

METHODS MANUAL

METHODS* HANDBOOK

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* Method, from Greek meta- (after, along with) and hodos (way)



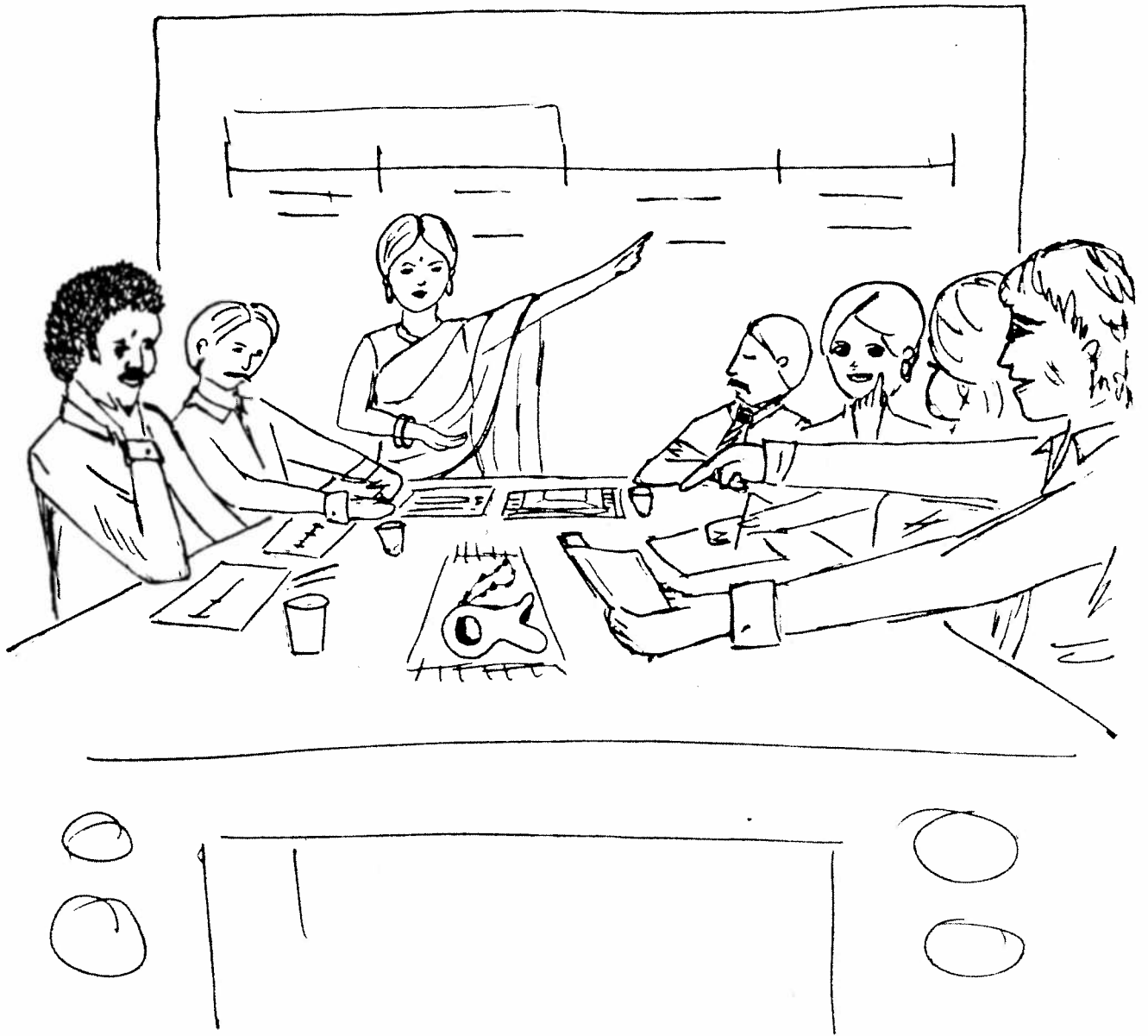
Hosting cares profoundly for a group.
The host's role is to point to the significance
of an event and to invite everyone to participate
in it. He enables corporate singing. His style
is the gracious presence that communicates to
everyone that they are in the right place.

PROCEDURES FOR HOSTING

1. See that the room and tables are set up intentionally
(See Space Design, page 28).
 - *2. Lead the group in singing.
 - *3. Hold accountability. Give absolution.
 - *4. Lead ritual.
 5. Welcome guests.
 - *6. Give meal context.
 7. Ask for announcements.
 - *8. Send-out and ritual.
-
- *2. Singing can be a profound happening for a group, so it is worthwhile to plan carefully how you will lead it. Think through the following questions:
- What is the group's mood?
 - What mood do you want to create?
 - What songs will create this mood?
 - Which song is first...last?
 - What will you say between songs?
 - What instructions will you give (solos, men, women, teams)?
 - What is your image for each song (1000 voice men's choir, a waltz)?
 - How is singing a deeply human activity?
 - What will be your style of leading?
- *3. Accountability: Let the Industrial Guild account for its presence:
- "John is assigned to Sioux City Town Meeting,
Harry is sick, and the rest are present."
(Actual Accountability)
- OR
"All are present or accounted for."
(Symbolic Accountability)
- Absolution: "There is only one deed -- to say 'Yes'.
Courage is all that is needed, and that,
we already have."
- *4. Ritual: Leader: We are one, we share the earth. .
Community: We give our lives for its rebirth.
- L: That is life.
C: So be it.
- *5. Context: Let us eat this meal on behalf of those who drive
busses all night. Let us feast.
- *8. Send-out: Let us go out to build this community and so build
the earth.
- Ritual: L: These are the times.
C: We are the people. (Repeat three times)



A lecture or talk is to
break people open to a
fresh way of looking at
the subject. A lecture
sets a context for dis-
cussion.

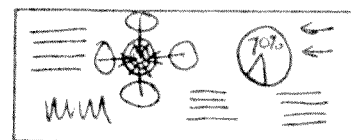
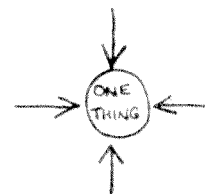
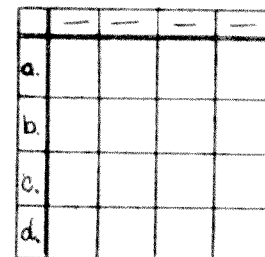
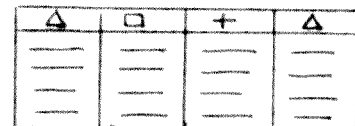
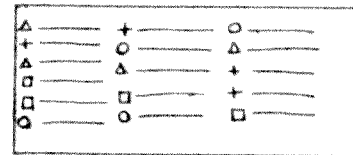


The seminar is a dialogue between the author of a paper and a group. The participants in a seminar relate their own experience to the article. The seminar is not a mechanical process but an educational drama which allows participants to be open to new contexts.

PROCEDURES FOR LECTURE BUILDING

As you prepare, remember that a lecture is not primarily a way of imparting information but an event for shifting the images that direct human lives.

1. Decide the topic and your purpose in giving the lecture: what you want people to know and what image you want shifted.
2. Brainstorm everything you know about the topic: illustrations, questions, images, stories.
3. Gestalt the brainstorm into 4 key categories.
4. Put 4 points under each of the key categories, using the data of the brainstorm. Fill in the gaps.
5. Arrange the points on a 4 x 4 chart so that:
 - a. the first point is the broadest way of looking at the subject.
 - b. the second point goes into more depth.
 - c. the third point reaches the crux of the matter.
 - d. the fourth point draws the whole thing together and points to some implications for the future.
6. Write 4 sentences, one on each key point.
7. Brood on the group:
 - Where are they struggling?
 - What are their questions?
 - What do they need to hear?
8. Think through your images, illustrations and stories.
9. Decide your style and timing, your voice, gestures.
10. Plan the blackboard layout so that no erasing is needed and so that the group will be impacted by the images that go up.
11. Decide your first and last sentences. Choose your personal appearance.



PROCEDURES FOR TEACHING A SEMINAR

Two questions form the core of the seminar method. They are:

- "What is the author saying?"
- "How do we experience this?"

Fill in the chart below to prepare to teach a seminar. For each section create the questions that will allow the group to see what the author is saying and to ground that in life experience.

PROCEDURE OF PREPARING TO TEACH A SEMINAR					
Place _____		Paper to be studied _____		Date _____	
Put your chart of the paper here					
What point do you want everyone to understand out of the paper?	What do you want to happen to the group?	What kind of people are in the group? What is your witness?	What is the mood of the seminar to be? What style will enable that?	When should the high point be?	
TITLE OF THE SEMINAR					
PRELUDE	I. Introducing the Subject (Paragraph nos. — —)	II. Experimental Digging into the Subject (Paragraph nos. — —)	III. Depth Dealing with the Heart of the Matter (Par.Nos. — —)	POSTLUDE	
What will you say first?	FOR EACH OF THESE SECTIONS, CREATE QUESTIONS THAT WILL ALLOW THE GROUP TO ANSWER:			What will you say last?	
What ritual will you use to open?	What is the author saying? 1. 2. 3. 4.	How is this true of life as I experience it? 1. 2. 3. 4.	What does this say about my life? 1. 2. 3. 4.	What ritual will you use to close?	
Gimmicks to involve the group				Offstage	
Board images					
Time					



An art form is a tool for reflection.
The art form conversation is a progression
of questions that take a group on a journey
of consciousness. This method is also useful
for reflecting on experiences such as the work
of the morning, a village or a celebration.

PROCEDURES FOR THE ART FORM CONVERSATION

Order your questions very carefully in the following pattern so that a progression in consciousness takes place.

Create questions appropriate to the experience.

TYPES of QUESTIONS

Objective: What did you see, hear, notice?

Reflective: What is your relation to the experience? How did you feel? What did you like, dislike?

Interpretive: What is happening here? Where do you see this going on in life, in your life?

Decisional: What would you name the experience (or art form)? What story would you tell about it? What would you say to it?

	ART FORM CONVERSATION ON A MOVIE	ART FORM CONVERSATION ON A VILLAGE	ART FORM CONVERSATION ON A DAY
Obj.	What scenes do you remember? Outside scenes, indoor scenes? What colors, what music, what lines, what characters?	What people did you see? What houses? What work places? What colors? What activity?	What sounds do you recall? What scenes do you recall? What bits of conversation do you remember?
Refl.	What characters did you like? Dislike? Identify with?	If you were making a film about this village, what scenes would you include? What spot would you like to visit again? With whom would you like to visit? When did you feel like hurrying on?	When were you angry? Laughing? Tired? Full of enthusiasm?
Int.	Who was the hero? What was his problem? What symbols were there? What was this about?	What other place did this remind you of? What story would you tell about this village?	What is the significance of this day? Why was this day important?
Dec.	What title would you give to this movie?	What new name will you give this village?	What is the name of this day? How does today affect your anticipation of tomorrow?

10

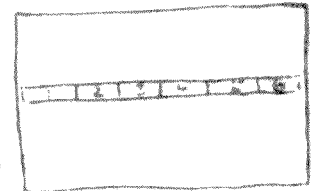
Producing Fruit and Vegetables					
Fruit			Vegetables		
Non-Citrus	Citrus		Roots		Green
1	2	3	4	5	6
Apples	Oranges	Lemons	Carrots	Potatoes	Cabbage

Charting reveals the whole structure of an article or book and permits dialogue with the whole rather than concentration on part. The method requires you to make decisions about the article at every step and so to enter into a give and take relationship rather than a passive reading.

PROCEDURES FOR CHARTING A PAPER

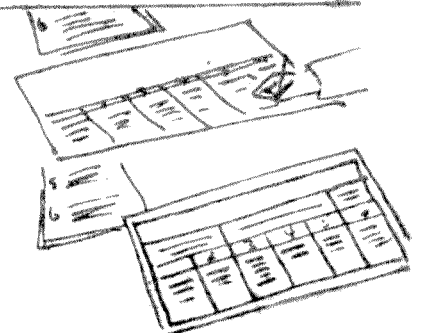
THE WHOLE

1. Number the paragraphs that you are studying.
2. Turn your paper the long way and draw a line across it 1/3 down from the top.
3. Divide the line up so that there is one space for each paragraph.
4. Look quickly though all the paragraphs - what words catch your eye, what words are repeated- write them on your chart under the same paragraph number.



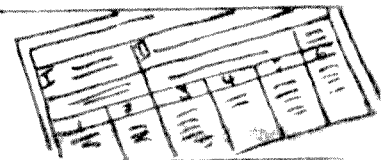
THE PARTS

5. Quickly read the first sentence and the last sentence of every paragraph. (Below the line) on the chart write 2 or 3 words that help you remember what the paragraph is about.
6. Which paragraphs go together? Mark them (above the line).
7. What are these groups of paragraphs about? Give a title to each group.



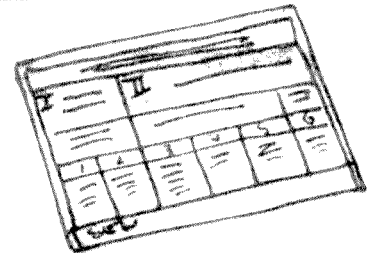
THE RELATIONSHIP OF THE PARTS TO THE WHOLE

8. Divide the paragraphs into 2 or more parts.
9. What is each part about? Give a title to each part.



GROUNDING

10. Give a new title to the whole paper.
11. What is the author saying?
12. Where have you experienced any of this?
13. What would you ask the author? What would you say to the author?



THE SCREEN OF COMPREHENSIVENESS

An exercise in constructing the interior screen by which comprehensiveness in thinking is realized in decision making.

I. INCLUSIVE CONCERNS

II. INTELLECTUAL REFLECTIONS

III. CONCRETE PLANNING

IV. INTRUDING ISSUES

V. SPECIAL EMPHASIS

VI. SPECIFIC ATTENTIONS

VII. WATCHFUL INTERESTS

VIII. LOW-KEY PONDERINGS

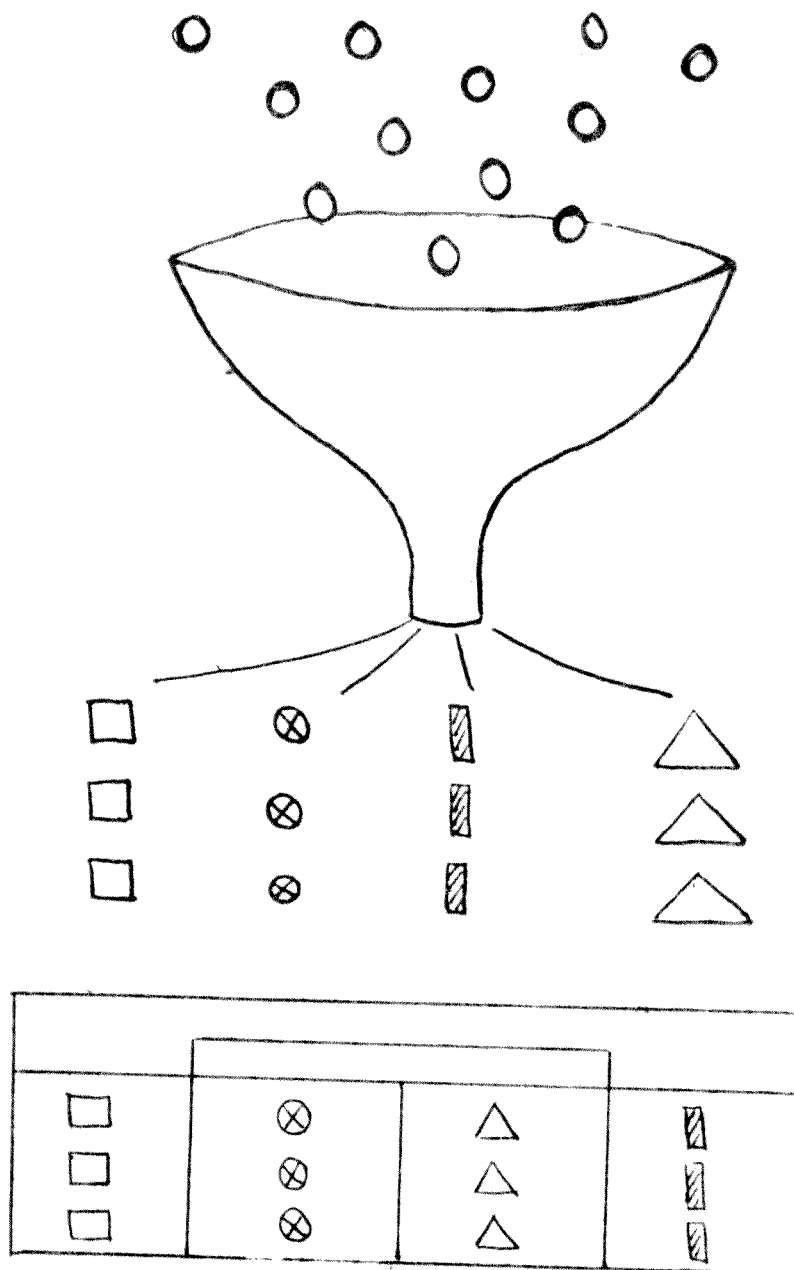
IX. UNDERLYING RUMINATIONS

X. INTERNAL BROODINGS

The comprehensiveness screen is a frame of reference. It is a way to hold all your concerns before you.

PROCEDURES FOR THE COMPREHENSIVENESS SCREEN

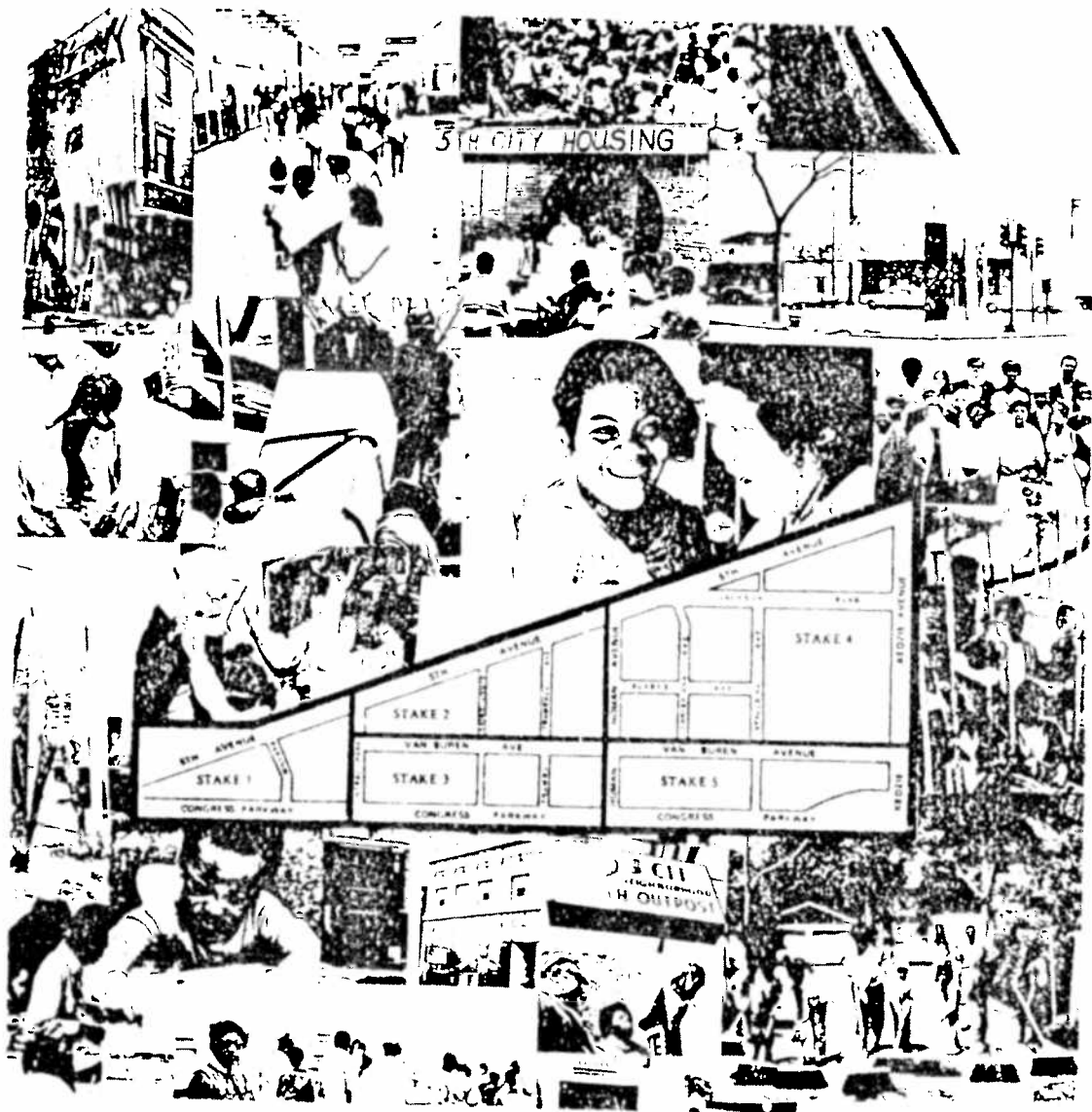
1. Give a context on the need for comprehensiveness at this particular moment. (The Cultural Revolution: we are creating newly what it means to be human. This is to prevent isolation in either space or time.)
2. Individually brainstorm specific issues. Make a list.
3. Explain the clue words - spin through the chart quickly:
 - I. INCLUSIVE CONCERNS - historical concerns, not something new every day, contemplating the universe.
 - II. INTELLECTUAL REFLECTIONS - methodological concerns, like Sherlock Holmes with his magnifying glass.
 - III. CONCRETE PLANNING - models.
 - IV. INTRUDING ISSUES - unavoidable, like a rock through the window with your name on it.
 - V. SPECIAL EMPHASIS - energy required.
 - VI. SPECIFIC ATTENTIONS - recommendations needed.
 - VII. WATCHFUL INTERESTS - shifts are possible, like watching for the postman, I watch for news that might mean I have to change my plans.
 - VIII. LOW-KEY PONDERINGS - listening not simply to my own issues but to the swirl being talked about by colleagues and others.
 - IX. UNDERLYING RUMINATIONS - flashes and sparks which jump into your consciousness on their own, more times than once, night voices.
 - X. INTERNAL BROODINGS - preparation.
4. Individuals decide quickly where each issue goes on the chart.
5. Whole group shares their concerns, box by box, get up to ten in each box and then stop. Go on to next box. Start at the center and work out. Ask people to select their best data first.
6. Reflect briefly on the exercise and the use of the screen for the future.



The workshop is a way for a group to pool and push its wisdom on any issue. It is a way to get everyone's wisdom into a new model.

PROCEDURES FOR A WORKSHOP

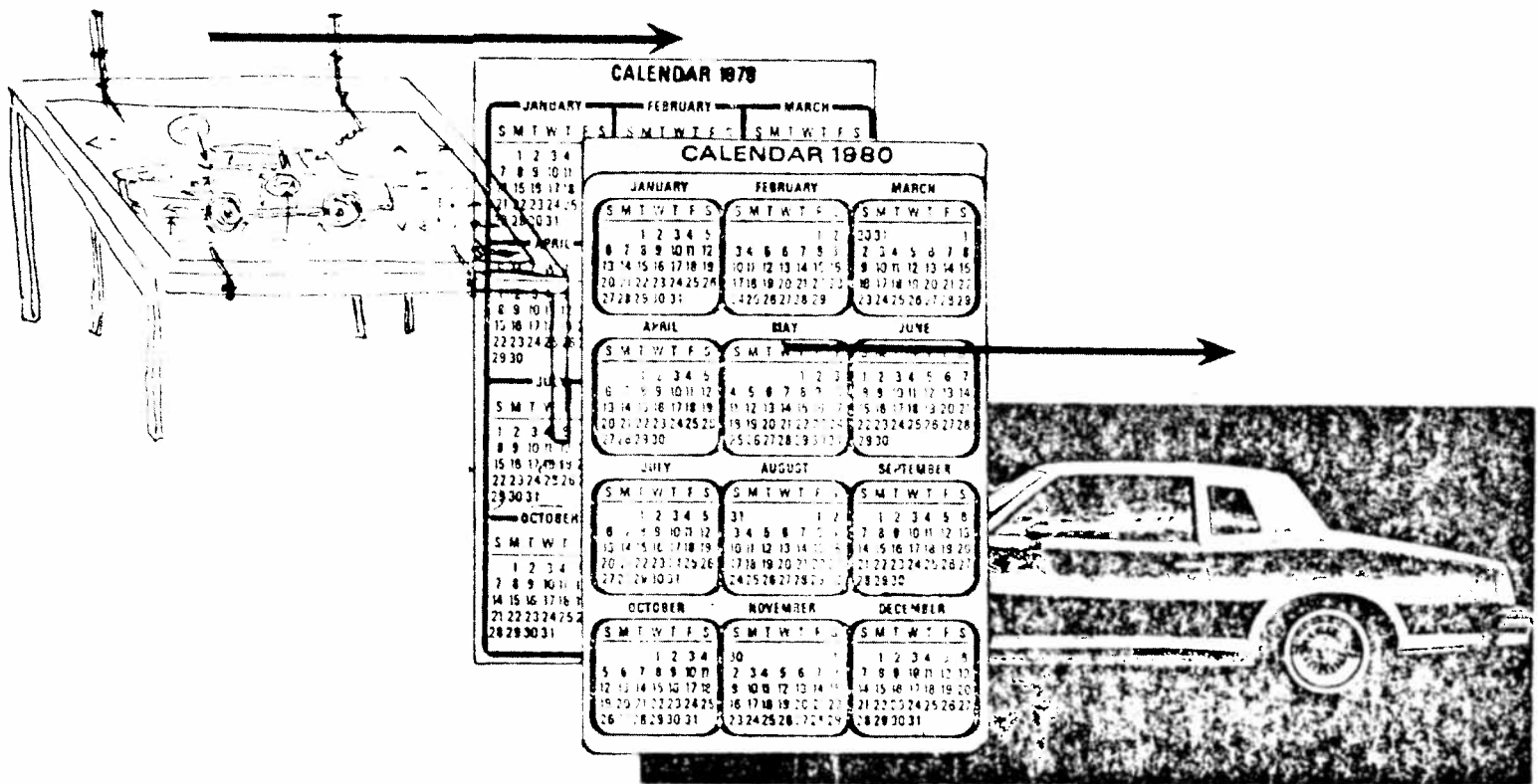
1. Give a context:
 - Why do this workshop?
 - What is its arena?
 - What is its aim?
2. Ask questions to which the answers will be brainstorm in which everyone participates. Put the brainstorm lists on the board. Honor all contributions. Responses are to be short - no long speeches or arguments.
3. Gestalt the lists - that is, arrange data into groups of related items. This gestalt may reveal areas where more data is needed. Often it will reveal new relationships.
4. Name the gestalt. This clarifies the consensus up to this point, allowing the group to move forward to create a model, such as a timeline, a graphic design or a chart.
5. Reflect on what you have done. What breakthroughs, what insights have come clear. Hold the group over against the major issue of the workshop.



Gridding is a method which enables you to become familiar with a piece of geography and its sociality and to create an image which holds this reality. It enables a group to form a consensus about how it intends to relate to a particular area. It is the first symbolic and practical step in taking responsibility for space by organizing it into rational geographic patterns.

PROCEDURES FOR GRIDDING

1. Become familiar with the geography to be gridded (walk, drive, get population data, maps, etc.).
2. Art form the map of the area.
3. Identify and mark: population centers, cultural or ethnic divisions, nodes, land marks, natural boundaries (rivers, lakes, etc.), political boundaries, arteries and pathways.
4. Discuss values to be used in gridding - such as population size, etc.
5. Draw initial pictures of the area, share these and discuss the gifts of each.
6. Form a consensus on the grid. Symbolic power is key.
7. Check grid against principles and actual data on the area.
8. Draw large artistic form of grid and put in highly visible public space.



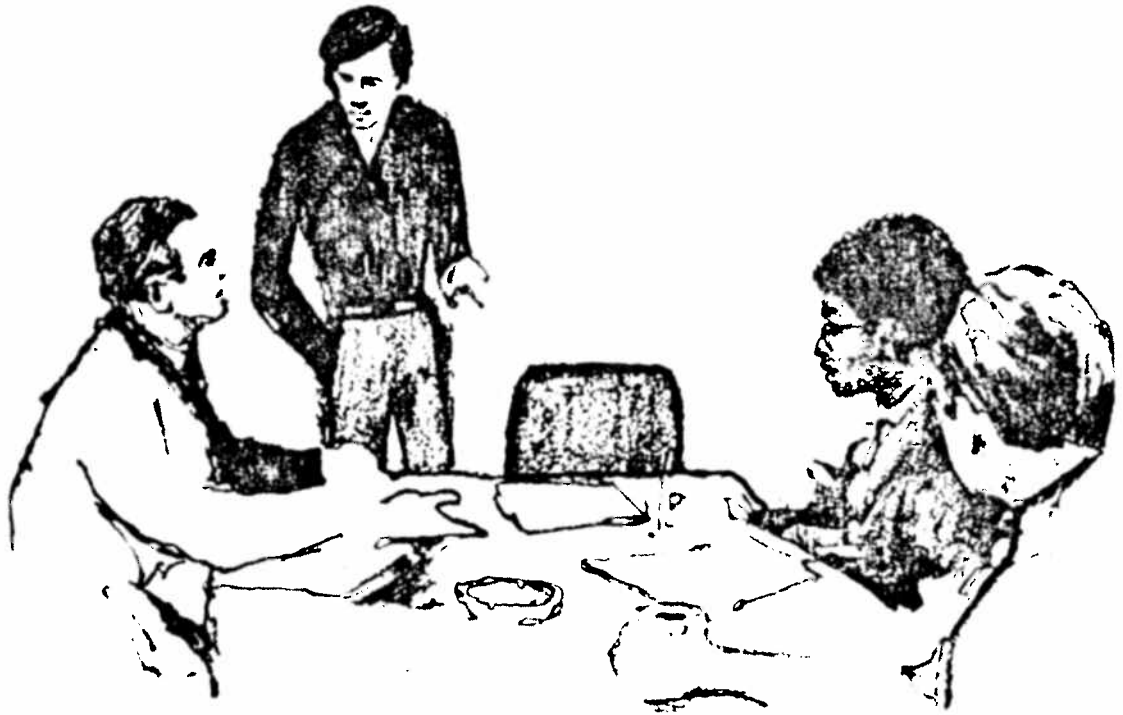
Making a timeline creates a releasing image of how a total task can be completed by showing the parts of the task spread out over the time available. A timeline clearly lays out what must be done at each stage to ensure that the model is implemented.

PROCEDURE FOR TIMELINING A MODEL

1. Start with a model of what has to be done.
2. Organize the tasks from the model into arenas.
3. List the details of these tasks in each arena.
4. Decide how much time is needed for the entire model.
5. Draw a timeline chart with arenas along the left side and time on top.
6. Decide which tasks come early, which late, and put them in the appropriate space on the chart. Post the chart.
7. Check regularly and revise as needed.

TIMELINING A MODEL

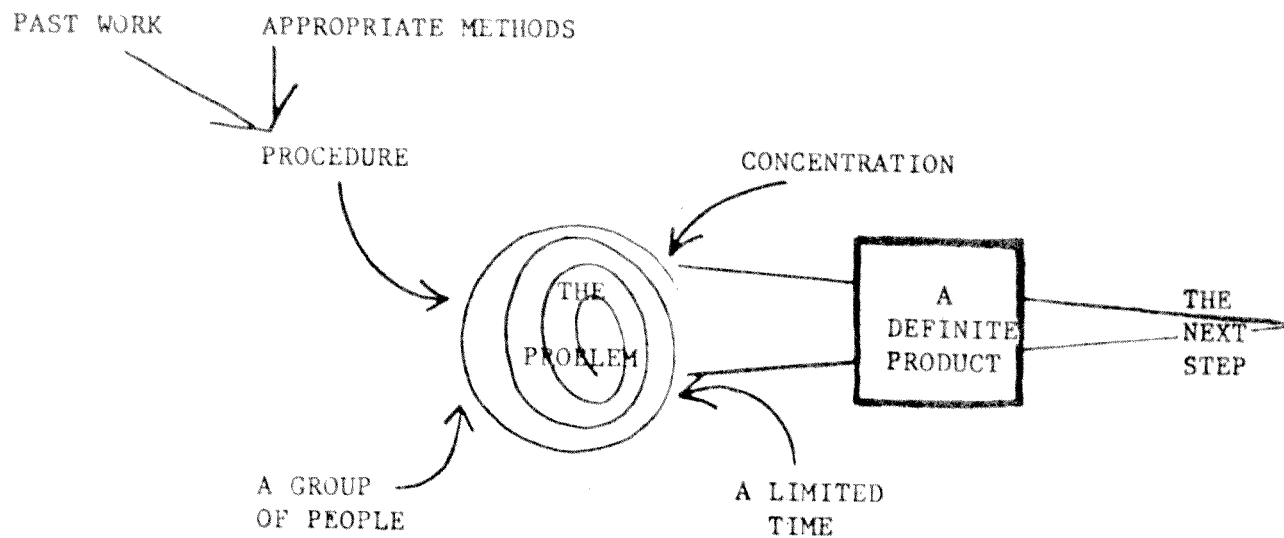
Maharashtra 232 Celebration								
Week Arena	Apr 22 -7	Apr 29 -6	May 6 -5	May 13 -4	May 20 -3	May 27 -2	June 3 -1	June 10 0
Invitations		make list		mail invites.	delivery in Aurangabad		make copies for registration	deliver invitations
Decor	plan for type of decor	choose colors	design flags	purchase cloth	paint grid Talaha names	gallery murals qrt. plan painting	make perants & clean area	sign boards 232 bamboos dig holes
Water Supply			talk to village	make assignments	arrange tractor & 2 tankers		get sanitation drums back up	bring water
Space	select space		create space design	rent shanavana (awning)		arrange sound effects		pick up & set up awning set/test sound
Food	talk to Mahila Mandal	plan menu shopping list, cost		Arrange for facility & equipment	pick up pots & pans	inkinding & shopping	inkind & shopping pre prep	shopping and prep
Blue Cloth Inkind		contact mills & factory		select cloth Bombay	distribute cloth at Malivada	sari at Malivada		
Repairs			conduct survey of area		secure materials		repair toilets roof tops & boards	
Transport			arrange air tickets for Guesta-Bombay	arrange for buses, Matador		secure use of car	check on air. & bus	pick up at airport, Matador
Ceremony	prepare invited		invite spectators	book hotel			arrange for photography	print programs meet guests registration



A problem solving unit (PSU) breaks open a new arena or moves toward solving persistent problems.

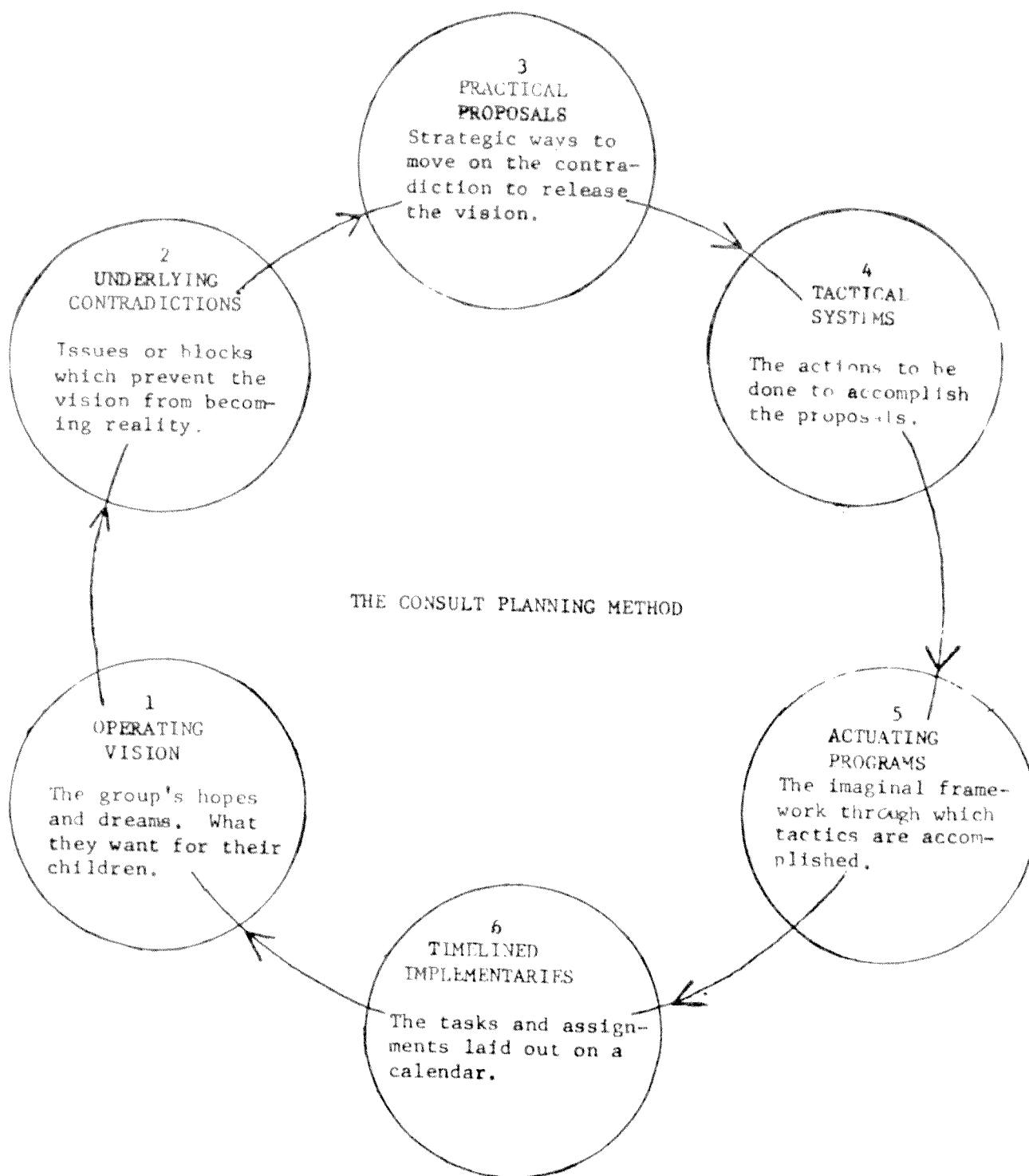
PROCEDURES FOR A PROBLEM SOLVING UNIT

1. State the problem.
2. Get a diverse group of people committed to work on it for a definite time (3 - 44 hours).
3. Look at what has been done in the past on this problem.
4. Describe the product you want at the end of this definite time.
5. Write procedures to get that product. They may include brainstorming, gestalting, small group work, plenary sessions, making charts, interview corporate writing, spinning, wild imaginings and role plays.



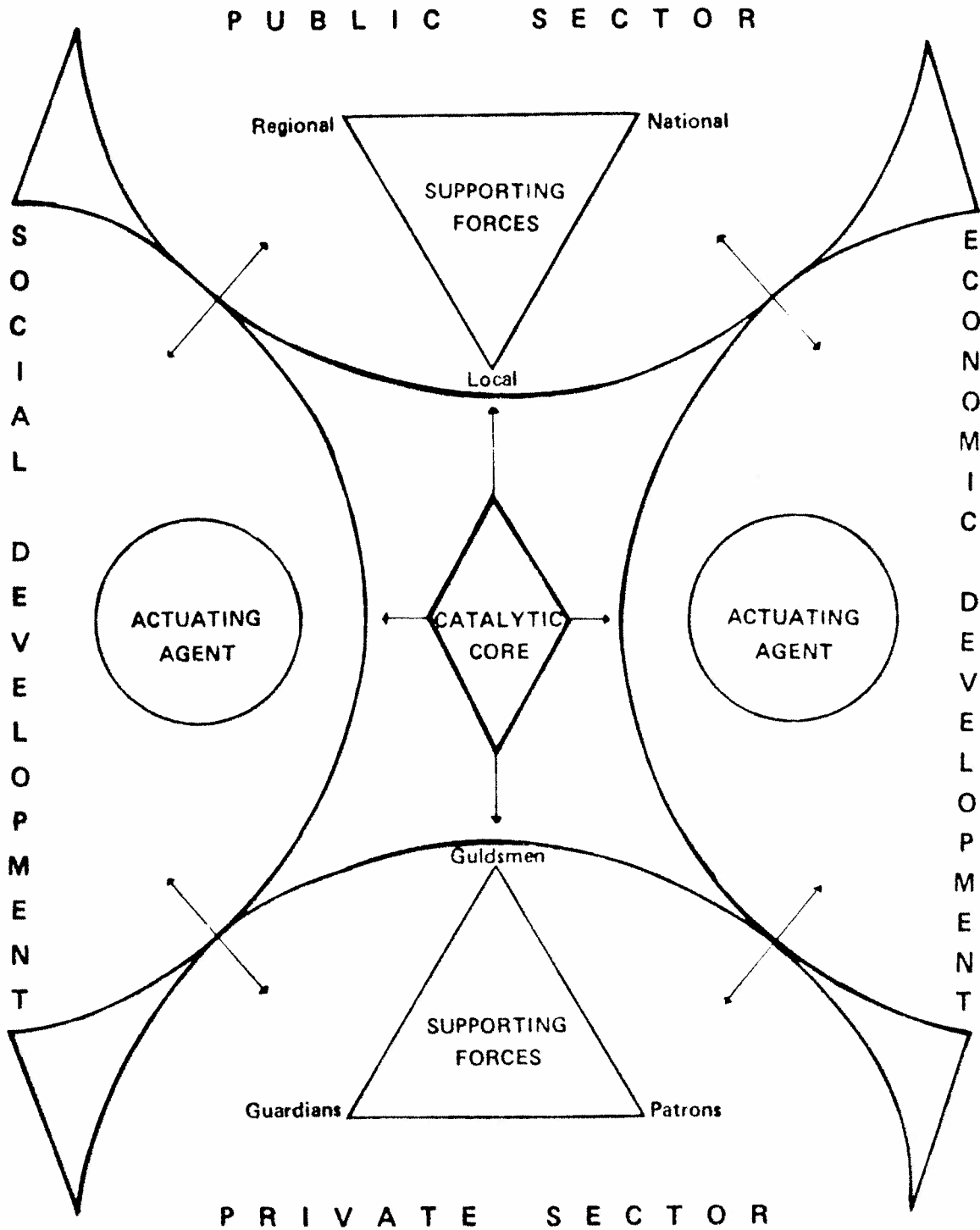


The consult method is used either to launch a Human Development Project or to assist any group to turn its vision into reality. In this method contradictions are created as doors to the future rather than brick walls.



This dynamic can be applied to a long or short meeting or consult. It is a continuous process.

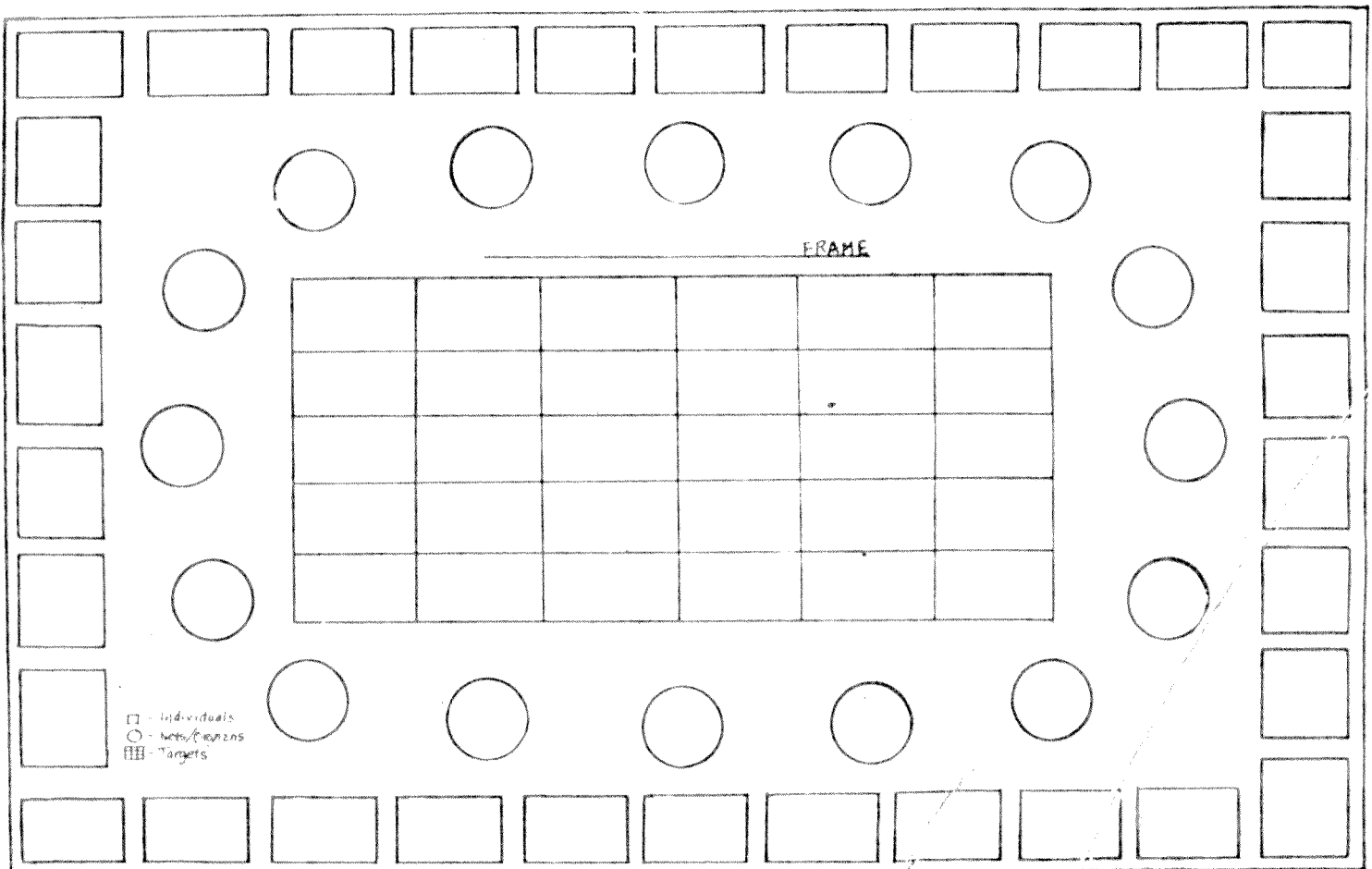
For a fuller description of this method see The Human Development Project Launching Textbook, Institute of Cultural Affairs, 1977.



Framing is used in order to secure the support of the private and public sectors. A frame enables you to move through the formal structures quickly to a key target. It uses all of your advantages to break open a new arena of authorization or funding.

PROCEDURES FOR FRAMING

1. Draw the frame outline.
2. Brainstorm the known targets and talk through the role they play, priorities and inter-relations. Place in the center of the frame.
3. List all informal structures which directly and indirectly influence or lead to the targets. Place in the ring around the targets.
4. Discuss where the advantages exist and draw lines to the targets.
5. List the persons who could provide access to the structures. Place on outer border.
6. Discuss advantages, vulnerabilities.
7. Draw prioritized lines from the people to the targets.
8. Write maneuvers for the use of this frame, create a timeline and make assignments.





THE WISDOM OF MANEUVERS AS LIFE METHOD

IMPOSED FINALITY

A maneuver functions over against an imposed finality. The image of death ground is maintained as a quantified and identifiable reality that makes every maneuver decision a matter of life or death.

INSTANT COMPOSITION

A maneuver is written quickly rather than composed as a complicated sequencing of components or a rational gestalting of imperatives. It names the victory and intuitively captures the actional strokes that will guarantee success.

EMPIRICAL BASIS

A maneuver is constructed out of empirical data rather than from idealized objectives. This involves thoroughgoing consideration of the real advantages, the actual obstacles and the available logistics.



MAINTAINING MOMENTUM

A maneuver is an engine of momentum. It is a device for maintaining the direction and power of a campaign by constantly recovering the advantage in the face of lost ground. One experiences the action like "stones rolling down a hill."

SELF-CONTAINED

A maneuver is self-contained. It is a self-sufficient, independent action that is short in duration, circumscribed in geography and focused in intent.

HUMAN RISK

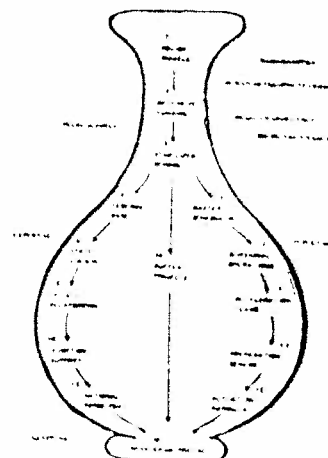
To be a self is to execute maneuvers. Selfhood and maneuvering are corresponding aspects of the reality of the risk of humanness.

CREATES ADVANTAGE

A maneuver is the art of turning misfortune into advantage. It rides the back of a contradiction into a projected victory rather than battles the counter-currents to eliminate the opposition.

SYMBOLIC FORMATION

A maneuver is sustained more on the basis of its symbolic representation than on the strength of its technical description. This includes its poetic title, visual image and accompanying slogan.



IMPOSSIBLE TASK

A maneuver is employed to do an impossible undertaking, not to carry out ordinary tasks. For this purpose a maneuver breaks routine and overcomes failure mentality.

CORPORATE DEED

A maneuver is a corporate deed. It is executed by a disciplined team and represents the outward mark of that body on history.

RE-MANEUVERING

A maneuver is a montage of re-maneuvers. Implementing a maneuver means constantly grasping the given situation, rehearsing the victory, regaining the advantage and refocusing the action.

INTERNAL DECISION

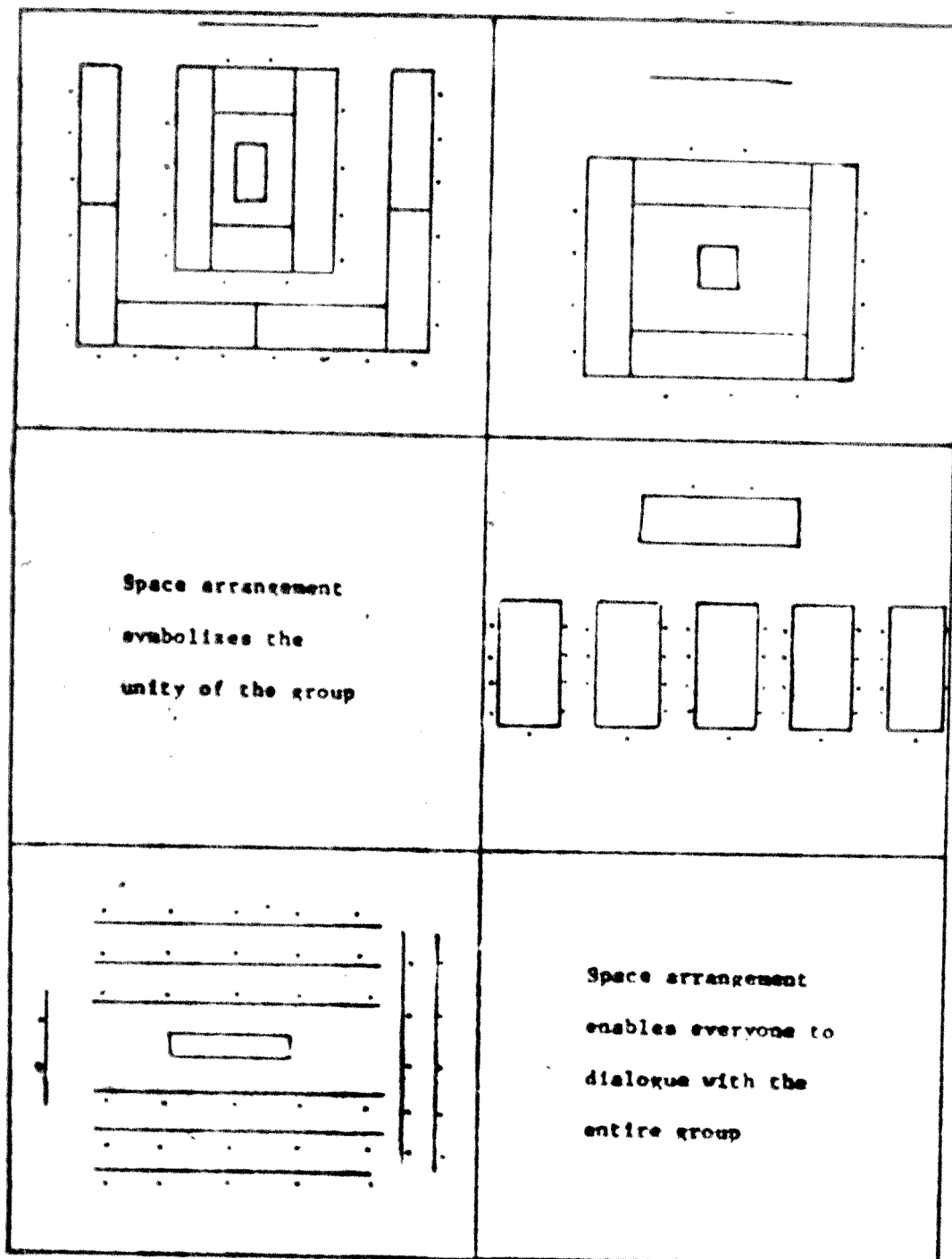
A maneuver is an interior decision to win before it is enacted as an external set of motions. It is the constant internal tautness that holds victory off from pending defeat. It is glorious living.



CAMPAIGN MANEUVER—BUILDING

STEPS	PROCEDURES	ILLUSTRATIONS	GUIDELINES
I NAMING THE VICTORY	1. Standing in the winners' circle, discuss the victory. 2. Tell the tale of the contradiction and how you rode it out until it broke into a triumph. 3. State the victorious resolve.	1. Four reticent authorization figures pave the way for TM saturation. 2. Found a way around an obstructionist through old movement colleagues. 3. Turn Area Houston blue by quarter II.	Informal conversation on the miraculous achievement effected by the maneuver. Remain in the victory's perspective throughout all steps.
II DISCERNING THE SITUATION	4. Describe issues of haze. 5. List on the board points of advantage. 6. List points of vulnerability.	4. Where will finances come from? 5. Positive image of TM in the state. 6. Only have political entrees.	Use board to gain objectivity on the task. Vulnerabilities are internal and external.
III LISTING THE DO'S	7. Individually list 15-20 things to do. 8. Star your best 5 things. 9. Brainstorm do's on the board; get 50 to 100.	Prepare slide shows, visit key colleagues in every metro and enlist them for saturation tasks, print brochure, build logistics model.	Accept everything, making marginal notation of fears, unknowns, issues, etc. as they come out.
IV THE INTUITIVE GESTALT	10. One person reads aloud rapidly while the rest individually write down 3 arenas of action. 11. Have a couple sample lists read and allow quietness. 12. Get up 4 complete lists of arenas and consense on final list of 5-14 arenas.	Arena examples: materials, funding, set-up, training, logistics, etc.	Trust intuitions. Get up entire sets on board. At the end, ask if any crucial arena is missing. Allow silent time for pondering.
V THE REFLECTIVE CHART	13. Build rational chart that holds all arenas in dynamic relationship. 14. Give poetic names to each arena and create maneuver diagram according to direct assault, flanking thrust, diversionary feint, etc. 15. List the four components under each arena.	See sample chart on following page.	Divide into three groups to do these three steps. Chart is a gimmick to give pause time and a device for the talk-thru. Gather back and report.
VI THE CORPORATE TALK--THRU	16. Assign a different scribe for each maneuver talk thru. 17. Select one person to talk through the specifics of how to do the maneuver, including its intent, troop use, timing, etc. 18. Group respond to capture key insight to each maneuver.	Sample key insight: follow the geographical time line at all costs and don't image an over-time mop up operation.	Dare to risk intuitions. Leader watch for break-loose insight that transforms a listing of do's into a strike, eliciting the "a ha".
VII THE MANEUVER WRITE-UP	19. Assign group to write each maneuver, centered on respective scribes. 20. Decide time period for each maneuver. 21. Write the maneuver and place it on a time line.	First sentence states why the maneuver; second states the victory and advantages; third is an orchestration of the do's as "We will..."	Write quickly, print and distribute. These paragraphs become your symbol of "death ground". Phase maneuvers for the whole campaign.

DO THE MANEUVERS



The space in which you teach and work affects you subconsciously. Design and decor turn neutral or negative space into an ally. Decor steadily sends messages that affect the images of those who live before it. It can create an environment of intentionality and victory or of inertia and failure.

PROCEDURES FOR SPACE DESIGN AND DECOR

SPACE

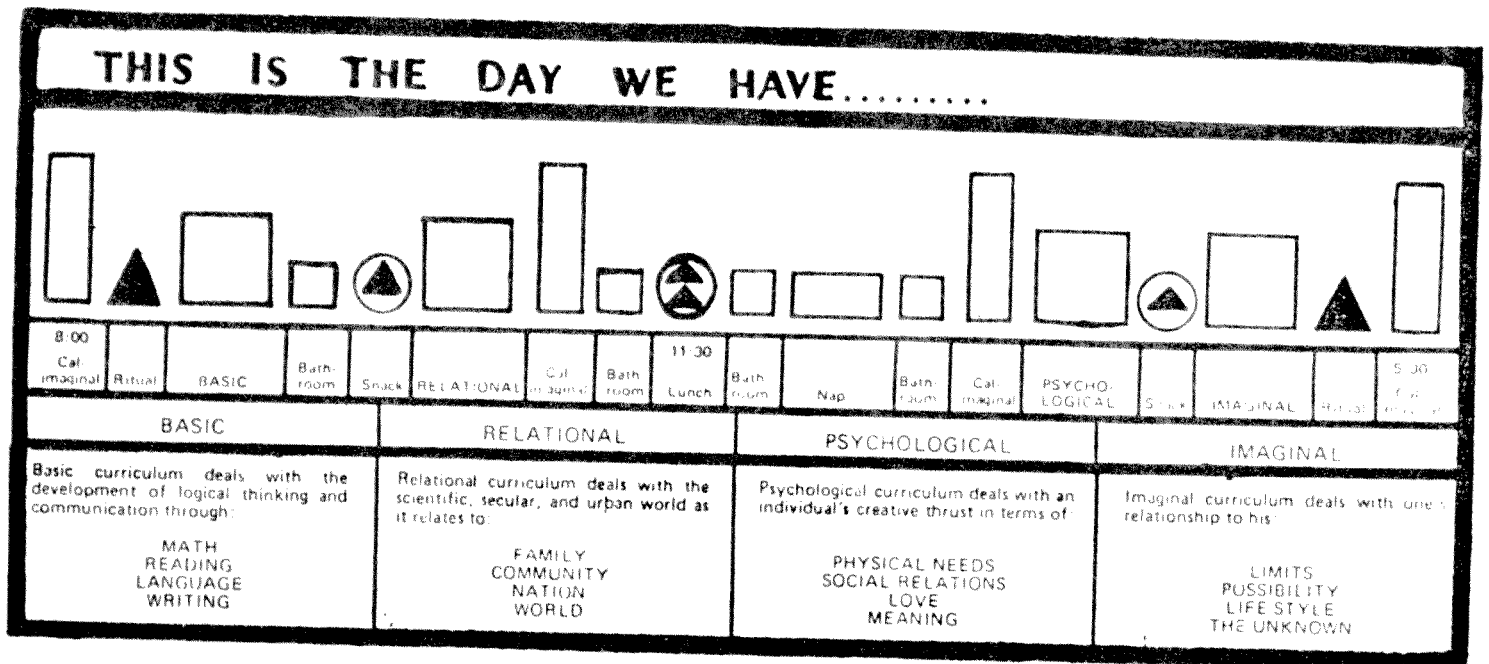
Taking care of space is an essential part of caring for people.

1. For a corporate meal or meeting arrange tables and chairs so that all people can see each other and the front of the room.
2. Set tables with precision. Arrange serving dishes in islands so that everyone is easily served.
3. Arrange chairs uniformly.

DECOR

Decor claims space for a given purpose and sets a context for the activities that take place in that space.

1. Design a focal point for the room by placing an art form or mystery object on the center table.
2. Place wall decor at eye level. (In a preschool, wall decor is placed at the eye level of the children.)
3. Mount all wall decor on attractive backing.
4. Hold both the global and the local in decor. Use symbolic decor and working decor.
5. Make all charts attractive and rational. Never post an unattractive chart.



A time design puts an imaginal framework around a period of time in order to claim it for significant activity. A time design gives meaning to the daily and weekly rhythms of a community.

PROCEDURES FOR TIME DESIGNING

1. Brainstorm the elements of the day (or week, etc.)
2. Orchestrate these into a rational sequence, paying particular attention to rhythm and form.
3. Create the poetry that holds each block of time and relates it to the whole design.
4. Design a visual image or other art form that symbolizes the time pattern.
5. Make this art form and display it as a piece of attractive corporate decor.



A corporate work event is a symbol of pouring your life into building community along with your neighbor. It is creating a sign, changing an image, and demonstrating a new possibility as it gets a job done. Sharing physical work and transforming space forges corporateness and makes a lasting impression on those who have a part in it.

PROCEDURES FOR PLANNING A WORKDAY

1. Choose the task corporately.
Talk to people in all the stakes.
Talk to village leaders.
Have a workshop - ask:
 What needs to be done that can be done corporately?
 What will make a difference that everyone will notice?
 What will engage all the troops for all the time? (Think
 of twice as much work as you think you will need.)
2. Context the troops.
The best context is to have the people who do the work involved
in the planning, but whether or not that happens, find a way to share:
 -an image of the finished work.
 -what benefit it will be to the community.
 -practical care for tools and the how-to of the task.
 -a sense of responsibility for quality work.
 -clarity on everybody's particular assignment.
 -a story to unify all the parts of the job so that it is one thing
 that everybody is doing.
3. Prepare materials. (Many workdays have almost sunk in the bog of
forgotten materials.)
Carefully brainstorm the materials you will need and, by the morning
before the day you need them, know where you will get everything you need.
4. Answer these questions:
 How will you use the time?
 When will you start, when end?
 When will you break? What refreshments?
 How will you rotate the tasks?
 What rituals will you use?
5. Celebrate the accomplishment. Take photographs, sing a song, do a ritual.
6. Later, reflect on the experience of the day with the art form conversation
method.



PROCEDURES FOR PLANNING A CELEBRATION

WHY	<p>WHAT DO YOU WANT TO HAPPEN TO PEOPLE?</p> <p>(Everything else depends on that!)</p>	
HOW	Mood	exuberant, calm, wild, delighted, meditative intriguing...
	Theme	what ties it all together
	Activities	singing, dancing, performing, eating, drinking, making things, contests, set-up, clean-up
	Space	indoors, outdoors, familiar space, strange space, seating arrangements, lighting, color, flowers, cloths...
	Timing	beginning, middle, end, transitions, high point, prelude...
	Food	type, how prepared, and served, variety, theme
	Music	live, recorded, performed, equipment
	Budget	available resources, cost, how cost will be covered
WHO	Roles	assignment and contexting for host(s) and for those in charge of food, set-up, etc.
	Participants	how they are to be invited, what image they will be given as to dress, how they will anticipate and remember the occasion with delight

