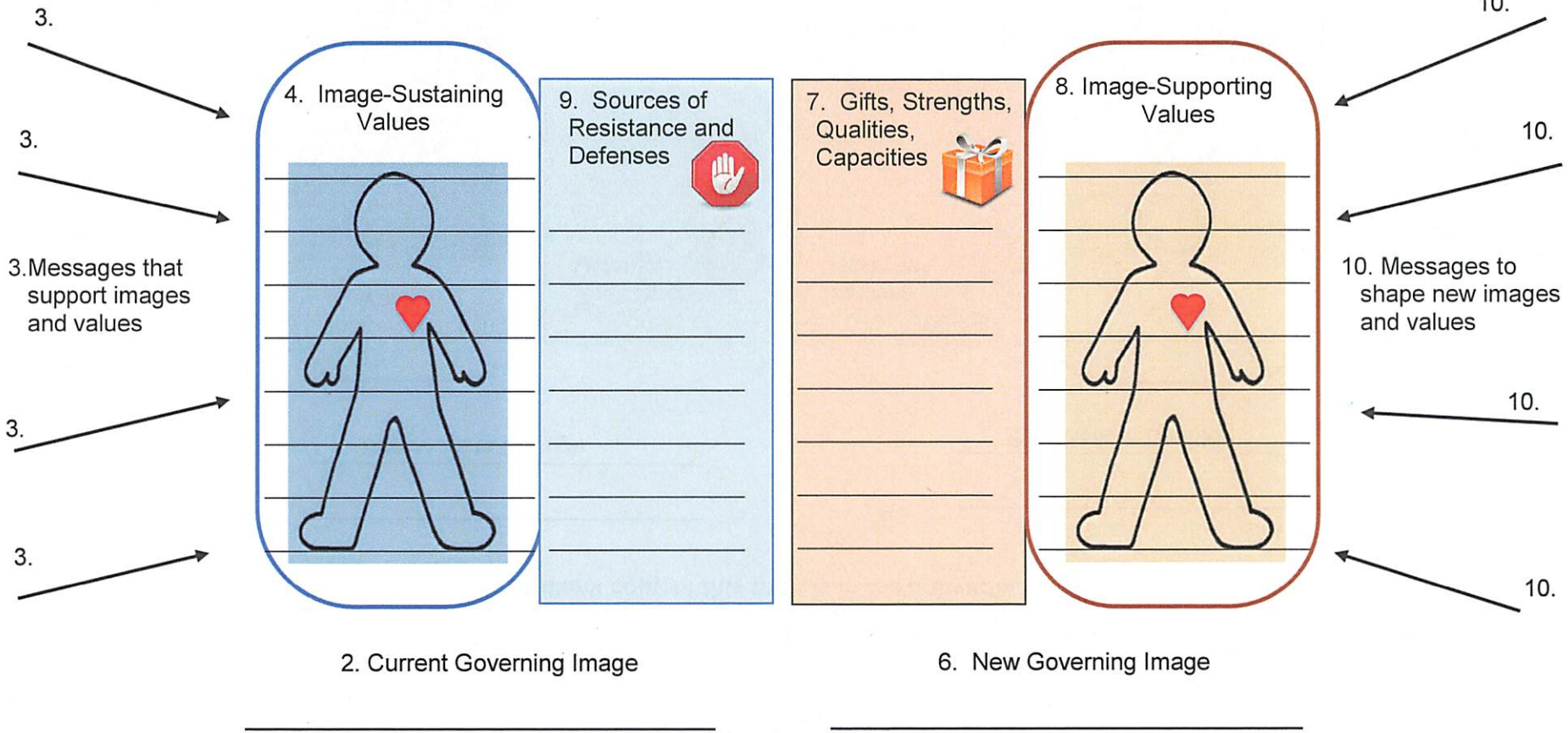
(A blank copy of this form is in the appendix.)

1. _____

5. _____

Behaviors to Change

Behaviors to Develop



Personal Image Shift

A Few Key Aspirations for MY Future

A. _____ B. _____ C. _____

(A blank copy of this form is in the appendix.)

1. _____

5. _____

Behaviors to Change

Behaviors to Develop

3. →

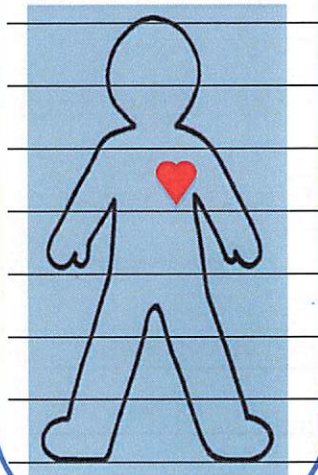
→

3. Messages that support images and values

3. →

3. →

4. Image-Sustaining Values



2. Current Governing Image

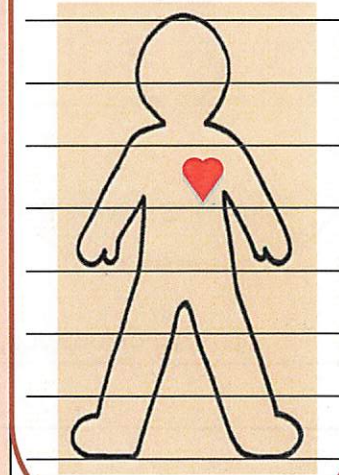
9. Sources of Resistance and Defenses



7. Gifts, Strength, Qualities, Capacities



8. Image-Supporting Values



6. New Governing Image

10. ↙

→

10. Messages to shape new images and values

10. →

10. ↙

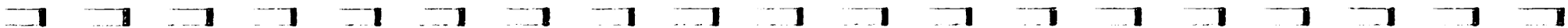
Personal Image Shift Exercise Procedures

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

Preparation: Think about the values that you have consistently held over time. Consider the next period of your life and what you would most like to achieve. 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.

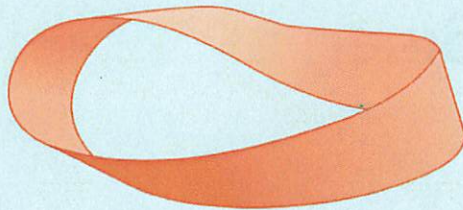
<p>LEFT SIDE : Current Situation</p> <p>1. Behaviors to Change: Consider the roles that you currently play and some of your key behaviors in them. Note the behaviors you particularly want to change to support the aspirations you have for the future. Write a few of these on the lines above the oval on the left with the figure of a person. You may want to focus on behaviors in a certain role or that transcend many roles.</p> <p>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.” or other metaphor)</p> <p>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. They may be verbal or non-verbal. Messages may be how your home/office/work spaces are laid out, the way in which you are organized, the procedures you have in place, the infrastructure that shapes how you work and function. You might find they have an emotional charge to them. Write those messages or their essence on the arrows on the left pointing to the figure in the oval.</p> <p>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 left oval with the person</p>	<p>RIGHT SIDE: New Image Development</p> <p>5. Behaviors to Develop: Now think of the behaviors you would like to develop to achieve your aspirations. Describe these behaviors in a few short phrases on the lines above the oval with the group picture on the right side of the page.</p> <p>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.</p> <p>7. Gifts, Qualities, and Capacities: 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 right-hand “poster space” between the two ovals.</p> <p>8. Supportive Values: Name the values you have or will need to strengthen or find 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. Consider questions like “Why do I want this? What are consequences of initiating this? What if I did not do this? What might be the profound impact of doing this?”</p>	<p>9. Resistance: Now consider your own social relationships and the expectations of those around you regarding the imagined change. “This is crazy; what would people think; what might keep me from doing this (what discomforts, apprehensions, routines of avoidance might surface)? Will this mean more work for me, or new roles? List your probable forms of resistance in the poster back on the left side titled sources of resistance and defenses.</p> <p>10. Messages to Help Shape the New Governing Image: Now step back a moment and decide on the messages you can project to yourself that will support the values you identified in step 8. Think of the new, releasing image. Think of visual, auditory, and kinesthetic ways of messaging. Think in terms of what might get you out of any fear or resistance and release your imagination Why make this change?. What message would encourage you to engage? What creative new routines do you need to put in place? What is the first action you should take? What would enlarge your frame of thinking? What might be the consequences of succeeding? What would be deeply motivational relative to what you care about? Write these ideas on each of the arrows that point to the image on the right. Surround your intention with deep encouragement.</p>
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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.
Designing for Change, 2017 Edition Individual Image Shift Worksheet and Procedure.



2. Applying Image Shift Tools for Organizational Change

VALUES



Designing For Change Session 2

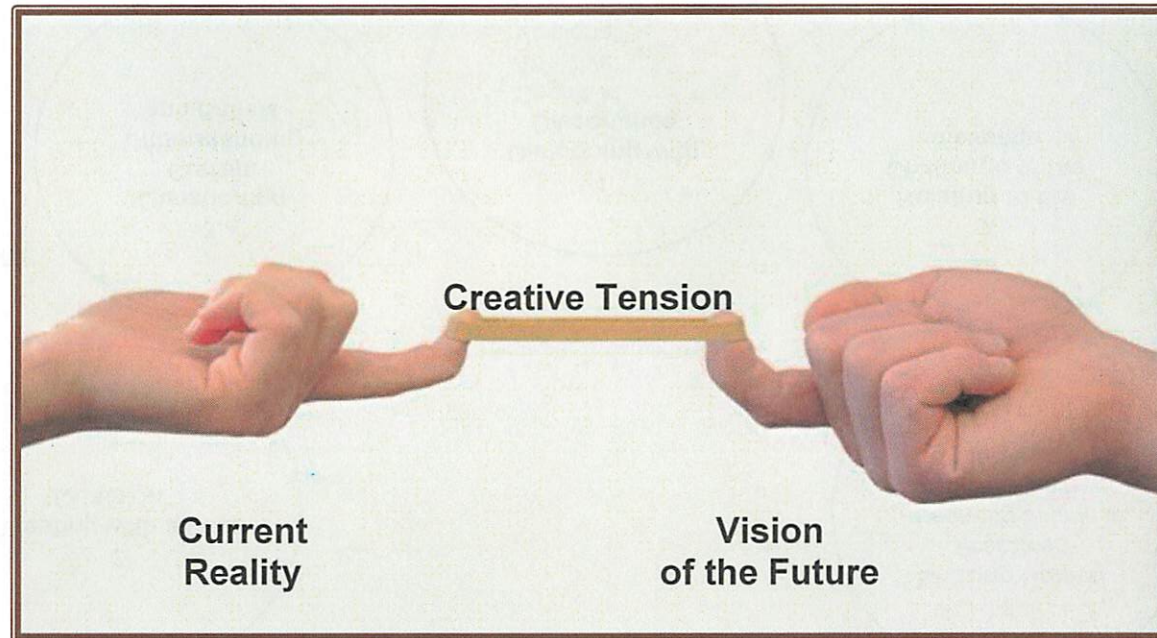
Applying Image Shift Tools for Organizational Change

Values Screen and Messages in the Image Shift Process
Resistance to Change and Sources of Messages (Sleuthing for Messages)
Using Image Shift for Organizational Assessment – Case Story
Organizational Image Shift Application
Facilitation of Organizational Assessment

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

Rubber Band Experience



Not enough tension =
little to no improvement

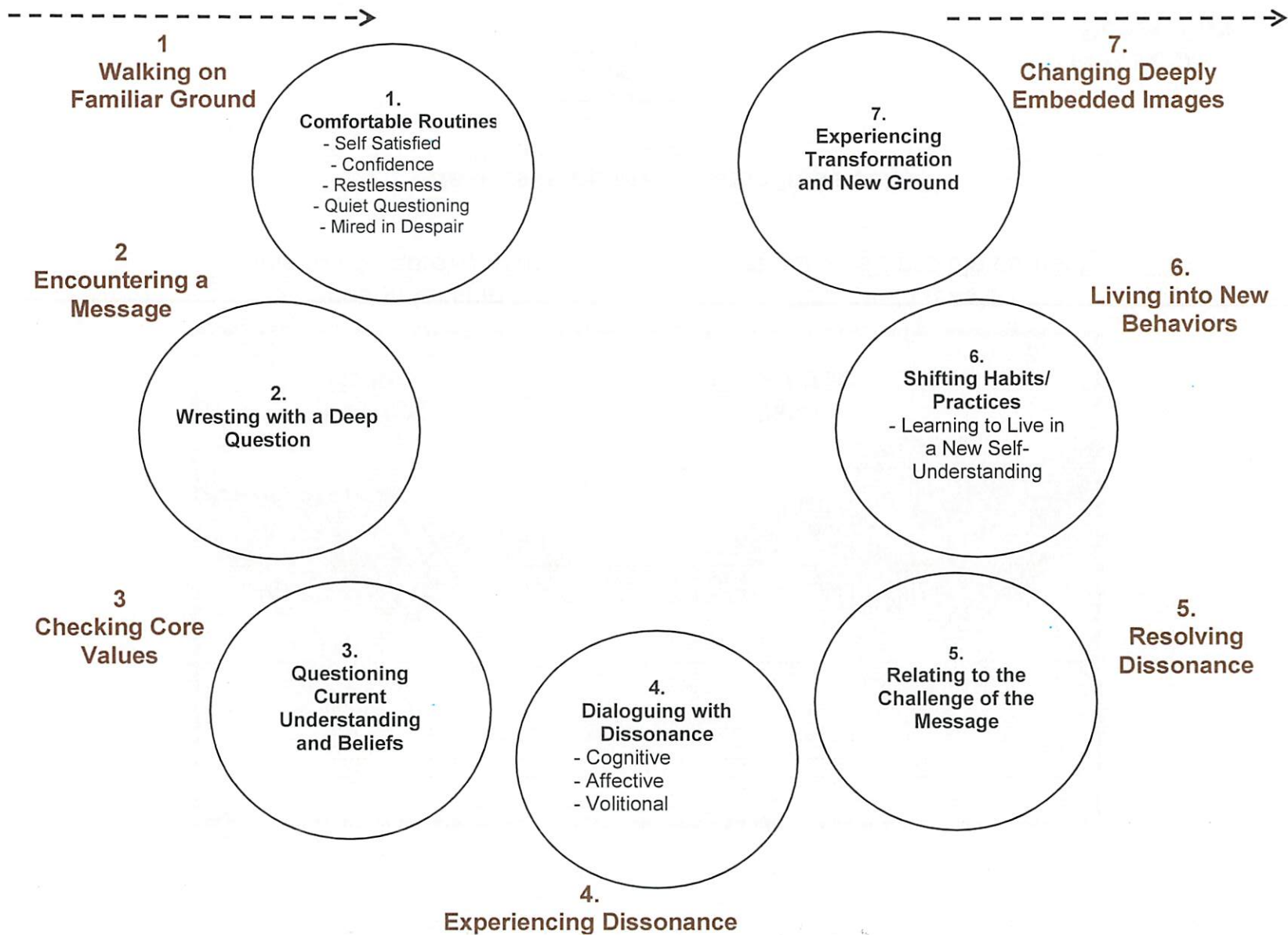
Too much tension =
stress and possible burnout

Results in behavior sometimes called "Defensive Routines"

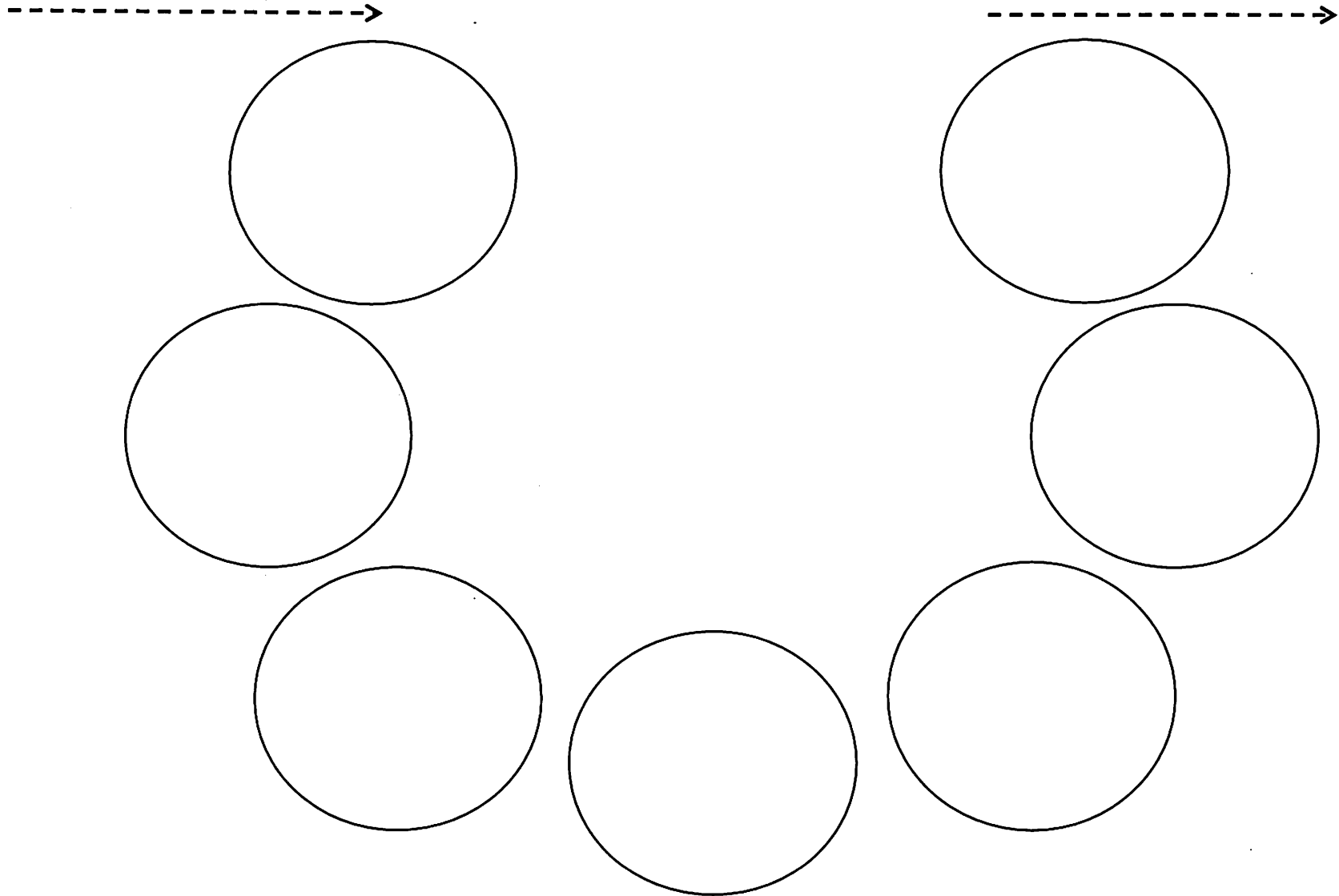
- *Avoidance*
- *Forgetfulness*
- *Blaming*
- *Dismissing*

From the work of
Robert Fritz


The Journey of Image Shaping and Change



Your Journey of Image Shaping and Change – Form 1



Your Journey of Image Shaping and Change – Form 2

_____ (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 <input type="checkbox"/> Cognitive – Intellectual <input type="checkbox"/> Affective – Emotional <input type="checkbox"/> 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.			

Sleuthing for Messages

1. Looking for Language Messages



Working with a coalition of Stakeholders wanting to address the serious issues in their county during the recent recession, we needed to identify a focus for our work. The theme could be around Improving the safety net or reducing poverty.

What are some messages that you pick up from the wording of each theme?

For example: *Improve the Safety Net* → *Reduce Poverty*

2. Looking for Environmental Messages

You are a consultant to an after-school program. You walk into an after-school program for 3rd graders and you see the children sitting at desks, neatly arranged in rows. The temperature in the room is in the high 70's and the children are talking softly. As you introduce an activity for the children, their volume goes up. The next thing that happens is a teacher from the school walks into the classroom and tells the children – and you – to be quiet because she is working next door.



What are some of the messages that you pick up in that situation – for the children and for the after-school staff?

Sleuthing for Messages

3. Looking for System and Procedure Messages



You are consulting with a Food Stamp program which has millions of dollars in unspent funds – funds NOT being used to provide food stamps to impoverished families. As you discuss the situation, you learn that applicants need to fill out a complicated application form four times a year. If the form is incorrectly completed, it is thrown away. In addition, the staff have determined that no outside providers can help applicants fill out the form, but the staff size to process forms has been reduced.

What are some of the messages you discern from these systems and procedures to the clients and to the staff?

4. Looking for Organizational Structure Messages

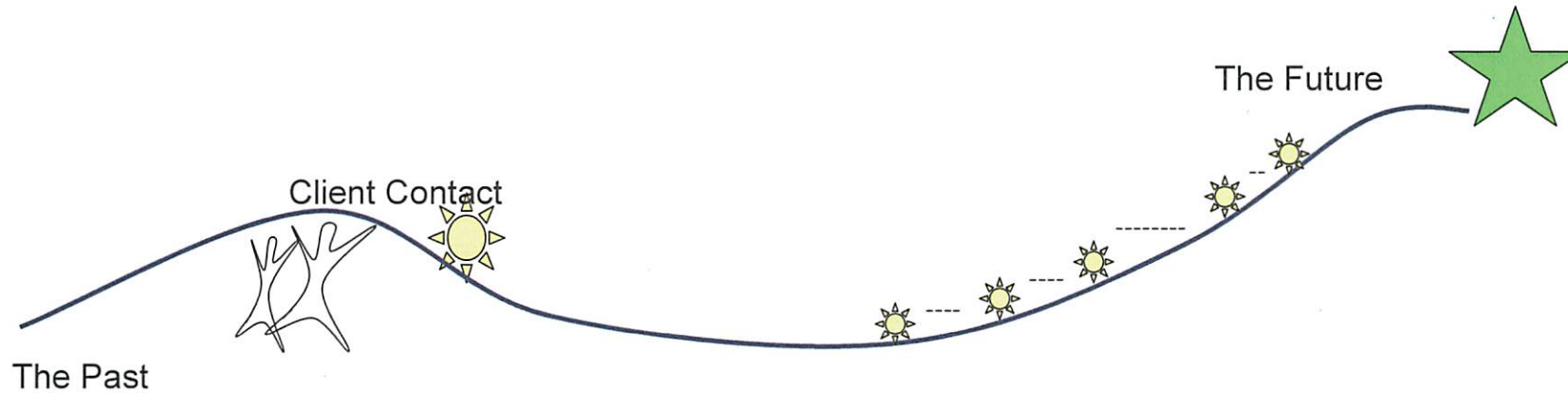
You are working with a county Administration Office to help mobilize the steering committee of senior agency leaders in order to move forward on cross-functional projects. Committee members are friendly, but passive in all your steering committee meetings. You learn that in this county the agency heads report to the elected Board of Supervisors, and only have an indirect relationship to the county Administration Office.



What are some messages that may be sent to agency heads in this more *politicized* reporting relationship?

The Facilitation Journey

All facilitations are about going from something to something – like going on a journey – Image Shift can be used as an *assessment tool* to help you and the client better understand that journey

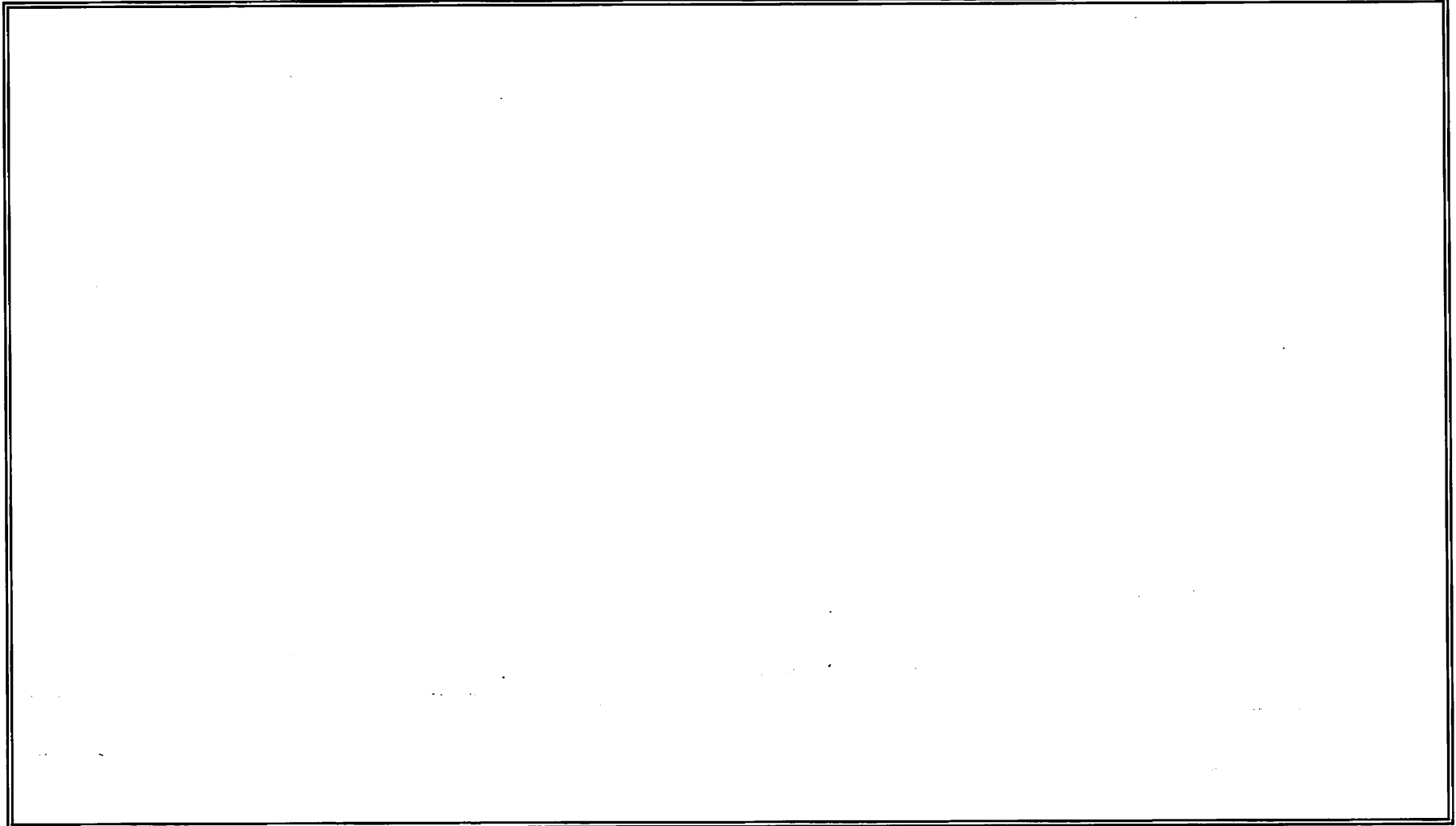


- Start with the end in mind.
- Work with a design team.
- Co-design whenever possible.
- Sleuth for messages to understand your client situation.

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.

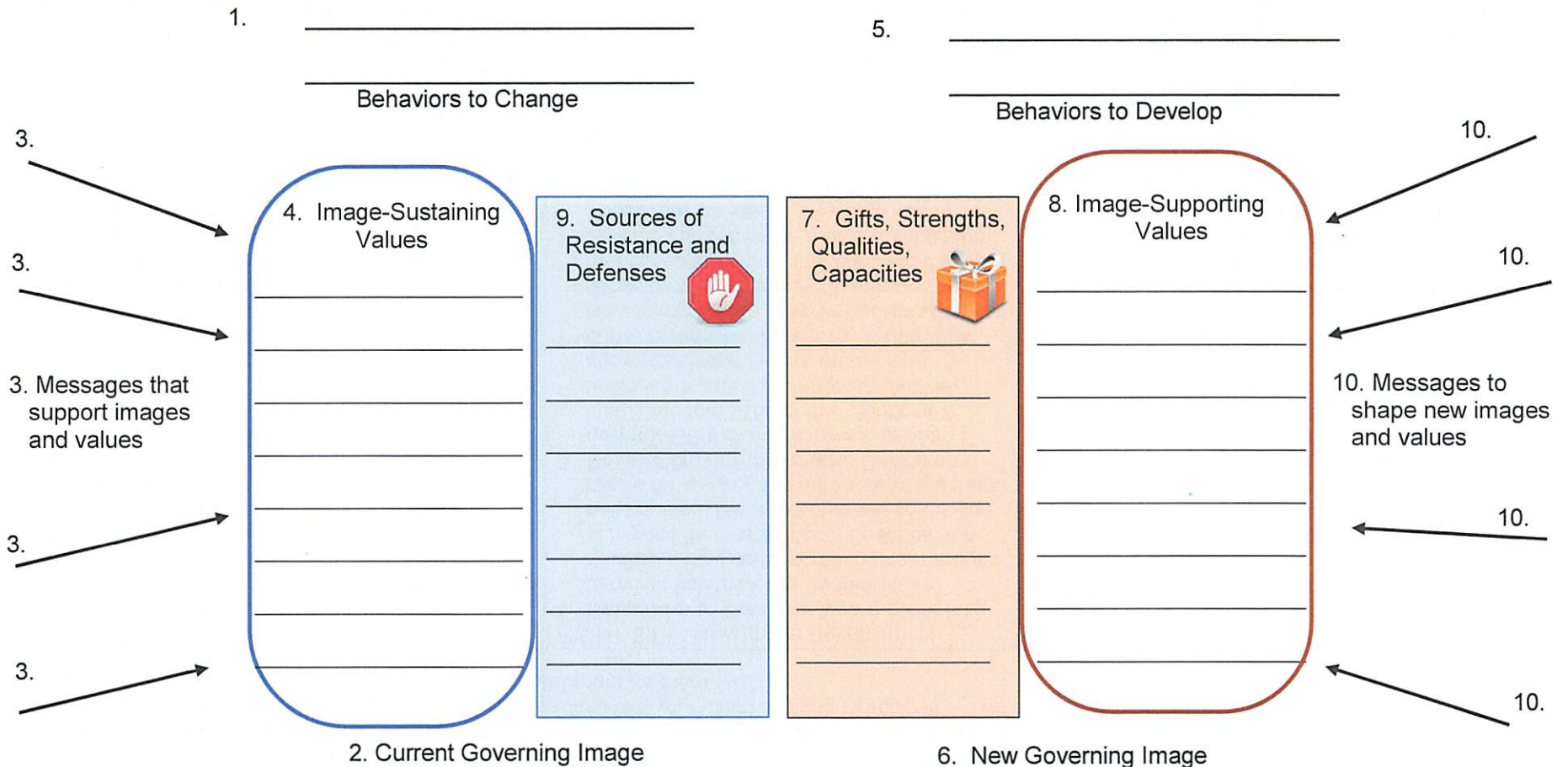
(A blank copy of this form is in the appendix.)



Organizational Image Shift

Client Name _____ **Summary of client mission/purpose:** _____
 Key Client Aspirations for the Future:
 A. _____ B. _____ C. _____

(A blank copy of this form is in the appendix.)



Organizational Image Shift Exercise Procedures

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 it would signify accomplishment for them.

<p>LEFT SIDE Current Image</p> <ol style="list-style-type: none"> 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 on the left. 2. Current Governing Image: On the line below the oval 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 their relationships and 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 Image-Sustaining oval on the left. 	<p>RIGHT SIDE New Image Development</p> <ol style="list-style-type: none"> 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 on the right side of the page. 6. Desired Governing Image: Decide on a new IMAGE that might govern or help shape the formation of the client's new behavior. Name that image on the line above the group picture on the right. 7. Gifts, Strengths, Qualities, 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, creative governance, leadership, market dynamic, trend sensitivity etc.). Write each of these qualities in the designated poster space. 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 oval figure on the right. 	<ol style="list-style-type: none"> 9. Resistance: Now consider where or how the organization may be engaged in behaviors, patterns, turf boundaries, or routines which are creating a "hold back" climate or environment, or that seem creative in themselves but also cause a blindness to the larger need for change. These patterns might be couched in a phrase like, "we've always done it this way" or "it's the nature of this business" or "It's an expectation of this industry". If work has been done on contradictions in the past, resistance might be latent or overt within them. Write these ideas in the space titled Sources of Resistance and Defenses. 10. Messages to Help Shape the New Governing Image: Now decide on the messages the organization 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. Think of messages that might stimulate creative imagination or beckon people into creative engagement with the new behavior. Think of the context of the framework that stretches the organization's thinking or requires it to examine its foundational values anew. What will call the organization to critically reexamine its foundational assumptions of the way it works? Write these ideas on each of the arrows that point to the image on the right.
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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

Client Name _____ Summary of client mission/purpose: _____
 Key Client Aspirations for the Future:
 A. _____ B. _____ C. _____

(A blank copy of this form is in the appendix.)

1. _____

 Behaviors to Change

5. _____

 Behaviors to Develop


3. _____


 3. Messages that support images and values

 3. _____

 3. _____

 2. Current Governing Image

9. Sources of Resistance and Defenses 

7. Gifts, Strengths, Qualities, Capacities 

8. Image-Supporting Values

 6. New Governing Image

3. _____

 3. _____

 3. _____

10. _____

 10. Messages to shape new images and values

 10. _____

 10. _____

Organizational Image Shift Assessment Worksheet – Option 2

Name of Organization _____ Date: _____

Organization's Mission: _____

Organizational Aspirations: A _____ B _____ C _____

1. Describe current behaviors that they would like to change.	2. What image(s) are governing these non-productive behaviors?	9. Sources of Resistance and Defenses	7. What are organization strengths that can help shift from the limiting image(s) to the new image(s)?	5. Describe a few desired new behaviors.	6. What image(s) would help govern the formation of new behaviors?	
3. What message(s) have shaped these images?	4. What values support and sustain these images?			8. What are the values that support the new image?	10. What message(s) will support these new images?	

3. Session Planning and Design as the Foundation of Multimodal Messaging For Image Shift

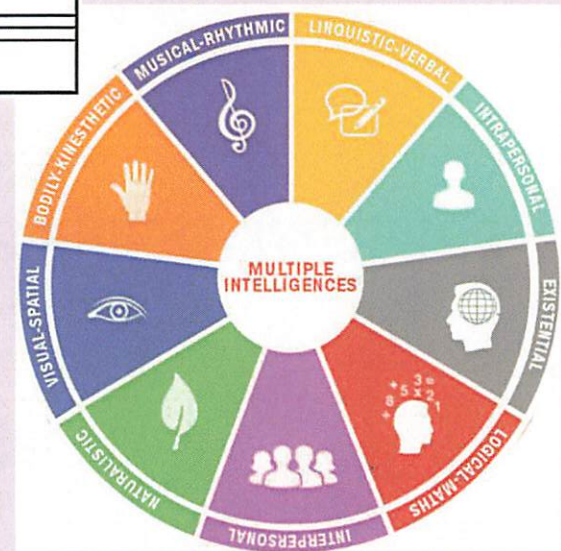
K V A



A K V V A K

Session Plan				
Attention	Motivation	Message	Exercise	Reflection

4 What If?	1 Why?
3 How?	2 What?



Designing For Change

Session 3

Session Planning and Design As The Foundation Of Multimodal Messaging For Image Shift

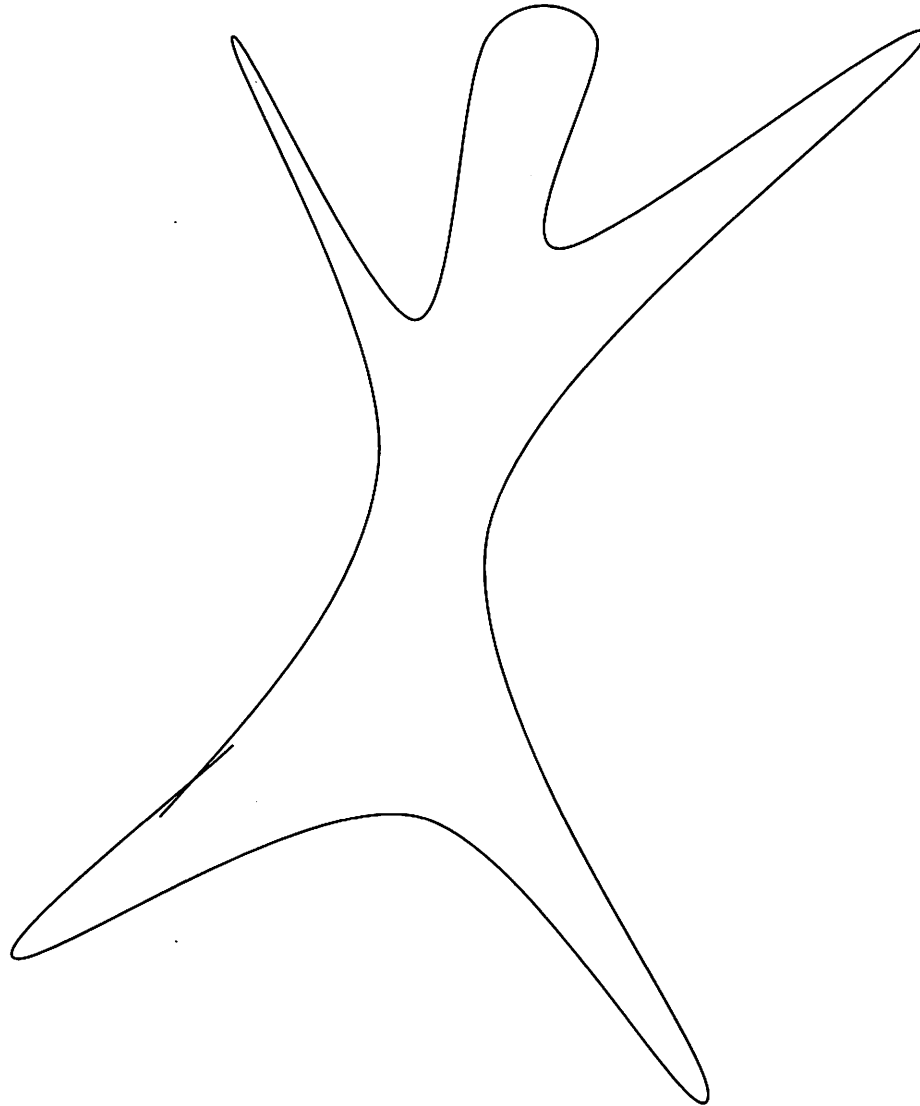
Message Inundation and The Escalator
Introduction to Session Plan Structure and Focus on Aims
Introduce Kaleidoscope Design
Build on Multi-modalities in Kaleidoscope design: Markova, McCarthy, Gardner
Kaleidoscope Session Plan Reflection

*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

Messages You Have Received This Morning



Aims of a Session Plan

Session Title: _____							
Edition April 2017		Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
↓	↓	↓	↓	↓	↓	↓	↓
Attention	Motivation	Message	Exercise	Reflection			
<u>Audience/Participants:</u> Who are the participants? What is their experience or struggle with this focus topic or question?		<u>Rational Aim:</u> What do participants need to know, discover, or accomplish in this session?		<u>Enhanced Capacities:</u> What do participants need to be able to do? What skills need to be introduced or transferred?			
	<u>Image to Shape:</u> What image if stimulated would release creativity? What image may need to change?		<u>Experiential Aim:</u> What do participants need to experience? What mood is best for learning in this context?		<u>Outcomes/Product:</u> Tangible products to be created or results to be realized.		
Time:	Time:	Time:	Time:	Time:	Time:	Time:	Time:
Person	Person	Person:	Person	Person	Person	Person	Person
+++Consider these elements of diversity in creating session plans+++		**Auditory**		**Visual**		**Kinesthetic**	
Type 1 Learner - Why?		Type 2 Learner - What?		Type 3 Learner - How?		Type 4 Learner - What If?	
< Beckon Participation >		< Touch the Deeps >		< Expand the Context >		< Stimulate the Imagination >	
< Encourage Critical Thinking >							
Musical	Visual/Spatial	Interpersonal	Existential	Nature	Logical/Mathematical	Linguistic	Intrapersonal
						Body/Kinesthetic	

Possible Aims for the Piano Stairs Video

Session Title: _____					
					Edition April 2017
Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
Attention	Motivation	Message	Exercise	Reflection	
Time:	Time:	Time:	Time:	Time:	
Person	Person	Person:	Person	Person	
<p>+++Consider these elements of diversity in creating session plans+++ **Auditory** **Visual** **Kinesthetic**</p> <p style="text-align: center;"> Type 1 Learner - Why? Type 2 Learner - What? Type 3 Learner - How? Type 4 Learner - What If? </p> <p> < Beckon Participation > < Touch the Deeps > < Expand the Context > < Stimulate the Imagination > < Encourage Critical Thinking > </p> <p style="text-align: center;"> Musical Visual/Spatial Interpersonal Existential Nature Logical/Mathematical Linguistic Intrapersonal Body/Kinesthetic </p>					

Session Title: _____

Edition April 2017

Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product

Attention	Motivation	Message	Exercise	Reflection

Time:	Time:	Time:	Time:	Time:
Person	Person	Person:	Person	Person

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

Type 1 Learner - Why? **Type 2 Learner - What?** **Type 3 Learner - How?** **Type 4 Learner - What If?**

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

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

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 April 2017

Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
Who are the participants? What is their experience, issue, or struggle with this focus question or topic?	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 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 are the tangible products or results that need to be generated in this session?

Attention	Motivation	Message	Exercise	Reflection
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 incorporate work as individuals and small groups where there is maximum opportunity for inter-action and assimilation. This is the best place to do a workshop if one is planned or to work on generating a product 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

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

****Auditory** **Visual** **Kinesthetic****

Type 1 Learner - Why?

Type 2 Learner - What?

Type 3 Learner - How?

Type 4 Learner - What If?

< Beckon Participation >

< Touch the Deeps >

< Expand the Context >

< Stimulate the Imagination >

< Encourage Critical Thinking >

Musical

Visual/Spatial

Interpersonal

Existential

Nature

Logical/Mathematical

Linguistic

Intrapersonal

Body/Kinesthetic

Possible Aims for Your Client Situation

Session Title: _____					Edition April 2017
Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
Attention	Motivation	Message	Exercise	Reflection	
Time:	Time:	Time:	Time:	Time:	
Person	Person	Person:	Person	Person	
+++Consider these elements of diversity in creating session plans+++		**Auditory** **Visual** **Kinesthetic** Type 1 Learner - Why? Type 2 Learner - What? Type 3 Learner - How? Type 4 Learner - What If? < Beckon Participation > < Touch the Deeps > < Expand the Context > < Stimulate the Imagination > < Encourage Critical Thinking >			

The *Movements* in Training and Facilitation Design

The five 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 facilitation, we often share the agenda with our Design Teams, and we often modify the language of the movements to make the most sense to clients, but the movements of the design remain the same.

The Lesson Plan - Training	The Session Plan - Facilitation	Intents
<ul style="list-style-type: none"> ▪ Attention 	<ul style="list-style-type: none"> ▪ Opening/Attention 	<p>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.</p>
<ul style="list-style-type: none"> ▪ Motivation 	<ul style="list-style-type: none"> ▪ Motivation/ Importance 	<p>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)</p>
<ul style="list-style-type: none"> ▪ Message/Exercise 	<ul style="list-style-type: none"> ▪ Message/Exploring the Depth 	<p>Go in depth into the topic using whatever information, activities, experiences enable the group to understand the content of your lesson or session.</p>
<ul style="list-style-type: none"> ▪ Practice/Deliberation 	<ul style="list-style-type: none"> ▪ Creating the Plan/Deliberation 	<p>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.</p>
<ul style="list-style-type: none"> ▪ Evaluation 	<ul style="list-style-type: none"> ▪ Reflection 	<p>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.</p>

The Session Plan

Things to consider for each movement.

Session Title: _____					
					Edition April 2017
Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
Attention	Motivation	Message	Exercise	Reflection	
<ul style="list-style-type: none"> Welcome Context Agenda Overview Intent Themes Attraction Opening Expectations 	<ul style="list-style-type: none"> Opening ritual Human Connection Why Appropriate Ground rules Safety 	<ul style="list-style-type: none"> Expand awareness Brief presentation Information Depth into topic Study Participatory Critical question 	<ul style="list-style-type: none"> Application Use of information Experiment Engagement in topic Practice Assimilation Individual / dyad / triad 	<ul style="list-style-type: none"> Remember Next steps How to use Journal Focused conversation Closing 	
Time: _____ Person _____	Time: _____ Person _____	Time: _____ Person _____	Time: _____ Person _____	Time: _____ Person _____	Time: _____ Person _____
+++Consider these elements of diversity in creating a session plans+++ Type 1 Learner - Why? Type 2 Learner - What? Type 3 Learner - How? Type 4 Learner - What If? < Beckon Participation > < Touch the Deeps > < Expand the Context > < Stimulate the Imagination > < Encourage Critical Thinking > Musical Visual/Spatial Interpersonal Existential Nature Logical/Mathematical Linguistic Intrapersonal Body/Kinesthetic					

The width of every movement in session may vary depending on emphasis and need.

Session Title: _____					
					Edition April 2017
Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
Attention	Motivation	Message	Exercise	Reflection	
Time: _____ Person _____	Time: _____ Person _____	Time: _____ Person _____	Time: _____ Person _____	Time: _____ Person _____	Time: _____ Person _____
+++Consider these elements of diversity in creating a session plans+++ Type 1 Learner - Why? Type 2 Learner - What? Type 3 Learner - How? Type 4 Learner - What If? < Beckon Participation > < Touch the Deeps > < Expand the Context > < Stimulate the Imagination > < Encourage Critical Thinking > Musical Visual/Spatial Interpersonal Existential Nature Logical/Mathematical Linguistic Intrapersonal Body/Kinesthetic					

A Session Plan Example

Sustainability Executive Committee Launch Meeting

V1, jls, 1.5.15

Edition April 2017

Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
Alameda County's Climate Change Executive Committee, Sustainability staff.	The arrow head on an arrow moving forward with speed and precision toward a target.	<ul style="list-style-type: none"> • Identify up to 9 countywide initiatives that are Committee's top priority for the next 12 to 18 months • Identify the executive sponsor for each cross-functional team 	<ul style="list-style-type: none"> • A bit on edge, intrigued,, responsive 	Better understanding of the Initiatives and how they will roll them out.	5 - 7 Initiatives selected and with sponsors

Attention	Motivation	Message	Exercise	Reflection
<p>Getting Started – Setting the Stage</p> <p>Set-up – different table arrangement, food, décor on tables</p> <ul style="list-style-type: none"> • Opening – County Administrator, Susan Importance of this work – need for IMPLEMENTATION of CC Plan • Where We Are Now – Carolyn <ul style="list-style-type: none"> ○ History of the work ○ Where we are going in this meeting 	<p>Getting Each Voice in the Room</p> <ul style="list-style-type: none"> • One thing you like about the Climate Change Plan (Jane) 	<p>Understanding the Initiatives</p> <ul style="list-style-type: none"> • Reviewing the Initiatives (Ryan) <ul style="list-style-type: none"> ○ Opportunity for EC to add Initiatives from the 80 to the 16 • Reviewing and Refining Criteria for Initiative Selection 	<p>Making Choices</p> <ul style="list-style-type: none"> • Selecting the Initiatives that Teams will Work On <ul style="list-style-type: none"> ○ Sticky Dots to EC – choose the 3 they most want to see worked. Put sticky dots on their selected Initiative ○ Move Initiatives selected over to space on sticky wall for 2011 - 2012 ○ Focused Conversation on choices • Selecting the Initiative to Sponsor <ul style="list-style-type: none"> ○ Review Sponsorship role ○ EC members select the Initiative that they will sponsor – put up their Agency STAR. ○ Focused Conversation on Choices 	<p>Moving it Forward</p> <ul style="list-style-type: none"> • Next Steps • Writing and Sharing an Aspiration for the Next Year
Time: 8:00 -8:30	Time: 8:30 – 9:00	Time: 9:00 – 10:15	Time: 10:15 – 11:00	Time: 11:00 – 11:30
Person Jane	Person Jane	Person: Stacy	Person Jane	Person Stacy

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

****Auditory** **Visual** **Kinesthetic****

Type 1 Learner - Why?

Type 2 Learner - What?

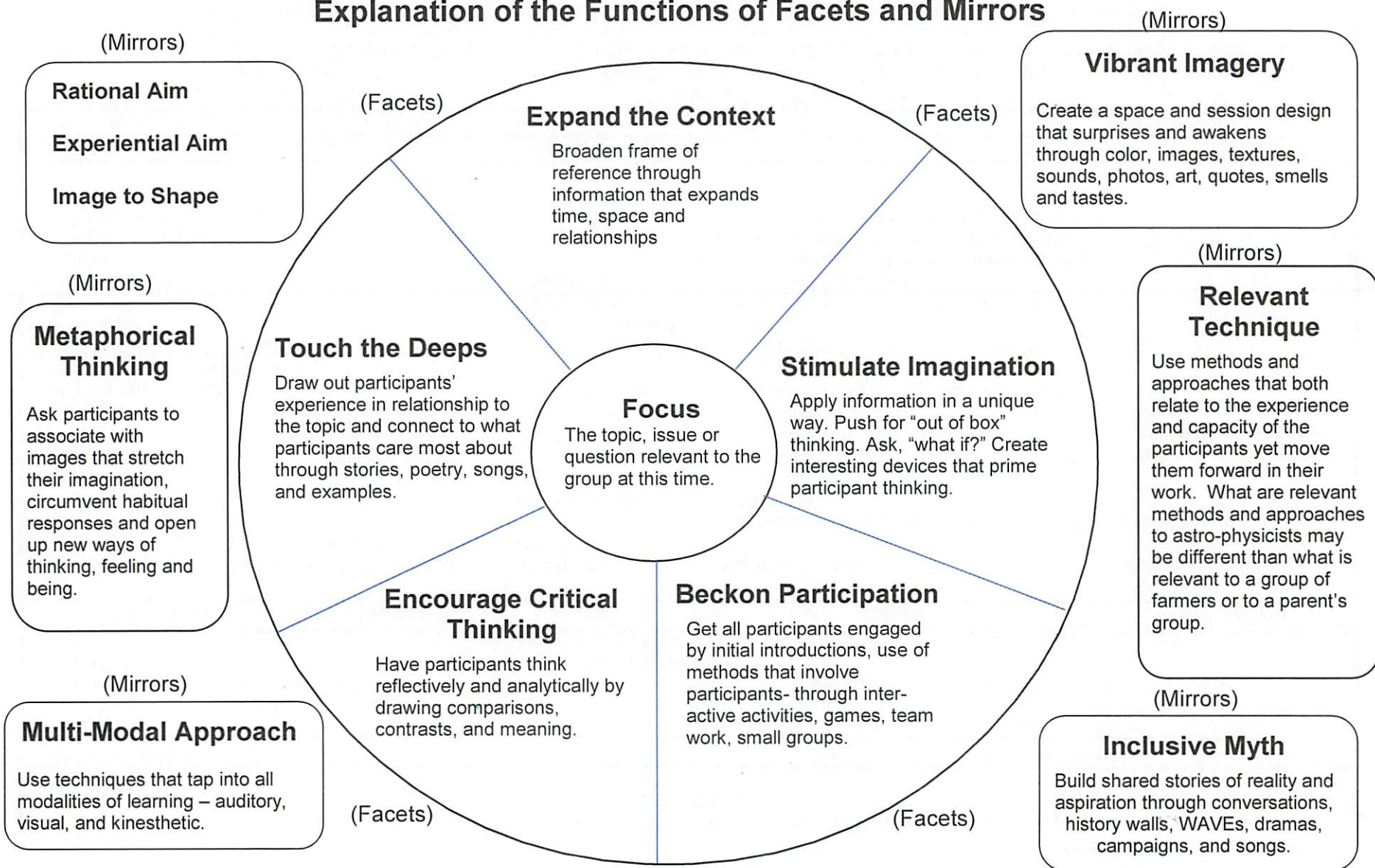
Type 3 Learner - How?

Type 4 Learner - What If?

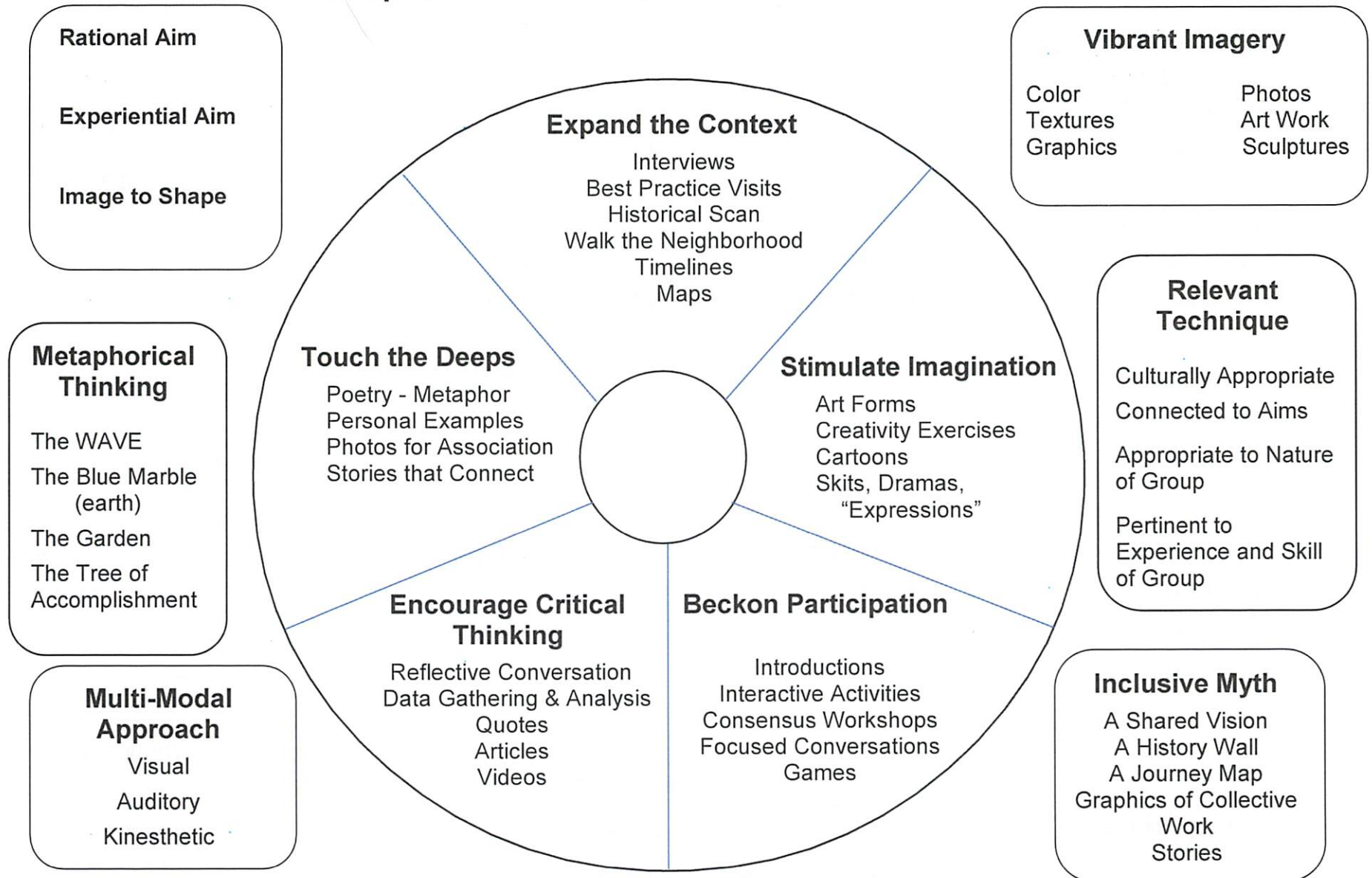
< Beckon Participation > < Touch the Deeps > < Expand the Context > < Stimulate the Imagination > < Encourage Critical Thinking >



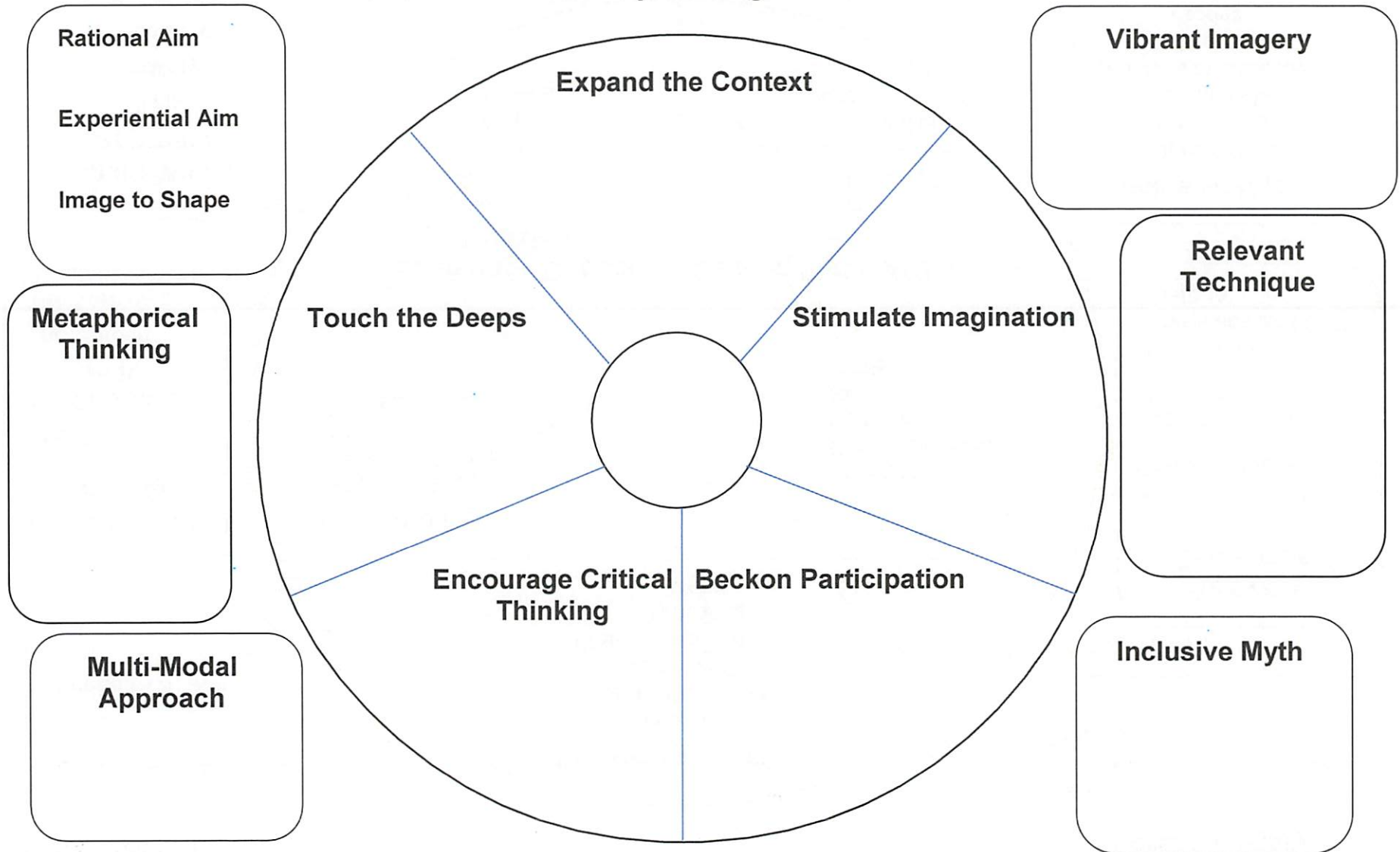
Kaleidoscope Design: Explanation of the Functions of Facets and Mirrors



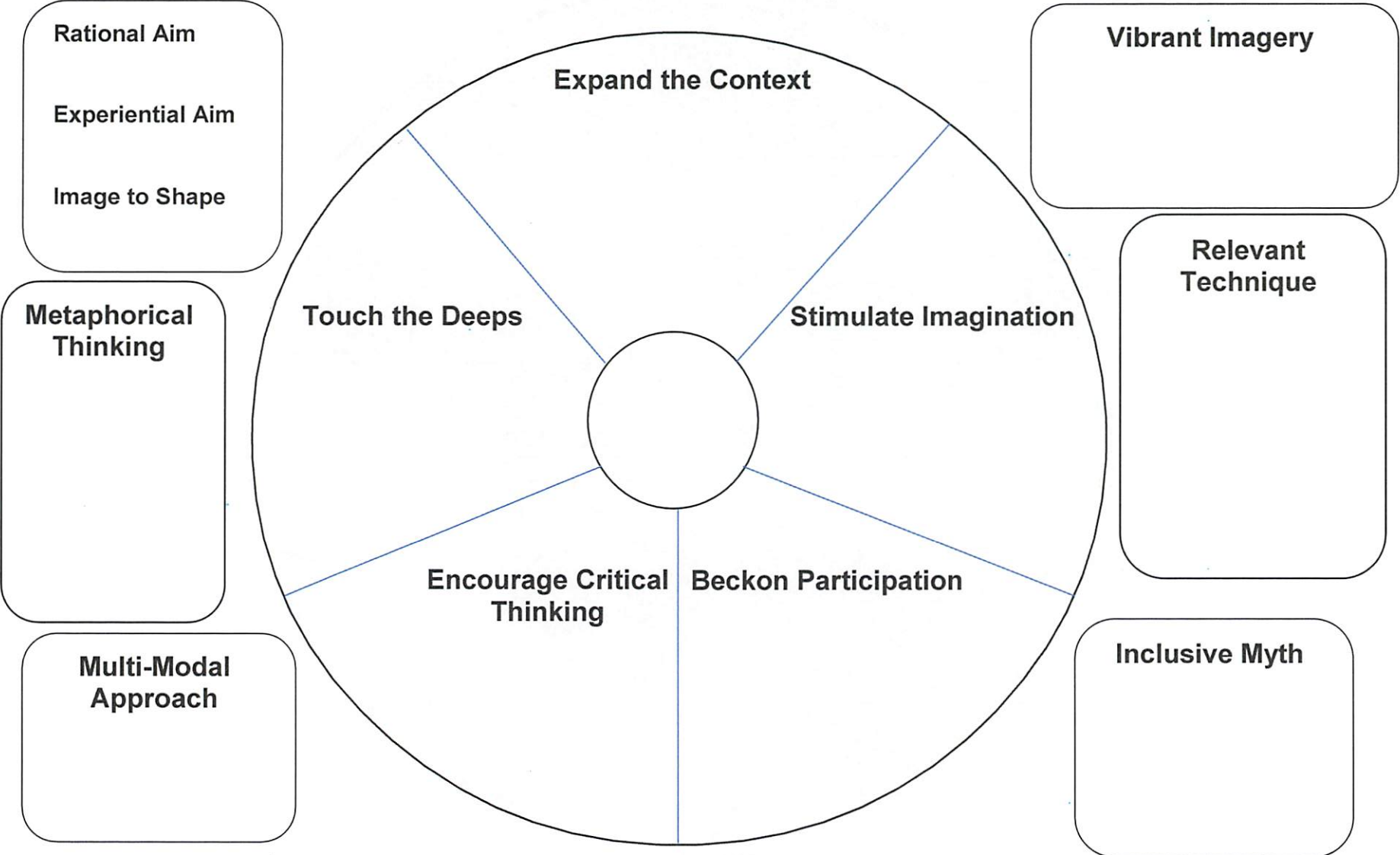
Kaleidoscope Design: Examples of Tools Used for the Facets and Mirrors



Possible Kaleidoscope Design For Piano Stairs

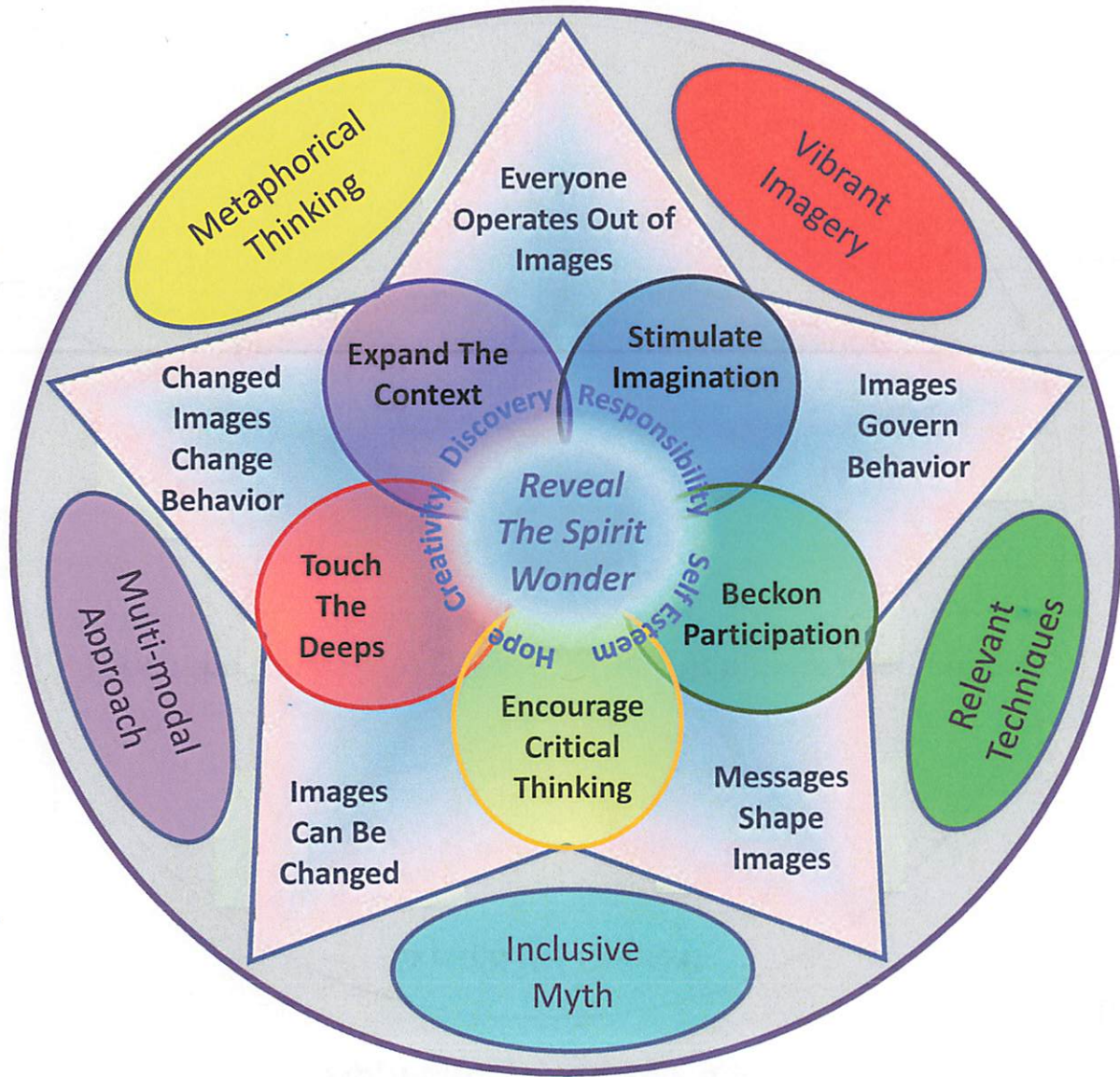


Kaleidoscope Design Application – Note Page



(A blank copy of this form is in the appendix.)

Kaleidoscope Design Components



Session Title: _____

Edition April 2017

Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product

Attention	Motivation	Message	Exercise	Reflection

Time:	Time:	Time:	Time:	Time:
Person	Person	Person:	Person	Person

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

Type 1 Learner - Why?	**Auditory**	**Visual**	**Kinesthetic**
< Beckon Participation >	< Touch the Deeps >	< Expand the Context >	< Stimulate the Imagination >
			Type 4 Learner - What If?
			< Encourage Critical Thinking >

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

(A blank copy of this form is in the appendix.)

The Session Plan and facilitation design is built on the foundation of:

- Multiple intelligences
- Inclusion of different learning styles
- Use of Kaleidoscope Design (mirrors and facets)
- Learnings of other systems

Time: 10 min 8:00 – 8:10	Time: 15 min 8:10 – 8:25	Time: 20 min 8:25 – 8:45	Time: 25 min 8:45 – 9:10	Time: 10 min 9:10 – 9:20
Person: George	Person: Beth	Person: Stacy	Person: George	Person: Beth
+++Consider these elements of diversity in creating a session plans+++				
Type 1 Learner - Why?		Type 2 Learner - What?		Type 4 Learner - What If?
< Beckon Participation >		< Expand the Context >		<Encourage Critical Thinking>
		Type 3 Learner - How?		
		<Stimulate the Imagination >		

Time = How much time is planned for each movement.

Person = Who is facilitating or leading this movement.

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

Drawing from Dr. Dawna Markova's work.

The mind processes information using 3 states of consciousness.

In each stage of consciousness our mind is triggered Auditory, Visual or Kinesthetic signals.

From "Collaborative Intelligence: Thinking with People Who Think differently":

1. Focused Attention

This describes the **conscious state of mind** where your brain is producing more beta waves. Your thoughts become certain and form into solid beliefs. You are very directed: you concentrate on what is in front of you: your computer screen, the other person's voice, the hammer in your hand. This is the state of attention best suited for:

- Concentrating on accomplishing tasks.
- Decision-making.
- Attending to details and timelines.

2. Sorting Attention

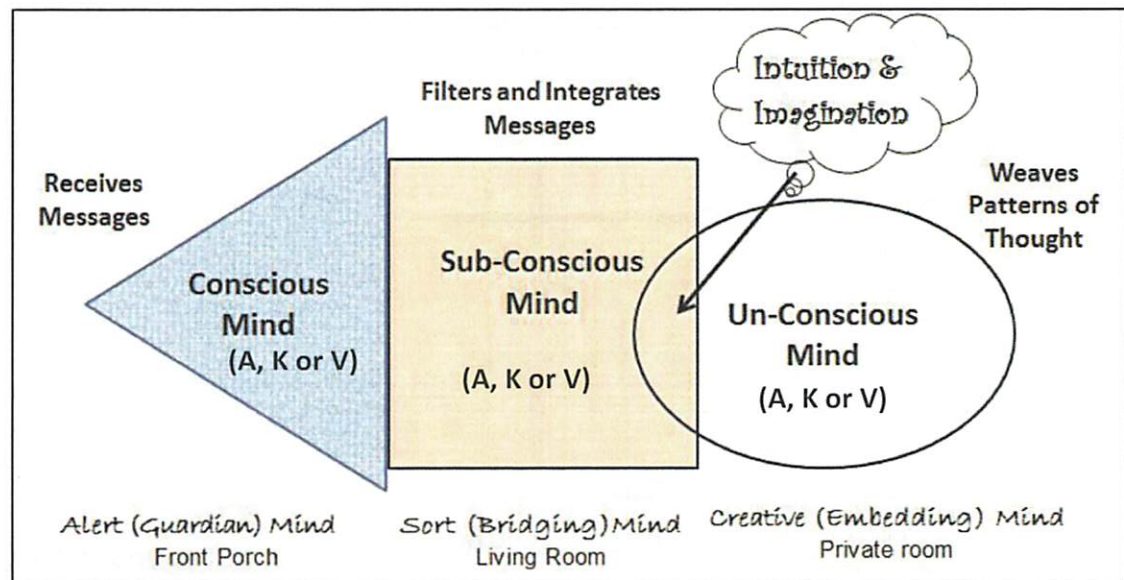
This describes the **subconscious state of mind**, where your brain produces more alpha waves. Your thoughts wander back and forth, sorting through information, comparing one thing to another. In this state of attention you are:

- Trying to understand.
- Digesting information or experiences.
- Thinking through confusion.
- Weighing multiple choices.

3. Open Attention

This is an **unconscious state of mind**, where your brain is producing more theta waves. Your thoughts are very wide and internal, as in a daydream. In this state of mind you are:

- Imagining possibilities, new ways to approach old problems.
- Exploring different options by seeing things in a new way.
- Associating to past experiences, stories, and people: "Oh, that reminds me of this."



Our minds are constantly shifting quickly between these three states of attention – from focused to sorting to open, and from open to sorting to focused, often without our awareness. (pg 32)

Most of us are not aware of it, but the languages of thought are a combination of perceptual elements: **kinesthetic, auditory, and visual**.

Each of them will trigger your mind to shift attention from one state to another. Each of us have a preferred sequence that our brain uses to create that shift. One of these elements – auditory, visual, or kinesthetic – evokes the focused state; another evokes the sorting state; and the third evokes the open state of attention. **Every person uses all three elements to think.** It is the sequence of kinesthetic, auditory, and visual elements that trigger your attention to focus (1), then sort (2), and then open (3). This 1-2-3 order determines what we call your mind pattern.

What this means is that visual information may trigger one person in to *focused* thinking. But if you were to give the same visual information to another person, it might trigger *open* state of attention. For yet another, visual information triggers her mind into a *sorting* state of attention.

Auditory input, the most used and abused in our culture, triggers some people into focused attention: The more they talk, the more they are alert, engaged, and organized. For others, talking triggers the mind into sorting attention. They naturally talk through both sides of a situation, as if a conversation were a verbal tennis match. For yet others, auditory input triggers them into open, “spacy” attention, where their minds are full of questions.

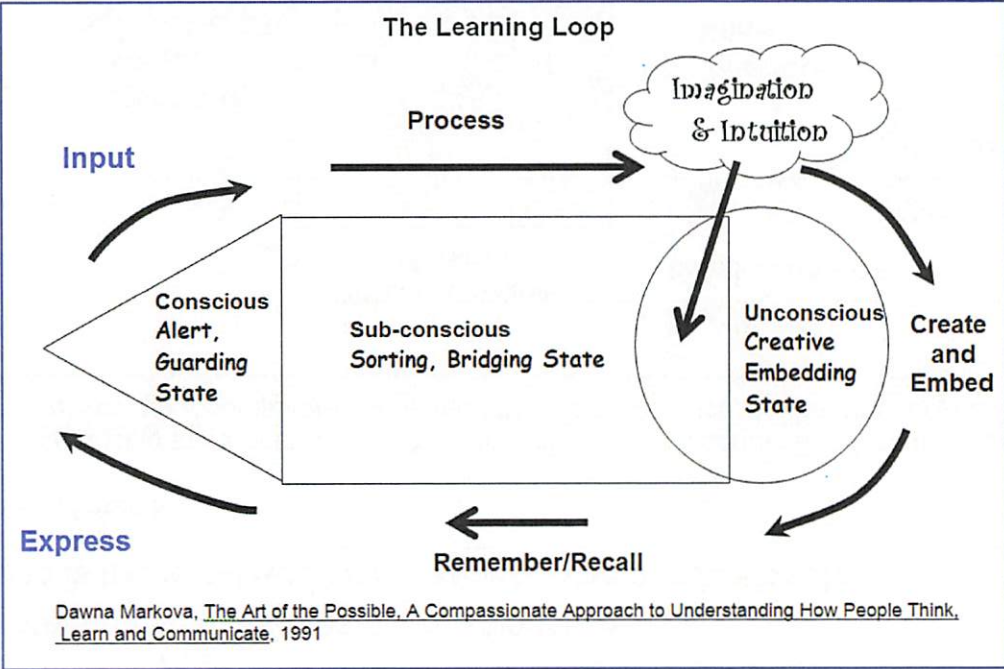
Recognizing your natural mind pattern can unlock vast quantities of intellectual capacity that have been lying dormant or bound up in misconceptions.” (pg 36- 37)

Dawna Markova:
Collaborative Intelligence: Thinking with People Who Think Differently 2015


Markova's 6 Patterns of Thinking

AKV	AVK	KVA
KAV	VAK	VKA

Which Pattern Might Describe Your Pattern of Thinking?



Visual, Auditory, Kinesthetic Modalities: Pathways to the Brain

Visual	Auditory	Kinesthetic
<p style="text-align: center;">Seeing</p> <p style="text-align: center;">Visual Expressions</p> <p style="text-align: center;">Inner Visual Images</p> <div style="text-align: center;">  </div> <p>Facilitation Tools</p> <ul style="list-style-type: none"> - Graphics in Handouts - Flip Charts - Power Point Presentation - Room Décor - Sticky Wall - Name Tents - Video's - Visual Instructions 	<p style="text-align: center;">Hearing</p> <p style="text-align: center;">Talking</p> <p style="text-align: center;">Sounds</p> <p style="text-align: center;">Reading</p> <div style="text-align: center;">  </div> <p>Facilitation Tools</p> <ul style="list-style-type: none"> - Dyad Processing - Presentation Delivery - Music - Giving Instructions Verbally - Noise Makers (chimes, rattles, bells, clapping) - Singing - Narratives – Story Telling - Articles to Read - Audio Recordings 	<p style="text-align: center;">Movement</p> <p style="text-align: center;">Touch</p> <p style="text-align: center;">Taste</p> <p style="text-align: center;">Smells</p> <p>Facilitation Tools</p> <ul style="list-style-type: none"> - Physical Representation of Ideas - People Move to Places in Room to Do Tasks, Respond to Questions - Data Introductions - Ice Breakers - Physically Move Data - Table Toys - Gallery Walk - Blind Walks <div style="text-align: center;">  </div>
Other Ideas to Note		

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
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 discussion 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
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
Physical Characteristics	Pent-up energy right below the surface Enjoys sports (good coaches, athletes)	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
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 hand-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
Typical Troubles	Interrupts others Can hurt other 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
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
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
Famous People	John F. Kennedy, Julia Child, Adolf Hitler	Ronald Reagan, Barbara Streisand, Robin Williams	Benjamin Franklin, Toni Morrison, Albert Einstein	Abraham Lincoln, Martina Navratilova, Clint Eastwood	George Bush, Jaqueline Onassis, Albert Schweitzer	Thomas Jefferson, Oprah Winfrey, Dalai Lama

From "The Open Mind: Exploring the 6 Patterns of Natural Intelligence" page 74-75

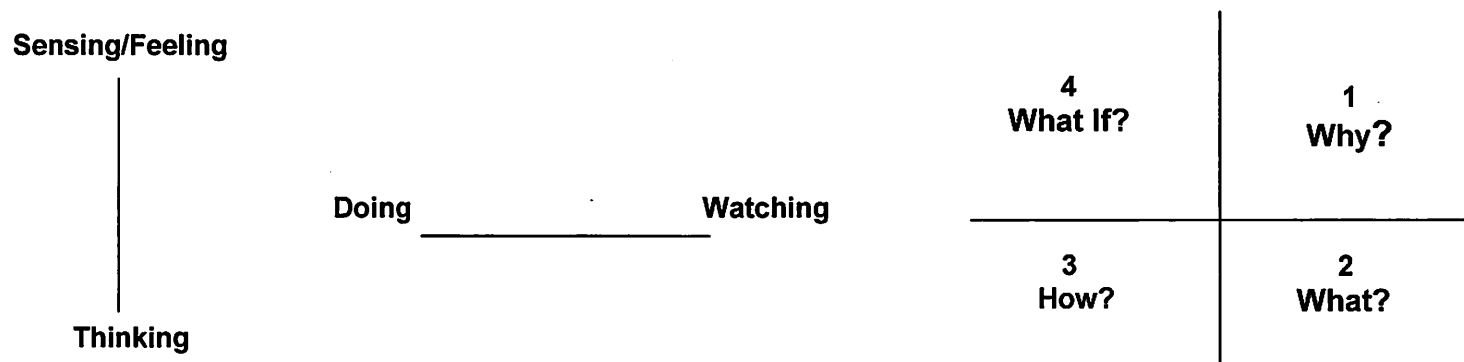
Bernice McCarthy: Learning Styles and the KD Session/Lesson Plan Structure

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 question 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.

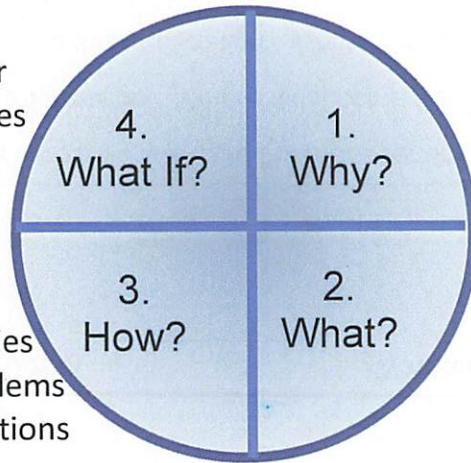


Why?	Why are we here? Why should I bother spending my time in this session?
What?	What is the information? Where did it come from?
How?	How would I use this information? What is the practical application of this material?
What If?	I get it, but I would like to change it.....what if we were to do it another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

4 MAT Learning Styles

4 What If?

Learns by trial and error
Seeks hidden possibilities
Interested in What If?
Or So What?



1. Why?

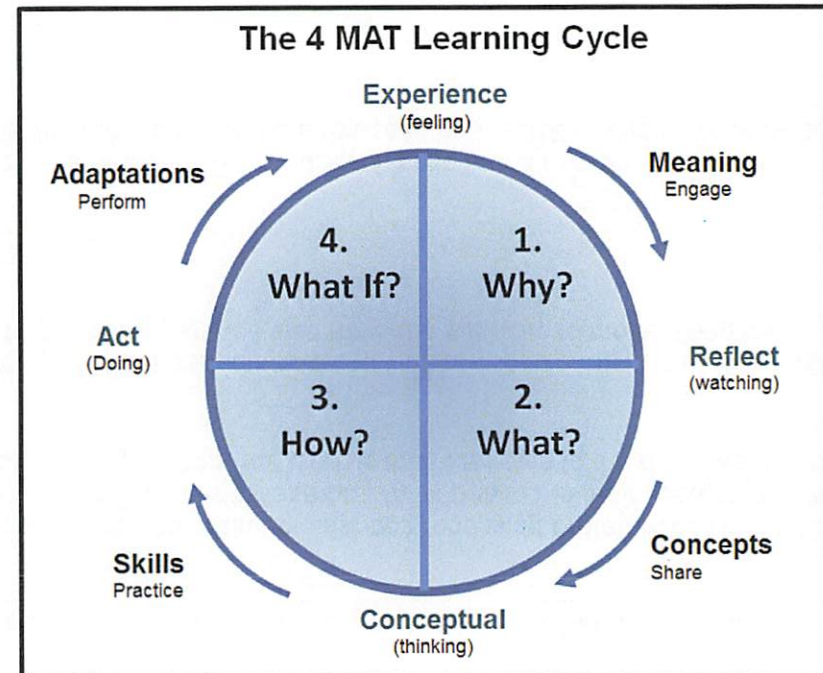
Learns by seeking meaning
Seeks personal meaning
Interested in Why questions

3. How?

Learns by testing theories
Seeks solutions to problems
Interested in How questions

2. What?

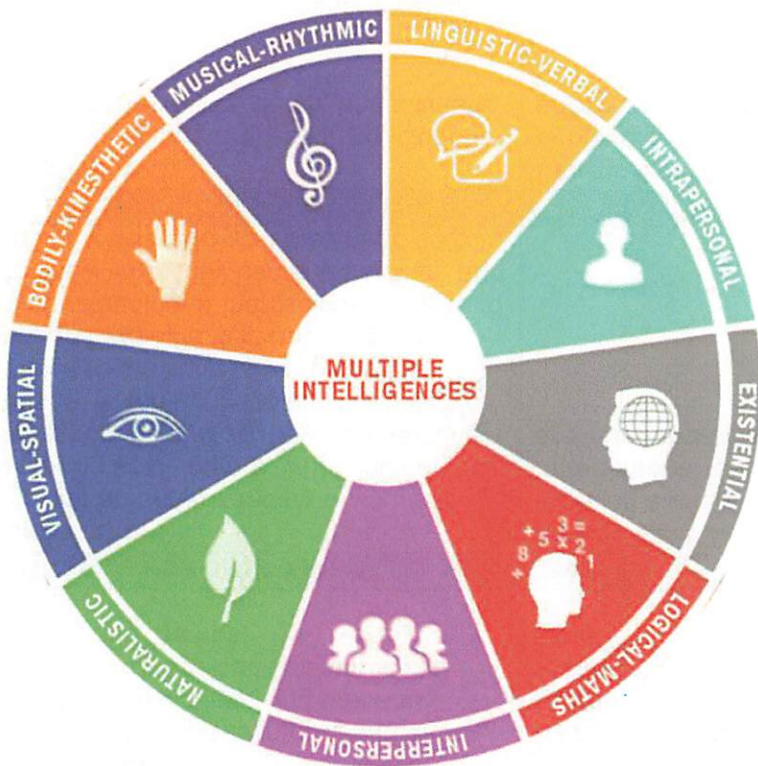
Learns by thinking through ideas & concepts
Seeks intellectual comprehension
Interested in What questions



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.**

9 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.
- **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.
- **Existential** (Life Smart) Sensitivity and capacity to tackle deep questions about human existence, such as the meaning of life, why do we die, and how did we get here.
- **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.
- **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.

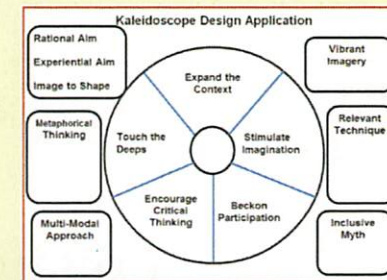
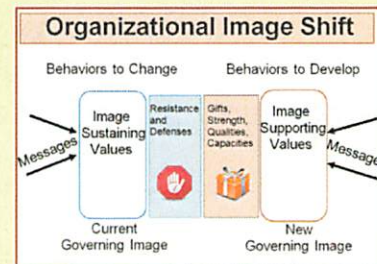
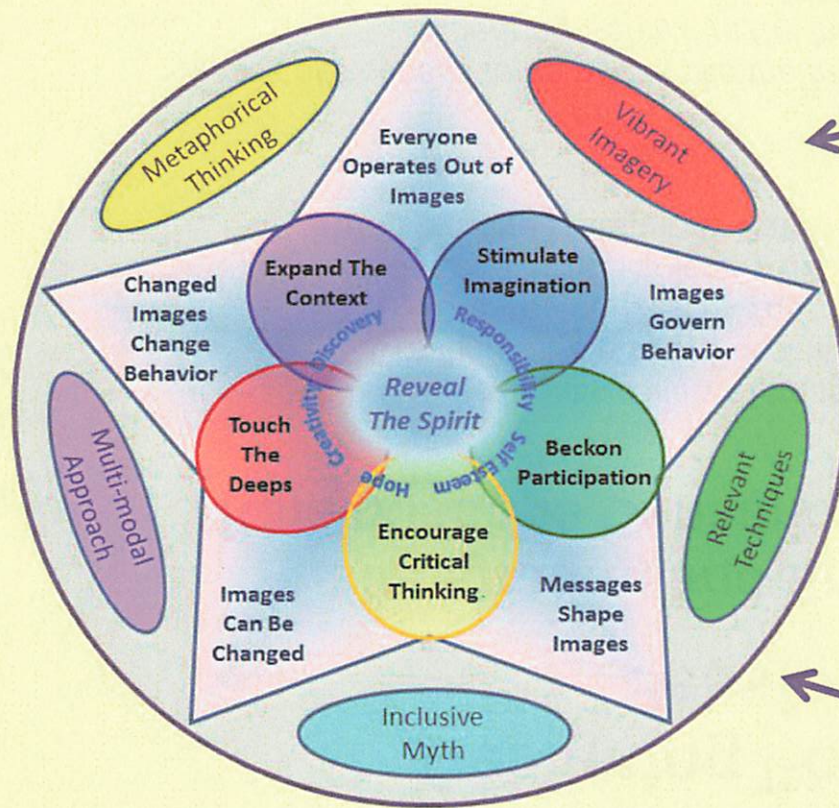
Howard Gardner's Work on Multiple Intelligences

Verbal-Linguistic (Word Smart)		
<p>Description: An ability to analyze information and create products involving oral and written language such as speeches, books, and memos.</p>	<p>Learns Best Through Reading, writing, listening, and speaking. Verbal students absorb information by engaging with reading materials and by discussing and debating ideas.</p>	<p>Consider</p> <ul style="list-style-type: none"> • Jokes, Stories • Poetry, Quotes • Vary tones, change energy • Group study, group writing <div style="text-align: right;">  </div>
Intrapersonal (Self Smart)		
<p>Description: Having an understanding of yourself; knowing who you are, what you can do, what you want to do, how you react to things, which things to avoid, and which things to gravitate toward. We are drawn to people who have a good understanding of themselves. They tend to know what they can and can't do, and to know where to go if they need help.</p>	<p>Learns Best Through Working alone and setting individual goals. Intrapersonal learners are not necessarily shy; they are independent and organized.</p>	<p>Consider</p> <ul style="list-style-type: none"> • Reflections • Journal writing • Meta-cognition (thinking about thinking) • Personal journey (walk labyrinth) <div style="text-align: right;">  </div>
Existential (Life Smart)		
<p>Description: Deep thinking and questioning. Curious about issues of life, death, and ultimate realities.</p>	<p>Learns Best Through Group discussion and individual research that encourage in-depth exploration and curiosity.</p>	<p>Consider</p> <ul style="list-style-type: none"> • Set context of the 'big picture' • Brain stimulators • Group depth discussion • Small group depth discussion • Relate to life questions <div style="text-align: right;">  </div>
Logical-Mathematical (Logic Smart)		
<p>Description: An ability to develop equations and proofs, make calculations, and solve abstract problems.</p>	<p>Learns Best Through Classifying, categorizing, and thinking abstractly about patterns, relationships, and numbers.</p>	<p>Consider</p> <ul style="list-style-type: none"> • Explain steps • Prioritize • Action plans • Logic toys <div style="text-align: right;">  </div>

Howard Gardner's Work on Multiple Intelligences ...continued.

Interpersonal (People Smart)			
Description: An ability to recognize and understand other people's moods, desires, motivations, and intentions.	Learns Best Through Relating to others by sharing, comparing, and cooperating. Interpersonal learners can make excellent group leaders and team players.	Consider	
		<ul style="list-style-type: none"> • Experiential games • Brain stimulators • Physical demonstration • Hands on experimentation • Body energizers • Smelly markers, taste 	
Naturalistic (Nature Smart)			
Description: An ability to discriminate among living things (plants, animals) and sensitivity to other features of the natural world (clouds, rock configurations). Central in such roles as botanist or chef.	Learns Best Through 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.	Consider	
		<ul style="list-style-type: none"> • Walking • Nature metaphors • Visualize nature • Plants, flowers, natural objects in space 	
Visual-Spatial (Picture Smart)			
Description: An ability to recognize and manipulate large-scale and fine-grained spatial images.	Learns Best Through Drawing or visualizing things using the mind's eye. Visual people learn the most from pictures, diagrams, and other visual aids.	Consider	
		<ul style="list-style-type: none"> • Drawing exercises • Lively easel charts • Visual instructions • Color, images, toys, flowers 	
Bodily-Kinesthetic (Body Smart)			
Description: An ability to use one's own body to create products or solve problems.	Learns 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.	Consider	
		<ul style="list-style-type: none"> • Experiential games • Brain stimulators • Physical demonstration • Hands on experimentation • Body energizers • Smelly markers, taste 	
Auditory-Musical (Music Smart)			
Description: An ability to produce, remember, and make meaning of different patterns of sound.	Learns Best Through Using rhythm or melody, especially by singing or listening to music.	Consider	
		<ul style="list-style-type: none"> • Calling response, chant • Wind chimes • Rattles, percussion • Theme song 	

4. Integrating and Embedding the Kaleidoscope Dynamics for Deep Change



Session Plan				
Attention	Motivation	Message	Exercise	Reflection

Designing For Change Session 4

Integrating and Embedding the Kaleidoscope Dynamics for Deep Change

An expansive view of Image Shift theory Use
Creating a Palette of Possibility - Case Story Part 2
Create and Design Your Own Session Plan
Long Term Projects / Expand Your thinking
The Metaphoric Pathway and Closure

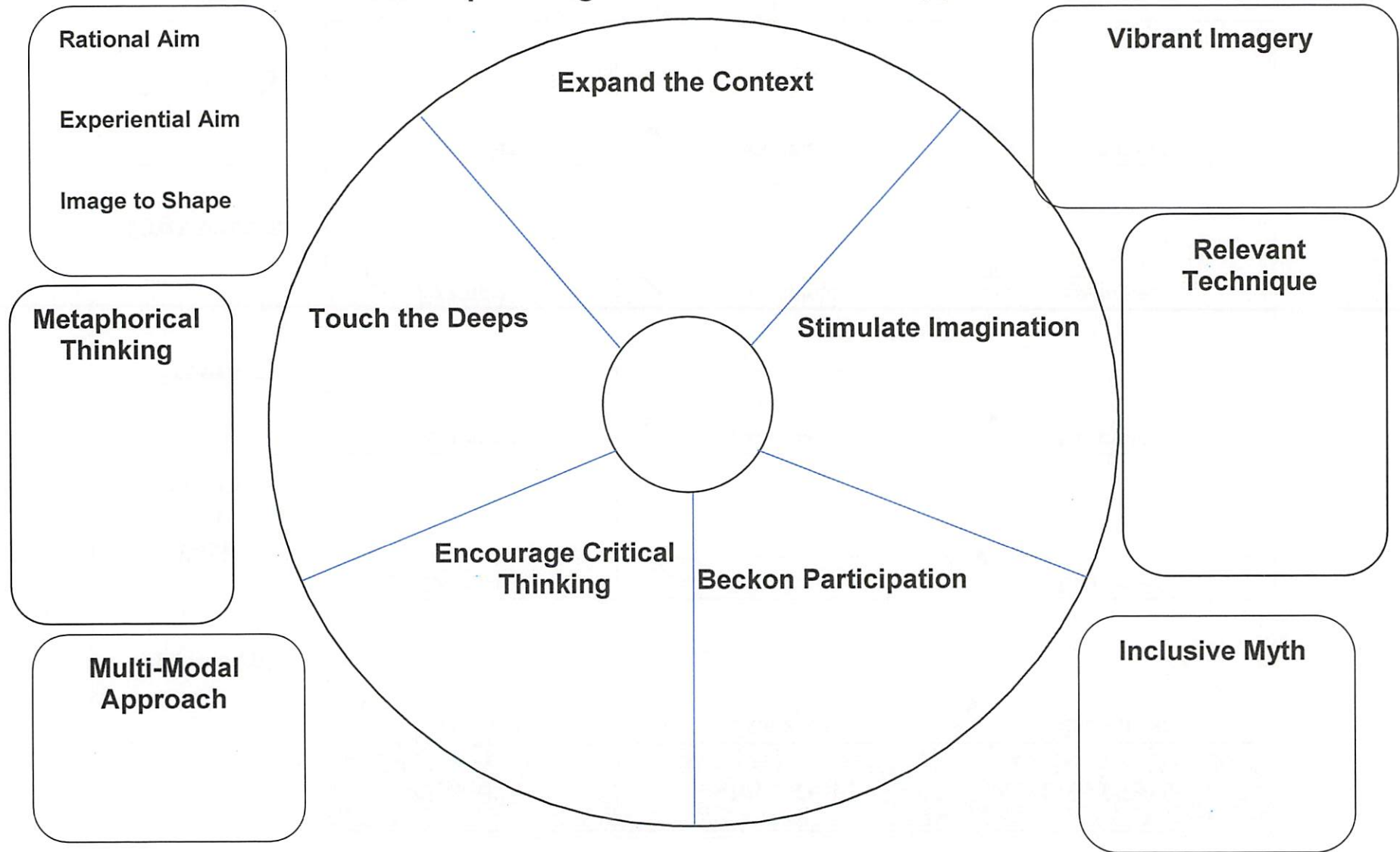
*A rock pile ceases to be a rock pile the moment a single man contemplates it,
bearing within him the image of a cathedral.*

Antoine de Saint Exupery

Uses for Transformational Image Shift Application

	Immediate	Short Term	Long Term
Individual	✓ Examples:	✓ Examples:	✓ Examples:
Team Or Group	✓ Examples:	✓ Examples:	✓ Examples:
Program	✓ Examples:	✓ Examples:	✓ Examples:
Organization	✓ Examples:	✓ Examples:	✓ Examples:
Community	✓ Examples:	✓ Examples:	✓ Examples:

Kaleidoscope Design Worksheet – Your Application



(A blank copy of this form is in the appendix.)

Session Title: _____

Edition April 2017

Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product

Attention	Motivation	Message	Exercise	Reflection

Time:	Time:	Time:	Time:	Time:
Person	Person	Person:	Person	Person

+++Consider these elements of diversity in creating session plans+++ ****Auditory**** ****Visual**** ****Kinesthetic****

Type 1 Learner - Why? **Type 2 Learner - What?** **Type 3 Learner - How?** **Type 4 Learner - What If?**

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

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

(A blank copy of this form is in the appendix.)

Changing Images To Change Lives

By Jen Schanen and Beverly Scow

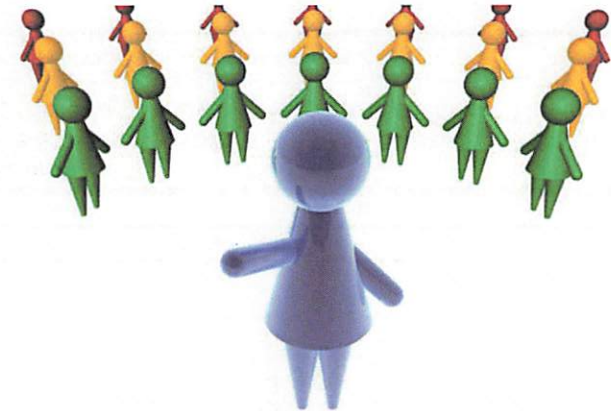
The ToP Image Shift process can help a group identify how it perceives itself and shift this to a new image that serves it better. But what if this process were applied to an individual's perception of self and environment? We recently had an unexpected opportunity to explore this.

For the sake of anonymity, we'll introduce our participant as Sarah, a valuable supporter and volunteer in our community, the Wise Women Gathering Place in Green Bay, Wisconsin, the US. She came to a meeting at our office looking deflated and stressed. Sarah, a college student, said that her Business Finance course was taxing her—she was not motivated to study, did not feel welcome in class and was worried that she would not have the strength to earn a good grade.

Beverly suggested we explore the possibility of shifting Sarah's image, or perception, of her Business Finance class. Sarah defined her current image as "Business Finance is complicated and boring," and hoped to shift it to "Business Finance is interesting and helpful." Our discussion helped us to explore the messages holding her current image in place: she doesn't care for math; feels the course is a waste of her time; and has high expectations for her performance.

When we dug deeper, we unearthed other strong messages, rooted in past associations. The concepts of Business Finance surfaced other related sentiments — politics can be harmful, money can divide and put people against each other, and people involved in these fields are not to be trusted. Sarah did not like being boxed into following these. It became clear that in order to hold her new image in place, we would need to identify some robust messages aligned with her values.

As we worked to support Sarah's new image, she identified herself as a determined and responsible person. She values people — making her a great volunteer for our organization but at the same time making it difficult for her to engage in a meaningful way with the seemingly cold coursework of Business Finance. When we were able to put in place messages about how a background in Business Finance might strengthen her ability to positively impact the lives of others, she opened up. She started to share other messages that might hold this new image in place: Business Finance could be a tool; she is a thoughtful and analytical person who could ask questions in class; and that having this information could make her a better advocate for the causes she believes in.



Since our image shift workshop, Sarah has returned to our circle brimming with enthusiasm over her new image of Business Finance class. She posted notes with her new messages on the cover of her textbook and in her notebook. She said she is now more attentive in class and sees how learning these concepts is important for her. It appears that the image shift has taken hold and been internalized.

We are impressed and encouraged by Sarah's good work. Yet, an area for further exploration remains: what helps an image shift "stick"? When image shift work is done, meaningful conversations can certainly take place. However, how does a facilitator ensure this work will be adopted and maintained by the participant? What practical tips or strategies can help make certain this takes place? We look forward to continued discussions and discovery in these areas.

Jen Schanen and Beverly Scow are co-facilitators of the Wise Women Gathering Place.

Jen, a candidate for ToP Certification, is a Program Outreach & Evaluation Specialist, while Beverly, a Certified ToP Facilitator & Trainer, is Assistant Director. Wise Women Gathering Place, 2482 Babcock Rd, Green Bay WI 54313 (920) 490-0627 – www.wisewomengp.org

Winds and Waves December 2014

Long Term Program – Colquitt, Georgia

Background

Colquitt, Georgia is a small town in rural southwest, Georgia. It is a farming town center in a region that historically has grown cotton and presently grows and processes peanuts. Over the past 50 years, Colquitt has maintained a population of approximately 2000 in the 8 square mile town center as other towns in the region have experienced economic plight and a flight of young people to urban areas. This challenge continues to the present.

In the early 1980's a core group of Colquitt's citizens determined that deep change was needed if their town was to be able to weather the economic transition that was happening as a result of the failure of the cotton crop and the forces of technology, globalization and deeply entrenched racism. This core group determined that they needed to ignite and nurture a process of gradual and steady economic and social transformation; and they were prepared to keep at this task for decades.

Who Has Been Involved

The core group was first composed of a group of venturing women who were eager to nurture a healthy community environment for their children. Community business leaders and ICA development consultants joined this core. Although all who initiated the process were white, they

understood that they needed to bridge the racial divide in order to become a "beloved community".

What Core Teams did to Focus the Program

An image shift assessment * revealed that although Colquitt was dying and segregated; it could become a revitalized inclusive community. They decided that formerly ignored local resources could be assets in this endeavor. The Kaleidoscope Design Pallet ** revealed that a variety of activities might over time shift the communities image from "dying" to "revitalizing. Kaleidoscope Session Plans***made possible planning meetings that stirred energy, imagination and motivation.

Results

Colquitt today is not segregated. All races are welcomed in community businesses and social centers. Locally-owned small businesses, a state-of-the-art Inn and restaurant, a vibrant theatre offering locally-produced plays, and murals tell the stories of residents. Young people have decided to stay and invest their talent in the area, and affordable housing has helped make this possible. Tourists flock to Colquitt each year to see the production of the folk art play, Swamp Gravey, which was also performed in NYC. Over the last 30 years, Colquitt has changed its story and it is becoming inclusive and constantly revitalizing.

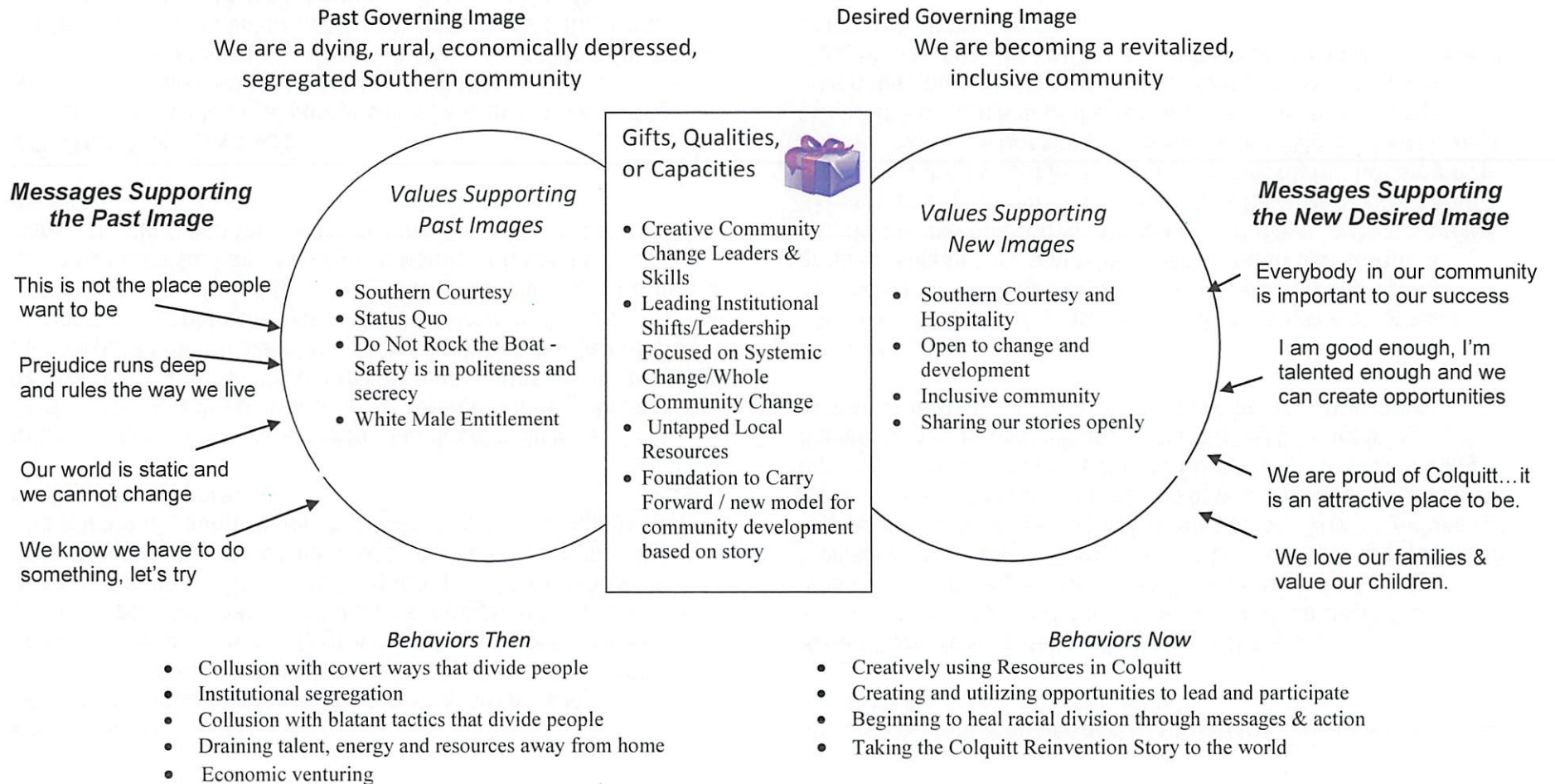
Organizational Image Shift Worksheet

Colquitt, Georgia; Home of Swamp Gravy Dec 2014

Summary of client mission/purpose: Create the beloved community: See a need and create a community-wide solution

Key Client Aspirations for the Future:

- A. Increase our population by creating a live/work community B. continue to grow our tourism products C. promoting our assets



Organizational Image Shift Worksheet

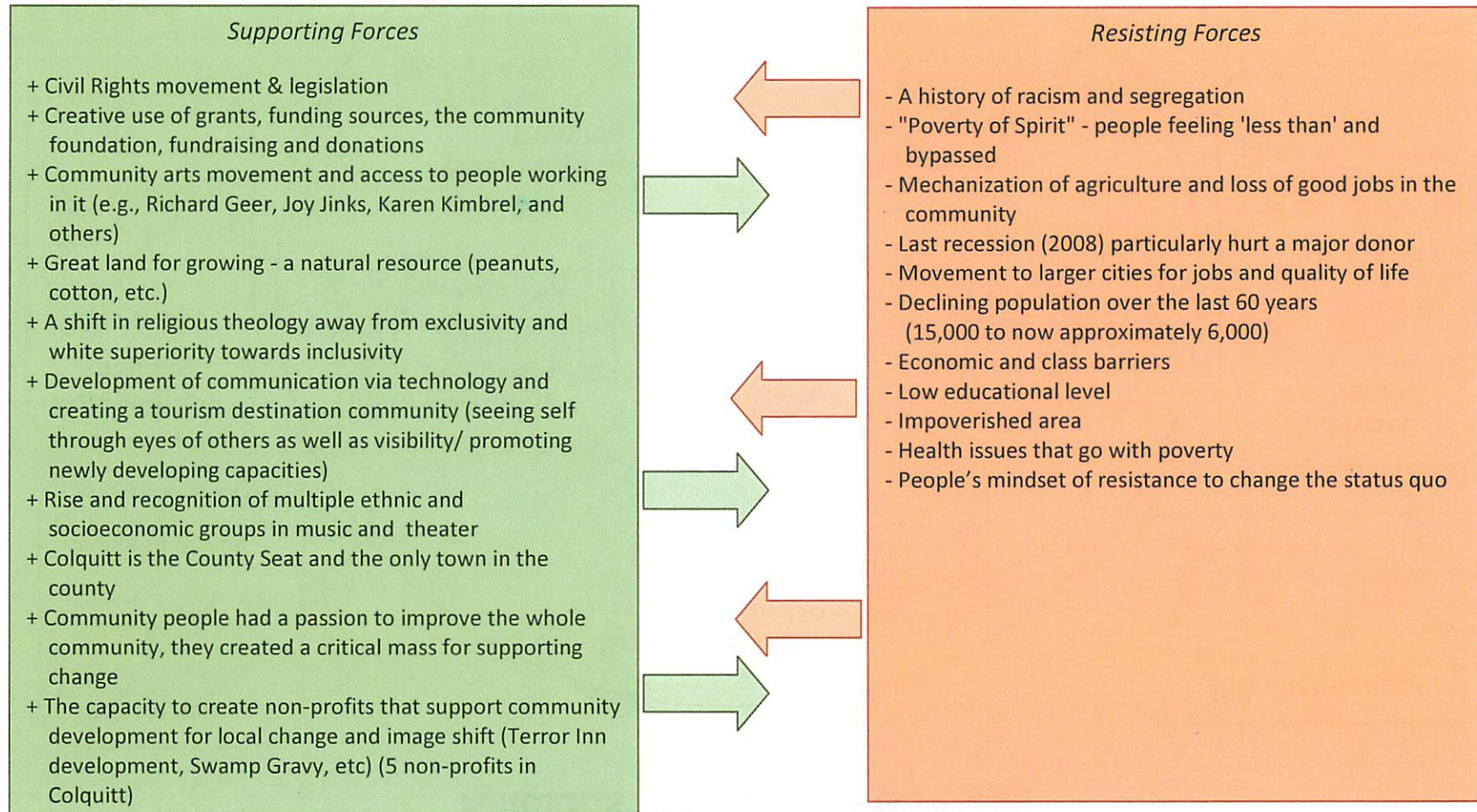
Colquitt, Georgia

Home of Swamp Gravy

Dec 2014



Forces for Change

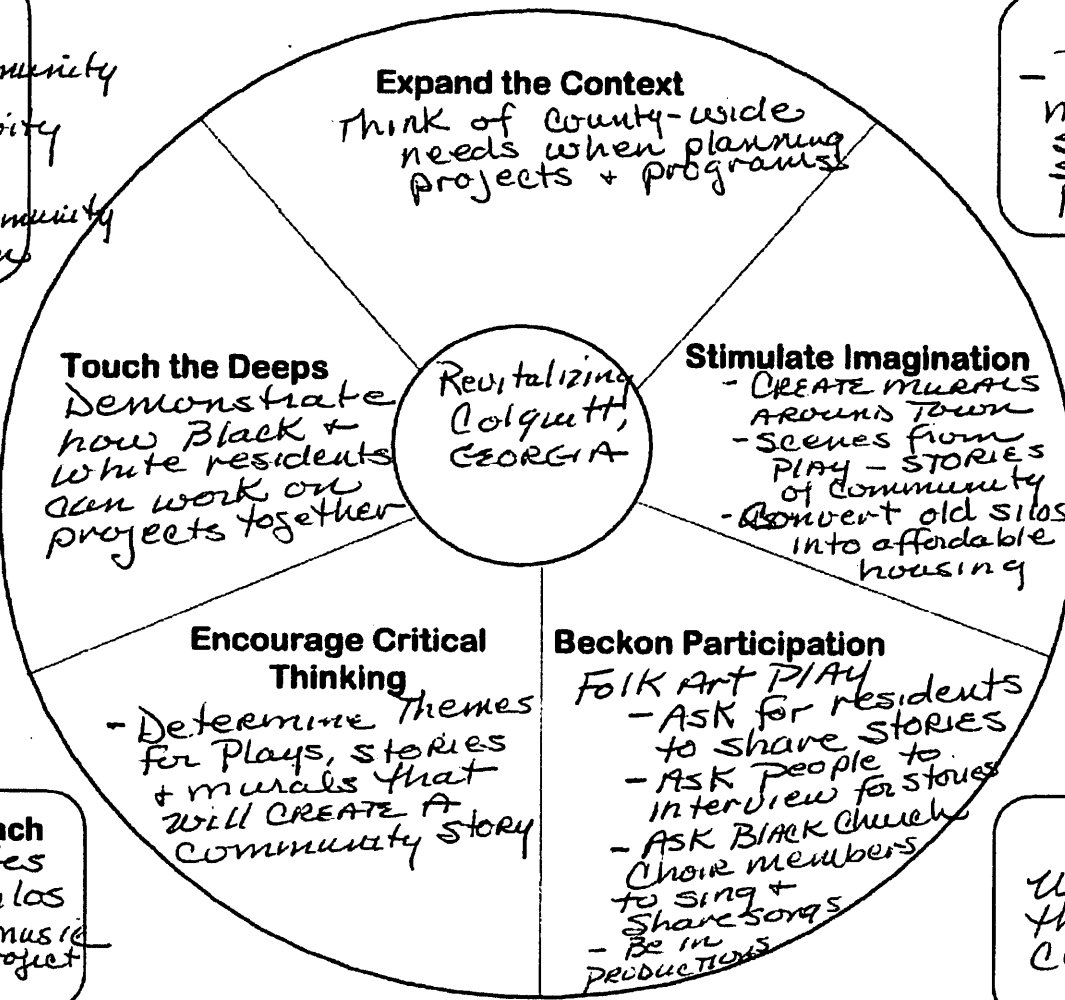


Kaleidoscope Design Strategy Worksheet

Rational Aim -
 TO CREATE A
 multi-racial
 revitalizing Community
Experiential Aim
 Joyous Creativity
 Image to Shape
 Sparking Community
 Transformation

Metaphorical Thinking
 Cocoon
 To
 Emerging
 Butterfly

Multi-Modal Approach
 • MURALS + Quotes
 on Walls + Silos
 • STORIES put to music
 • Black + White project
 CREWS



Vibrant Imagery
 - PAINT A GIANT mural on Abandoned Silos telling the story of Cotton and PEANUTS

Relevant Technique
 - use local crops + materials to create new job opportunities
 - use local recipes to create products to sell.

Inclusive Myth
 We are creating the Beloved Community.

ICA Institute of Cultural Affairs - Power of Image Shift

**Session Title: Meeting of Economic Development Committee
in Colquitt, GEORGIA - 1986**

Edition April 2017

Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
Newly formed Eco-Dev Committee	Sparkling Community ECONOMIC DEV.	To identify local un-used RESOURCES	Excitement about possibilities	Thinking Together	List of short term & long term products ACTION TEAMS
Attention	Motivation	Message	Exercise	Reflection	
<ul style="list-style-type: none"> • Welcome • What we will do in our time together • Introduction <ul style="list-style-type: none"> - Name - How long living in Colquitt - One thing that you use that you cannot buy in Colquitt • List these items on flip chart 	Divide into Exploration TEAMS - <ul style="list-style-type: none"> - WALK in different parts of town - List resources that might be used to make products to sell - GIVE Reports - List Resources on Flip Chart 	Presentation - Keys to Local Economic Dev. <ul style="list-style-type: none"> • Use local Resources • Sell within the Community • Attract Customers from outside the Community • Employ and TRAIN local people 	<ul style="list-style-type: none"> • Divide into Planning TEAMS • EACH TEAM does the following - <ul style="list-style-type: none"> - Look at list of products only available outside the Community - List of local Resources * COME up with 2-3 product ideas • EACH TEAM Presents work on Flip Chart 	Looking AT the Ideas We have For Products? <ul style="list-style-type: none"> • Which grabs your attention? • Which would be possible to do in the short term? • Which in the long term? • What would 1 short term product (product) take to produce? List Actions • Who will get the going? 	
Time: 20 min	Time: 60 min	Time: 20 min	Time: 60 min	Time: 20 min	
Person: Facilitator	Person: Facilitator	Person: Presenter	Person: Facilitator	Person: Facilitator	
+++Consider these elements of diversity in creating a session plans+++					
Type 1 Learner - Why? < Beckon Participation >		Type 2 Learner - What? < Expand the Context >		Type 3 Learner - How? < Stimulate the Imagination >	
Type 4 Learner - What If? < Touch the Deeps >		< Encourage Critical Thinking >			
Musical Visual/Spatial Interpersonal Linguistic Intrapersonal Body/Kinaesthetic Logical/Mathematical					

Long Term Program – accelerate 77

Background

The accelerate77 program launched in 2011 as a citywide program of the Institute of Cultural Affairs (ICA), located in Chicago, IL. The program intends to identify community-level sustainability initiatives in all of Chicago's 77 community areas, connect these sustainability leaders from across the city to inspire new ideas, practices, and motivation through peer interchange, and engage residents in systematic learning, planning, and collective action. An intergenerational team of 250 interns researched and asset mapped over 900 initiatives during the summer of 2012; representatives of these initiatives came together in a culminating event, a Share Fair, in September 2012.

Who Has Been Involved

ICA program staff, volunteers, and interns led the initial efforts. Students from five Chicago-based universities were members of the cohort. The program was also supported by an advisory committee of ~20 people providing their support and insights on the process. This program solidified ICA's relationship with the Chief Sustainability Officer for the City of Chicago and raised the public profile of the Institute. Ultimately community leaders from 62 communities represented their sustainable initiatives at the Share Fair.

What Core Teams do to Focus the Program

After an intensive service learning program, the leadership team modeled an action planning process and created three working groups: community engagement, planning the Share Fair event, and promoting the project digitally.

Throughout the planning process, the teams met regularly to reflect on progress and coordinate efforts. ICA staff and the leadership team, made up of representatives of each working group came together to brainstorm and answer questions contained in the Kaleidoscope Design Pallet.

From the results of the Image Assessment and the Kaleidoscope Design Pallet, the session plan and design of the Share Fair was designed. Actions and eventfulness of the day were curated to the image shifting and image shifting process.

What Have Been Results

After the Share Fair, attendees were energized and motivated to continue the positive momentum and connections. ICA organized and facilitated 4 regional gatherings that provided the foundation for what became the Chicago Sustainability Leaders Network (CSLN), launched in October 2013. The CSLN continues to bring together grassroots leaders from across Chicago to support each other's work, share resources, collaborate on projects, and build a stronger collective voice.

Programmatic Image Shift Worksheet

Client Name ICA-USA Programs

Summary of client mission/purpose: Just and equitable society in harmony with planet earth

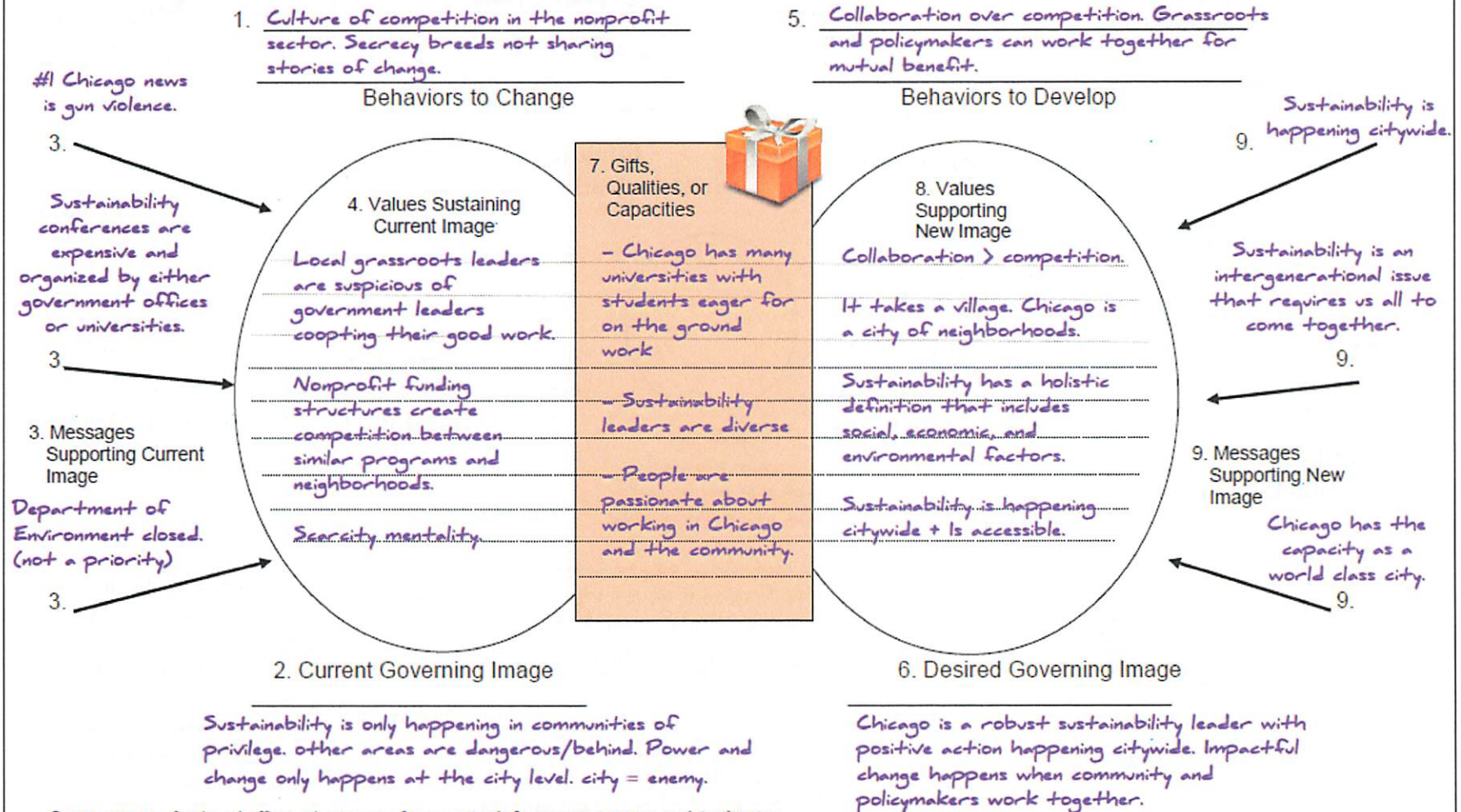
Just and equitable society in harmony with planet earth

Key Client Aspirations for the Future:

A. Cultivate positive Chicago image

B. Develop citywide partnerships

C. Be recognized as a sustainability leader



©ICA Institute of Cultural Affairs, The Power of Image: Tools for Creative Design and Facilitation

Kaleidoscope Design Strategy Worksheet

Rational Aim
Gather peers.
Share + gain insights.

Experiential Aim
Excitement, proud, feel a part of community
Image to Shape
Chicago is full of sustainability leaders

Metaphorical Thinking

- Sharing Approaches that Work
- ORID after breakout sessions

Multi-Modal Approach

- Singing
- Walking through the community tables
- Posters/Pictures
- Keynote Speakers
- 1 on 1 conversations

Expand the Context

Walking through the Share Fair 77 tables will be a walking tour of community action throughout Chicago.

Map image of all the work shows it's not just one area.
Citywide.

Touch the Deeps

Have real people at the tables tell the story of their work as Case studies of how so much was done with limited resources (if I can do it so can you)

Encourage Critical Thinking

Reflective conversations after breakout sessions will highlight why that program is relevant or may be useful for a specific project.

Stimulate Imagination

Case studies of how so much was done with limited resources (if I can do it so can you)

Lunch is sustainably sourced (food trucks/ community picnic)

Beckon Participation

- Keynote speakers
- Small group breakout sessions with resource providers
- 1 on 1 conversations during the fair.

Vibrant Imagery

- Signs for all 77 community areas
- Large Populated Map Poster
- Colorful banners/balloons
- Photos of community work
- Handouts/ brochures of work

Relevant Technique

- community tables give voice to the local leaders
- breakout sessions connect community level with 'resource providers'
- keynote is a policymaker

Inclusive Myth

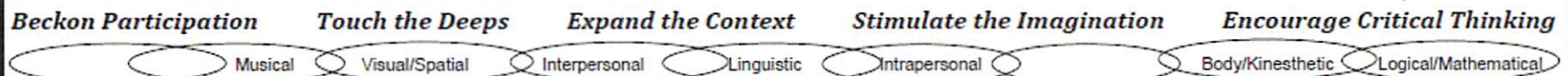
- Everyone gets an accelerate77 pin (a77 logo + colors)
- Sing a song together

Title of Session accelerate77 Share Fair 2012

Audience/Participants	Rational Aim	Experiential Aim	Enhanced Capacities	Image to Shape	Outcomes/Product
Community leaders, Chicago politicians, ICA volunteers + students	Leaders gather w/ peers and share + gain insights + work	Excitement. Feel that they are part of a larger community.	Stronger network. More understanding of resources that are available.	Chicago is sustainability robust. Many opportunities to collaborate.	Written report. Regional follow-up gatherings.
Attention	Motivation	Message	Exercise	Reflection/Resolve	
<p>Set up 77 tables with labels. Bright a77 colors.</p> <p>MC Lisa Parker from NBCS. High profile excitement!</p> <p>Keynote speakers to set the stage.</p> <p>- Karen Weigert, Chief Sustainability Officer for the City of Chicago (citywide context)</p> <p>- Debra Graham, Alderman (localized context)</p>	<p>Have people turn to their neighbors to do an introduction. Have this lead into people beginning to walk through the community area tables to chat with community leaders and hear about their projects.</p>	<p>Connection Seminars (breakout sessions with resource providers) begin. The full schedule is printed large on a poster and included in the day's program booklet. Before each round the topics are shared via microphone.</p> <p>Periodically encourage participants to chat with neighbors.</p> <p>Interview specific programs and record.</p>	<p>ICA staff engages participants in reflective 1 on 1 conversations.</p> <p>Have real people at the tables tell the story of their work as Case studies of how so much was done with limited resources (if I can do it so can you)</p> <p>Attend connection seminars and reflect on next steps to access resources.</p>	<p>Bring back the MC and Keynote speakers to thank everyone for coming.</p> <p>Invite them to tour the ICA GreenRise as one last case study.</p> <p>Invite them to the reception and after party happening at ICA.</p>	
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?



Long Term Program – The Learning Basket Family Literacy Program

Background

The Learning Basket Program is a family literacy program that focuses on young children ages birth through 3 years old and their parents and caregivers.

This is a family literacy program that trains facilitators to conduct weekly parents' sessions. During these 2 hour sessions, adults learn how to nurture their young child's learning through play. The ability of adults to learn is nurtured through a variety of learning activities that include learning games, reflective conversations, role plays, presentations, demonstration play times with the young children and reflection on each session to provide evaluation information.

Who Has Been Involved

Core teams in a city or rural area have decided in what geography to first offer the Learning Basket program; and who might best be involved to mold the program to meet the culture and language of that area.

What Core Teams do to Focus the Program

After determining the key geography, members of the Core Team do an Image Shift Assessment to determine how to focus the program in order to support creative behavior of Trainers, Practitioners (those who facilitate the parent sessions) and Parents

and Caregivers (who will participate in the series of learning sessions). *

Next, this Core Team, which ideally is composed of parents in the key geography, potential Trainers and Practitioners, brainstorm together, answering questions contained in the Kaleidoscope Design Pallet. **

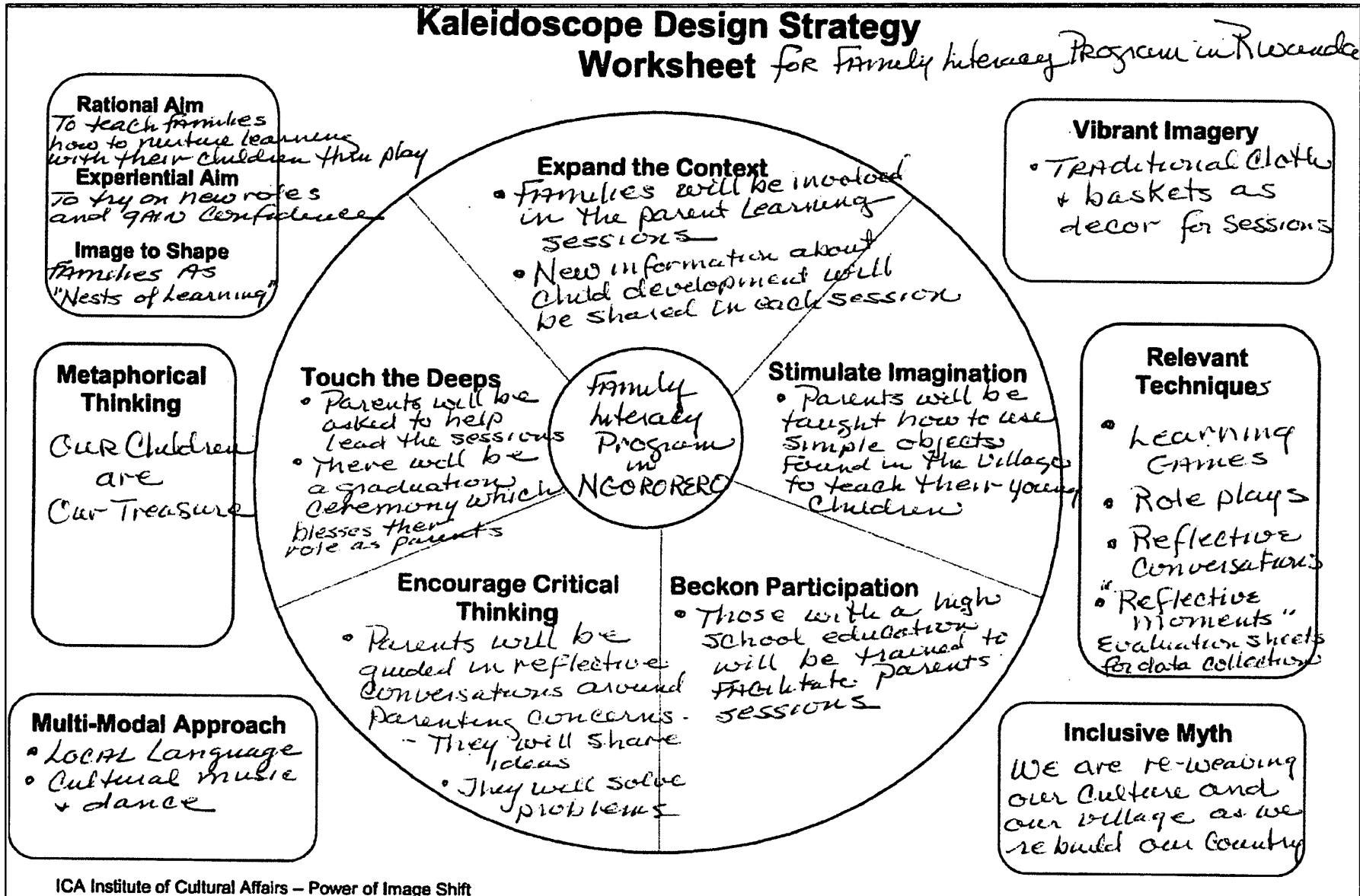
From the results of the Image Assessment and the Kaleidoscope Design Pallet, the Core Team creates session plans for the Practitioners' Training Course and the Parent Sessions that are appropriate to support the image shifting and image shifting process. ***

What Have Been Results

The Learning Basket Program has been implemented in Colorado, Arizona, Illinois, California, Mexico, India and Rwanda, and is presently being launched in Guatemala. Thousands of parents, caregivers and children have engaged in learning. Skilled Training Teams equip Practitioners to reach out to parents in both urban and rural areas. Research-based reports indicate that Parents shift their images of their children from "just babies" to "active learners"; and their images of themselves from "just parents" to "first teachers".

Kaleidoscope Design Strategy

Worksheet for Family Literacy Program in Rwanda



ICA Institute of Cultural Affairs – Power of Image Shift

Community

Organizational Image Shift

Partner

Client Name NGORORERO

Partner

Summary of client mission/purpose: To Create a thriving safe community

Key Client Aspirations for the Future:

A. Families will be socially + B. Children will be nurtured c. Children + Adults will be Emotionally stable as they recover from genocide on Rwanda Learners

1. Children being neglected + abused
Behaviors to Change

5. Families nurturing children
Behaviors to Develop children thru play

A man's role is to beat children

men can party + come home drunk

3. Messages that support images and values children begin to learn when they go to school at age 7

women must work and care for the children

4. Image Sustaining Values

- Men are more important than women + children
- Work is more important than Learning
- Discipline is more important than nurture.

9. Sources of Resistance and Defenses

- Comfortable in our roles + patterns
- Don't know how to act any other way



7. Gifts, Strength, Qualities, Capacities

- Ancestors' cultural values
- Pre-Colonial ways of nurturing children
- Indigenous language + culture



8. Image Supporting Values

- Re-constructing our society for the future
- Healing after the genocide
- Recovering Language + Culture

This cannot happen again that our children became soldiers in the genocide

Children are the family + community responsibility

10. Messages to shape new images and values Children begin Learning 10. through play at birth

We are 10. our childrens first teachers

2. Current Governing Image

Children are "Women's Work"

6. New Governing Image

Our Children are our Treasure

Session Title: PLAN FOR PARENT SESSION - Family Literacy Program

Edition April 2017

Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product
PARENTS of Children age 0-3	CREATING LEARNING IDEAS in our homes	To understand that we are TEACHING AT EVERY MOMENT	Learning IS FUN!	ABILITY TO VOICE opinions, Listen How to use sticks for play + learning	PARENTS opening up to reflection, play + learning

Attention	Motivation	Message	Exercise	Reflection
<ul style="list-style-type: none"> Welcome What we will do in this program which lasts 11 weeks What we will do in this session Introductions GAME - Ball Toss INSTRUCTIONS Play 	<p>Reflective Conversation USING "PARENTS ARE TEACHERS" LEARNING BASKET BOOKLET -</p> <ul style="list-style-type: none"> Topic: "Sometimes PARENTS ARE TOO BUSY" SHOW PICTURE Reflective Conversation CRID 	<p>PRESENTATION: "A BABY LEARNS THROUGH INTERACTIVE play"</p> <p>Role Play #1 - Negative Example - PARENT forcing child to sit still</p> <p>Reflective Conversation</p> <p>Role Play #2 - POSITIVE Example PARENT playing with child</p> <p>Reflective Conversation</p>	<p>Play Time with Children - Demonstrate how to use sticks to play + teach</p> <p>PARENTS + Children gather sticks - Play together</p> <p>Reflective Conversation what the child is learning</p> <p>SHOW VISUAL</p>	<p>Reflection on our Time Together - Fall Out "Reflective Moments" Work sheet</p> <p>Facilitator helps those who cannot write</p> <p>- All name work for next week</p>

Time: 30 min	Time: 20 min	Time: 30 min	Time: 20 min	Time: 20 min
Person: Facilitator 1	Person: Facilitator 2	Person: Facilitator 1	Person: Facilitator 2	Person: Facilitator 1

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

Type 1 Learner - Why? < Beckon Participation > < Touch the Deeps >

Type 2 Learner - What? < Expand the Context >

Type 3 Learner - How? < Stimulate the Imagination >

Type 4 Learner - What If? < Encourage Critical Thinking >

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

**Knowledge Gained from Initiating and Supporting Long-Term
Image Shifting and Shaping Work**

Programs and Projects	Community-Based Work
<ol style="list-style-type: none"> 1. Start with vision and use it as a continual reference 2. Address blocks that challenge new image/behaviors with program inputs 3. Support and develop leadership 4. Encourage innovation 5. Celebrate accomplishments 	<ol style="list-style-type: none"> A. Delimited geography for pilot B. Inclusive participation -- All the neighborhoods/ populations/ages C. Consider all aspects of the issue D. Symbolic actions mobilize and counter despair E. Leadership development creates options for sustainability

Appendix

Worksheets and Templates

Resource List

Personal Image Shift

A Few Key Aspirations for MY Future

A. _____ B. _____ C. _____

1. _____

5. _____

Behaviors to Change

Behaviors to Develop

3. _____

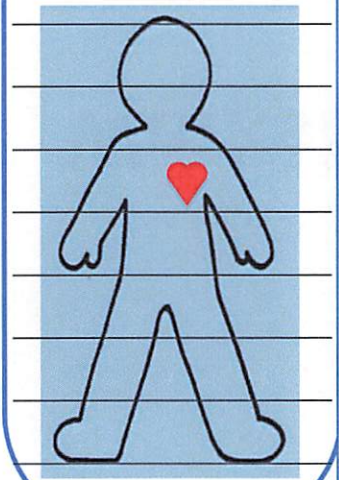
10. _____

3. Messages that support images and values

3. _____

3. _____

4. Image-Sustaining Values



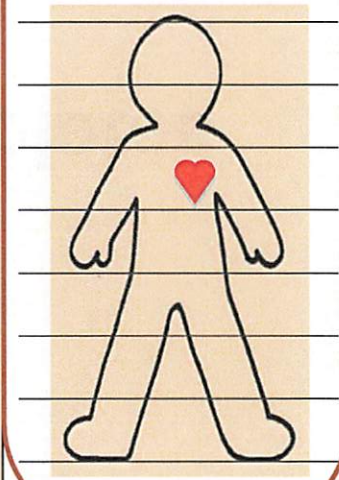
9. Sources of Resistance and Defenses



7. Gifts, Strengths, Qualities, Capacities



8. Image-Supporting Values



10. Messages to shape new images and values

10. _____

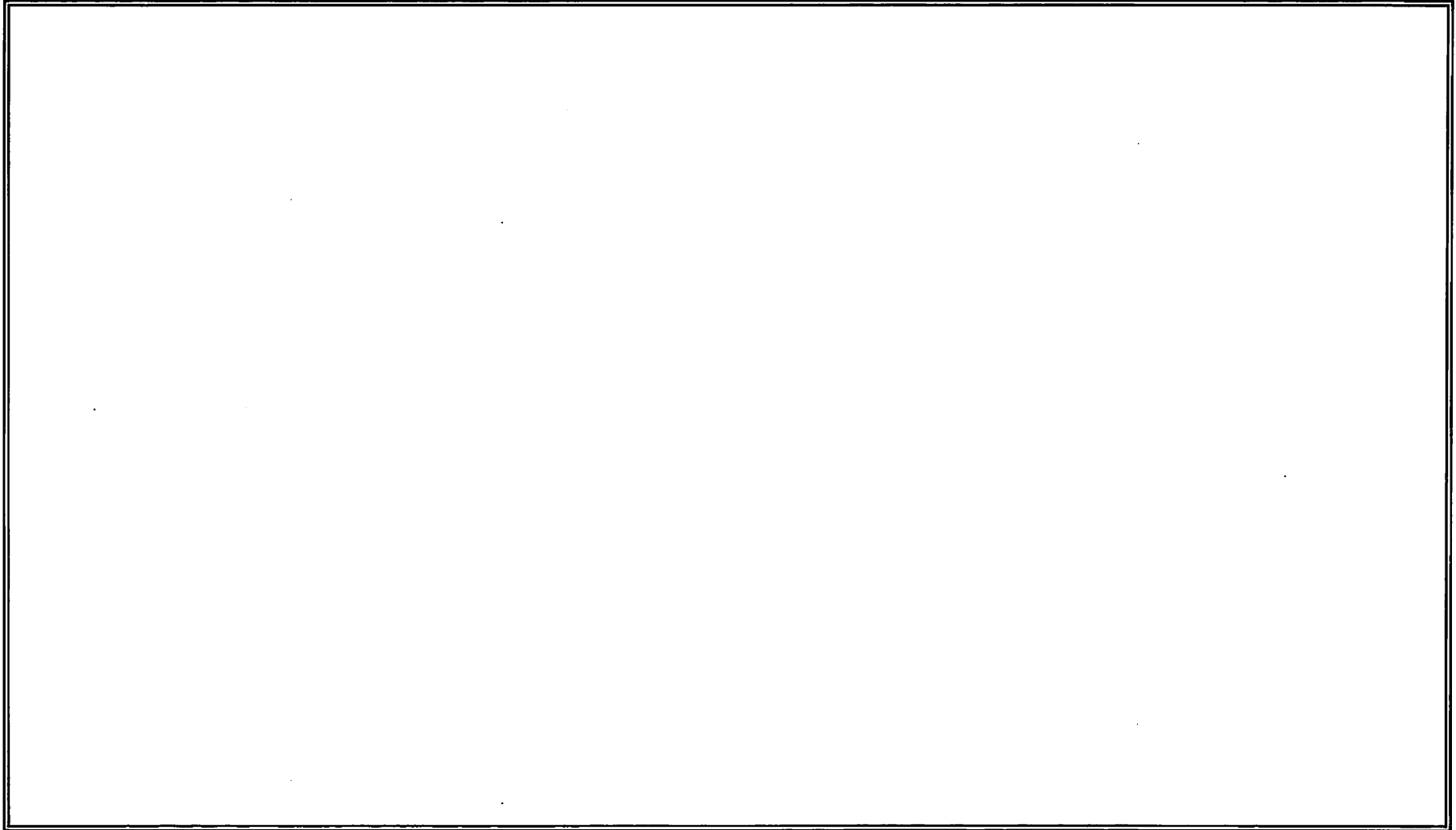
10. _____

2. Current Governing Image

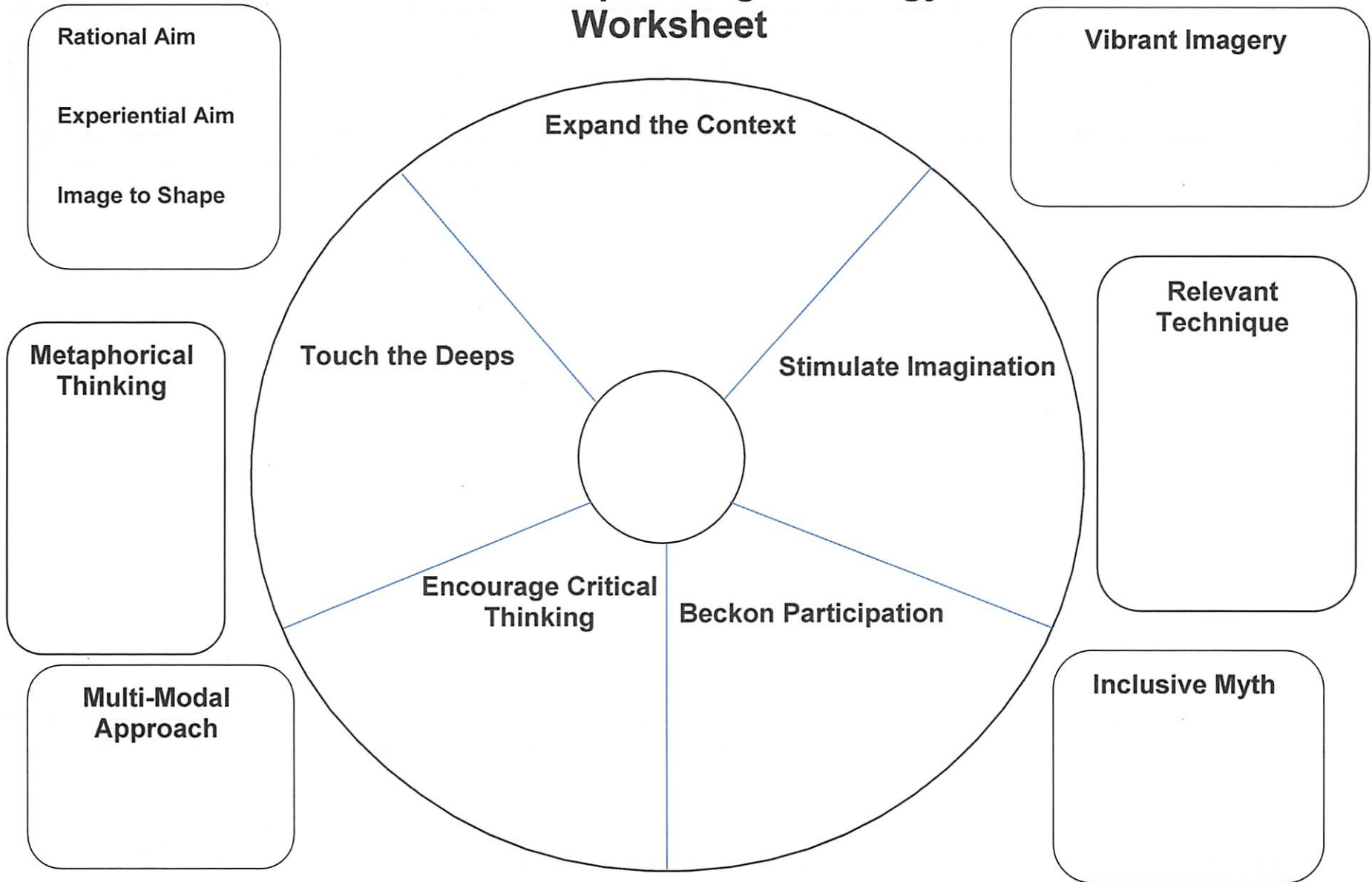
6. New Governing Image

Drawing Your Client Situation

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.



Kaleidoscope Design Strategy Worksheet



Session Title: _____

Edition April 2017

Audience/Participants	Image to Shape	Rational Aim	Experiential Aim	Enhanced Capabilities	Outcomes/Product

Attention	Motivation	Message	Exercise	Reflection

Time:	Time:	Time:	Time:	Time:
Person	Person	Person:	Person	Person

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

Type 1 Learner - Why? **Type 2 Learner - What?** **Type 3 Learner - How?** **Type 4 Learner - What If?**

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

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

Consciousness

Roberto Assagioli and "Psychosynthesis",

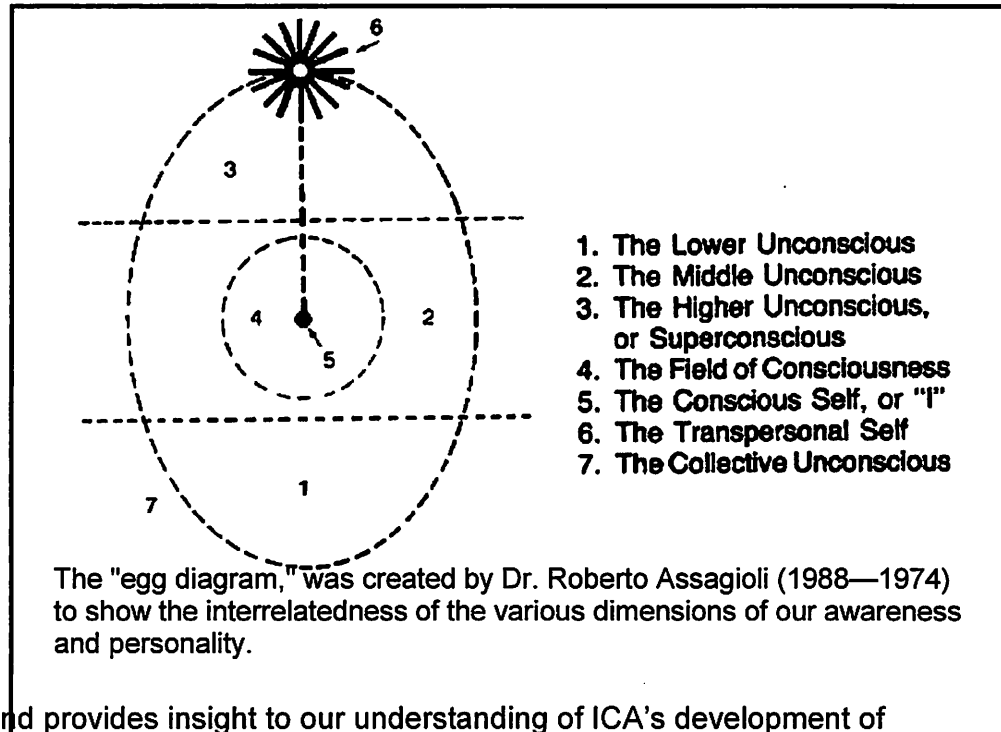
In Roberto Assagioli's work on "Psychosynthesis", he said "We try to build an elevator which will allow a person access to every level of his personality. After all, a building with only a basement is very limited. We want to open up the terrace where you can sun-bathe or look at the stars. Our concern is the synthesis of all areas of the personality."

"Psychosynthesis is holistic, global and inclusive. It is not against psychoanalysis or behavior modification, but it insists that the need for meaning, for higher values, for a spiritual life, are as real as biological or social needs".

The later work of Dr. Candace Pert, "Psychoneuroimmunology" demonstrated the "mind" being located in every cell of the body. Every cell collects and sends information to the brain to sort, assess value, and make meaningful connections.

Today, the "mind / body connection" is well understood and provides insight to our understanding of ICA's development of Boulding's Image Theory.

With the ToP Designing for Change approach, we encourage you to see and work with the whole person. A group can only change as much as the individuals within the group are willing to change.



Resources Designing For Change

THE ERAS OF HUMAN HISTORY AND OUR ROLE

Jeremy Rifkin –The Empathic Civilization- YouTube
<https://www.youtube.com/watch?v=l7AWnfFRc7g>

Over broad sweeps of history, what are we becoming?

Daniel Siegel, MD. TED x Prague
Are We Our Mind? -
<https://www.youtube.com/watch?v=MyhxXwclfnS>

<https://www.psychotherapynetworker.org/blog/details/614/video-brain-integration-as-the-key-to-mental-health>

The importance of integrating mind functions in a time of rapid change.

BRAIN FUNCTIONS and CONSCIOUSNESS

Dr. Heather Belin-The Brain is our Last Frontier and Consciousness is Expanding- TED x Youth @KC <https://play.videogen.xyz/v/NdKEy6vcCMw#sthash.y0K8WYg5.dpbs>
Perception, brain functions, the adolescent brain, plasticity, conscious and unconscious, changing behavior.

Daniel Siegel, MD – Mindfulness and Neural Integration.
TEDxStudio City ED 2010- www.youtube.com/watch?v=LiyaSr5aeho
The structure and functions of the brain and the importance of reflection.

Bruce Lipton - Your Genes Don't Cause Disease; Your Beliefs Do
http://www.learn.hayhouseu.com/biologyofbelief-video1-yourgenes?utm_medium=email&utm_campaign=email_funnel_contin_ebook_multi_lipton_bob_2016_06&utm_source=9989012_ebooks&utm_id=6773BL&utm_content=6773BL

Bruce Lipton ' The Power Of Consciousness' – YouTube
<http://www.youtube.com/watch?v=VYYXq1Ox4sk>

Lipton, B. (2008) The Biology of Belief.
The functioning of the conscious and subconscious minds.

Leonard Modernow- How Your Unconscious Mind Rules Your Behavior
TEDxReset 2013 www.youtube.com/watch?v=vcJm-y7UnLY
Modalities, unconscious, demonstration of how context creates image

Resources

Designing For Change

CONSCIOUSNESS

Psychosynthesis

<https://www.youtube.com/watch?v=vvESLcx1on8>

Published on Nov 3, 2015— The Egg Diagram with Didi Firman, The Synthesis Center

Summary of some key ideas from Psychosynthesis, impact of influences held in our unconscious. Also speaks to the transpersonal nature of the higher unconscious. Working with our consciousness to expand our awareness.

The Star Diagram and the Journey to Wholeness with Didi Firman

<https://www.youtube.com/watch?v=G6oDKBJxRX0>

A brief foray into psychosynthesis . the map of the psychological functions with both theory and experiential exercises

THE POWER OF IMAGES IN TRANSFORMATIVE CHANGE

Psychosynthesis Visualizations Lars Gimstedt

https://www.youtube.com/watch?v=14_cAyBF8gA

Empower yourself by implanting positive inner images.

http://psykosyntesforum.se/ps_visuali...

(Newsletters, free bonus material

<http://psykosyntesforum.se/newsletter...>) The founder of Psychosynthesis, Roberto Assagioli, put a large emphasis on how we are influenced by our inner images, in both in positive and negative ways

Quotes from Roberto Assagioli, on inner images:

"The imagination, in the precise sense of the function of evoking and creating images, is one of the most important and spontaneously active functions of the human psyche, both in its conscious and in its unconscious aspects of level."

"Every image has in itself a motor-drive."

"Images and mental pictures tend to produce the physical conditions and the external acts corresponding to them."

Assagioli, R. (1965). Psychosynthesis

Resources

Designing For Change

INNER IMAGERY

Assagioli, R. (1969). Symbols of transpersonal experiences. *Journal of Transpersonal Psychology*, 1, 1133-45.

Assagioli, R. (2000). *Psychosynthesis*. Amherst, MA: Synthesis Center Press. (12th printing).

Battista, J. (1996). Abraham Maslow and Roberto Assagioli: Pioneers of transpersonal psychology. In **B. Scotten, A. Chinnen & J. Battista (Eds.)**, *Textbook of transpersonal psychiatry and psychology* (pp. 52-61). New York, NY: Basic Books

ORGANIZATIONAL TRANSFORMATION

Scharmer O. Theory U and Leading from the Future as it Emerges Stages and Processes of Organizational Transformation

The Essence of Theory U and Presencing – YouTube
<https://www.youtube.com/watch?v=7IUyGBBcdJY>

IMAGE SHIFT — Modalities

Image Shift in Kinesthetics:

Your body language may shape who you are / Amy Cuddy (2012) : <http://ideas.ted.com/inside-the-debat...> Body language affects how others see us, but it may also change how we see ourselves

Image Shift in Musical Intelligence (Howard Gardner)

Barbara McAfee | TEDxBend

How Oral Tradition Singing Helps Us Live & Work Better Together

<https://www.youtube.com/watch?v=lrRQulQnaoQ>

How to access the full power of voice in service to your work and life.

<http://www.flickspire.com/m/CrackYourE848/LearningToDanceInTheRain>

A great example of how to assert gratitude under any circumstance - one of the most constructive ways to deal with the hardships life can sometimes present.

Resources Designing For Change

LEARNING STYLES

Griffin, Maureen L. (1997)
A Case Study of Transfer of Learning Activities in a Trainer of Trainers Program (applying 4Mat Learning Styles approach)

McCarthy, B. (2005). Teaching Around the 4mat(r) Cycle: Designing Instruction for Diverse Learners with Diverse Learning Styles

McCarthy, B. (2007). Hold On, You Lost Me!: Use Learning Styles to Create Training That Sticks

O'Neill-Blackwell, J. (2012) . Engage: A Trainer's Guide to Learning Styles

VISUAL MODALITY

Brandy Agerbeck at TEDxWindyCity. Shape Your Thinking
<https://www.youtube.com/watch?v=6bCHq1OvGR4&feature=youtu.be> Why do we contain our multi-dimensional thinking on flat surfaces?

HOW MODALITIES (sensory pathways) FUNCTION

Markova, D. and A. McArthur. (2015). Collaborative Intelligence: Thinking with People Who Think Differently

Dawna Markova and Angie M Arthur .YouTube. GWI Podcast (2016).
<https://www.youtube.com/watch?v=WiRDjVwawdw>
Interview on Understanding Collaboration.

Dawna Markova Books:

- The Art of the Possible: A Compassionate Approach to Understanding the Way People Think, Learn, & Communicate 1991
- The Open Mind: Exploring 6 Patterns of Natural Intelligence1996
- Collaborative Intelligence: Thinking with People Who Think Differently 2015

APP: Smart Spark Includes an inventory to discern your mind pattern.

Markova, D. (1996). The Open Mind. Provides background on Markova's research into the working of the Conscious, Subconscious and Unconscious minds and the different functions of the Auditory, Visual and Kinesthetic pathways to the brain and mind system. Inventory.