


Territorial Development Series



The Evolution of Action Research for Territorial Development

Nurturing an intergenerational
and multicultural environment

Edited by
Patricia Canto-Farachala
and **Miren Estensoro García**

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and multicultural environment

La evolución de la Investigación Acción
para el Desarrollo Territorial:
nutriendo un entorno intergeneracional
y multicultural

The Evolution of Action Research for Territorial Development: Nurturing an intergenerational and multicultural environment

Patricia Canto-Farachala
Miren Estensoro García

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Chapter 7

Getting out of a black hole: dialogue beyond words with early career action researchers

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Abstract

Dialogue plays a crucial role in promoting understanding and bridging differences by managing tensions and contributing to the co-generation of collective knowledge in Action Research for Territorial Development. This chapter examines how a dialogical perspective can resolve a black hole, that is, the stagnation of a process caused by a conflict situation. The case study focuses on the last sessions of the training space for early action researchers at Orkestra-Basque Institute of Competitiveness. Action Research for Territorial Development serves as the framework for this study, and two Rich Pictures are analysed from the perspective of tensional dialogue (Phillips, 2011) and the reorganisation of discourses for transformation (Pålshaugen, 1999). The findings indicate that nonverbal dialogic interactions, such as Rich Pictures, reveal alternative discourses that remain overshadowed by dominant discourses. Additionally, analysing the pictures helps reorganise discourses and alleviates the black hole.

Resumen

Salir del agujero negro: diálogo más allá de las palabras con investigadores jóvenes en la acción

El diálogo desempeña un papel crucial a la hora de promover el entendimiento y gestionar las diferencias y tensiones, contribuyendo a la cogeneración de conocimiento colectivo en la Investigación Acción para el Desarrollo Territorial. Este capítulo analiza la resolución de un agujero negro, un estancamiento del proceso derivado de una situación de conflicto, desde una perspectiva dialógica. El caso de estudio se centra en las últimas sesiones del espacio de formación de investigadores jóvenes en la acción de Orkestra-Instituto Vasco de Competitividad. Para ello la Investigación Acción para el Desarrollo Territorial sirve como marco y se analizan dos *Rich Pictures* desde la perspectiva del diálogo tensional (Phillips, 2011) y la reorganización de discursos para la transformación (Pålshaugen, 1999). Los resultados indi-

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can que las interacciones dialógicas no verbales, como las *Rich Pictures*, revelan discursos alternativos que permanecen eclipsados por los discursos dominantes. Además, el análisis de las imágenes contribuye a la reorganización de los discursos y contribuye a resolver el agujero negro.

Laburpena

Zulo beltzetik irten: hitzetatik haragoko elkarrizketa ekintzan ari diren ikertzaile gazteekin

Funtsezkoa da dialogoa ulermena sustatzeko, desberdintasunak eta tentsioak kudeatzeko bai Lurralde Garapenerako Ekintza Ikerketan talde jakintza sortzeko ere. Kapitulu honek aztertzen du ikuspegi dialogikotik zulo beltz baten ebazpen prozesua. Zulo beltza da gatazka egoera baten ondorioz prozesu batek duen geldialdia. Kasuak sakontzen du ekintza ikertzaile gazteen prestakuntza prozesu baten amaierako saioetan, Orkestra-Lehiakortasunerako Euskal Institutuak baliatutako espazio baten baitan. Horretarako esparrua da Lurralde Garapenerako Ekintza Ikerketa. Bi *Rich Picture*-ak aztertzen dira dialogo tentsionalaren (Phillips, 2011) eta diskurtsoen berrantolaketaren ikuspegitik (Pålshaugen, 1999). Emaitzek erakusten dutenez, hitzezkoak ez diren elkarrekintza dialogikoen, hala nola *Rich Pictures*-ek, diskurtso nagusien atzean ezkutatutako diskurtso alternatiboak azaleratzen dituzte. Gainera, irudien analisiak laguntzen du bai diskurtsoen berrantolaketan baita zulo beltza gainditzen ere.

Getting out of a black hole: dialogue beyond words with early career action researchers

1. Introduction

The chapter focuses on the case of a dedicated space at Orkestra-Basque Institute of Competitiveness² (hereinafter Orkestra) for training Early Career Action Researchers (hereinafter EARs) in Action Research for Territorial Development (referred to as ARTD). It explores the role of dialogue in such training spaces, combining academic formation with the experience of research projects'. The purpose of the research is to frame new dialogical tools to solve *black hole* situations in ARTD processes. A black hole is metaphorically used to illustrate a situation where an ARTD process is blocked. In the case analysed (ARTD training for EARs), the black hole was uncovered at the end of the training process when the continuity of the space was called into question, with some EARs wanting to end the process while others felt eager to continue.

The training was emotionally challenging for the EARs and the facilitator of the training process. When the discussion about continuity arose, two tools were employed to address the issue: Rich Pictures, a graphical representation of situations, and the analytical framework for Rich Pictures (Bell & Morse, 2013), which facilitates a more in-depth analysis of Rich Pictures and encourages reflection and action (Carney, 1994; Bell & Morse, 2013). Both helped to build mutual understanding and establish common narratives regarding the closure of the training process. The intention behind using these tools was to reorganise the collective discourse and, consequently, decide about the continuity of the training space.

Participants were introduced to the foundations of ARTD through the training, learning from theory and practice to find their space in the research spectrum. ARTD is a research approach that seeks transform society towards greater democratisation. Academic knowledge is channelled into action through participatory dialogue processes with the actors of the territory (Larrea, 2019). Collective knowledge is generated through cycles of reflection and action on the defined problem. Shared problems are intended to be solved by reaching a temporary consensus in order to move processes forward. ARTD was first conceptualised by James Karlsen and Miren Larrea (2014).

Dialogue is crucial when developing ARTD as it encourages the co-generation of collective knowledge in action. Accordingly, training spaces for ARTD or other branches in the field should also facilitate spaces for co-generating collective knowledge in action. In this regard, dialogic tools, such as Rich Pictures, have the potential to create common ground and shared understandings. The literature conceptualises dialogue as both an ideal that requires democratic norms to be attained and a tool to accomplish organisational and social purposes (Gustavsen, 1999; Pålshaugen, 1999). Building on these two perspectives, I add complementary views on dialogue, like the one presented by Hersted, Ness, and Friemann (2019), who interpret dialogue as going beyond interpersonal action or as posited by Phillips (2011), who believes that dialogue can build bridges between differences and tensions. I aim to contribute to ARTD by approaching dialogue through the lens of pragmatism, inspired by tensional dialogue (Phillips, 2011) and the reorganisation of discourses for transformation (Pålshaugen, 1999).

² Orkestra-Basque Institute for Competitiveness is a research institute whose mission is to contribute to improving the Basque Country's competitiveness. Thus, research is aimed at producing a social impact.

Pålshaugen (1999) observes that in action research processes, the reorganisation of discourse and the construction of collective language lead to unblocking conflict situations. I depart from the consideration that reorganising discourse could be the spark that triggers the training process. I identify how the narrative of the process in the training space was reorganised to resolve the black hole. From this perspective, the question to be explored is: How is discourse reorganised in a training space for ARTD?

The chapter is structured into four sections, plus the introduction and annexes. First, I outline the purpose of the research and the questions addressed. Next, I present the theoretical framework based on the literature about dialogue in action research processes. The IFADIA framework proposed by Phillips (2011), the Rich Pictures tool (Bell & Morse, 2013), and ARTD are described later as method and methodology. I then discuss the case study based on the training space for EARs in Orkestra. The last section explores the conclusions and future lines for research. The data used for the analysis is taken from my research diary and the systematisations written throughout the entire training process, from June 2021 to February 2023.

At this juncture, I emphasise my position concerning the case presented. Throughout the process, I assume the role of an insider action researcher as I exercise an interventionist position while co-facilitating the training space for EARs (Alvesson, 2003 in Coghlan, 2014). Similarly, the research approach while co-facilitating the training space is based on second-person practice. As an individual, I participate in matters of mutual concern within our organisation. However, I focus on the third-person perspective when reflecting and writing, transforming my learnings into actionable knowledge for a wider audience with the goal of contributing to knowledge dissemination (Coghlan, 2014).

2. Case Study and Problem Identification: The Black Hole Effect

The black hole metaphor illustrates the density that some cycles of ARTD acquire within reflection-action dynamics. In physics, a black hole is a rupture in the fabric of space due to infinite gravity. In the case depicted, the black hole is the stagnation of a process arising from a conflict that absorbed a large part of the process's energy. The final sessions were marked by a proliferation of varying opinions on the group's future, triggering a situation of stagnation. Indecisiveness created a stalemate over the group's future, and this dynamic prevented progress from reflection to action, promoting a feeling of being standstill. Some EARs had difficulty releasing the process, as they felt safe developing their own research style within it. As the training continued, EARs gained autonomy. Emotionality was prevalent in the dialogues, making it challenging to find a common ground in the reflection. Discourse was reorganised by building shared language and narrative among participants.

"It's a space where I inquire about myself as a professional and experiment with my style; I cannot do this anywhere else." Minutes from a session on October 3, 2022, by an EAR.

"I've been discovering my identity as a researcher in this space: I feel attached to it." Minutes from a session on November 7, 2022, by an EAR.

"I am afraid of feeling isolated in research if we close this space." Author's Research Journal, October 10, 2022.

The group consisted of nine participants: eight EARs and the facilitator of the training process. The purpose was to train individuals in ARTD at the beginning of their research

careers. The process facilitator had pioneered the introduction of AR, and later ARTD, in Orkestra. The training trajectory lasted almost two years, during which the space was shaped by the EARs and the facilitator through a total of 31 sessions. The training was divided into two cycles: the first consisted of 19 sessions, while the second included 12 sessions. As the EARs became more skilled, the training space evolved so they could play an active role in its co-design. They began facilitating sessions and taking responsibility for preparing the space. I have subdivided the second cycle into two. A summary of the sessions is given in the two tables below.

The first phase of the training space was initially very much led by the facilitator. During the first cycle, EARs were introduced to AR and ARTD, and the method was based on reading and discussing a series of articles. As mentioned above, the second phase was divided into two parts. In the first sub-cycle, the EARs presented their reflections on the readings they had completed as part of the training. The EARs continued to facilitate sessions during the second sub-cycle, bringing specific topics to the table for discussion. In this sub-cycle, the EARs immersed themselves in the black hole effect situation during the months before deciding whether to leave or stay with the group. The process was fully completed by March 2023.

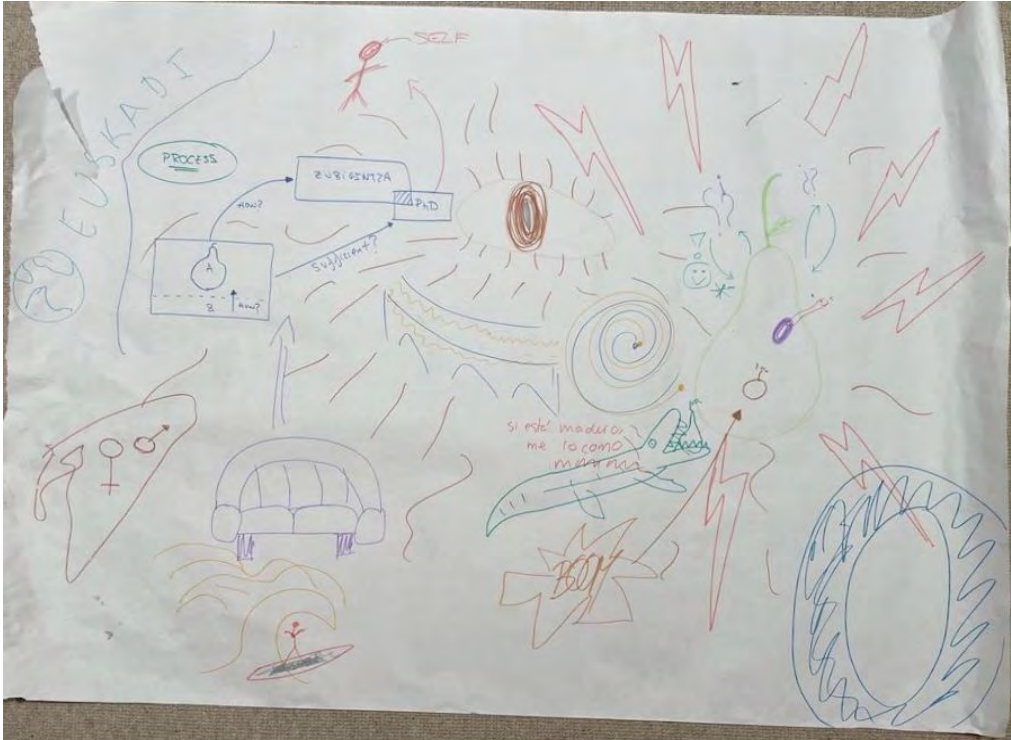
Four sessions were key in the discussion regarding the black hole. The following lines provide an overview of each session. In the October 3, 2022, session, I assumed the facilitative role and presented a reflection based on the book *The End of Organization Theory? Language as a tool in action research and organizational development* (Pålshaugen, 1999). The EARs delved into an exploration of discourses, language, and dialogue sparking another discussion on identifying discomfort in closing the training space. This session marked the beginning of the black hole.

In the November 7, 2022, session, another EAR took the facilitative lead, proposing a reflection on the identity of the training space and how the EARs identified with it. One of the EARs drew a series of circles, including and excluding people from the space. The process facilitator was visibly uncomfortable and showed her feelings. *"I have been involved in the process from the beginning. However, I am positioned outside the core, not within it"* (Minutes from the November 7, 2022, session). The EARs realised they were perhaps generating dynamics of belonging and excluding, as even the facilitator could feel displaced from the space.

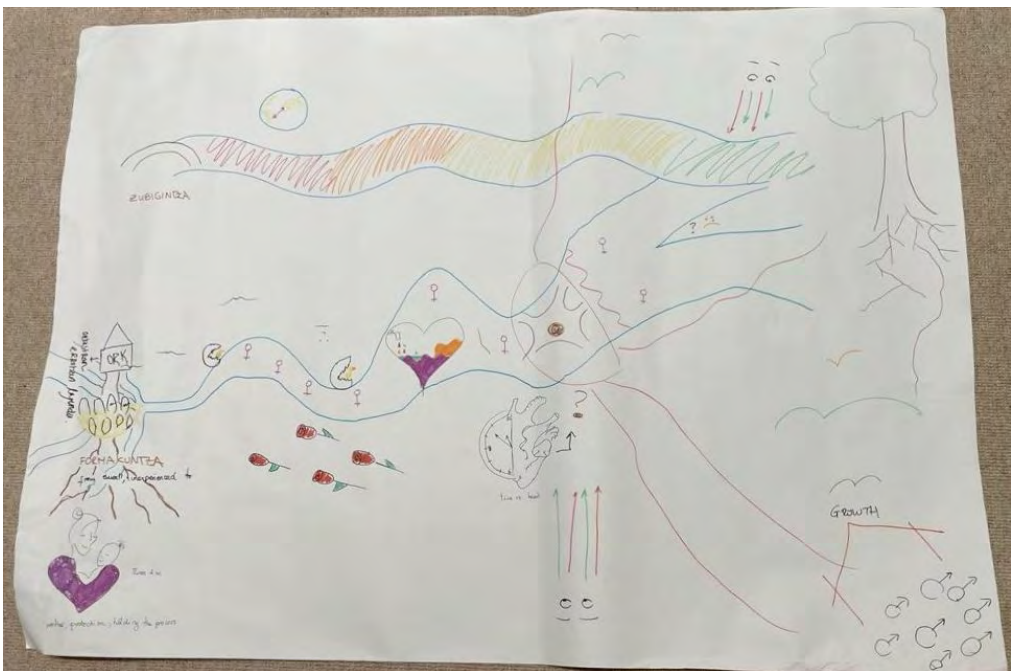
In the November 21, 2022, session, an external facilitator was invited to facilitate a session on Rich Pictures. The EARs were divided into two groups and were asked to draw a picture of their experience. Both pictures were drawn in about 40 minutes and summarised the training process and each group's experiences. The facilitator did not participate in the session. The result was two drawings that encapsulated the EARs' experience from various perspectives of the process³. These images were left to rest for two more sessions until January 15th.

Finally, I facilitated the January 15, 2023, session, where the EARs analysed the Rich Pictures to gain deeper insight. The facilitator of the November 21 session sent me a series of readings, based upon which I introduced an analytical framework for Rich Pictures. The focus of my analysis was to delve deeper into Rich Picture's meaning and better understand the process. The objective was to close the cycle of reflection and decide what to do next. With the training space reaching its conclusion, a debate had already begun about our group's identity.

³ See the first and second annexes.



Picture 7.1. Rich Picture 1



Picture 7.2. Rich Picture 2

3. Theoretical Framework

The theoretical framework is based on the concepts of dialogue and dialogic turn, both of which are regarded within the spectrum of AR and ARTD, emphasising development as a concept and a practice.

Dialogic turn in academia gained traction around the 1970s. The communication theories that emerged at the beginning of the twentieth century were founded on the idea of diffusion, proposing that mass media has direct effects on its manipulable audience. During the 1960s, and particularly in the 1970s, communication theories started to criticise widespread linearity and suggest dialogic alternatives. These theories emerged primarily in South America against the power exercised by the development and diffusion of programmes imposed by Western countries (Botero & Obregón, 2011). Paulo Freire (1970) and Antonio Pasquali (1964) among others, proposed alternative theories and practices, moving from linearity to dialogic forms of communication and considering the other as an equal agent for transformation. Dialogue became key for developing alternatives; these conceptions of dialogue were based on authors like Martin Buber and Mikhail Bakhtin, who offered a framework for understanding differences and diversity (Botero & Obregón, 2011).

Along with societal transformations, research was also transformed. As dialogicity emerged, transformative research such as AR began flourishing. Since I focus on a contribution to ARTD, I consider it important to distinguish between AR and ARTD. AR consists of research conducted by an action researcher and members of an organisation or community with the goal of improving their situation (Greenwood & Levin, 2007). ARTD offers tools to respond to specific challenges that arise in the field of territorial development and innovation. Both AR and ARTD represent a thick branch of transformative research. Action, reflection on action, praxis, process facilitation, and use of experiential knowledge are particularly relevant in ARTD.

Dialogue in ARTD serves for mutual comprehension, recognising others, and fostering transformations. Dialogue has been analysed with idealisation and pragmatism. Pragmatism means approaching it from its incongruences, misunderstandings, tensions, and interactions without strictly following a consensus-based approach. The perspective in this chapter is inspired by the work of Phillips (2011), who proposes understanding dialogue tensionally and the philosophy of Pålshaugen (1999), who conceives the world and its construction from discourses. He highlights that discourses emerge as reality itself and that transformation lies in reorganising discourses, providing agents of change with new tools to drive their own transformation (Pålshaugen, 1999).

Both AR and ARTD have overly conceptualised dialogue as an ideal with a defined set of rules to follow (Gustavsen, 1999) or a tool to achieve organisational and social objectives (Pålshaugen, 1999). This chapter adds another view to the corpus of ARTD, recognising that dialogue goes beyond interpersonal actions, understanding it in terms of relationality and as an asset that cannot be captured by a terse definition but reaches the depth of challenges (Hersted, Ness, & Frimann, 2019). I also add the perspective of dialogue being capable of building bridges between differences (Phillips, 2011). Difference can be treated as a dynamic and positive force in transformation processes, given that dialogue can help inquire into oneself and social practices. Further building, I consider there to be no specific rules to hold dialogue, but rather a philosophy in practice, a potential for transformation that makes action researchers inquire deeply into problems and acknowledge differences.

I attempt to explore ARTD creatively by addressing unconventional methodologies for dialogic interactions. Soft system methodologies constitute an organised way of thinking

that can be used to address problem situations that arise in change management (Checkland, 2000). This methodology has been developed since the 1980s, assuming that traditional hard systems thinking is unable to account for larger organisational issues involving complex relationships. This perspective, led me to discover Rich Pictures. It is through pictures that knowledge, memories, and lived experiences are captured in a tangible format. Discourses are not only in the explicit spoken word but in the implicit lived experiences. A Rich Picture is a diagrammatic representation with a wide role of functions in this context, helping groups arrive at a mutual understanding of a conflict situation (Checkland, 2000). They can be used to tell the inner stories of the group, which may sometimes be unconscious.

Rich Pictures are not only a valuable output in themselves, but they also deserve greater analytical attention. As Bell and Morse (2013) state, there is often no deepening of the analysis after drawing the Rich Picture. These authors propose an analytical framework, adapted from the artwork analysis framework proposed by Carney (1994), which serves to better analyse Rich Pictures and promote reflection and action (Bell & Morse, 2013). It has been used to examine the Rich Pictures in the case.

Table 7.1. Rich Pictures Analysis Framework

STEP	NAME OF THE STEP	NOTES
1	Locate the style	The context of the Rich Picture, i.e., the problem or system being analysed.
2	Descriptive features and structures	The content of the Rich Picture, i.e., the use of colours, shapes, drawings, etc.
3	Primary aesthetic features	Are there any features that dominate the picture? Perhaps because they are placed more centrally, or drawn larger and in bolder lines.
4	Value features	Connections between the elements of the Rich Picture, i.e., whether the components are isolated or grouped.
5	Low-level interpretation	The overall content of the Rich Picture. Is it narrow in focus, or does it encompass many points?
6	Critical judgement	Note the points made by the team when presenting the Rich Picture during a plenary. Are the points in the Rich Picture? How rich is the description given?
7	Critical judgement	An overall sense of the quality of the Rich Picture that emerges from all of the above.

Source: Adapted from Bell and Morse, 2013.

I go further to explore the case in more depth through the empirical questions formulated by Phillips (2011). They serve to understand interactions through tensional dialogue. Phillips (2011) rearranges tension at the core of dialogue's conceptualisation. The Integrated Framework for Analysing Dialogic Knowledge Production and Communication (IFADIA) serves as a reflexive tool to understand the tensions in dialogic interchanges.

Phillips departs from the assumption that the degree of tension over dialogic principles of knowledge co-production depends on the degree to which strategic goals privilege a single voice and the concept of dialogue in play (Phillips, 2011, p. 56). A combination of process and strategic content goals is proposed to balance tensions. Balance may be achieved according to the dialogic requirements and the articulation of the discourses (Phillips, 2011). Phillips proposes three empirical questions for the analysis:

- What voices — discourses constructing specific identities and specific knowledge(s) — are articulated in knowledge production and communication practices, and when and how are they articulated and heard?
- To what extent, when, and how do the interactions among actors open up for voices or discourses that construct plural forms of knowledge?
- To what extent, when, and how do the interactions circumscribe the opening up for different voices and the construction of a singular “we” and a singular form of knowledge?

4. Analysis and Discussion

a) *Analysis of Rich Pictures*

The Rich Pictures were analysed based on Bell and Morse’s (2013) adaptation of Carney’s (1994) analytical table. I have used the notes⁴ taken at the January 15, 2023, session, specifically the notes on the two whiteboards and those taken in my research diary. The tables show an in-depth analysis based on those notes. There is one analysis table for each Rich Picture.

⁴ See annexes 3, 4, and 5.

Table 7.2. Analysis of Rich Picture 1

Analysis of Rich Picture 1	
General overview and Style	<p>The picture was drawn by four participants, three of whom are EARs, and the fourth is a senior researcher at Orkestra. Although she did not attend the training itself, she has close ties with all the participants as she has been conceptualising ARTD. The main facilitator was not present at that moment.</p> <p>Participants discussed the nature of the group. They stressed that the experiment took place at the end of the training process. They emphasised that the group was feminine: all the participants were women except one. They had 30 minutes to draw the picture.</p>
Elements and structures	<p>Elements that stand out are the following: first, elements associated with comfort and femininity, such as the sofa; second, elements related to the maturity of the process and the participants, such as the pear; third, the drawing of a crocodile eating a ripe pear as a symbol of the end of the process and that the process is sufficiently mature. A big O stands for the O of Orkestra, symbolising an institutional umbrella. An eye represents control and supervision. The elevator is a symbol of the existence of two groups: the training space for EARs and Zubigintza, another space for ARTD that encompasses all researchers regardless of the stage in their careers.</p> <p>The general tone of the image highlights chaos, confusion, fragmentation, and differing visions. There is a surfer on a wave, whose meaning lies in the fact that <i>we are all surfing a wave of uncertainty</i>.</p> <p><i>"My experience of this space has been chaotic as if I were surfing a wave. It has not been as sweet as in the other drawing."</i> (Minutes from an EAR at the session on January 15, 2023)</p>
Aesthetics	<p>Blue is predominant, the same as Orkestra's corporate colour. Participants link blue to rationality rather than emotionality. Geometric and pointed figures stand out, and sharp cutting shapes represent aggressiveness.</p> <p>Elements appear as isolated units with little or no relationship between them. One EAR points out that it is not an <i>organic</i> picture. Shapes are descriptive and devoid of metaphorical or abstract qualities.</p> <p><i>"I think the elements represent isolation, finding one's way individually."</i> (Minutes from an EAR at the session on January 15, 2023)</p>
Value features	<p>This space has been left blank. It is discussed transversally in other sections of the table.</p>
Low-level interpretation	<p>The focus is on the training as a living process. Participants highlighted that the drawing illustrates questions related to identity and direction. At that crossroad, the imminent solution was the end of the training.</p>
High-level interpretation	<p>Participants concluded that the picture is a sign that those who own the dominant story are those who dominate narratives.</p> <p><i>"They say that you need to own the stories to dominate history and this is similar."</i> (Minutes from an EAR at the session on January 15, 2023)</p>
Critical judgement	<p>It describes the process as a sequence of fragmented stages. There is life, but there is an end stage. There is also a pair of eyes that symbolise control. It is an image full of ambiguities. A deep interpretation of the image evokes a struggle for space and an attempt to understand what is really happening within the training space.</p> <p><i>"There is no coherence and cohesion between the elements; I believe this is a sign of isolation, individuality, and chaos."</i> (Minutes from an EAR at the session on January 15, 2023)</p>

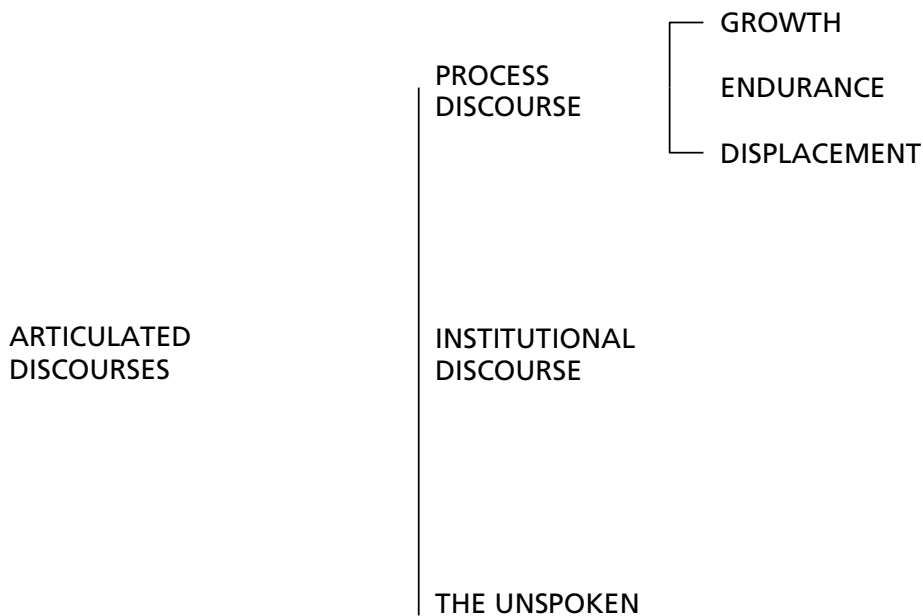
Table 7.3. Analysis of Rich Picture 2

Analysis of Rich Picture 2	
General overview and Style	The picture was drawn by four EARs, all women, one of whom joined the training process in ARTD a year later than the others.
Elements and structures	<p>There is a predominant use of natural and feelings-related elements associated with life and development, such as hearts, birds, roses, a nest, roots, and eggs. The EARs referred to the coherence among all the figures in the picture, indicating agreement among those who drew it. The river and the chicks are at the same point, with some hatching while others are leaving the nest. It illustrates the training space as a developmental process.</p> <p>Some elements transmit nostalgia, sweetness, slowness, and protection. They are a sign of the fragility of the process. Two eyes illustrate both positive and negative supervision.</p> <p>The predominant colours are warm and sweet, like orange, yellow, and purple. There is a difference between the two paths and their colours: the first is already defined and painted, whereas the other is undefined.</p> <p><i>"There is harmony between the elements, which are beautiful and sweet: there are birds and flowers and hearts... The people who drew it appear to be in agreement. If you look at the elements, this process seems coordinated."</i> (Minutes from an EAR on the January 15, 2023, session)</p>
Aesthetics	There is a traffic circle and roads. The road is clearer at the beginning, and from the middle onwards, mixed lines make it fuzzier. The EARs pointed out that it evokes retropia. It focuses on the present while putting emphasis on where the process is headed, conveying a sense of intention to continue with.
Value features	<p>The image is too unified, which means there was a consensus in formulating its narrative. In such a homogeneous image regarding narrative, it is inferred that not all opinions are reflected. There might be a true shared vision or a false sense of balance among all the visions. It may be that dominant discourses did not allow other points of view and discourses to emerge.</p> <p><i>"This image tells a story, and that may be because a majority discourse has been agreed upon."</i> (Minutes from an EAR at the January 15, 2023, session)</p>
Low-level interpretation	The image shows a narrative. The question lies in deciding what these images are for. Drawings serve to express situations that cannot be conveyed through words. The image expresses the urge to decide what the next steps in the process are.
High-level interpretation	A shared narrative is reflected in the image. It seems that the EARs knew what they wanted to say and were in agreement as the picture aligns with the narrative of the situation that the process and the group were going through.
Critical judgement	<p>The drawing is light, homogeneous, and organic. There are several blank spaces, but they do not evoke a feeling of emptiness. The picture is related to growth and the protection that is sought in someone like a mother. Some EARs indicated that the picture tells part of the narrative since the process does not need to be sweet for everyone.</p> <p><i>"It is so harmonious, and too organic and perfect, that it looks like it could be hiding other things."</i> (Minutes from an EAR at the January 15, 2023, session)</p>

b) *Discussion*

This section presents the results of the process in dialogue using Louise Phillips' analytical framework (2011). The three questions proposed in the framework are answered in the following order: a) identification of the articulated voices; b) identification of interactions between discourses; c) identification of the interactions that enable the emergence of different discourses.

Figure 7.1. Identification of Voices Articulated in Knowledge Production and Communication: When and How They Are Articulated and Heard



Source: Own elaboration.

The figure shows the discourse types identified in the Rich Pictures' analysis. There are three types of discourse: process, institutional, and unspoken. Notably, the process discourse has three variations: growth, endurance, and displacement. These lines are dedicated to examining each type of discourse.

The process discourse evolved alongside the process itself, maturing throughout all stages of the training. As mentioned above, I have identified three sub-narratives of this discourse: growth, endurance, and displacement. The growth discourse is evident in both images as EARs have developed professionally during the process. This discourse often arose when group participants had to decide on the future of the training. Essentially, it is an emotional discourse that demonstrates a tendency towards nostalgia and retroopia. It is also a discourse related to security as it unites the EARs to the training space.

The endurance discourse matured throughout different stages of the training. It also reflected that the process was difficult, confusing, and turbulent, in contrast with the discourse of growth. It is best depicted in the first image: chaos predominates since navigating confusing situations is challenging.

The discourse of displacement refers to the facilitator, who was not in situ during the drawing session and did not draw the pictures. The term refers to the increasing prominence of EARs within the process and narrative, sometimes overshadowing the facilitator's perspective.

"We needed a liberating training process to train people from other positions. This training space was formulated to be a constructive process (...), and now I need to consider how I see my career and how this team will go on without me." (Minutes from the November 7, 2022, session by the facilitator, illustrating the displacement discourse)

"Participation is luxury." (Minutes from the December 5, 2022, session illustrating the endurance discourse)

Institutional discourse describes the narrative structurally configured within the organisational framework. It provided a space for training EARs and incorporated a strategic vision for the training group by providing institutional assets and defining the space. The institutional discourse was reproduced as an umbrella encompassing the process. It arose when the continuity of the training group was subject to debate. Participants were reminded that the training group had a sense of identity, with specific objectives, institutional assets, and a limited lifespan.

Unspoken discourse pertains to the discourse of individuals entering the group at a later stage or those who left in the meantime. Although their discourses and experiences are not reflected in the dominant narratives, the impact of these silences and the things left unsaid is recognised. For instance, an individual who was not part of the training encouraged the EARs to draw Rich Pictures, which boosted transformation. Individuals who did not experience the whole process may have their own perspective, but the necessary conditions were not established for these narratives to surface.

"I felt that since some people had taken the traction of the group and that there was no room for others to contribute." (Minutes by an EAR on the November 7, 2022, session, illustrating the unspoken)

IDENTIFICATION OF INTERACTIONS AMONG DISCOURSES: EXTENT, TIMING, AND MECHANISMS OF OPENING UP TO PLURAL FORMS OF KNOWLEDGE

Relationships between discourses are complex and asymmetrical. The main discourse among the EARs was related to process, which was initially the discourse that took up most space. The analysis shows that the most preponderant discourses were those of process and growth. Endurance discourse emerges as opposed to that of growth, while institutional discourse contrasts with both discourses, emphasising the organisational sense of identity. During the drawing and analysis of the Rich Pictures, a variety of discourses became apparent, providing insight into the underlying issues.

The Rich Pictures were successful, as they are tied to the philosophy of tensional dialogue (Phillips, 2011): dialogue does not consist only of exchanging messages but also of achieving a deeper understanding of arising problems, building on differences to move forward in the process. Rich Pictures illustrate tension in a visual and non-confrontational manner. Through this asset, mutual comprehension was fostered, helping to recognise alternative discourses and boosting transformation. The results of the Rich Pictures align once again with Phillips (2011) by approaching dialogue tensionally and embracing incoherence, leading to misunderstandings, tensions, and interactions that do not necessarily promote a consensus. Indeed, during the October 3 session, the growth and process discourses prevailed. However, in the sessions that followed, the primary focus of discussion was on discourses,

language, and dialogue. By using and examining Rich Pictures, the foundation was laid for alternative discourses to emerge.

IDENTIFICATION OF INTERACTIONS THAT CIRCUMSCRIBE THE OPENING UP FOR DIFFERENT VOICES AND THE CONSTRUCTION OF A SINGULAR "WE": EXTENT, TIMING, AND MECHANISMS

Before beginning the experiment, it seemed impossible to express diverse discourses. Process discourse was the only prevailing one, as some EARs were reluctant to move on from this discourse. The training space was hindered by a black hole obstructing the closure of the space. Rich pictures played a crucial role in shaping the development of diverse forms of "we", which helped transform the mindset for managing tensions by reorganising discourses. The October 3, 2022, session felt as though we were trapped in the process discourse. On November 21, 2022, the EARs expressed the difficulty of sharing alternative emotions and discourses, illustrating the dominance of the majoritarian discourse. Analysing the Rich Pictures was key to comprehending the narratives depicted in them and acknowledging the existence of diverse forms of "we".

Concerning the closure of the training group, when it concluded in March 2023, no formal decision was made regarding its continuation. Nonetheless, informal discussions and a meeting between the EARs took place to wrap up the process properly. The EARs agreed on the need to set up a space to share their doctoral process. Thus, from June 2023 onwards, the EARs began meetings to exchange insights on their dissertations, creating a new space according to new necessities.

The process of Rich Pictures helped the EARs understand the new needs and create a suitable space for addressing them. In line with Pålshaugen's (1999) work, using Rich Pictures facilitated the reorganisation of discourses, enabling transformations over time. It allowed the EARs to visualise and understand different narratives, fostering the acceptance of diverse forms of "we" across various discourses. It enabled them to transition from seeing the training group's conclusion as a problem to viewing it as an opportunity for multiple discourses to coexist. On April 17, 2023, one of the EARs wrote an email to all the others:

"We've had several discussions about the future of the group, but I don't think we've come to an agreement about what the training space will be ... Since we have a follow-up meeting next week, and we're all going to be in San Sebastian in person, what do you think about taking an hour and a half in the afternoon to agree on this together? Whatever the decision (whether to revive or suspend it), I think it's important that we all at least talk so that the process is not left in limbo."

All the EARs agreed to decide about the training space. On May 8, 2023, a meeting was held to discuss the future of the EAR training space, and by June 2023, the EARs had created a new space born out of reflective practice, indicating the group's maturation and adaptability to evolving needs.

5. Conclusions and Future Lines of Research

The research question is: How is discourse reorganised in a training space for ARTD? In this regard, it is noteworthy that the EARs built a shared discourse, which unblocked the training space. The method of Rich Pictures was essential to make the existence of diverse discourses explicit, and their subsequent analysis helped comprehend the interactions and

mechanisms between existing discourses. The tensional dialogue approach (Phillips, 2011) was instrumental in understanding the reorganisation of discourse and unblocking the black hole. Prior to the experiment, a dominant discourse overshadowed progress. After the experiment, a puzzle was made out of the existing discourses. There are as many realities as people, and as many people as discourses (Pålshaugen, 1999). Thus, action researchers should be mindful of creating opportunities to reveal existing discourses.

This contribution to ARTD provides a flexible and, therefore, pragmatic approach to dialogue, including the perspective of differences, dissent, tension, and a creative orientation to research (Rich Pictures) to transform processes that are harder to tackle from conventional perspectives. An attempt is made to explore ARTD from a more artistic view by looking at less conventional methodologies for dialogic interactions. It is inspired by Phillips' (2011) tensional dialogue approach, where dialogue is understood beyond interpersonal interaction. It also draws from Pålshaugen's (1999) perspective on reorganising discourses and delving into the origin of challenges.

This case has been developed in a context that is friendly to unconventional methods. As for future lines of inquiry, these methods should be explored in other contexts where profound obstacles impede processes and consume energy, and where new forms of dialogic interactions are needed, such as in public or political institutions. Additionally, it would be interesting to gather perspectives on how AR and ARTD could use dialogue as a tool for bridging differences. I believe it is crucial to experiment with new approaches to address the multiplicity of challenges we face today. If traditional methods are not producing results, alternative tools may provide creative solutions.

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