

An Essay in Six Voices: A Story of Overseas Online Dialogues

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Abstract

We present here a first part of an article that introduces an on-going collaboration of two institutes – Kanankil in Merida, Mexico and Narativ in Brno Czech Republic – in creating an on-line space for learning, sharing and supervision. We begin with detailed focus on our relations because they are necessary condition for successful collaboration. At the same time, we do not present them as one single story but we use a multiplicity of voices to create a rhizomatic picture that corresponds with our work and with our assumptions. We also present our reflections of the whole process of this unique way of writing.

Key Words: *collaborative writing, dialogue, collaborative practices, kanankil, narativ, on-line collaboration.*

Introduction

This essay was born from a sea of our words after choosing only some of them to create our story of collaboration and writing as reflection¹. We describe how we experienced relationships and conversations while developing an international collaboration, consulting with each other via skype and in person.

Briefly, the faculty of two training institutes, Kanankil and Narativ developed a project in which they, along with their students and clients, explored postmodern collaborative practices and consulted with each other.

As we started writing, however, we felt that we must begin with the story of our cross cultural collaboration or, better said, the construction of our relationships and the engagement in conversations as co-action. Skype consultations would most probably not have started if we had not met, talked, heard our different stories and learned about our professional and personal lives. And even though it would have started, it would hardly continue in the same productive and enriching way until now. Since we share the image of a rhizome as a concept for understanding the world (Kinman, 2011), we believe that “...good work, effective work is always connected by rhizome lines to real bodies living in responsivity to the worlds around them.” (Kinman, 2011, p. 19).

Once we finished the first draft, we realized that the article was too long and we decided to present it as two separate but related essays. This paper provides a detailed account of our collaboration and can be read as a story of our relationships that were formed rhizomatically (Kinman, 2011). The second paper, which will be published in the next issue of this journal, narrates the lessons learned through our online collaboration using Skype and includes the development of a structure that emerged with each challenge we faced.

We found ourselves to be most comfortable with writing in a collaborative way inspired by scholars from the qualitative inquiry field (Gale, Wyatt, 2008; 2009; Speedy et al., 2010; Wyatt et al., 2010). This writing is not only to freeze the present moment in our process and then to carry on as before, but the writing in itself changed us and opened new possibilities. As we realized the power of generating knowledge, we offer writing as a research method "... writing is also a way of knowing – a method of discovery and analysis. By writing in different ways, we discover new aspects of our topic and our relationship to it. Form and content are inseparable." (Richardson, in Denzel and Lincoln, 2000, p. 923). There is curiosity in the beginning, uncertainty, and the recreation of the process as we reflect upon it.

This writing is organized as a conversation. Some paragraphs are written by a person; some paragraphs are in italics, marking correspondence and written comments exchanged between us before we started writing. Most of the time, we write in a collective voice that has gone through many editings. We were involved in a process very similar to the one Janice DeFehr (2012) and her colleagues describe in "Our inquiry process is situationally-driven (Shotter, 1993, p. 45; 2008, pp. 31- 48; in press) rather than methodologically-driven; we conduct ourselves in response to the conversation's felt 'requirements', doing "what the occasion calls for, and in the manner called for" (Anderson, 2007, p. 52), rather than following the static directives of a systematic research tradition." Therefore, we invite you, our Reader, to enter also into conversation with us.

This article gives you the opportunity to meet with us, to experience how our relationships developed and how we started to collaborate. This working and writing together has a special importance for us: the word "collaborate" means for us much more than co-working. We consider collaborating as a life-style that is performed on an everyday basis, that is "...a deliberate, purposeful way of relating that is simultaneously flexible and responsive to others." (London, St. George and Wulff, 2009:1). We also include reflections of our working and writing since we regard a reflection process as a one way of generating knowledge (Andersen, 1995) as well as a space for pausing and finding a way of how to go on.

Relations

With the story-telling awaiting you the Reader, let us tell you who "we" are. Kanankil Institute and Narativ Institute, are members of the International Certificate Program in

Collaborative Practices sponsored by the Houston Galveston Institute and Taos Institute. Let us introduce them very briefly:

Kanankil is a Mayan word with several meanings: in conversation, to walk side by side with the other, to generate knowledge with the other, and to take care of each other. The Kanankil Institute (www.kanankil.org) is a collaborative learning community, and a place -- in Merida, Yucatan, Mexico -- where knowledge is co-created through dialogue. First, it was conceived as a collaborative therapy practice among colleagues and later on, as an Institute offering three Master Degree Programs: Psychotherapy, Couples and Families Therapy, and Addictions. Kanankil is a physical and relational space where students and professors engage, through their daily practice, in a multiplicity of relationships with clients and communities, to create different possibilities.

Narativ (www.narativ.cz) --Brno, Czech Republic -- may remind you of narrative therapy, even though, especially through our Czech context, we mean mostly talking or narrating a story, and this distinction is crucial for all the approaches we include in the postmodern family. We find ourselves in various activities, all connected to promoting postmodern approaches in therapy, counseling and other practices. In these we place emphasis on creating horizontal, “leaderfull”, informal and out-of-institutions dialogical spaces, within our own group and with others. This scenario brings us together with students in university courses, practitioners in social projects, participants of Brno’s Certificate program in Collaborative Practices, clients within reflecting teams work, people at “Meganarativ“ pub meetings, authors of books we translate, and even you, a potential browser of our internet web space.

Now, it’s time to enter into the story of our relations. Those of you who expect a chronological line of narration will be disappointed. Instead we offer more organic, rhizomatic story-telling based on “sparkling moments” (Freedman, Combs, 1996) of our relating. Let’s unweave these various threads.

...in the middle of the story, where the idea of writing was born

One winter afternoon in 2011, we started to discuss through Skype, the idea of writing an article about our shared experiences of organizing consultations between Merida and Brno. Until that moment we had a few Skype consultations including not only members of our two groups, but also our clients, students, colleagues and friends. During these meetings we learned a lot – there were some touching moments, and some challenges. All of them ended up being enriching and generative.

Papusa: I wondered, how to focus on the consultations without foregrounding the relationships that have emerged as a dance? How can I read Jakub’s words without thinking about all that we shared and his gentle walk and talk through Brno streets?

Jakub: I guess that the dialogue on this topic won't be finished with the writing of this article, but will continue in other forms. We are not dealing here with conversation which was initiated by this text. The dialogue is a continuation and maybe an expansion of our foregoing spoken dialogues through a written text. We all have theoretical and philosophical background in postmodern and social constructionist approach (Anderson, 1997; Anderson, Gehart, 2007; Gergen, 1991; Shotter, 2004) and think that a conversation never simply stops; it pauses and continues in our heads, in other forms, or with other people.

Papusa: Topics of this article, mutually interlace in the text like strings... Strings like chords of a guitar producing melodies when pressed/picked/touched and seldom play independently from the others. The article might seem, at times, disorganized and chaotic-like conversations usually are among friends; not always from point A to point B. Stay with us as you read and engage with us in this dialogue with your own experiences of collaborations.

Jakub: Rocio and Papusa visited Czech Republic in spring 2011 and, on that occasion, I noticed that our Skype meetings project aroused an interest in our colleagues. Their honest interest led me to question, what is so unusual about Skype consultations, when it is used by millions of people daily? Although its uniqueness could be what we use it for: therapeutic (and other) conversations with reflective teams from two different countries thousands of kilometers away. There was another aspect which makes it special for me: the unique relationships which have been created between members of Kanankil and Narativ over these years, and which are probably the reason why we could overcome many obstacles of the on-line meetings described in the second essay.

...growing of mutual interest

Pavel: It was before *Narativ* had started when I met *Kanankil* through Rocio Chaveste. The first contact was via e-mail, initiated by Harlene Anderson from the Houston Galveston Institute (HGI), where I went as a Fulbright scholar to start a journey to become a collaborative practitioner.

Rocio: Harlene had written to introduce Pavel, who was a Fullbright Fellow at the Houston Galveston Institute (HGI), to me and invited me to invite him to come to Kanankil. He was working in the field of addictions from a postmodern/social construction perspective and he wanted to work with other people with these ideas. While at HGI working on collaborative practices, he started to translate Harlene Anderson's book *Conversation, Language and Possibilities* (1997) to Czech. We primarily connected by e-mails and the first one went like this:

"My name is Rocio Chaveste from Merida. I'm one of the three peopleⁱⁱ who founded Kanankil, an institute that have a master program in psychotherapy under the umbrella of postmodern ideas, and more exactly in socio-

constructionist, collaborative and dialogical perspectives. Harlene had talked about your work in prisons and with addiction issues in your country and we would like you to come to Merida after the International Summer Institute (ISIⁱⁱⁱ) to visit our city and to spend some days with our students. We had already done this before with other visitors in past years, so we would like to have you here. But first, we would like to know if you would like to visit and have some conversations with our students about your work. I hope you will decide to come and enjoy our city and company. If you need more information about Kanankil, please ask Harlene and you can also consult our web page. I hope to meet you soon in Merida and then go to ISI and come back. Let me know what you think about the invitation and possibilities. Rocio“

Once we were introduced by Harlene, we started to talk about how he was incorporating collaborative and socio-constructionist ideas into his work in the field of addictions. In Kanankil we were starting the first cohort of the Master Degree in Addictions; so to open the academic year with an international guest, became very important. I had imagined Pavel as a fifty-year old man based on his words and interests conveyed in the emails: he was concerned about the content of the workshops, trying to learn everything he could about the students and the context of his teaching. And there he was; a young guy with long hair, coming from a country with which I had never had contact nor imaged people there to be interested in similar ideas.

Pavel: My visits were a mixture of small workshops with Kanankil students, presentations for public audiences, tours around the Mayan archeological zones and endless conversations with people from Kanankil in restaurants, in their own homes, at school, and any place where it was possible because of the hot weather.

Rocio: All the ideas that Pavel was sharing did not have any meaning for the students, during his first two visits, because they were starting the master degree and did not yet speak his professional language. However, two years later when he came back, they were well-versed and experienced working with clients, and the ideas were now part of a philosophical stance vis a vis addictions.

After one of his visits, Pavel wrote again inviting me to the Czech Republic. Masaryk University, where Pavel was on the faculty, generously agreed to finance my trip. So after postponing the date once, I finally flew to Prague and then took a train to Brno, at a time when, according to them, “*it was not that cold anymore*”. Coming from Merida, however, where it was 38° C and humid. I kept thinking, why me? What were they expecting from me? How were we going to communicate? What about language barriers since they spoke Czech and I spoke Spanish, and the little English we shared was heavily accented? How do you lecture to students from different backgrounds and levels of experience with postmodernity? How do you prepare a workshop for professionals with different viewpoints and practices?

The relationships among us started to weave in different ways. Pavel and one of the Narativ faculty were longtime friends and colleagues. Rocio and Papusa had found each other in Merida. So, how did each one of us enter into this tapestry?

Papusa: As I read the narration of the encounters between Rocio and Pavel, I am “remembering” my encounter with Rocio and Kanankil: how this connection happened immediately -- me not being a therapist but coming from feminist studies and practices. She was a voice in Merida who was speaking the same language –women’s tongue. After twenty years in the US, coming home was difficult, and encountering Rocio and Kanankil, made it easier. It might be that the intentions of our conversations were always to construct together new places from which we could look at ourselves and our practices: new spaces to call “home”.

Jitka: For me this is the story about special places and special people and lot of striking coincidences. It was the last year of my psychotherapy studies. Thanks to one of the professors, family therapist David Skorunka, I was introduced to “Open Dialogues” of Jaakko Seikkula^{iv}. Since I was working in psychosocial services for people with schizophrenia, I became fascinated by this approach. In many ways, this experience has enriched my life – I met Jaakko and spent a semester in Norway.

During long dark Norwegian days I was surfing on internet, searching for a place to learn more about this approach. I found Harlene Anderson’s web site with an invitation for ISI. The proposal seemed wonderful and I was thinking, how fantastic it would be to go there. It was just a dreamy image, because of money and many other things, but I saw that there was also a guy from Czech Republic who was going to facilitate a workshop there: Pavel Nepustil. I said to myself, I should contact him as soon as I go back to Brno; maybe this person is interested in postmodern and dialogic ideas and he is in my country.

Jakub: I can’t be left behind. It moves me, when I read particular strings interlacing with each other and creating tapestries of a wider story. Some of the words, names and punch lines are even part of my memories. As many authors emphasize, even a memory is constructed in stories and relationships (Gergen, 1991). Even before Narativ and Kanankil meetings I can see how some of the initial strings were constructed through different authors. I remember my fascination with narrative therapy ideas, which have played an important role in the beginning of my interest in postmodern ideas. Authors such as White and Epston (1990), Gergen (1991) articulated important questions and doubts that I myself held about some aspects of psychology and psychotherapy^v. The important shift in this period was that I have started to recognize some kind of network of people with whom I share a similar language and questions.

And now Rocio crosses the ocean

Rocio: The visit started with a workshop in Prague. The participants were part of a training program in systemic therapy lead by Vratislav Strnad^{vi} in which Katka was a student. I talked about the work we do in Kanankil. We decided to have a therapeutic session to see how the ideas of Harlene Anderson and her philosophical stance apply, especially in their context. I asked for a volunteer to have a client-therapist dialogue and a reflective team to experience collaborative ideas put into practice in collaborative work. The participant was one of the members of the group and even though we both spoke in English with Czech translation, an intimate conversation was achieved.

The participants who observed and listened to our conversation commented that they were surprised by two things: one, that the male colleague offered to be a volunteer because he rarely participated and, two, that even though the details of the dilemma were not as clear as I would like to have had them, they all agreed that a transformation took place throughout the conversation.

As Katka and I were leaving the workshop to go to Brno for the workshop there, I said that we could keep in touch. One of them told me: *"I don't believe it; it has happened many times before and we have never been able to keep in touch with other teachers"*. I responded that if they were a group, I would be willing to stick with them and continue with the dialogue we just had begun. This was the conversation that probably generated the process described in this article.

Jitka: And again – coincidentally – just a few days after my arrival to Czech Republic from Norway there was a visiting lecturer at my university in Brno. The title of the course was *"Postmodern Collaborative Approach to Therapy: Relationships and Conversations that make a Difference"* and the lecturer was Rocio Chaveste. And the organizer of this course was, to my surprise, Pavel Nepustil...

Jakub: Just few days after my arrival from my internship at Porto University, Pavel and Katka asked me to help them organize Rocio's workshop. It was a big coincidence, which opened for me the new field of collaborative therapy ideas. It was also one of the situations, we jointly identify as the milestone for establishing Narativ as a group.

Rocio: After a train ride to Brno with Pavel and Katka, the visit continued at Masaryk University with four days of lectures. The director of the School of Psychology (Zbynek Vybiral), was very touched by Kenneth Gergen's ideas and wanted to know more about what we were doing with them. The students had already started to read Harlene Anderson's book, translated by Pavel into Czech. All of us were trying to translate our ideas from Czech and Spanish into English and vice versa, regardless of the fact that even when we speak the same language we are

translating each other constantly in order to create a local language (Anderson, 1997; McNamee and Gergen, 1991).

Another issue was how to consider postmodernism as the umbrella for these ideas since the students thought of it as very snobbish, out of touch, very academic and theoretical and without applicability in their areas of work. The class was then constructed departing from the dilemmas and reflections they had posed to themselves even before my arrival. As they introduced themselves, we set the agenda which, as always, got transformed with each and every conversation.

Jakub: I remembered I had some of these dilemmas in my mind before Rocio's workshop. It's different, when you read "just" books with all the strange terms and then you see and hear somebody illustrate the ideas on practical issues such as poverty, social exclusion or real therapeutic conversation, which Rocio did.

Katka: I was able to see the importance of our relationships probably for the first time, when Rocio had a conversation with me as her client for the purpose of introducing Brno university students to her practice as a therapist. We were talking about my personal emotions, about my beloved people, and I felt like dancing with her through our words, voices, smiles and eyes, through the movements of her body. I felt her love for me, her respect and real interest. We knew each other only for a few days! She was not just role-playing or trying to be "coherent, empathetic, authentic", because it's what she should do as a good therapist. Rocio worked with me in a way that left me no doubts about the importance of not differentiating between techniques and a philosophical stance (Anderson, 1997). She lived our conversation along with me, so I didn't need to act or try to be what I believed I should be and say as a "good client". This conversation remained with me after days, weeks and months - I still feel the touch of those words, when I need them. They were alive so they are alive when I need them. I can call for them and they come...

Jitka: I was really enjoying the four day seminar – Rocio was serving very tasty food for my hungry mind. It was also very interesting to note how different her therapeutic style was compared to what I saw in Scandinavia. Conversations with her flowed in a fast rhythm full of her temperament and warmth. I have to say, that I like both: the deliberate and gentle Scandinavian way of thinking and also the Mexican one, which is maybe more intuitive and emotional. I will never forget Rocio's story about the talk she had with Tom Andersen during a workshop in Mexico City. She asked him: *"What do you think about our way of working?"* *"Let me think..."* answered Tom. And later, after some hours(!) he turned to her and said: *"It is very difficult for me to understand how you can reflect. You are so fast. Where is the space for your inner dialogue?"* As Rocio shared this memory, she smiled and said to me: *"He never knew that my inner dialogues are even faster!"*

Meeting Rocio was like an injection for action: with some other students we started with reflecting teams at Pavel's work, I finished my thesis based on this reflecting practice, I befriended more Pavel, Katka and Jakub and learned something about plans with the *Narativ* group.

After Rocio's "injection" our collaboration through Skype increased and we started to think about reflecting and researching: what we are doing together. Now, it could be the right time to tell more about the world of Skype consultations and the lessons learned through it. But before we jump into that experience in the following article, let us reflect about this ongoing process.

Reflections

This article was written from our reflections, notes, e-mails, blogging, dialogues and conversations. The last evening of Rocio's and Papusa's visit in Brno, found us sitting around a table with food and drinks. In the middle of our conversations we decided that each one of us was going to write some of our inner thoughts about our shared experiences and then at the end of the week pass it to another via e-mail with a copy for everyone. In this way, all of us could reflect on what the others wrote as the text became enriched.

Papusa and Rocio: The process of writing made us think of a rhizome in which the nodes are all interconnected. Wyatt et al. (2010), in an article about collaborative writing which was first presented as a performance at the 5th International Congress for Qualitative Inquiry in 2009, suggests that: "Collaborative writing through a Deleuzian lens seeks to cultivate the in-between, not the points, the ends."

After one of the exchanges, Pavel sent us the article. This event alone changes/marks/makes us reflect on writing collaboratively. Our six voices, at times, come together in dialogue but in other moments they join each other in a sunny side of the prism of language. Each one of us look into each other as it refracts our experiences, which at the very moment they are expressed, are no longer mine but ours. We realize simultaneously, that they were never only mine, but they have always been ours. They have been enunciated by me but they are the collective expression of our relationship. The language prism keeps refracting and, in this act, speaks of a community where I/you/we/they can look at each other repeatedly and be one in the speech.

Thinking about these "in betweens" each session, each meeting and each week, in which we, the others, write to us/for us, allow us to find and build poetic moments where the transformation takes place. These strings and six voices occur sequentially and simultaneously. The process in which we met was taking place in the relational construction of our identities. We all need to express and voice

what happened because through this/these act(s), the relationships became alive and generated new discourses. At the beginning we had some ideas as to where we wanted to go. Some of these initial ones are present today. However, most of them were constructed and transformed as we went along. Our multiple generative dialogs made us realize once again Harlene's words: trust the process. And that is what we did.

Pavel: For a long time, writing was, for me, an inevitable individual act. You are sitting in front of a paper or screen, thinking, playing with ideas and then putting one word after another to paper. At the end, there is a text that is yours and you put your signature on it without any doubt. However, looking at this process through lenses of dialogical and collaborative perspectives, I see it differently. Of course, you are sitting alone as a body but there are many voices around from books you read, from people you listened to, the imagined others, or, as Gergen (2009) puts it, "textual friends". The dialogue you have with all these voices is not a sole cognitive act; it is more a relational act. The unique combination of words you put onto paper is "yours", but the words, ideas and phrases are not. And if you would invite other "textual friends", even the combination would be different.

Writing collaboratively moves this perspective further ahead. To start with, you do not sit in front of a blank screen. There are already ideas, words and unique combinations of them written by your co-writers. And you may want to respond to them, to add other views, other voices and at the same time you may not want to repeat them, misunderstand them, dis-respect them. So you write what you think would fit into these already-written words, but you also may add some comments or questions to them. While writing, you also have in mind that someone else will respond to it, that someone else will continue – and these are not anonymous writers. These are people you know, people whose voices are also around you when you write.

We certainly could find some problems or challenges in collaborative writing. For example, the coordination of the whole process is more difficult than sole writing. In this article, we were six individuals living in different parts of the world. Without internet this would be hardly possible. Also, the face-to-face meeting in a restaurant in Brno, when Papusa suggested that each of us would have the article for one week and then pass it to the next one, was very important. There may be different expectations from the article and different meanings with which we enter into the process. But again, there is a virtual space where we can meet and exchange some ideas on the process. Finally, the text may seem ambiguous, non-linear, unclear... but aren't these not characteristics of the times we live in? If we take the words of Gergen (1991), Baumann (2010), Lipovetsky (2005) seriously and believe their statements that the essence of today's life is multilayered, multivoiced and ever-changing, then collaborative writing reflects these times very well.

Katka: When I am thinking about the process of our writing, I work with all the written reflections of my colleagues about this process. Their words are falling like rain drops and only in the puddles they formed can I see our sky... I can watch it only through them and yet from a unique perspective: my experience, my words...

Is there anything I can add to them? Or wouldn't it be better to ask myself, what can I add to those words in this moment, this Wednesday afternoon? For sure, many thanks for the opportunity of finding myself in such an abundant rhizome (I thank Chris Kinman for introducing us to this metaphor. See: Ch. Kinman, *The Territories of the Alive 2011*). This afternoon I realize, for the very first time, that there doesn't have to be a difference between the process of writing and all the other activities we live by; at least regarding the collaborative way of writing. Was the process much different from the processes I experience as a collaborative therapist, teacher, researcher or any other practice? I don't think so. I find many similarities now.

For example, at the very beginning around the table in a pub, there was so much enthusiasm, trust in what we do and curiosity about it, and most important - the vivid relationships, mutual hospitality, respect and love. Then after some time had passed and I had received some parts of the article, I admit finding myself in uncertainty, in a need to rethink what we did and recreate the sense of it with others so that I could truly feel that I want to be here with these people and around this activity... Isn't that what happens also in therapy or learning?

Another similarity with the therapeutic process is the richness brought by reflecting on writing while doing it. The reflections of others brought me to these ideas. Without them these words would never occur to me. I realized that the process of reflection is not only trying to give each other a chance to see what happens in our private experiences - and often it is only used for this purpose. Often reflections are used so that participants of some event can, after reflecting, say goodbye and know that everybody is o.k., no need to worry about anyone. The reflections in a collaborative process as I see it now, are much more - they are the opportunity to learn something, to touch different ideas and carry them with us, to give meanings to all the efforts forgoing. Only now can I see what a rich, "never done" and "awaiting" process our article is... all that I appreciate about complex processes in my life.

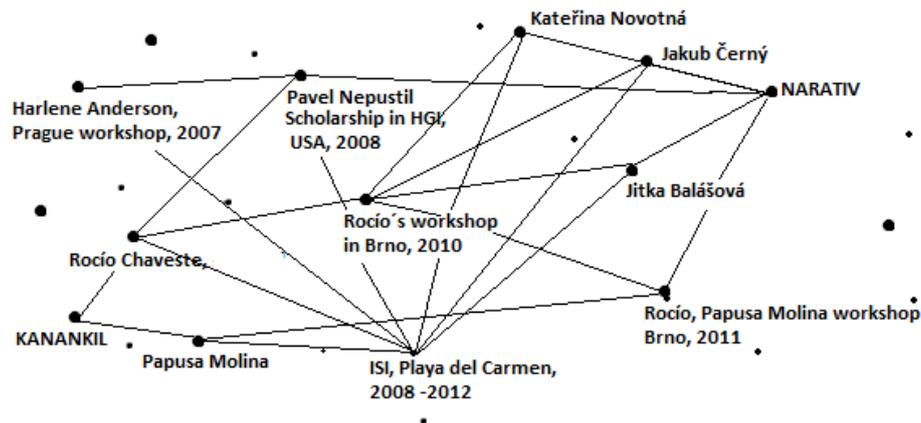


Figure 1

Jitka: I'm trying to give a name to what I find special in our way of writing this article...in the last two months we were meeting with our words, thoughts and fragments of personal stories in a virtual environment, in our "in between worlds", between Mexico and Czech Republic, between the time we were sitting together around the table with Czech beer and the future meeting, wherever it may be. The goal was to mediate the experience of our relational process to you, the Reader.

The writing process for me was like co-creating a rhizome (like the above figure 1), where every contribution generates new thoughts and reflections by other authors. I can imagine this rhizome like an ever-growing one. We are reflecting about what has happened during the Skype consultations and at the same time all of us are bringing new impulses from different resources (articles, colleague's voices, inspirations) which allow us to see the process in another light or possibly opening new directions for future collaborations between Kanankil and Narativ. As Harlene Anderson (1997) says (and I remember this quote from Rocio's workshop in Brno in 2010): "All the conversations are just interrupted". This is what we do now: we are leaving the text with the hope that it can raise dialogical responses in your minds.

Jakub: Doing a reflection as the last person gives symbolic meaning to my words. In the beginning of the process I wrote the few first words of our article and now I have to say something as the last one. If I reduce my reflection just to the transformation done between the very beginning and the present, almost final condition of the article, I would be surprised. You could see the living text of voices, which react to each other. The dialogical principle, we speak about a lot slowed-down in the written form. So many possibilities to respond to...

The first time I read these speaking voices, I smiled silently, did a lot of mimic gestures. How it moved me! I have asked myself as well, how much sense does it make to someone outside, to you the Reader, who reads our words and maybe

tries to relate to us? And does something like this exist in other spaces outside the process of writing, reading and interpreting?

I very much hope, that it makes at least a little sense and that we stayed connected to you the Reader, just as you tried to relate to us. These doubts and hopes remind me again of Janice DeFehr's work inspired by the notion of social poetics (Shotter, Katz, 2004) and the principle of "mutual responsiveness" as a key principle of the collaborative writing process.

"In the production of a social poetics text, the writer maintains the role of responsive interlocutor all throughout, relating simultaneously to other textual voices, to the subject of the writing, to an imagined or known reader, to the emerging dialogues that develop" (DeFehr, p. 84, 2008).

There is one more thing we would like to mention. It is the connection between spaces of writing and Skype consulting. Collaborative writing slows down a process of continual responding. You can postpone it or think it out properly. It is a bit similar to the feeling during the Skype consultation, where everything seems really slow. We have to discuss the meanings of our words, ask again, be careful about responding; because we have just a voice and a stream of poor internet quality, sometimes "just a text" as a shared space. Many contextual cues are lost. I can't see what is happening now with everyone in our group, or listen to your thoughts, just as I can't see or hear many persons present during the Skype consultation compared to a face to face context. There is a big uncertainty in all of this, as well as waiting for a response that might never come.

...people who read this text and words - how are they touching you? We mean each of these words. Maybe the best way to end this text is with a question: What ideas occur to you, dear Reader, in conversation with this text? We wish you would tell us.

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Endnotes

- i The way in which this article is written, is inspired by two pieces: Wyatt, J., Gale, K., Gannon, S., Davies, B. (2010). Deleuzian Thought and Collaborative Writing: A Play in Four Acts. *Qualitative Inquiry*, 16, p. 730 and the work of Madelyn Blair, *Essay in Two Voices, Dialogues of Discovery*.
- ii The other two founders are Dora Ayora Talavera and Francisco Vadillo Atoche.
- iii The International Summer Institute takes place in Playa del Carmen Mexico since 1997. It is an intensive learning experience in collaborative practices. The Institute is a combination of learning through lectures, small group conversations and reflections, live consultations and cultural events. The international mix of people creates a global community. It is facilitated by Harlene Anderson and Grupo Campos Eliseos from Mexico.
- iv Jaakko Seikkula is a Professor of the Institute of Social Medicine at the University of Tromsø, Norway and a senior assistant in the Department of Psychology at the University of Jyväskylä in Finland. Since the early 80's, and during his work in the Keropudas hospital in Finland, he and his colleagues developed the Open Dialogue approach working with people, particularly with schizophrenics, during their first psychotic episodes.
- v To name a few of them: the role of power in the therapeutic relations, power of professional language, dangers of diagnostics or the ethno-centrality of western knowledge and its relation to work with ethnic minorities.
- vi Director of Psychotherapy at the ISZ-Management Centrum (Prague, Czech Republic), therapist, trainer, supervisor, coach

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