On The 'Dia-Tekhnē • Dialogue Through Art' Methodology
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It is a matter of communication and participation in the values of the Life through the imagination, and Artworks are the most intimate and energetic means of helping individuals to participate in the arts of living.
(John Dewey, *Art as Experience*, 1934).

Introduction

This essay presents the 'Dia-Tekhnē · Dialogue through Art' methodology, a tool for group or community facilitation created autonomously from the field of plastic and visual arts in response to different needs arising in the field of Peace Education such as transitional justice processes (research on truth and symbolic reparation), memory, positive conflict transformation, direct democracy and councilism, community regeneration, intercultural dialogues and non-violent resistance.

The text is structured in two parts: the first part describes and analyzes the main theoretical and practical components of the 'Dia-Tekhnē' methodology, including an application guide, and the second reviews the main "Large Group Intervention Methods" (as classified by Bunker and Alban, 1997) exploring the present relationship and similarities of 'Dia-Tekhnē' with them and, above all, suggesting potential complementation in the future.

1. ON THE 'DIA-TEKHNĒ • DIALOGUE THROUGH ART' METHODOLOGY

Presentation

The **'Dia-Tekhnē • Dialogue through Art' methodology** is a technique for group facilitation which provides communication between different people by complementing *logos* —the word— with *tekhnē* —art—.

Since its earliest experiment in Spring 2001, the 'Dia-Tekhnē' methodology has been developed at and from the Basque town of Gernika, double symbol of the *denunciation* of war through Picasso's *Guernica* and of the *announcement* of peace through the holy oak of civil liberties —"Europe's oldest democracy", George Steer's words. Supported by the Gernika Gogoratuz Peace Research Center, the Gernika Peace Museum and local NGOs, this methodology has served many communities, mostly in *Indo-Afro-Latin-*America.[1]

'Dia-Tekhnē' was initially created in the field of plastic and visual arts as a conceptual and participative tool related to the contemporary trend of "lifelike art" (so called by the creator of the *happening*, Allan Kaprow), and has grown very close to *militant research*, a meeting point between activism and academia.[2]

The 'Dia-Tekhnē · Dialogue through Art' methodology is applied in a double format of laboratory and workshop ("LabShop"): a *laboratory* for analysis and scientific research and an artistic *workshop*. The 'Dia-Tekhnē' LabShop provides the structure and media, but not the theme and content, and can therefore be adapted to any human group or community and enable them to manage their conflicts *creactively* (with creativity and in action) and contribute positively to their empowerment. In other words, a group or a community raises a question, a problem or a conflict that needs to be addressed and the methodology provides an appropriate *aesthEthical* (ethical and aesthetic) structure for the cohesion of the people concerned, and also suitable for the analysis of the problem and the design and implementation of the transforming steps: "the community provides the *theme* and the 'Dia-Tekhnē' methodology provides the canvas, paints and brushes."

The 'Dia-Tekhnē · Dialogue through Art' methodology runs along two consecutive phases: *Relational Painting* and the *CreActive Assembly*.

In the first phase, **Relational Painting**, the art is literally put into the hands of every person, regardless of their artistic ability or skill. With some simple instructions, anyone will be able to express themselves through the elementary language of drawing and painting. At this stage, the expression language on paper is purely pictorial and, as such, it is subject to some rules that are explained below (see point 1.3). This does not mean we cannot speak verbally. Of course, the participants can talk during the LabShop, only not (yet) about the general topic that brings us together, but about the pictorial codes and elements that will be the basis for both each person's expression and our interpersonal and collective dialogues. Relational Painting precisely takes its name from the fact that it provides a "plastic (or visual) record of human relationships."

The second phase, the **CreActive Assembly**, directly addresses the issue that the group or community is interested in, be it a concern, a problem or a conflict. This

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[1] So far, 'Dia-Tekhnē' has been performed in Colombia (11 intensive trainings), Guatemala (2 intensive trainings and one workshop), Bolivia (4 intensive trainings), Venezuela (a single workshop) and Puerto Rico (3 workshops).
[2] *The Militant Research Handbook* (New York University):
http://www.visualculturenow.org/wp-content/uploads/2013/09/MRH_Web.pdf

topic will be the subject of verbal dialogue, but this dialogue will be mediated and catalyzed by *aesthEthical* structures and plastic and visual procedures that will contribute to both *visibilizing* all the aspects involved in the issue and the design and representation of the different responses from the group or the community.

For the launch of the 'Dia-Tekhnē' LabShop, we need a minimum of three days: one day for the *Relational Painting* phase and at least two days for the *CreActive Assembly* phase. It would be ideal do it in three or more consecutive sessions, but if not possible, given that at the end of each day (6-8 hours) we generate a plastic or visual *artwork*, we could also do it separately, resuming the process from the last *artwork*, which serves both as a time record and as a permanent catalyst of the dialogue process.

In short, the purpose of *Relational Painting* is the cohesion of the group or community prior to addressing the issue that calls for intervention, while the purpose of the *CreActive Assembly* is the visual and, therefore, 'literal' analysis of the different points of view regarding this theme and the design of transformation scenarios where all parties win. *Relational Painting* promotes an *affective* change and the *CreActive Assembly*, an *effective* change.

1.1. Background: Evolution Of Visual Arts In Relation To Violent Conflicts

From the Age of Enlightenment to the present day, plastic and visual arts have served as an instrument for denunciation and reflection against the use of violence, whether this be direct (in the form of explicit aggression), structural (in the form of relations of oppression) or cultural (in the form of conventions and attitudes) by offering three sorts of responses over time: 1) figurativism; 2) informalism (and abstract expressionism), and 3) conceptual and performative practices. Figurativism provides direct denunciation, not only against the consequences of war —disaster chronicles from Callot (17th Century) and Goya (19th Century) to Sue Coe's *Tragedies* (1999-2000) including Dix, Kollwitz, Castelao, Rodríguez-Luna, Moore, Akamatsu, Maruki and so many others; but also by addressing its causes —Daumier, Kupka, Grosz, Arnz, Heartfield, Renau, Siqueiros, Guayasamín... Informalism brought the invention of new imaginaries, of unknown languages as an alternative to rationalism, which put reason and science at the disposal of war. Conceptual and performative formats free art from its traditional stands and disciplines and take it to everyday life. The latest proposals, called *lifelike art* by Allan Kaprow, take place between the late 50s and the early 70s. Many of them voluntarily enroll in the tradition of the appropriation of *non-art elements*—practice canonized by Duchamp and later developed by the Surrealists and Neorealists— for art, going as far as to consider everyday experiences, both personal —Kaprow's *Activities*, Ukeles' *Maintenance Art*— and interpersonal —Vostell's or Beuys' happenings, Demattio's *Encounters*, Lacy's performances— as art. Other proposals, however, question *Art* entirely, mainly in its commercial and entertainment aspects, and exclude themselves from this. This is the case of the Situationist International (1958-1969), a cultural worker's council for the review and renewal of daily life *on a laboratory scale*, in accordance with other emancipatory experiences of the time such as *Culture Circles* in Brazil, from which Paulo Freire

promoted critical transitivity as "the progressive appropriation by a person of its position in the context"; or the New York Radical Women's awareness raising groups, which popularized the slogan "The personal is political".

In the last decades, the analysis of one's problems in order to overcome them has led to the creation of different strategies for social innovation, be them theories, methodologies (processes), services (products), institutions or relational and transactional systems. More specifically, *militant research* is being developed since 2001 in the context of evident structural violence. It is *research* because it "recognizes, connects and co-produces both underground knowledge operating in the *down* of all power relationship, as the modes for an alternative sociability" (Colectivo Situaciones) and it is militant because it completely engages the researcher's thoughts and work. Thus, militant research can be carried out *in action* and be purely informative, for example, by reporting *in situ* civil rights violations, or else it can systematize testimonials and develop new contents through a *more productive* workshop format. In this sense, as the workshop is a space for collective work, the obvious need to harmonize the various experiences and knowledge has motivated a complementary activity to research: facilitation.

This essay tries to highlight the figure of the *militant facilitator* as well as the practice of facilitation, in particular through the 'Dia-Tekhnē' methodology, by meeting "a vital necessity of which the great majority find themselves deprived: artistic creation." [3]

1.2. Sistematization Of The 'Dia-Tekhnē' Methodology

1.2.1. Variables And Formats Of Relational Painting (1st Phase Of 'Dia-Tekhnē')

Relational Painting comprises several formats and, in all of them, a group of people gather around a large sheet of paper which is ruled into three types of spaces: individual areas for personal expression (the "House"), intermediate areas for interpersonal dialogue (the "Street") and central areas for collective dialogue (the "Plaza"). We are all given crayons, ink and paintbrushes and allocated the same amount of space. Using the language of painting we all simultaneously activate our empty spaces, inventing our own discourse, which will be abstract or non-referentially figurative, in order to avoid the conventional duality of "right or wrong" (see point 1.3.2.). Then, in the intermediate areas, and always by drawing and painting, we establish relationships with the people adjacent to us, mutually learn our languages and invent a new common language in pairs. And in the central areas everyone ends up creating a common frame that enables collective synergy (or sum of equal energies).

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[3] The Manifesto of the Network of Alternative Resistance: Colectivo Situaciones (Argentina), Mothers of Plaza de Mayo (Argentina), Amauta Collective (Peru), Collectif Malgré Tout (Paris, France), Collectif Che (Toulon, France), Collective Against Expulsions (Liège, Belgium), Social Center (Brussels, Belgium), Buenos Aires, 1999. http://www.voiceoftheturtle.org/library/nar_manifesto.php
http://www.nodo50.org/colectivosituaciones/articulos_01.htm

The different formats of Relational Painting are divided into three families or variables: *Paper Plazas*, *Interculturareas*, and *InTERritories*. Each variable meets a specific need (detailed below) of the group or community, and since Relational Painting is a preparation for dialogue and lasts only one day, it is recommended not to use more than one format per 'Dia-Tekhnē' LabShop.

1.2.1.1.*Paper Plazas*:

The formats of this variable can hold 8 to 10 people. The *Plazas* have one individual area and two interpersonal areas per participant and only one collective area for the whole group. These formats can be quadrangular or circular, like the *Mandala-Circus*, whose development we will explain below as a generic example of Relational Painting (see point 1.4.1.). This variable is useful for uniting groups and creating affective circles.

Example 01 of *Paper Plaza*: *Mandala-Circus* (picture 01). This format is a *Mandala* —the Sanskrit word for "circle"— because a space is provided for ritual drawing that orients "the field of psychic vision and all the resources at the periphery towards the centre that symbolizes identity" (C. G. Jung); in this case it is a circle for progressing from the expression of personal identities to the construction of a collective identity. And it is a *Circus* both in the sense of a roundabout onto which various streets converge and in the sense of an area for performances and play with some rings. Dimensions: outside diameter: 150 cm; inside diameter: 90 cm; diameter of the interpersonal circles: 30 cm.

1.2.1.2.*Interculturareas* (or intercultural areas):

In this variable, each space —always subdivided into personal, interpersonal and collective areas— holds a small group of four people and is integrated with other similar spaces in wider wefts, so that even if they start from a single individual area, each person can come up with up to four interpersonal *dia-tekhnēs* or dialogues through art —as in the cases of the *Mixed Wiphala* (pictures 02-05) and *BilboBilbea* (picture 06) formats, suitable for work in large groups and whenever participants join in at different times— or even four collective *dia-tekhnēs*, in quartets —case of the *Mixed Wiphala*—, or successively broader, beginning with quartets and extending to 8, 16 and 32 participants —case of the *Extreme-Stream* (picture 07), appropriate format for the meeting of conflicting sides.
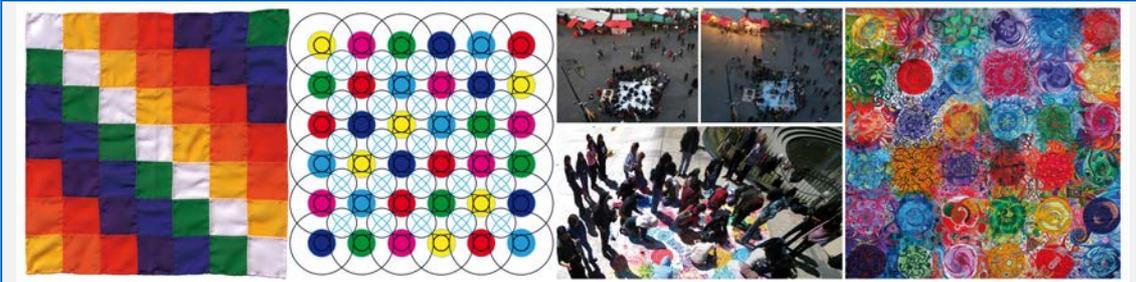
Example 01 of *Interculturarea*: *Mixed Wiphala* (pictures 02-05).

Wiphala is an abacus comprising 7 rows of 7 squares used in Andean nations as the flag of the original inhabitants of the continent of Awya-Yala (America). It shows the colors of the *kürmi* (rainbow) arranged lengthwise or in strips around a central diagonal or *achanqara* of 7 white squares, graded from yellow to green [picture 02]. For Dia-Tekhnē, we further explored the harmonic potential of Wiphala: we maintained its squared proportions as a sign of community equality but we synthesized and completed the rainbow in a new framework of reference: the chromatic circle. This results in a checkerboard of 6 x 6 (36) circular spaces where colors are combined in such a way that they stand next not only to the adjacent colors in the scale —a *multicultural* area— but also, to all other colors horizontally and vertically —an *intercultural* area—. The *achanqara* or white diagonal is distributed throughout the space, enabling empty intersections between colors [picture 03]. In Wiphala, 36 performers (one for each circle of color) pivot from their personal identities, meet with their neighbors around and work, in groups of 4 people, on the intermediate collective plazas [picture 04]. Pictures 04 and 05 show the construction of a Mixed Wiphala in La Paz on the occasion of the 1st Conference on Art and Peace Culture organized by the Spanish Embassy in Bolivia (2009). Dimensions: 4.85 x 4.85 m.

Example 02 of *Interculturarea*: *Bilbobilbea* (picture 06).

BilboBilbea is a variation of the Mixed Wiphala. It is divided into one-square-meter «floor tiles» and each tile holds four participants. Once each quartet has completed its personal expressions and interpersonal and collective dialogues, quartets swap positions with those next to them (first sideways and then forwards and backwards) and create an unlimited weft together.
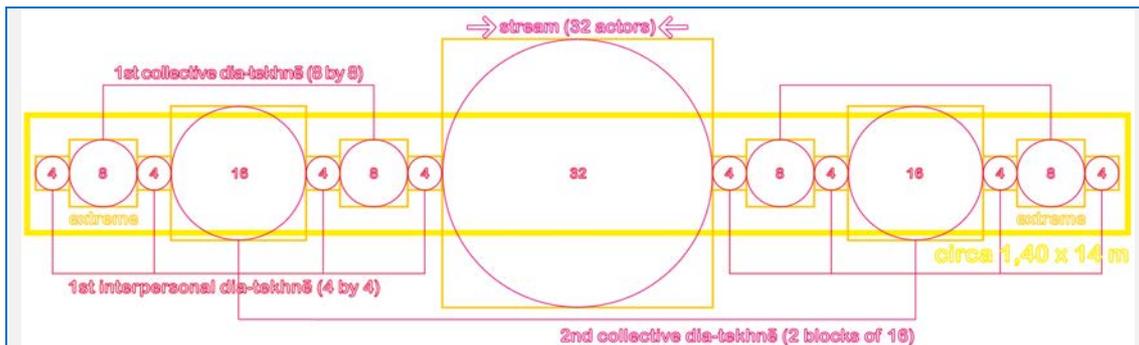
Example 03 of *Interculturarea*: *Extreme-Stream* (picture 07).
From opposite *sides*, the participants build a *stream* that is activated by the encounter and confluence of all of them in the center through wider and wider dialogues.

1.2.1.3. *InTERritories*:

This third variable consists of maps both of the smallest administrative unit — district, parish, town or community— and of the whole country, whose contour is kept symbolically for its identification, but whose internal configuration has been altered in order to create common spaces for participation and meeting, such as interpolarity and intersecting borders. The purpose of *inTERritories* is the symbolic and *diatechnical* institution of the *republic* (understood not only as a set of common goods but also as the set of individuals benefactors of the commons) as a prelude to the analysis and the direct action on the real territory.
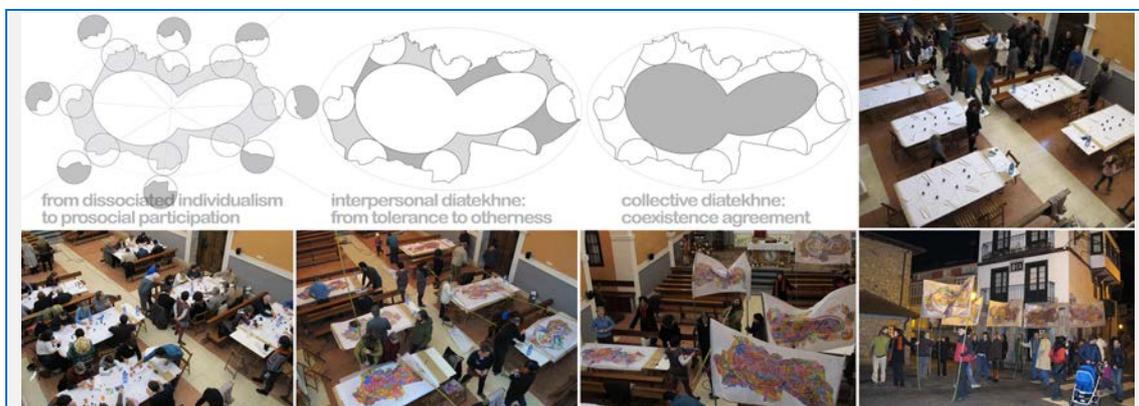
Examples of *InTERritories* (Pictures 08-09):
InTERritories on township maps of Ea (Biscay, Basque Country, 2012) and Venadillo (Tolima, Colombia, 2013). We can observe how in the first picture (08), the circles correspond to the individual areas and the spaces between the circles to the interpersonal areas. This layout is corrected in subsequent workshops (09), so that the centripetal force of each circle, instead of marking personal positions, holds and facilitates interpersonal dialogue. Dimensions: Ea, 180 x 110 cm, personal circles: ± 25 cm; Venadillo (depending on the size of the map traced), ± 140 x 100 cm.

1.2.2. Formats And Variations Of The Creactive Assembly (2nd Phase Of 'Dia-Tekhnē')

In Relational Painting, the issue at hand is pictorial language itself. During the CreActive Assembly, however, it's the concern that brings the group or the community together for its analysis and processing: a problem or a challenge.

The **CreActive Assembly** meets a triple goal: 1) translating the abstract (and often vague) theme to the particular experiences of the people who participate in the LabShop (from global to local, from the context to the text); 2) interrelating the set of individual experiences in a common skein (from local to *glocal*, from the text to the hypertext); 3) representing the common skein by plastic and visual media, and 4) identifying, designing and projecting the processes of transforming the problem, of approaching the challenge or of achieving the goal from that common skein.

For this purpose, the CreActive Assembly runs over two stages with their corresponding formats. During the first stage, we resume the format of Relational Painting that was used in the previous session (*Paper Plazas*, *Interculturareas* or *InTERritories*), replicating the "house-street-plaza" process; and at the second stage there are two formats to choose from depending on their respective applications and on how they are suited to the purpose of the LabShop: *Inter-Stories* and *Polyhedral Maps*, described below.

The first stage of the CreActive Assembly lasts a day and the second stage, between one and four days, depending on the format and on the purpose.

1.2.2.1. *Inter-Stories*:

> Inter-Stories are basically interrelated accounts, both real and imaginary, told by one or more persons. Put another way, an Inter-Story could be the script for a "multi-plot film" in which several actors play different stories that are woven together creating the narrative knot (the highlight of the drama, the evidence of a collective story, the subject matter that links all the characters together) that raises the need for an outcome.

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The subject of the *Inter-Story* —the title of the "multi-plot film"— is the same that calls the CreActive Assembly: a matter of common interest agreed by the group, be it a latent concern, an overt conflict or a wish. Depending on the nature of the theme, there are different types of *Inter-Stories*.

Applied to transforming collective conflicts, *Inter-Stories* help broaden our view of reality and address it in an affective and effective way: outwards, *Inter-Stories* show the different experiences of a situation of explicit violence (or latent conflict); inwards, they reveal the structures of oppression common to all violence for them to be deconstructed, never destroyed (under the same sign of violence) but dismantled and reversed into structures for caring. On an even deeper level, they help us discover the cultural violence imprinted in our own subconscious.

- **Variation I of the *Inter-Stories*, "Con-Sequences":**
The object (or subject of knowledge and sensitivity) of the *Con-Sequences* is the subject itself. The purpose of this format is the display of our transitive position in a context of conflict, with three main applications: a) overcoming episodes of violence (especially in the context of armed conflicts); b) mapping conflictive experiences within a common environment, and c) collective and agreed planning of scenarios for sustainable peace.

Through *Con-Sequences* we work on the three principles of transitional justice: *truth*, *reparation* and *justice* itself. Based on personal testimonies, we elaborate interpersonal stories and, from there, by decanting grief and sublimating the experience, we create *inter-stories*. Finally, we delve into the objective causes —*truth*— of the inter-stories and project the corresponding measures of satisfaction —*reparation*— until we converge on a justice scenario.
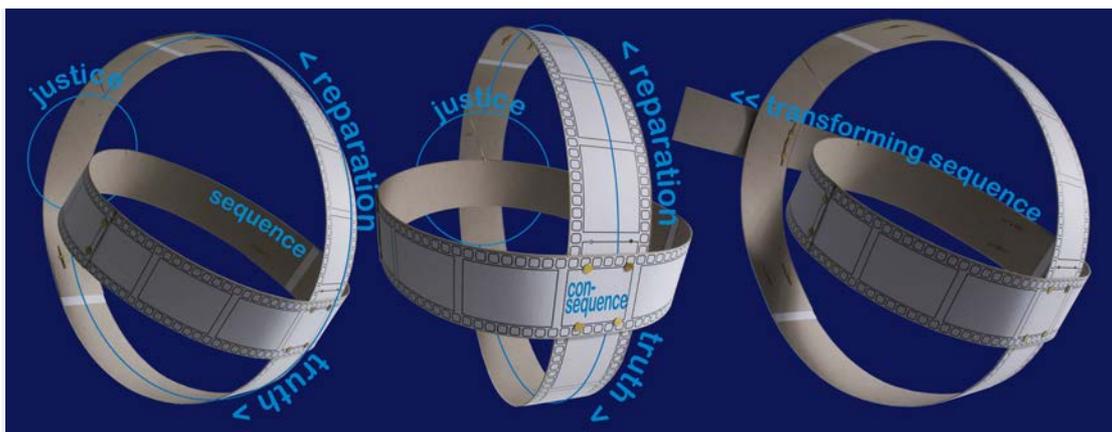
Picture 10: "Con-Sequences"

- **Variation II of the *Inter-Stories*, «Emptying the Sphere»:**
The object of *Emptying of the Sphere* is conflict itself and its purpose, the analysis and the opening of potential *vicious circles*, with two main applications: a) preventing recidivism, and b) overcoming chronicity.

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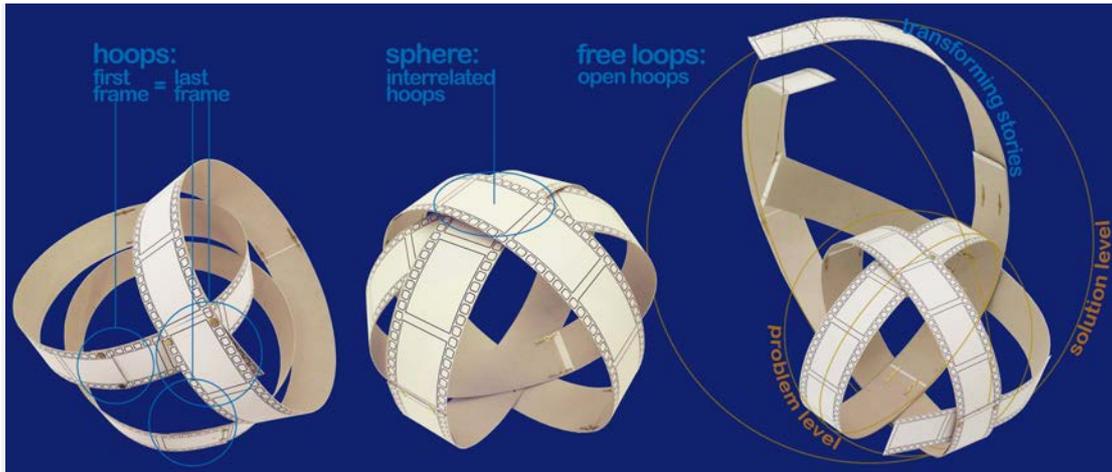
Picture 11: "Emptying the Sphere"

1.2.2.2.*Polyhedral Maps*:

We can represent the full complexity of the Earth in a single object, a planisphere or geosphere: physical maps (all geographic and tectonic landforms), isobar maps (atmospheric pressure) or political maps (border grids and sets of visible and *invisibilized* countries). Therefore, shouldn't it be easier to map out the reality of our community?

Accordingly, *Polyhedral Maps* are *geospherical* representations for displaying the *creactive* potential of both individuals and a given human community; that is, "planets" or "world globes" at community level. They are polyhedral and not purely round and spherical, because each CreActive Person represents one side or polygon, so that all the CreActive People make a figure of many sides, a living and dynamic sculpture of the Instituting Group through their joints.

Polyhedral Maps are useful for visualizing processes of community cohesion and for multiskilling and entrepreneurship.
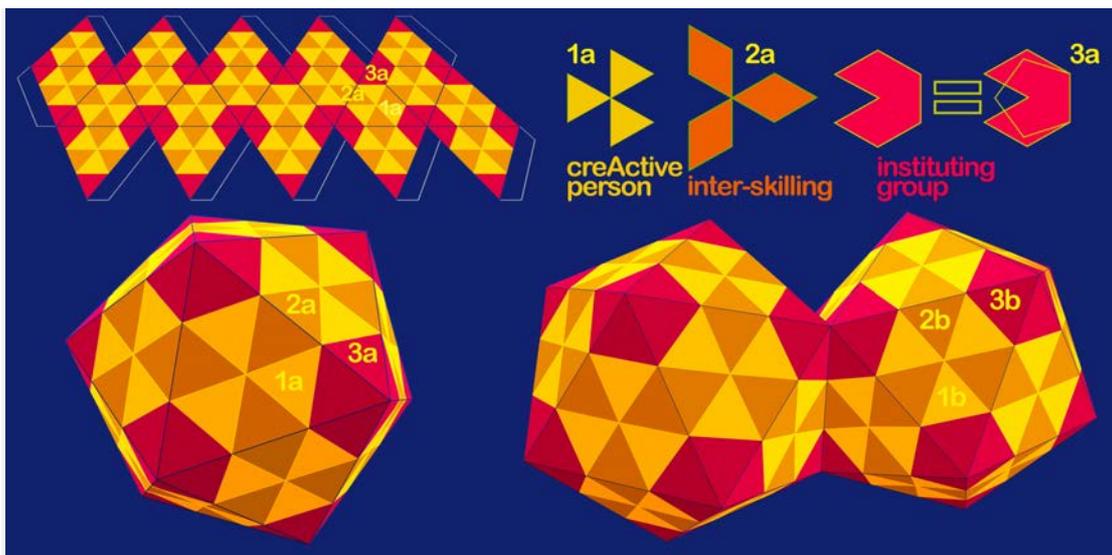
Picture 12: "Polyhedral Maps"

The formats and variations just mentioned are the most appropriate based on their object and purpose. However, any of the possible actors and beneficiaries of the CreActive Assembly —groups of victims, victimizers, demobilized or imprisoned people, communities and neighborhood, indigenous people, youth and educational forums, cooperatives, etc.— can choose whatever format they like depending on their circumstances or on the stage of their process.

1.3. Democratizing Art For Building Democracy:

The 'Dia-Tekhnē' methodology promotes two simultaneous ways of *broadening access to art in order to boost democracy*:

• Firstly, it makes the structures, procedures and creative resources that make up an artwork available to every person and group, only these are empty or neutral, that is, lacking a fixed content so that everyone can contribute their story on a topic of personal affection and common interest, and then, through these means, the group can *visualize* different stories, blend them in a group composition and build on it to design new, transforming stories.
• Secondly, it introduces democratic values into the very use of art techniques and media.

1.3.1. *Democratization* Of Art Formats

All formats of Relational Painting, the first phase of 'Dia-Tekhnē', are regulated depending on three space-time areas:
• The "House" for individual expression.
• The "Street" for interpersonal dialogue (double *dia-tekhnē* or "plastic dialogue" with contiguous people).
• The "Plaza" for collective synergy and osmosis (group and intergroup *dia-tekhnē*).

In turn, each of these areas corresponds to the three basic principles of democracy:
• *Participation*, which within the "House" means ensuring the integration of each and every person.
• *Tolerance*, which within the "Street" means mutual empathy and otherness.
• *Social Contract* or *Coexistence Agreement*, which within the "Plaza" means the osmotic and synergistic interaction between all people.

Picture 13: Generic picture of the three areas

The three areas are delimited on the work surface, and foster an optimal transition from the space-time of individual expression to the space-time of interpersonal *dia-tekhnē* or dialogue through art and from there, to collective *dia-tekhnē.* Hence, we characterize Relational Painting formats as *diatechnical* because, strictly speaking, they serve dialogue through *tekhnē*, "art", and also because, in a more open way, they are a *dialogue technique* in itself.

Actually, at the beginning of the CreActive Assembly the "house-street-plaza" process is an effective method to articulate the different (and purely verbal) stories around the issue at stake, as is the case of the *Inter-Stories* as well as to make a 'map' of each person and integrate all of them in a group or community map, as is the case of *Polyhedral Maps*.

Picture 14: Adaptation of the *diatechnical* structure to the two formats of the CreActive Assembly

1.3.2. *Democratization* Of Art Procedures

As Relational Painting uses pictorial language and the CreActive Assembly uses verbal language, *democratization* strategies vary from one phase to the other.

1.3.2.1.**Relational Painting:**

In Relational Plastic, democratic values are introduced into the very components of language: line and stain, technique, modality and chromaticism.

- Awareness of limits: All Relational Painting formats consist of limited areas (the "house", the "street" and the "plaza"), and within these areas, by means of drawing —line, outline, shape— and painting —stain, color, filling—, each person constructs figures that, precisely because of their boundaries, get their own entity. Through limits, we interiorize respect to others and we develop our creating capability.
- Basic Techniques: Any painting technique on paper is valid, but in order to experience the relationship between drawing and painting, form and color, *container and content*, it is recommended to use a combination of oil pastels or crayons (Manley®) with water-based inks (Ecoline®). Basically, crayons will be useful to draw outlines, and inks to fill them. As the crayon is oily, it repels water, which cannot cover the drawing and thus the color is contained within the outline.
- Non-referential language: Each person creates its own language, a genuine one, free from any intention to copy, imitation or representation of the given reality. We can draw straight or curved lines, organic or geometric figures, simple or polymorphic, flat or volumetric, but we cannot draw numbers, signs, ideograms, logos or symbols of any kind, or write words or single letters, because even though they are abstract, they have a recognizable meaning. This is because our eyes always look for an element that evokes or reminds us of something known to us, a reference that gives us security, and that will catch our eye. Then we will prioritize the recognizable figure or sign above the rest, which will automatically become subordinate or diffuse. However, if everyone draws abstract figures, the set of inputs —the joint input— will flow continuously in view, without hierarchies, focuses or vertices. Moreover, by failing to refer our languages to the visible reality, we avoid inhibitions, which may be indirect, caused by prejudices associated with visual arts —creative genius, technical virtuosity— that result in stale reactions such as "I am bad at drawing or painting", "that's not for me", "I got stuck at the age of 12", or direct by comparison —"I'm doing it better or worse than my partner"—.
- Basic colors: Thanks to the trichromatic structure of our retina we can reproduce all colors from only a triad of phosphor dots on a black screen — blue, green and red— or from three pigments on white paper —yellow, magenta and cyan—. On the black screen the sum of all colors produces white, whereas on the white paper, by successive dimming, it produces black or approaches it. On conventional paper, white is not only provided by unpainted areas, as a silence —"passive white"—, but it can be applied in pigment to create new figures —"active white"—. As for black, as on paper it attracts all the energy from any other color towards itself, it subjects all other colors to its centripetal influence. That is why we advise against its direct use. However, we allow for an approach to black by successive color mixtures as a result of a process, whether intentional or not. If we worked with colors of light, we

would get the opposite result: over darkness, white would absorb the other colors and blind their nuances.

1.3.2.2.CreActive Assembly:

At the second stage of the CreActive Assembly, once the group has written its *Inter-Story* (first format) or has outlined the interpersonal and collective mapping (second format), we must re-present the content through plastic or visual media. We propose four plastic or visual educational resources:

- **Media diversity and criteria uniformity:** On the same framework design (same structure, same materials, same or similar dimensions), different graphic and plastic media are applied. For example, to represent an *Inter-Story*, we will turn the written story into a script and then we will draw (only by pencil on paper) a storyboard. Afterwards, so as to transfer the storyboard to a plastic or visual format, we will use the media in the same order: first, by performing each scene; secondly, by recording living scenes with a camera, printing the set of pictures and gluing it onto the framework. The standard procedure of the media on framework uniformity promotes the tangibility of the set of contributions (see image 24).
- **"Demo-Demo":** In order to transmit whatever graphic, plastic and dramatic tool at our disposal to the group or the community, the facilitator will *democratize by demonstrating*.[4]
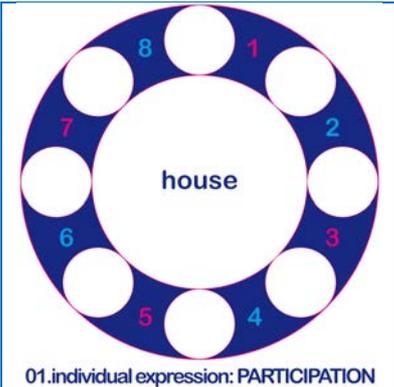
Moreover, since at the CreActive Assembly any common subject is visualized and embodied from the specific experience of the participants themselves, there are two other *graphical teaching* resources so that each person can draw herself/himself.

- **Elementary drawing of the human figure:** It is a diagram of human body structure with its head, rib and pelvic cages, limbs and its thirteen major joints. All the parts drawn can be cut out and then framed composing a mannequin. This model will serve to represent different attitudes. Later on, in a virtual circle within its forearm's reach, we provide this schematic figure with the tools that each one has or can have to transform their surroundings.

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[4] Democratize and demonstrate do not have the same etymology (democratize comes from *democracy*, by joining the Greek words δῆμος –*dêmos* or «people»– and κράτος –*krátos* or «power»–; and demonstrate, from the Latin *demonstrāre*) but it is symbolic and significant that the first two syllables coincide.
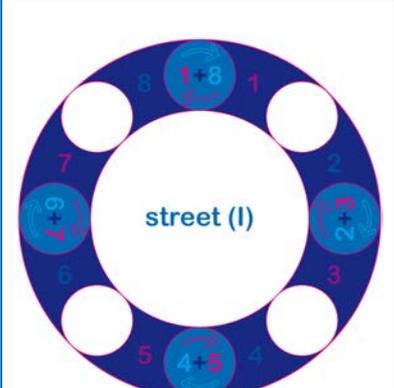
Picture 15: Elementary drawing of the human figure

- **Icon Lab:** To represent the tools around each person, we can devise icons or immediately understandable pictograms. In the *Polyhedrons* (second format of the CreActive Assembly), each person chooses some icons and places them in the scope of her/his figure, creating a *mapping* of herself/himself.

Picture 16: Icon Lab

1.4. 'Dia-Tekhnē' Tutorial – The Basics

1.4.1. First Phase Of 'Dia-Tekhnē': Relational Painting

For this tutorial, we offer the generic format of Relational Painting, the most basic and easily standardizable or applicable to any context or situation: the *Mandala-Circus*. Below, we describe fulfillment and completion step by step.

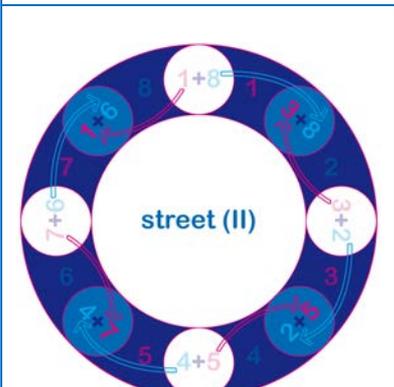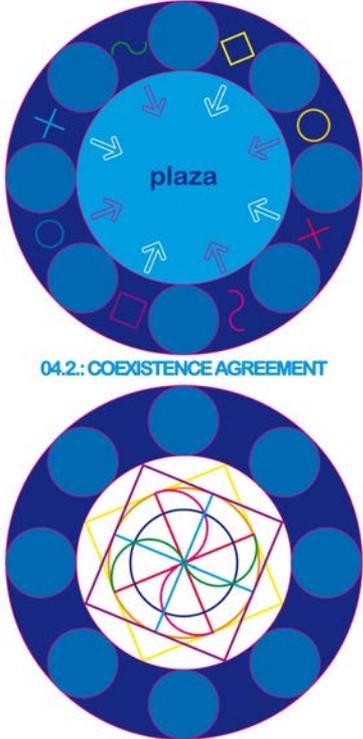|	
01.individual expression: PARTICIPATION	**FIRST SPACE AND TIME, "HOUSE"** (Picture 17)**:** 01. Each Mandala-Circus holds 8 people that gather around the spaces between the circles. In these spaces, each person creates their own language by drawing abstract figures or figurative ones, but not referring to the visible reality (see point 1.3.2.1.).
02.interpersonal dia-tekhne (I): OTHERNESS	**SECOND SPACE AND TIME, "STREET":** 02. We join one of the people next to us across the circle and swap places. Firstly, we expand our partner's drawing, learn and interpret its language [a+b=ba], and as we approach the center of the circle we merge our mutual interpersonal interpretations into a common creation [a+b=c]. Example: the person occupying position (1) swaps places with (8) and vice versa. They do not paint over their mutual drawings, which should be respected as a record of the first space-time, but they expand their respective drawings into their common empty circle (Picture 18).
03.interpersonal dia-tekhne (II): TRUST	03. The participants who swapped places with the one on their left now move further to the left across the first empty circle and those who swapped places with the one on their right do the same about their current right circle: (1) moves further to the right across the next empty circle and meets (6), who comes across from the left. The resulting pairs meet at the alternate interpersonal circles, next to the drawings of third parties (Picture 19).
04.1.collective dia-tekhne: INTERPOLARITY	**THIRD SPACE AND TIME, "PLAZA":** 04.1. We continue moving as we did in the previous stage and thus «braid» our positions. Our aim is to make people aware of multipolarity, that is, we learn to see «reality» from different points of view, taking advantage of the cardinal layout of the Mandala-Circus. As the interpersonal circles are already full with the interpersonal *dia-tekhnēs*, we go on swapping places in the same direction as before. In the example: (1) jumps to (6)'s place, (7) to (4)'s, (5) to (2)'s and (3) to (8)'s. And vice versa: (8) jumps to (3)'s place, (2) to (5)'s, (4) to (7)'s and (6) to (1)'s. Therefore, we observe how participants exchange their viewpoints from

		almost opposite angles. Thus, we transcend the multipolarity or static position of different points of view and reach interpolarity, that is, a dynamic position of such views (Picture 20).

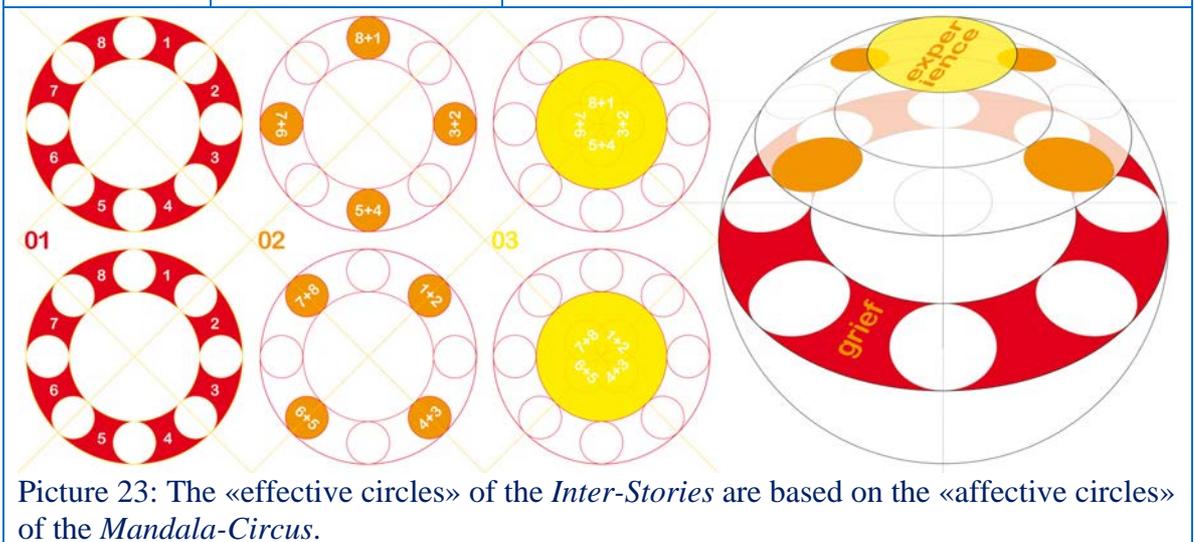|	
  04.2.: COEXISTENCE AGREEMENT 	04.2. From these opposite positions (or *complementary*, according to the pictorial nomenclature) we propose to draw—on a separate, small piece of paper—the silhouette or open line—without the filling—that we consider most significant out of the work done by our current partner. Once the eight figures are arranged around the central circle, we set up a collective *dia-tekhnē* (Picture 21). All of us together, we create a structure that combines the eight figures into a group figure. The group should discuss how to do this. The figures may overlap (as in the example), link together or merge; any option is suitable as long as it makes room for new areas of participation, encounter and dialogue, which have now been created by the group. Thus we create a coexistence framework: a regulated structure with its own limits, which integrates all viewpoints and coordinates every contribution arising from it (Picture 22).

1.4.2. Second Phase Of 'Dia-Tekhnē': Creacive Assembly

As stated above, the CreActive Assembly consists of two stages and their corresponding formats. At Stage One we resume the format of Relational Painting that was used in the previous session (*Mandala-Circus* for this tutorial), replicating the "house-street-plaza" process. At Stage Two there are two different formats from which we will choose one depending on our interests: *Inter-Stories* and *Polyhedral Maps*.

1.4.2.1. Format 1: *Inter-Stories*.

Variations:	Applications:	Description (step by step): [For steps 01, 02 and 03 we resort to the *Mandala-Circus* structure (pictures 13 and 14)]	
"Con-Sequence"	Application 1: Overcoming episodes of violence.	Step 01	STORY: Each person tells an experiential or eyewitness testimony of violence, which may be direct (physical or psychological aggression), structural (military, political or economic oppression) or symbolic (cultural

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			and media deterrence).
		Step 02	SIMPLE INTER-STORY: In alternate pairs (firstly, cross-like; then, saltire-like) they mutually share their experiences, and together, they make up a fictional inter-story that combines the two personal stories. The use of fiction, although obviously based on actual grief, is due to two main reasons: first, respect for each person's privacy, preventing the individual from showing his/her *wound* to the entire group; and second, equanimity within the group and their feelings, preventing one or more people from attracting all attention to themselves or to their testimony, however poignant or shocking it may be.
		Step 03	COLLECTIVE INTER-STORY: The four pairs (firstly, cross-like; then, saltire-like) share their inter-stories and combine them into a collective inter-story by way of a movie script, always fictional but based on real events. In a group, the eight people make a storyboard —with characters, a plot and an outcome— out of that collective story. Then, the group performs the scenes and make up a graphic sequence.
		Conclusion of steps 01, 02 and 03: Personal grief is decanted and experience is sublimated.	

Picture 23: The «effective circles» of the *Inter-Stories* are based on the «affective circles» of the *Mandala-Circus*.

		Step 04	CON-SEQUENCE: Among the scenes that make up the sequence, the group notices those that are indicative of a structural problem. From each of these scenes the group unfolds some other double sequences, downward and upward. Downwards, each problem is deconstructed down to its root. Upwards, as the understanding of the problems gets deeper, the group envisages the corresponding solutions and, where necessary, the appropriate satisfaction measures. Thus, the sequence is doubly a «con-sequence»: first, because some scenes show the *consequence* or result of a structural problem; second, because as each scene is in itself a sequence towards both its root and its solution, the set of sequences is also a *con-sequence*.
	Application 2: Mapping conflictive experiences within a common environment.	The steps follow the same order —stories, single and collective inter-stories and con-sequences—, except that in this case the protagonist is not the victim (in its many possible facets) of an episode of violence in the context of armed conflict, but anyone affected (experientially or morally) by a community-level conflict.	
	Application 3: Collective and agreed planning of scenarios for sustainable peace.	Step 01	STORY: Each person imagines (and visualizes) "the world they want to live." It is not a static description (a photography), but a dynamic narrative (a 'movie' starring each CreActive and Instituting Person).
		Step 02	SIMPLE INTER-STORY: In alternate pairs (firstly, cross-like; then, saltire-like) they share their "imaginary worlds", dialogue about them, agree on what features are positive for the common good and then, combine them.
		Step 03	COLLECTIVE INTER-STORY: The four pairs (firstly, cross-like; then, saltire-like) share their inter-stories and combine them into a collective inter-story by way of a multi-plot movie.

Example 01 of *Inter-Story*: "Con-Sequence" (Picture 24). The group performs each scene and makes up a graphic sequence. In this case, each scene is a socio-drama which is photographed and printed by using an ordinary camera and printer. The group then paints the scenes, adds iconic-verbal elements or text boxes and, if necessary, enhances its symbolism or its expressiveness through collages or photomontages. The picture shows one of the three consequences that were built during the «Expresarte» workshops organized in Santa Cruz (Bolivia, 2013) by CILAJ (training and job placement assistance program for young and teens) and CDEHSC (Episcopal Commission on Foster Homes in Santa Cruz).

1.4.2.2.**Format 2: *Polyhedral Maps*.**

Variations:	Applications:	Description (step by step): [For steps 01, 02 and 03 we resort to the *Mandala-Circus* structure (pictures 13 and 14)]	
«Eikosaedron Mundi» (Regular Polyhedron). / «Free	Application 1: Community Cohesion (from CreActive Person to Instituting Group).	Step 01	Each CreActive Person represents herself/himself and the issues that she or he considers must be addressed by the group (see 1.3.2.2. and pictures 12, 14, 15 and 16).

Polyhedron»		Step 02	The Instituting Group (all CreAtive People) looks for potential relationships among the issues proposed and organizes them by composing a net. This net is inscribed within the development (or polygonal and flat unfolding) of a given polyhedron, which may be regular (identical sides and angles) or irregular (faces and angles that are not all equal). Then, each CreActive Person chooses an issue and plays a transformative role according to her/his interests and possibilities.
			From here, the CreActive People will take a position in the *LabShop* space so that they can reproduce their location (and correspondences to other peers) in the flat development of the polyhedron. As the workshop progresses, they will move their dialogues to a 3D replica of the polyhedron in order to see how those dialogues «take shape» and become a progressive 'Dia-Tekhnē'.
		Step 03	POLYGON: First, each CreActive Person sketches out, both graphically and in writing, one issue and the tools at his/her disposal, and then proposes one or several actions to address it.
		Step 04	EDGES and DIHEDRONS: On the connections between polygons, the CreActive People talk and negotiate among themselves (in pairs) and agree on how to combine their actions. These ideas are moved to the corresponding dihedrons and edges on the replica of the polyhedron.
		Step 05	VERTEX and POLYHEDRON: Joints are grouped around hexa-pentagonal vertexes (hexagonal in planar dimension and pentagonal [or pentahedral] in volume) and from these vertexes, the CreActive People project joint actions: outwards, in connection with other groups or nodes; and inwards, by channeling the actions towards the rest of

	Application 2: Multiskilling and Entrepreneurship.	Step 01	ARTS: Each person represents themselves through their "circle of skills."
		Step 02	SIMPLE INTER-ARTING: On the edges, CreActive People mutually share their arts or skills and analyze how to combine them or, in other words, what they can contribute to each other, even if their knowledge and skills are related to different or opposite fields.
		Step 03	COLLECTIVE INTER-ARTING: On the vertexes, CreActive People share their Inter-Arts and project them to themselves —by building domes—or to other nodes —by creating networks—.

2. LARGE GROUP FACILITATION METHODS AND CORRESPONDENCES WITH 'DIA-TEHNĒ':

### 2.1. Large Group Interventions

2.1.1. Introduction

Large Group Interventions (LGI) are methods for involving the whole system in a change process within an organization or a community. For Large Group Interventions to be effective, they must address challenges and problems in a systemic way, involving a critical mass of people and allowing them to participate in "understanding the need for change, analyzing the current reality and deciding what needs to change, generating ideas about how to change existing processes, and implementing and supporting change and making it work" (Bunker and Alban, 1997: xvi).

The main methods of working with large groups arose from the confluence of social psychology, psychoanalytic theory, and systems theory (Bunker and Alban, 1997: 11). Most LGIs were conceived to produce effective changes in the business sector, such as 'Search Conference' (first tried for Bristol Siddeley aero-engine manufacturer), 'Real Time Strategic Change' (set up at Ford Motor Company) and its parallel, 'Large Scale Interactive Event', or General Electric Company's 'Work Out'; as well as 'Conference Model®', 'Fast Cycle Full Participation Work Design', 'Real Time Work Design', 'Participative Design', and 'Simu-Real', all of them launched to redesign work processes for both the workers' and the company's benefit.

Other methods were designed for both the business sector and the not-for-profit sector; such is the case of 'Appreciative Inquiry', 'Change Lab' and 'U-Procedure', 'Future Search', 'Open Space' and 'World Café'. In the case of Scenario Planning, although it was initially related to military intelligence, this method would be also meaningfully used to facilitate the Mont Fleur dialogue process in South Africa. The rest of those LGIs that compose this list have exclusively been created for social innovation: few of them, such as PeerSpirit's 'Circle', 'Deep Democracy' and 'Sustainable Dialogue', were aimed to improve dialogue; others, such as 'ICA Strategic Planning Process' and 'Human Centered Design', for community development.

2.1.2. Systematization of the 'LGI's

All LGI methods "get the whole system into the room at one time" (Marvin Weisbord). However, attending to their functionality, those methods can be classified into two groups: system-wide processes and system-wide applications. System-wide processes may include all the stages of change: 1) Definition of the purpose concerning the issue at stake; 2) Analysis and insight of the organization or community; 3) Design of solutions (if the issue is a problem) or possibilities (if the issue is a future intention), and 4) Implementation of those solutions or possibilities as appropriate. Meanwhile, system-wide applications can serve to boost one or more of the stages of change, or as transversal tools that help each stage or the whole process to be successfully completed.

Picture 25: Cycle (spirals) of systemic change.
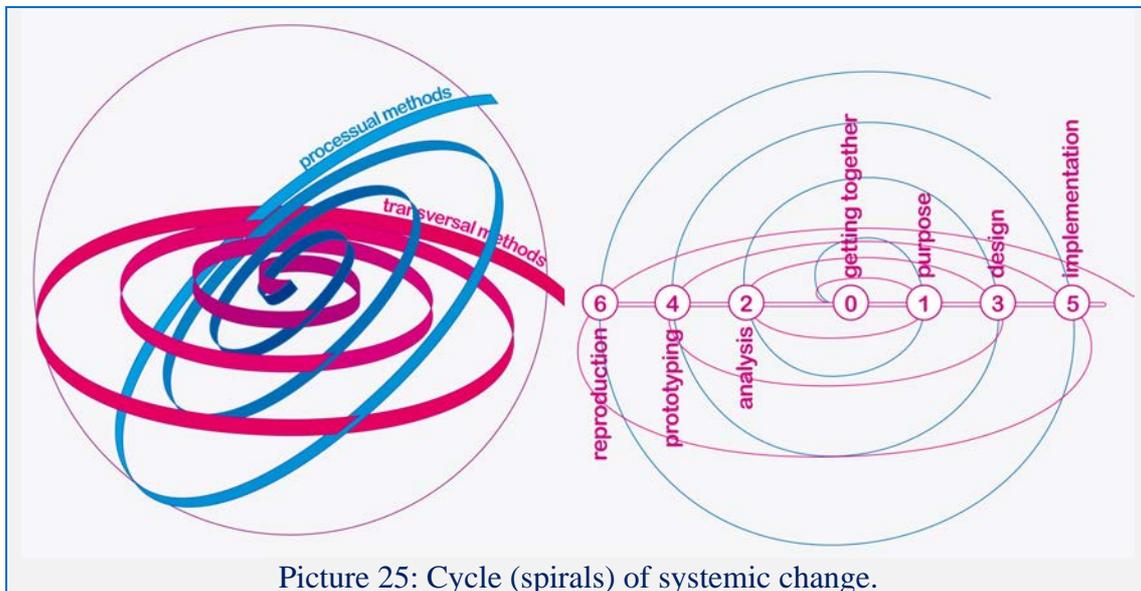
2.1.2.1.   System-Wide Processes

The main 'system-wide processes', according to this classification and chronologically set, are as follows: Search Conference, Scenario Planning, Appreciative Inquiry, ToP® Strategic Planning, Future Search, Sustained Dialogue, Change Lab, Human Centered Design, and the specific methods for work design. In turn, this group can be subdivided into methods for solving problems, that can be

contextual ―Scenario Planning―, organizational ―Change Lab―, or both external and internal ―Sustained Dialogue―; forward-looking methods, such as Search Conference, Appreciative Inquiry, Future Search and Human Centered Design; and 'solving-for-*futuring*' methods as ToP® Strategic Planning.

Methods for solving problems (from outside to inside):

Scenario Planning (Herman Kahn, 1960s) was conceived for addressing complex and uncertain social and political contexts, even though it is linked to reflection and imagination rather than to action. To deal with complexity and uncertainty, Scenario Planning is based on a two-axis chart: the horizontal axis goes from certainty (1) to uncertainty (2), and the vertical one from control (A) to lack of control (B). Thus, the process elapses across the four in-between spaces. In the first space (1-B) the hidden, tacit and overt rules of any given context are analyzed. In the second space (B-2) the key uncertainties are mapped out and selected attending to their level of predictability and impact. In the third space (2-A) the chosen scenarios are depicted in great detail. And in the final space (A-1) measures―prevention and *provention*[5]―are taken in accordance with future scenarios.

Sustained Dialogue (Harold Saunders, 1960s[6]) is also focused on solving a contextual problem, but in its current condition of affecting two or more parties. This process is carried out along five stages. At Stage One participants identify themselves and agree on the purpose and basic rules of dialogue. Stage Two is the time to name the problem, to map the related underlying relationships out and to identify patterns and major issues: there is a shift from individual vision to common perspective. At Stage Three participants test the dynamics of troublesome relationships and identify ways to change them. Afterwards, at Stage Four, the participants design the practical steps to be taken and, then, at Stage Five, they implement them.

The Change Lab (Joseph Jaworski and Otto Scharmer, early 2000s) addresses problems already embodied by a group of people. With this purpose, the Change Lab process (based on "U" change management procedure) draws a three-stage 'inverted arch': "Sensing" (on the top), "Presencing" (down to the bottom) and "Realising" (back to the top). In *Sensing*, stakeholders share their different perspectives about the problem (sometimes even visiting each one's place) and compose a systemic view of it. In *Presencing*, stakeholders descend from *outlook* to *introspection*, transforming each one's 'self' and will towards the common purpose. And in *Realising*, stakeholders come up with solutions and build prototypes that are tested in real life.

Forward-looking methods:

The Search Conference methodology (Fred Emery and Eric Trist, 1959) is aimed at engaging the members of a given organization or community to identify, plan, and

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[5] *Provention* means "equipping individuals and groups with the skills they need (towards oneself and towards others) to confront conflict: active listening, understanding, appreciation, trust, dialogue, and cooperation" (Source: Escola de Cultura de Pau).
[6] Although it was established as a method of dialogue in the early 90s, Sustained dialogue has its precedent in the "Dartmouth Conferences" between the US and the USSR, which began in 1960.

implement their most desired future. First, participants analyze the characteristics of the organization that should be kept, dropped, or innovated. Next, participants design the most desirable futures, develop them into strategic goals, select those they want to work on and form self-managing teams to develop action plans. Finally, participants implement the action plans on the assumption that the people concerned can create their own future.

The Appreciative Inquiry (David Cooperrider, mid 80s) brings people together around an *affirmative* topic choice. The process consists of four steps, better-known as the "4 Ds": *Discovery*, *Dream*, *Design* and *Destiny*. The 'Discovery' phase focuses on the strengths of the group (either an organization or a community). The 'Dream' phase transcends from "what the group already is" to "what the group might be". The 'Design' phase settles "how the *dream* should be put into practice". The last phase, 'Destiny', creates the conditions for change to be effective.

Future Search (Marvin Weisbord and Sandra Janoff, early 90s) doesn't concern itself with problem solving. The process is divided into three days: On Day One, participants first analyze the history at three levels—global, local and personal—, next they call out the key factors of the issue at hand and post it all on a wall-sized mind map. Between Day One and Day Two there is a "soak time" to absorb the contents of the session and reflect on them. Day Two runs along other three phases: the insight of "prouds and sorries" in relation to the conference theme, the skit performing about desirable future, and the recognition of common issues. On Day Three, participants translate common issues into plans for action.

Human Centered Design (HCD, IDEO, 2001) is a set of techniques to create *new solutions* (products, services, environments, organizations, modes of interaction) for communities. The HCD process (led by the Co-Participatory Design Team, a tandem of NGO and community members) goes through three phases: 1) *Hear*, 2) *Create*, and 3) *Deliver*. The aim of Phase 1 ('Hear') is to identify a concise Design Challenge by analyzing and mapping of the relational dynamics between people, places, objects, and institutions. Phase 2 ('Create') consists in turn of four stages: first, the Co-Participatory Design Team collects stories that will help identify the key issues; second, the Team selects solutions according to the *triangle of Desirability, Feasibility and Viability*; third, ideas are transferred to prototypes that allow for testing the solutions in real contexts; and finally, these prototypes are contrasted with the community. The third and final phase of the HCD process, 'Deliver', is about designing mini-pilots to try out the technical and organizational feasibility of the solution and its financial viability.

'Solving-for-*futuring*' methods

In the case of the ICA Strategic Planning Process (Institute of Cultural Affairs International, late 80s; nowadays known as ToP® Technology of Participation), it consists of five steps. At the first step, the group focuses on the key question: "what the community or the organization wants." At the second step, the group maps out a practical future vision. At the third step, the group probes ideas to find out the causes of the underlying contradictions that do not let people advance. At the fourth step, the group sets the strategic directions or broad actions that face or bypass the underlying

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contradictions and lead the group toward its vision. And at the fifth and last step, the group writes out the definitive goals, designs the systematic actions to be taken and sets a one-year term agenda.[7]

Completing this classification, the methods specifically created for redesigning both workflow and business —Conference Model®, Fast Cycle Full Participation Work Design, Real Time Work Design and Participative Design—agree on proposing four basic stages, with different accents in each, namely: 1) *Vision*, which may be focused on defining likings or goals or on resetting the current points of view; 2) *Analysis*, both internal (aimed to the staff) and external (aimed to the customer); 3) *Design* of more desirable work and service patterns, and 4) *Implementation* of the changes needed.

2.1.2.2.   System-Wide Applications

LGIs such as Simu-Real, Circle (restored by PeerSpirit, Inc.), Deep Democracy, Open Space Technology, and World Café constitute an entirely different group. These methods are also conceived *to get the entire system in one room*, so they are used autonomously. However, they are not 'all-stage processes' (which comprise vision, analysis, design and implementation), but tools that may strengthen one or several key elements of the process, which are Staging (*Mise-en-Scène*) and Convening, Dialogue, Decision-Making and Prototype-Testing. In this group, instead of presenting the methods chronologically (by creation date), these are presented according to their functionality in the different phases of a process.

Placing on Stage:

The 'Circle' is the oldest tool of meeting and dialogue and the commonest to all peoples. Since the mid 90s, Christina Baldwin and Ann Linnea (PeerSpirit, Inc.) have restored the Circle's nine essential requirements: a *Welcoming Gesture* that invites centering; a common symbol or a set of symbols for the *Center*; the *Check-In* to insure that everyone is truly present; the *Agreements* on confidentiality, compassion, trust and moderation; the *Intention*, which determines who will come in, how long it will last and what outcomes are expected; the *Three Principles*—rotating leadership, shared responsibility and reliance on wholeness—; the *Three Practices*—to speak with intention, to listen with attention and to tend to the well-being of the circle—; the *Guardian* who looks after the circle's process; and the *Check-out* for each person to express the feelings they bring from the circle.[8]

Dialogue:

Deep Democracy (Myrna Lewis, mid 90s) is designed to bring to the surface those underlying emotional dynamics that prevent the group from solving a problem or reaching a decision. Therefore, conflict is never avoided; indeed, Deep Democracy promotes a *dialogue-through-conflict* process consisting of five steps. The first step is to hearten the minority voice and not to practice majority democracy. The second step

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[7] http://c.ymcdn.com/sites/www.ica-usa.org/resource/resmgr/ToP/ToP_Brochure_8-4-09.pdf
[8] http://www.peerspirit.com/gifts/PeerSpirit-Circle-Guidelines2010.pdf

is to make people feel safe to express their dissent. The third step is to spread the "no" and to encourage others to subscribe it. When disagreement persists, the fourth step is to ask the dissenting part what it would require to come along with the group. If resistance persists, a fifth step is needed, in which the facilitator intervenes to help the tough part to clarify its message.

Decision-Making:

Open Space Technology (Harrison Owen, 1992) was conceived as a conference that was "all coffee breaks". The Open Space is conducted along four spaces—the general circle, the "Community Bulletin Board" (panel of issues), the group circles and the Newsroom—and five stages: opening round to explain the purpose of the meeting; proposal and disposal (on the Board) of interesting topics; setting the agenda; group meetings regarding topics of interest; and closing round. Transversal to those spaces and stages, Open Space is based on four principles: "whoever comes is the right people"; "whatever happens is the only thing that could happen"; "whenever it starts is the right time"; and "when it is over, it is over". In addition to this, there is an only rule, the "Law of two feet", which encourages people to engage their energy where they want to, whether flitting from group to group, cross-pollinating the conference or attracting others who feel the need for a "time-out" from the intensity of the discussions.

The World-Café (Juanita Brown and David Isaacs, 1995) is a method that convenes large groups of people for dialoguing on issues of concern. People sit at tables of four-six participants among which they can move creating a dynamic network of conversations. Four conditions are required to celebrate a World Café: *Intention* (a clear purpose motivated by a relevant question); *Hospitality* (a safe and cozy space to meet); *Insight* (the double importance of asking good questions and listening respectfully), and *Inquiry* (the willingness to move among tables, meeting new people each time, cross-pollinating ideas and linking discoveries).

Prototype-Testing:

Simu-Real (Donald Klein, mid 70s) is a reproduction of the whole system of one organization "into the room" in order to better understand its structure (departments and units) and functioning (tasks) and thus determine what should be improved. Simu-Real is a day-long process divided into 4 periods: Current Action, Stop-Action, Analysis and Decision Making. In the 'Action' period, participants work in their respective positions for one hour. In the 'Stop-Action' period, they reflect for half an hour on what they have done. Back to work, in the Analysis period, they diagnose, with the help of a consultant, the way the organization functions. The last period is devoted to Decision making, which may be binding or advisory.

2.2. CORRESPONDENCES BETWEEN 'DIA-TEKHNĒ' AND OTHER LGIS

The 'Dia-Tekhnē · Dialogue through Art' methodology was created and is being improved workshop after workshop for individuals and communities (eight to one hundred people per LabShop) to better understand the context in which they live and therefore, to effectively interpret both the causes of their problems and the feasibility

of their desires. As such, 'Dia-Tekhnē' *hosts the entire system*—the 'planispheres' of relationships, the skeins of stories or the community 'globe'—*into a single room.*

Moreover, the 'Dia-Tekhnē' methodology has been designed to address the main stages of a change process. The first stage is the *Definition of the Purpose* (the solution or vision that calls for a LabShop) which, in the case of Dialogues through Art, is twofold: the *process* as an opportunity to change, and the *object*, the issue at stake, embodied by the experience and potential of each person. The second stage is the *Analysis of the Current Situation*, in this case, through ongoing relational processes (Relational Painting) and by object representation of the individual stories or skills and the potential relationships between stories or between skills, respectively (CreActive Assembly). The third stage is the *Design of Solutions or Visions*, where the plastic and visual format for experimentation and analysis plans comes before prototype making. The fourth stage is the Implementation of Solutions or Visions, for which the prototype—let us imagine a static film, a frame sculpture (scenes and sequences) in multiple interrelationship—serves us as a relational and operative map in the real world.

Back to the main LGI methods, it should be noted that they all make use of creative devices or formats (either verbal, graphic or plastic) in any of their corresponding phases: storytelling, mapping and prototype-making.

Storytelling:
Search Conference, Scenario Planning, Appreciative Inquiry, ToP® Strategic Planning, Future Search, Sustained Dialogue, Change Lab and Human Centered Design resort to story-telling and story-designing. Stories are useful to identify both the different views on the same topic and the relationships (alike, unalike and antagonistic) between these views. For Human Centered Design, "stories are accounts of specific events, not general statements, and provide us with concrete details that help us imagine solutions to particular problems." Stories can also serve to identify changing trends and define alternative scenarios or preventive ones, as appropriate. Indeed, in Scenario Planning, it is advised to depict scenarios of low predictability and high impact. Besides, *story-telling* may be verbal (written or oral), visual or objectual. In those methods, whenever possible (due to the program and the location) to leave the room and carry out field studies, participants may be provided with cameras, camcorders, or journals to document their everyday life within the organization or community.

Mapping:
So as to grasp the whole systems (the organization or the community) and the ongoing changes within them, many LGIs resort to Mapping. Particularly, Human Centered Design considers Mapping as a "great way to express how ideas [or stories themselves] relate to each other, and how the experience changes over time." Mapping is based on graphic and visual frameworks. Future Search and Open Space use both Mindmapping and Graphic Recording, even though these techniques are suitable for all LGIs. Examples of system-wide graphic frameworks are the following: Venn diagrams, Process Sequences (linear, cyclic, and spiral), Maps of nodes and connections (relational map) and Cartesian coordinate systems (two-by-two matrix).

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Prototype-making:
Prototypes are useful for representing changing trends and defining (prior to reality) preventive or alternative scenarios (as has been noted about storytelling). Common prototype forms are sketches and storyboards, role-play, relational maps, and mockups. In fact, since the stories or roles are related in different ways on a community or an organization, the representation of these different ways on a visual support (sequences of photographs on frameworks of flexible cardboard, for example) results in random formal joints, true relational sculptures.

Conclusion:

Compared to other LGIs, the 'Dia-Tekhnē' methodology is a participative standard process with variable modules able to hold from 8 to 100 people and whose outcomes are system-wide issue generation and exploration, problem sensing and solving, trying out new structures and processes and agreements about future directions.

However, the three main creative techniques proposed by the different LGIs (storytelling, mapping and prototype-making) would make up the most complete CreActive Assembly. In any case, 'Dia-Tekhnē' is in itself an ongoing project and this essay is an approach to Dewey's statement, quoted at the beginning: "Artworks are the most intimate and energetic means of helping people to participate in the arts of living". Let's try it!

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