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Graphic Facilitation and Large-Scale Interventions

Supporting Dialogue Between Cultures at a Global, Multicultural, Interfaith Event

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This article describes an international, multicultural, interfaith event sponsored by the Council for a Parliament of the World's Religions (CPWR) that integrated graphic facilitation as a design component to support deep dialogue and encourage constructive action by participants representing a considerable diversity of cultures, languages, and traditions of faith. The abundance of graphic professionals (10) was a unique feature of the event staffing. The event was a minilaboratory for insights into the effective application of graphics in a global large system initiative. Graphic work moved beyond recording "call out" statements from participants to more nuanced, reflective, and participatory representations of large and small group dynamics. Graphic facilitators applied seven distinct forms of graphic utilization with facilitators and participants. The addition of graphic facilitation to the more traditional methods of facilitation was found to contribute significantly to participant engagement and sustainability.

Keywords: graphic facilitation; multicultural; large-scale interventions

From July 2 to July 13 in 2004, more than 100 self-subsidized volunteers from different countries and cultures assembled in Spain to facilitate a large group initiative sponsored by the Council for the Parliament of the World's Religions (CPWR) and designed to begin a dialogue that would enhance understanding across cultures, languages, geography, and faith traditions. Among them, 10 graphic professionals, six women and four men, came together to do graphic facilitation in Montserrat, Spain, at an assembly of 400 invited religious and spiritual leaders, expert resources, youth and individuals affected by four global issues under consideration, as well as representatives of relevant guiding institutions. In Barcelona, Spain, they were joined by participants who self-selected from among the 8,600 multifaith community organizers, social activists, and members of the public who attended the fourth Parliament of the World's Religions with a theme of "Pathways to Peace: The Wisdom of Listening, the Power of Communication." Participants came from more than 70 nations, representing more than 55 religions and spiritual affiliations, spanned ages from teen to grandparent, and spoke in more than 35 languages. The purpose of these events was to encourage individuals to engage their communities of faith and conscience in simple, yet profound acts that could help accomplish four objectives: *increasing access to safe water, eliminating the international debt burden on developing countries, supporting refugees worldwide, and overcoming religiously motivated violence*. The application of large-scale methodology in service to enhancing dialogue and constructive action among a global cross section of leaders and activists represents a significant milestone in the applied behavioral sciences. Furthermore, the application of graphics built bridges of communication and understanding between individuals and groups in a multilingual, multi-ethnic, and multifaith context in ways that expanded the implications of large-scale interventions.

SETTING THE CONTEXT: A PROCESS OVERVIEW

Although this was the fourth in a series of parliaments spanning 111 years, it was the first time that large-scale change methodology had been used. A design team spent 1 year developing a replicable model to guide a diverse audience through a process conceived as a conversation-based experience. Framed by a progression of questions,

We would like to acknowledge the following graphic facilitators and contributors: Amy Keill, graphics team leader; Timothy Corey; Greg Gollaher; David Hasbury; Nusa Maal, and the graphic facilitators: Don Braisby and Briagh Hoskins. We also would like to acknowledge the steering committee and process designers who worked with the Council for the Parliament of the World's Religions (CPWR), the volunteers, and the participants of the assembly held June 5-7, 2004, in Montserrat, Spain; the Parliament of the World's Religions held June 8-13, 2004, in Barcelona, Spain; and Helen Spector, CPWR board member.

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each succeeding question aimed at deepening participants' understanding and connection to one another and to the issue the participant selected for exploration. The design was field-tested and refined in Israel and Kenya 4 months before the assembly in Spain. In Montserrat, volunteer facilitators led the 2-day program with a reiteration the following week at the parliament in Barcelona.

Graphic recording played a key role in the implementation of this simple, yet elegant design. The 1st day of the program, a smooth transition was created by using the graphic to shift the discussion from small, same-faith groups to a whole group dialogue engaging the full spectrum of faith traditions in the room. The graphic recordings captured the call outs resulting from a discussion of intrafaith resources that participants then applied to seek resolution of the issue. The resulting compendium of the strengths of that faith was recorded on a wall graphic. This stimulated a spirited discussion to answer the question: "If these are the strengths at hand, what stands in the way of resolving this issue?" A discussion of the barriers, by then, engaged everyone present in an energetic exchange. The colored markers and chalk of the graphic facilitators flew across the paper on the wall, as they captured emerging images arising from the discussion, in the moment, and under the watchful eyes of the audience. Participants could see the shape of their ideas progress across the wall as the day went on and their understanding of the issue and one another grew. By the 2nd day, increasing numbers of participants were engaging with the images on the wall, adding to them, correcting them, using them to illustrate a point to a colleague. For example, a group of Sikh bankers were seen using a graphic to explain their loan structure. Graphic facilitation proved to be an essential component of the event providing a readily accessible, participatory, dynamic, and evolving record of these conversations.

DEFINING GRAPHICS

There are many terms in general use to describe what the graphic professional does when visually representing a group's process. Some call themselves "visual cartographers," others "graphic consultants," still others "graphic recorders." For the purpose of this article, the individuals who created the graphics will be called "graphic facilitators," and what they created, or the spaces they provided for others to use graphically, will be called "graphic recordings."

The act of graphic recording at the assembly and parliament was improvisational. Beginning each day with a blank sheet of paper, 5 feet high by 12, 15 or 20 feet long, and without an investment in the final outcome, the graphic facilitators captured, in large visual images, the substance of what was emerging from group discussions, as well as the essential dynamics in the interaction of participants as they engaged with one another about important and difficult topics.

The nature of graphic facilitation is interpretive. Whether recording "call outs" from the group process or giving shape and form to people's experiences and aspirations, the graphic facilitator listens for the story in the conversations, translating verbal and nonverbal inputs into visual forms that serve to synthesize and integrate individual and group thinking, to focus and direct group process.

The art of graphic facilitation involves deep listening at multiple sensory levels. When performed at the level of complexity of this intervention, the graphic facilitator needs to combine a system lens with acute observational skills that take into account both verbal and nonverbal data. He or she needs skills that combine cultural sensitivity with knowledge of group dynamics and the ability to translate stories into visual metaphors, in the moment, and capture subtly nuanced conversations as compelling images. All of the graphic professionals who were attracted to this project had training and experience in the applied behavioral sciences, organization development, and/or group facilitation.

The Use of Graphics in Large Group Interventions

The challenge of facilitating the graphic recording of a broad-scope, fast-paced event such as this was to remain flexible in adapting the graphic form to the needs of the lead facilitator and/or the group, while remaining alert to the tenor as well as the topic of the group. Each graphic facilitator was unique in the execution of his or her graphic recording; however, all used some form of the following seven types of recording at one time or another. Of these seven distinctive types, the graphic facilitator performed six. The participants initiated the contribution to the seventh. The types of graphic recording were the following: fast catch, a word/image capture; deep listening, a story/metaphor capture; graphic journalism; holistic reflection; signage; historical graphic; and “in your voice” participant-initiated graphics in two forms, monitored and unmonitored.

Fast catch: Word/image graphic recording. This type of graphic recording used text and pictures to capture information in the moment by recording as closely as possible the exact words being used by the participant (e.g., having the group participants identify and “call out” the strengths of their faith tradition). This method sometimes employed templates, a predetermined layout that anticipated the positioning of important elements indicated by the design or the topic, such as a path peopled with figures meandering bottom, left to top, right across the paper to indicate the refugee’s journey. A flowchart technique also was frequently used, including arrows, boxes, and circles to organize and relate topics and to indicate the progression of the discussion. Although templates and flowcharts enable graphic facilitators to preplan, word/image capture if used exclusively can miss the emerging nature of the discussion and the dynamic activity in the room.

Deep listening: Story/metaphor graphic recording. This type of graphic recording occurred when the graphic facilitator listened at multiple sensory levels for the story emerging from individuals and translated that, in the moment, to a visual that captured the essential metaphor. The graphic facilitator generally used a blank sheet approach, without a preconceived idea about the form or content of the incoming data, recording the graphic representation of the story as it unfolded in real time in the room (see Figure 1). Most graphic facilitators encouraged group participation in the production of the graphic recording by asking participants to come up and draw their own stories, add words/meaning in their own languages to existing graphics, or give addi-

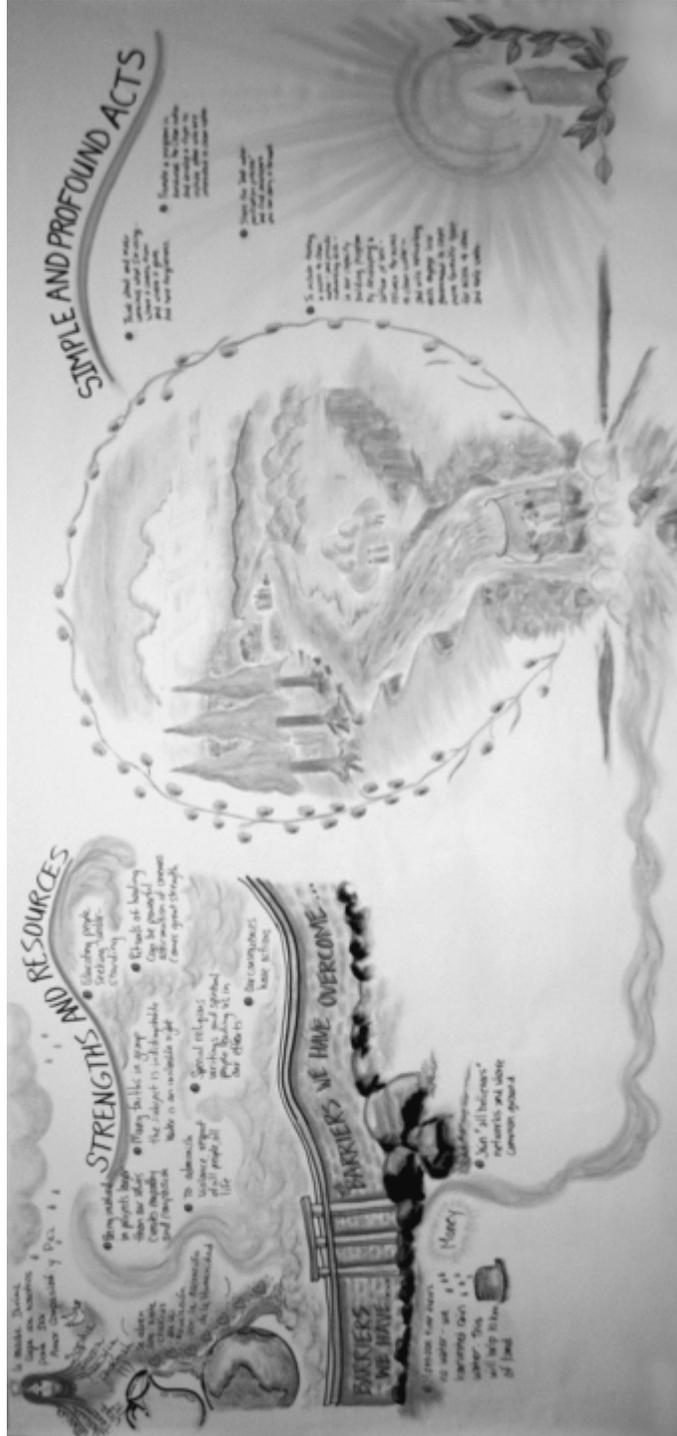


FIGURE 1: Graphic Recording by Tim Corey and Lynne Valek Visually Summarizes Discussion of Access to Safe Water

tional stories and designs to the graphic facilitator to draw. In one session, Mahatma Gandhi's granddaughter translated the English text into Hindi. This interpretive form of graphic recording is a way of organizing and presenting information in a nonlinear way that encourages storytelling, whole-system, big-picture thinking, and stimulates participation and ownership of the outcomes. In the assembly and the parliament, this technique allowed for the inclusion of subtle process issues and topics that may not have surfaced in the small or large group context, such as the silencing of minority subgroups or individuals.

Graphic journalism. This type of graphic recording uses a news reporter's approach to gather more data to inform the image-making process when a concept or story is either too complex for immediate graphic recording or not understood due to language translation. This method was used when representatives of the Mayan culture told through an interpreter of their people's resistance to the assignment of international debt. The emotional affect of the speakers did not fit the unemotional language and demeanor of the translator. In an effort to discover if something important was being lost in translation, a graphic facilitator spent time with the contingents eliciting more information about their experience and point of view. She synthesized their grievances against past colonial exploitation and their resistance to the present international debt structure into four succinct graphics, which were then added to the day's record. "Ah, that is exactly right," commented the Mayan group's translator. The small group facilitators often assisted in this process by bringing to the graphic facilitators' attention a significant issue or story not being heard outside of the small group. In this instance, graphic journalism enabled a metaphoric style of expression to surmount the barriers of more formalistic language, while retaining the strong spirit at the core of their issue.

Holistic reflection. This type of graphic recording uses an expansive lens to capture the essence of what is emerging from the whole system (see Figure 2). One graphic facilitator was designated to use this form at the assembly and parliament, working in a central space adjacent to the group meeting rooms. She circulated among the large and small groups over multiple days, observing, listening, and receiving input from facilitators and participants. Reflecting on the input at multiple sensory levels, the graphic facilitator wove the strands of information and impressions, with art and intuition. The resultant graphic expressed the dynamic flow of a highly diverse system in process. By periodically taking the pulse of the system, she opened to the deeper rhythms and layers emerging from individuals and the collective, becoming like a sieve through which the whole experience flowed, unimpeded by the details, capturing the spirit and emotional energy in pictorial images. The holistic reflection lens raises the awareness of participants to the systemic nature of their process and illustrates the larger perspective, the underlying connections, the harmony and congruence flowing beneath what appear to be surface differences.

Signage. This type of graphic recording requested by lead facilitators and logistics coordinators met a wide range of immediate and emerging needs, from simple directional signs to complex instructions for participants. Many of the requests, especially



FIGURE 2: Holistic Reflection-Type Graphic Recording by Nusa Maal

at the start of the day, required rapid delivery. The objective at a culturally complex intervention, such as this, was to communicate essential information clearly, to assist nonnative English speakers, to help set the tone of the session using color and imagery, and to illustrate instructions for how to do things (e.g., guidelines for conversation). Consequently, many signs were translated into multiple languages. Spanish and Catalan frequently accompanied English text. Participants often offered to add translations in their own language.

Historical graphic recording. Since this was an ongoing initiative that took place in multiple locations during many months, it was important to establish and maintain a sense of continuity between the iterations. Graphic recordings helped to fulfill that purpose. The pictorial results produced during preceding sessions were hung outside the community meeting room before the first session to indicate the flow of the process they were to enter and to acknowledge the contributions of those who participated in earlier sessions. Participants reported that they felt the sense of connection to a larger whole and returned to that space to review the process as it flowed over time. The use of historical graphics with a newly convened group also serves to model graphic recording for those unfamiliar with the technique and acts to stimulate creative thinking and to establish a rich, visual environment.

In your voice: Participant voice capture. There were two types of spaces added by the graphic facilitation team during the Montserrat assembly. They were intended to create approachable spaces in which individuals could express themselves in their own way without having to go through group filters. The first was a response to participants who came up to the graphic facilitators during the breaks with the request to "Please put this up there for me." Or, "Would you add my people's voice?" In each of the four issue group meeting rooms, a large sheet of paper, variously titled "In Your Voice" or "Add Your Voice," was put on the wall. People who used these relatively anonymous spaces thus found a place for the voice they could not use in the group. This was especially true for people whose cultures discourage their use of voice. Subtle cultural and faith differences found expression in this space. Every effort was made to confirm that participant input in a language unknown to the facilitators was culturally appropriate.

The second was the establishment of a public "graffiti wall" in common areas, apart from the large and small group meeting rooms. This created an even more anonymous space for creativity, humor, and individual expression. After announcing that a graffiti wall was available, the space was immediately and enthusiastically used by participants to display, by word and image, the wide spectrum of ideas and concerns, hopes and sayings, phrases in their own language, and images that had special meaning in their culture and/or faith. After a few days, the graffiti wall was a vibrant, chaotic, and fun place for strangers to meet and share informally across culture and language. The first space was monitored to ensure accurate spelling, translation, and cultural sensitivity, the second was not.

CULTURAL CONSIDERATIONS

The challenge of creating visual images in this globe-spanning event was to avoid cultural insensitivity. Edward Hall (1976) stated that “there is not one aspect of human life that is not touched and altered by culture” (p. 16). There were few cultural aspects not represented in this intervention including national group, gender, class, ethnicity, religious and spiritual affiliation, generation, language group, and organizational position. This potential for acting with cultural insensitivity was significant because the majority of the volunteer facilitators were from North America and Northern Europe. For that reason, the graphic facilitators made a point of requesting that participants bring to their attention any culture-specific perspectives, images, and symbols that were incorrect or missing. Participants enthusiastically complied with this request, establishing a self-corrective feedback loop useful for the entire facilitation team. For example, when a participant shared a story about the one pail of water an African family in her village had to use for a week, the graphic facilitator drew a pail with blue water in it. The participant asked that the water be changed to green, to reflect the color and characteristics of water where she lived. In another instance, a Sufi participant requested that the graphic facilitator “stay right there” while he returned to his hotel to don his Sufi turban and robes so that someone of his faith could be depicted “up there” on the graphic “with all the others” (see Figure 2). Participants also interacted with the graphic recordings by making suggestions like “Draw how water cycles through life” or “Add more rain drops” to depict their cultural experience and understanding. In those moments, the act of graphic recording transformed the walls into a vibrant community space.

Translators and participants were valuable in assisting graphic facilitators by translating English phrases into Spanish, Catalan, and their native language. Because one function of culture is to create a selective screen, to determine what gets attention and what is ignored (Hall, 1966), the graphic recordings served to create a metaculture by focusing the attention of participants toward some things and away from others. After each graphic recording was finished or at the end of the day, it was hung in the room and/or was moved into the hallways, filling the environment with stimulating visual signposts indicating the flow of the design and the continuity of the process over time.

The language used on the graphics was augmented by images that added a quality, in some cases an emotional content expressed by participants to the word itself (e.g., a nation burdened by international debt was characterized as a small person struggling to carry a large money bag labeled with the word *debt*). Participants watched the graphic recordings with interest, often correcting, suggesting, and refining the graphic recorders’ cultural context and meaning. The visuals drew an audience and created a magical space for community.

Cultural sensitivity was heightened by the use of symbols in the graphics. In one large group graphic, facilitators went to considerable lengths to find participants who could add accurate traditional symbols from faiths whose symbols were unfamiliar to them.

Kolb (1984) defined four phases of learning: concrete experience (learning by feeling and by relating to people), reflective observation (learning by watching and reflecting), abstract conceptualization (learning by thinking and logical analysis and through subject experts), and active experimentation (learning by doing). The graphic facilitation at the CPWR assembly and later at the parliament provided opportunities for the full spectrum of Kolb's learning styles. Concrete experiences were provided by the testimony of experts and individuals from communities affected by each of the global issues. Reflective observation was extended for those who wanted to ponder ideas longer than a conversation might last because completed panels were placed conveniently in common spaces to which participants had free access. Abstract conceptualization was provided by the diagrammatic mapping of ideas expressed in the room onto the graphic, creating and forming relationships between elements. Active experimentation also was provided for all those who accepted the invitation to add their input to the graphics. Graphic recording at the assembly and the parliament of the World's Religions events used all four of Kolb's learning styles.

IMPLICATIONS FOR LARGE-SCALE, MULTICULTURAL INTERVENTIONS

As the platform for large-scale change interventions expands globally to embrace a diversity of language, culture, and forms of expression, such as those encountered in the assembly and the Parliament of the World's Religions, graphic representation becomes ever more important. In this process, graphic facilitators captured conversations in a rich and dynamic manner, honoring cognitive, affective, and behavioral domains. The following describes how graphics added significant value to this large-scale intervention.

Graphics Engage Participants

Marvin Weisbord (1987) said, "People will support what they help to create" (in Bunker & Albam, 1997, xvi). Individuals and subgroups become engaged when they see their words, their expressions, and their stories visually represented on the graphic. During breaks in the sessions, people came up to the graphic facilitators to refine the graphic images relating to their group input or to translate quotes into their native language. Groups could take more ownership of the process when they saw their conversation represented in the graphic recordings.

Graphic facilitation engages people through multiple senses. Participants become emotionally involved through the visuals, first, through the experience of seeing their own words and thoughts reflected in the graphic recording; second, if they are non-English speaking, through the language translation process, which, in many groups, was a collaborative effort; third, through observing the movements of the graphic facilitators in the creation of the graphic recording; and fourth, through direct participation by adding their own words, stories, songs, and images on participant voice-capture graphic recordings.

Graphics Focus and Ground the Energy of the Group

Graphics were effective to shift the focus of the group from individual reflection, to small group dialogue, to large group sharing. Graphics serve to amplify the energetic field of large system work. The energetic field is the, often unconscious, emotional affect that ebbs and flows throughout large system gatherings. This effect and its potential to advance or impede the primary task of the group were noticed by Le Bon (1896) and Bion (1961).

The use of graphics influences the energy resonating in small and large groups. By focusing attention on the patterns and flow of the large-scale intervention, the graphic record grounds the group's energy in a visual, tactile way. It was noticed that interest was piqued, and the level of interpersonal energy in the room rose as the graphic recordings neared completion at the end of each day.

Graphics Provide a Space Where Participants Feel Heard

Graphic recordings provide a form of communication that adds to spoken language and allows people to feel validated. When the graphic facilitator practices "deep listening" for the metaphors expressed in the stories, for the words not spoken, for the undiscussables, he or she honors the group and its individual contributors.

Graphics Bridge Cultures

The dialogue format was intended to encourage collaborative and mutually respectful ways of talking and working together, acknowledging cultural differences, without requiring participants to lose their cultural identity. The breadth of the cultural diversity of attendees and the preponderance of North American volunteer facilitators required cultural consideration. The graphic group discussed ways to assure cultural sensitivity. The graphics provided a feedback loop that allowed participants to communicate discrepancies, which was especially effective in integrating culture-specific language and symbols. Culture gaps were avoided in instances where participants left their own words, stories, songs, and images on participant voice-capture graphic recordings and on graffiti walls.

Graphics Surface Unheard Voices

The "dilemma of voice," noted by Bunker and Alban (1997, p. 201) can be a significant issue in the dynamics of small and large groups. The inability to be heard in a group can be a structural problem of group size, power relationships, and the amount of available time. Each of these problems, predictably, was present. However, there were two notable dynamics that occurred at both events that reflected cultural rather than structural barriers.

Female participants sought out the female graphic facilitators at the breaks or at the beginning or end of the day to have them add images and stories to the graphic recordings that they had not shared in their groups. This happened so frequently that the female graphic facilitators started to notice a pattern and suggested the addition of par-

ticipant voice spaces. "In your voice" and the "graffiti wall," coupled with the availability and willingness of female graphic recorders to privately add images and stories to the graphic-evolving recordings, provided an opportunity for women whose cultural traditions discourage them from speaking their views in public and for women who were personally reticent to speak out.

Graphics Provide a Summative and Integrative Function

Graphics provide a summative and integrative function in the data-rich environment of the large group setting. An important use of graphic recording is to have the graphic facilitator review the graphic at the end of the day with participants. This process was found to invite quiet reflection and encourage integration of the day's discussion. Although this review was not always integrated due to time constraints and design changes, most of the graphic facilitators agree this review is essential for an effective use of graphics.

Graphic facilitation aided in the success and sustainability of the 2004 assemblies and parliament multicultural, interfaith dialogues. The primary outcome in the design of the process was to have participants commit to a "simple and profound act" that could affect one of the four global issue areas. Necessary strategies for arriving at a commitment include future pacing, linear thinking, and detail-oriented problem solving, which are not inherent to various cultures with a holistic and present-oriented frame of reference. Therefore, developing specific commitment statements may have been awkward and/or difficult for many participants. Encouraging further participation, graphic recordings displayed commitments and modeled the process.

Graphics Provide Continuity and Enhance Sustainability

After the events, participants have access to a visual record via the Web site <http://cpwrglobal.net> to relive and share their experiences, additionally providing a community record of these events. Even those who were not physically part of the Montserrat assembly or parliament in Barcelona can enter into conversations and continued dialogue through the Web site.

Graphic recording provides a vehicle for continuity and serves the greater vision of the organization. The graphics previously developed are a part of the permanent record, assist in the ongoing CPWR process, and are available for subsequent assemblies and parliaments to use as a starting point in a progression of visual representations.

LESSONS LEARNED

Include Graphic Recording in Planning and Design Phases

Including the graphic facilitators' expertise and insights was important especially regarding the use of graphics to shift attention and energy from an individual to a small group to a large group process or from reflection, to dialogue, to action.

This inclusion also was helpful when the lead facilitators of the issue group met in advance with the graphic facilitator to discuss the development and placement of precharts or visuals. Often, the setup of the room was as intensive as the live graphic recording, and it was important that graphic facilitators had sufficient time to prepare.

Bond Early to Build Team Strength

In an intervention of this scope, pace, and complexity where change is a constant, flexibility and adaptability are essential attributes. The effort required in the implementation of a large system change initiative calls for a high degree of collaboration between and among planners, facilitators, logisticians, translators, and other volunteers. Appreciating one another without hierarchies of status is important for building the trust and respect needed to collaborate on these complex interventions. Eating together, rooming together, playing together, laughing together, all simple acts, are the glue that holds the large group initiative together when the scope expands and the pace picks up.

It is essential that all parts of the graphic facilitation team spend time before and during the event to process issues, coordinate actions, and get comfortable with one another. Attention to process strengthened the graphic facilitators as a task group, because the group had not come together as a whole before meeting at Montserrat the first evening of the event. Based on the lessons learned by graphic facilitators in the field test, some basic operating norms were suggested: to remain flexible and responsive in the face of last-minute changes and the lead facilitators' diverse styles; to have all requests for graphic deliverables routed through the team leader; to have regular meetings throughout the event to discuss issues surfacing in the system, among the lead team, or among members of the graphics group; and, whenever possible, to eat meals together.

CONCLUSION

Graphic recording is ancient in nature, preceding written records, as the cave drawings at Lascaux attest. However, the use of graphic recording to assist transformative, large-system change processes is relatively new to many organization design and development professionals. When used creatively and integrated fully, graphic recording and graphic facilitators provide powerful support for the large-scale, whole-system change process.

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