



Arts-Based Methods for Transformative Engagement

A TOOLKIT

By Kelli Rose Pearson, Malin Bäckman, Sara Grenni,
Angela Moriggi, Siri Pisters, Anke de Vrieze

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“LET US BE THE ANCESTORS OUR
DESCENDANTS WILL THANK.”

WINONA LADUKE



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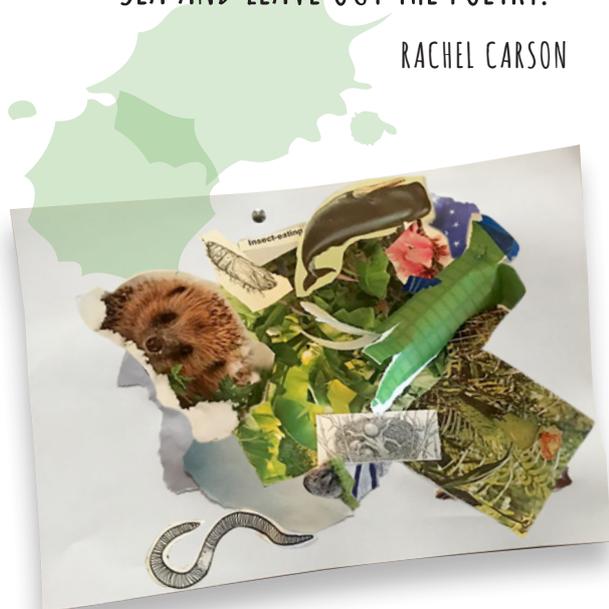
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ABOUT THE SEA, IT IS NOT BECAUSE
I DELIBERATELY PUT IT THERE,
BUT BECAUSE NO ONE COULD
WRITE TRUTHFULLY ABOUT THE
SEA AND LEAVE OUT THE POETRY.”

RACHEL CARSON



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Finally, we appreciate the inspiration gained from all the case studies used in our experimental workshops in 2017: the 'Ex Caserma Piave', a dismissed military area in Northern Italy, where an interesting urban regeneration process is taking shape; the 'De Buitenkans Stegeren' project on innovative uses for an abandoned farm in the province of Overijssel,

the Netherlands; the ambitious project undertaken by the municipality of Kiruna, Sweden, to move a large portion of the city to a new location; and the case looking for pathways towards a co-productive and regenerative future for Treherbert, Wales.

List of workshops organised in 2017:

- Action-hub: Arts-based methods for transformative design: Transformations 2017 conference in Dundee, Scotland (31.08.2017); SUSPLACE Autumn School in Aveiro, Portugal (04.10.2017); Global Sense of Place Course, Wageningen University, The Netherlands (23.11.2017); International College of Ca' Foscari University of Venice, Italy (21.12.2017)
- Working with communities and nature to create sustainable change: Llanrwst, Wales (16.11.2017); Cardiff, Wales (17.11.2017)

1 Introduction



“POETS ARE THE UNACKNOWLEDGED
LEGISLATORS OF THE WORLD”

PERCY BYSSHE SHELLEY



Good to have you here! This section gives an overview of who we are and why we decided to create this toolkit. It also includes a summary of central concepts and some tips for organising a creative workshop.

What, Why, and How: An overview

What?

The ideas and exercises described in the following pages are intended to support new ways of thinking and doing in our work as change agents towards [regenerative societies](#). This toolkit offers practical examples, inspirations, and tips for using creative facilitation practices, as well as resources and relevant academic references. Such resources can be used by facilitators of all experience levels, across various fields - in education, community engagement, or business and professional settings, etc.

Compiled by a research team collaborating through the [SUSPLACE Innovative Training Network](#), this toolkit is a result of our collective research and experimentation with creative and arts-based methods of engagement. These exercises are just a starting point and can inform the design of workshops, events, co-production strategies, and the development of sustainability initiatives. Used alone or in concert, they invite improvisation. This is not a comprehensive list of all creative practices possible, but is rather a summary of the methods we used in a series of workshops in 2017.

Why?

Many of us working in the field of sustainability have had the experience of running into a perplexing invisible wall. So-called innovations for sustainability often stay within a narrow comfort zone and are hardly distinguishable from the status quo; yet, on the other hand, more unconventional ideas and action plans evoke discomfort and resistance or are arbitrarily deemed impossible. To break free of habituated ways of thinking and perceiving, a

field of research addressing the [inner-dimensions of sustainability](#) argues that deep transformation requires 'change from the inside out.' This entails engaging with emotions and changing cultural narratives and worldviews. In looking for ways to support these inner changes, our experience and research have shown that arts-based approaches and techniques can open [spaces of possibility](#) in people's imagination, thereby evoking [transformative mindsets](#). We define 'transformative mindsets' as specific cognitive lenses or frames that are helpful for orienting and motivating people towards social change.

How?

In the workshop design, the cornerstone of our approach is to stimulate specific mindset shifts conducive to socio-ecological innovation. Participants are invited to disrupt default anthropocentric worldviews and draw more deeply from their own values, intentions, and an expanded sense of [ecological self](#). In order to accomplish this, we use [Theory U](#) as an organizing framework, and take inspiration from a variety of theoretical approaches, including [Metaphorical Thinking](#), [Aesthetic Practices](#), [Arts-Based Environmental Education](#), [Care for Place](#), and [Appreciative Inquiry](#).

We selected Theory U to structure our workshops because it provides a clear outline for change management that is easily adaptable to different contexts and scales. Additionally, it incorporates a balance between a linear structure, conducive to consolidating outcomes, with spaces of indeterminacy that encourage moments of serendipity and intuition. It also strikes a balance

between interpersonal processes of collaboration and individual or introspective processes of transformation. Finally, whereas most planning tends to jump straight from observation to action, Theory U creates space for deep reflection and connection with one's own values and intuition.

What's next?

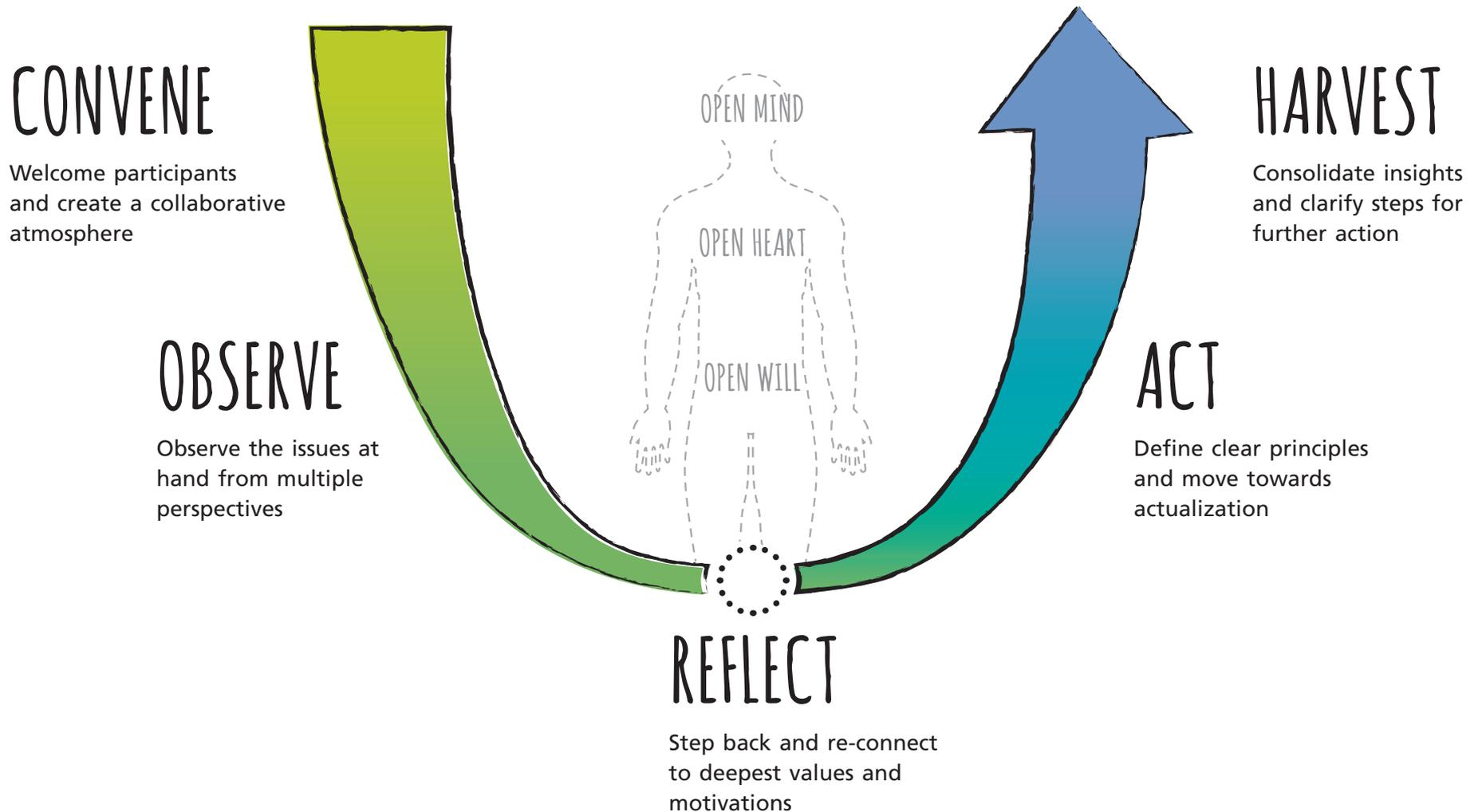
We are enthusiastic about being part of a community that tries to do things differently through constant experimentation and attentive tinkering. We welcome everybody to keep in touch, to share inspirations and lessons learned in the field, and to get back to us with possible additions, constructive critiques, and general feedback.

Terms in blue are described in more detail on p. 7-8, including relevant references.



Workshop Structure: Theory U

In its simplest form, Theory U can be broken down into three stages: Observe, Reflect, and Act. To structure our workshops, we included the additional bookend steps of Convene & Harvest. These 5 key phases are summarized below, and explained in more detail on the following page.



Theory U: 5 phases in the workshop structure

Convening

The first step is to engage participants and quickly connect them to each other and to the content of the event through a warm-up activity. The convening phase should set the boundaries of “the container” (the convergence of time, place, and people), acknowledge the intelligence of participants, set expectations, establish trust in the process, and encourage people to be comfortable and actively present.

Observing

The observation phase of the U focuses on understanding the individual and collective reality, with regards to the issue at hand, at both an emotional and empirical level. This is done first by exploring and sharing observations from our habituated state of mind, then moving into new or less familiar perspectives. This phase involves suspending old habits of judgement, breaking habitual patterns, and seeing, being open to, and empathizing with a multiplicity of perspectives. The quality of the results is determined by the quality of **listening** (both to self and others) and by the capacity to **suspend fear, judgement, and cynicism**. The observation phase is an opportunity to reveal our default mindsets and narratives and to consciously choose and reinforce those that maximize transformative potential.

Reflecting

Deliberately creating space to reflect is the cornerstone of the Theory U transformative process. In our daily lives, planning typically moves directly from observation to action. Theory U, however, emphasizes that in order for transformative action to take root, it is essential to schedule time to reflect, to connect with a deeper, generative awareness, and to let less familiar perspectives contribute to new ways of understanding and new insights. In the Reflecting phase of our workshops, participants were guided to an awareness of their deeper **ecological self**. Arts-based practices increase access to this awareness in the future by linking it to compelling images and emotions. In the Theory U literature, this phase is also called “Presencing”, which highlights the importance of consciously acting from a place of alignment with our deepest values. According to Scharmer, deliberately choosing which mindsets or values we wish to act from, and then taking steps to “presence” ourselves in that mindset, is a key sustainability leadership capacity.

Acting

The action phase is comprised of several subphases, including crystallization, creative play/structured brainstorming, and finally, deciding on practical plans

for applying ideas into transformative action. Before moving into details and logistics it is important to solidify the insights gained from deep observation and reflection. Thus, emergence from the reflective phase is initiated by crystallizing broad intentions and principles. Next, the imperative is to iterate, iterate, iterate - to be willing to experiment and play, adapting and responding to new information and ideas as they emerge. During the iteration process, it is important to define a structure that supports oscillation between individual and collective creativity, and that allows all voices to be heard. Finally, insights, ideas, and prototypes are narrowed down and connected with plans for concrete next steps and ongoing, future action.

Harvesting

Harvesting shifts gears into consolidating and summarizing lessons learned, reflections, insights, or plans in order to take them back into day to day life. In this final phase, participants should distil the messages/learnings, understand the relevance of their own work, and be able to articulate and share insights with others.

“YOU CAN’T GO BACK
AND CHANGE THE
BEGINNING, BUT YOU
CAN START WHERE YOU
ARE AND CHANGE THE
ENDING.”

C.S. LEWIS



Glossary of Key Concepts

Aesthetic Practices

The field of Aesthetic Practices focuses on the role of art for sense-making, embracing complexity, and facilitating creative breakthroughs. To learn more: Orr (2009). Aesthetic Practice.

Appreciative Inquiry

AI is a change-management approach based on the idea that instead of “solving problems” we should “do more of what already works” - shifting the focus to the positive that already exists. To learn more: Bushe (2013). Generative Process, Generative Outcome. Fry (2011). Leveraging Strengths to Bring Out the Best in Human Systems.

Arts-based Environmental Education

At the core of this approach is an emphasis on re-sensitizing ourselves to the environment, ‘learning by doing,’ and engaging with environmental issues based on a depth of personal and emotional experience. The term was introduced by the Finnish art educator Meri-Helga Mantere in the 1990s. To learn more: Mantere (1998). Art and the Environment; van Boeckel (2013). At the Heart of Art and Earth.

Care for Place

Care, connection, and responsibility for a specific place increase the likelihood that people will defend their communities and local natural areas from unwanted development or other external disruptions. Supporting both feelings and concrete practices of caring is an effective way to engage people and trigger motivation for action. To learn more: Horlings (2016). Connecting People to Place; Pulcini (2012). Care of the World.

Ecological Self

The concept of the ecological self is based on the work of philosopher Arne Naess, and it refers to an expanded sphere of ethical concern that includes both living and non-living elements of natural systems, as well as future generations. To learn more: Matthews (2006). The Ecological Self.

Inhibiting Voices: The voices of judgement, fear, and cynicism

Theory U emphasizes the importance of suspending or differing fear, judgement, and cynicism because these three “voices” can limit our ability to shift perspectives and see new possibilities which are essential for effective change. In design thinking, practitioners similarly refer to “deferred judgement,” emphasizing that while judgement, discernment, and decision making are important, they should be consciously put on hold during the creative and innovative parts of a design or planning process. To learn more:

<https://www.presencing.com/principles>,

<https://www.ideou.com/pages/brainstorming>

Inner dimensions of Sustainability

In the context of social change towards sustainability, the inner dimensions refer to the potential impact of individual (and collective) motivations, mental models, values, emotions, cultural beliefs, and worldviews. These dimensions are both distinct from, and complementary to, institutional, structural, or political approaches. To learn more: Horlings (2015). Values in Place; Horlings (2015). The Inner Dimension of Sustainability; O’Brien & Synga (2013). Responding to Climate Change: The Three Spheres of Transformation; Lertzman (2015). Environmental Melancholia.

Levels of Listening

Theory U describes four levels of listening that impact the quality of collaborations and capacity to experience a transformative shift. Adapted from: Scharmer (2008). Uncovering The Blind Spot of Leadership.

1. *Downloading* refers to listening in order to confirm habitual judgements, coming from the assumption that you already know the gist of what is being said. When everything you hear confirms what you already know, you are listening by downloading.
2. *Factual listening* happens by paying attention to facts and to novel or disconfirming data. You switch off your inner voice of judgment and focus on what differs from what you already know. Factual listening is the basic mode of good science. You let the data talk to you. You ask questions, and you pay careful attention to the responses you get.
3. *Empathetic listening* occurs when we are engaged in real dialogue, paying careful attention, and listening in order to sympathetically understand another’s perspective. When this happens, we enter a new territory in the relationship; we forget about our own agenda and begin to see how the world appears through someone else’s eyes.
4. *Generative listening* is difficult to express in linear language. It comes from paying attention with a deeper and more present awareness, described as a state of being in which everything slows down and inner wisdom is accessed. In group dynamics, it is called synergy. In interpersonal communication, it is described as oneness and flow.

Glossary of Key Concepts

Metaphorical Thinking

According to research from the field of neurocognitive linguistics, both language and thought are essentially metaphorical in nature. Additionally, foundational or conceptual metaphors not only shape our communication, but also the way we think, what we consider to be true, and what we prioritize or deem possible. The theory of conceptual metaphors overlaps with the concepts of framing and mental models. Research suggests that we can alternate between conceptual metaphors and that specific frames can be strengthened or triggered by external stimuli, either passively experienced or actively (and consciously) sought out. To learn more: Various books and articles by George Lakoff, including Lakoff (2008). *The political mind*; Lakoff (2010). *Why it Matters How We Frame the Environment*.

Open mind, open heart, and open will

In Theory U, these terms are used to describe the attitudes needed to move effectively through the transformative process. Each of these three positive mental dispositions can be hindered by three “Inhibiting Voices,” which are often subtly internalized when approaching change. An “Open Mind” attitude allows participants to see something with fresh eyes, and should stay clear of any “Voice of Judgment”. An “Open Heart” disposition helps participants observe an issue from multiple perspectives with empathy and emotional intelligence. This can be facilitated through exercises that suspend the “Voice of Fear”. An “Open Will” orientation empowers participants to allow the future self and future possibilities to emerge, engaging with one’s own spiritual intelligence. This entails suspending the “Voice of Cynicism” which clings to

outdated individual and collective perceptions and convinces us that action is pointless. To learn more: <https://www.presencing.com/principles>

Regenerative Society

Regenerative is used instead of ‘sustainable’ to emphasize that it is possible (and necessary) for humans to renew, regrow, and restore our natural resources and improve the ability of ecosystems to thrive, rather than simply sustaining a status quo. While sustainability often connotes minimizing harm, regenerative assumes that humans can proactively co-participate with (and as) nature to increase the health and abundance of ecosystems. To learn more: Reed (2007). *Shifting from ‘Sustainability’ to Regeneration*.

Spaces of Possibility

‘Spaces of possibility’ refers to both physical and mental spaces that have the potential to expand perceived opportunities or action, ways of being, and ways of thinking that were previously invisible or not considered viable. New and perhaps unusual configurations of people, ideas, or stimulations can lead to increased chances for serendipity and insight. To learn more: Kagan (2012). *Toward Global (Environ) Mental Change*.

SUSPLACE

SUSPLACE is a research network that explores how people, policies, and practices at the local level can support transformations towards more sustainable futures. It is a Marie Skłodowska-Curie Actions Innovative Training Network funded by the European Commission and supports 15 Early Stage Researchers, six academic partners, and seven non-academic

partners in collaborative and interdisciplinary action research. To learn more: www.susplace.net

Theory U

Authored by Otto Scharmer of MIT, Theory U describes the essential components of change processes and is widely used as a framework for designing effective transformative events, training, workshops, or change management strategies. While there are many approaches to implementing Theory U, in this toolkit we focus on using arts-based or creative practices. To learn more (in addition to countless YouTube lectures): The Presencing Institute: <https://www.presencing.com>; Scharmer (2007). *Theory U: Leading from the Future as It Emerges*; Scharmer & Kaufer (2013). *Leading from the Emerging Future*.

Transformative mindsets

A mindset can be understood as a dominant cognitive frame or conceptual metaphor that defines the overall “common sense” regarding a specific situation, and thus the parameters of possibility for decision-making and sense-making. In this context, a ‘transformative mindset’ describes a specific cognitive frame that has the potential to support social-ecological change towards regenerative societies. In our research we identified 4 key “mindsets”: acceptance of uncertainty; more-than-human perspectives; expanded sense of time; and caring for place. To learn more: Hedlund-de Witt (2012). *Exploring Worldviews and Their Relationships to Sustainable Lifestyles*; Puig de la Bellacasa (2015). *Making Time for Soil: Technoscientific Futurity and the Pace of Care*.

Tips for Facilitating Your Event

Our favourites

› ENJOY!

› CARE FOR AESTHETICS

› BRING ALL VOICES INTO THE ROOM



Flyer design: Malin Bäckman

Enjoy!

First and foremost, enjoy! When both the facilitator and the participants are having fun, it creates a joyful environment that supports and enhances learning. Relax into the experience, try not to control everything, and let go of the desire to do the job with complete perfection.

Imagine that you are giving a world-class party

The ingredients for giving a good party include, for example, an invitation that sparks people's excitement, good planning, a welcoming environment, and thoughtful hospitality.

Care for aesthetics

A beautiful space with natural light and airy rooms can make the difference. If the options for the location of your event are limited, keep your aesthetics benchmark fairly high with simple but important expedients: make sure the space is tidy and organized, hang colourful inspiring pictures on the wall, distribute small pots of flower and plants on the tables, provide participants with multi-coloured tools and papers.

Vary intensity

To cater to a range of personality types, vary the pace of the workshop by using a mix of more active and collaborative methods, and methods that allow time for quieter individual reflection.

Bring all voices into the room

If you get each participant to say something out loud early on, the quieter or more reserved people will be more likely to share their thoughts later on.

What happens in....stays in....

Remind people that everything that is shared in the context of the workshop is confidential.

Tips for Facilitating Your Event

Before the event:

More preparation = Less perspiration

> PLAN YOUR PLANNING

> MAKE A CLEAR STRUCTURE

> WRITE A DETAILED SCRIPT

> GATHER MATERIALS

> BE PLANET-FRIENDLY

> SURVEY YOUR SPACE



Plan your planning

It might seem obvious, but rigorous pre-event preparation frees your mind during the event and allows for more spontaneity, more fun, and more effective facilitation in general.

Make a clear structure

When designing the event, have clear overall objectives and sub-objectives. For each block of time outline a purpose, the key ideas participants will take away, and the goals (stated in a way that you can easily observe if it is successful or not). Useful headings for each section could be: a) WHAT - Big Ideas and/ or key points b) WHEN - Time c) WHO - Lead d) HOW - Instructions (for self and participants) e) MATERIALS - Everything you Need (graphics, materials, tools, handouts).

Write a detailed script

Once you have clear objectives, and a clear structure and workshop design, it is useful to outline each step and think precisely about how to introduce each method and each transition to participants. Write an overly detailed script for yourself. Once you have it, you don't have to stick to it unconditionally - think of it as a strong net that allows you to practice the trapeze without fear!

Pre-script instructions

Giving clear, simple instructions increases the confidence of participants and streamlines timing. Instructions can be shared orally, or via the pre-prepared flip chart, powerpoint slides, on A4 paper, or participant notebooks. A simple notebook with key instructions and room for note taking gives participants something to take home and refer to later.

Gather materials

To avoid last minute stress, make a meticulous list of materials needed and gather what you can well in advance. You might want a backup plan in case some resources are unavailable on-site. Keep materials as simple as possible!

Be planet-friendly

Reduce, repurpose, and recycle! Think about things you might have at home, can find in nature, that are biodegradable, or which you can get for free or second hand. Also, consider where the materials go after the workshop. Will people take the objects they created home? Can they be recycled?

Survey your space

If possible, make prior arrangements to visit the space in which you will be holding your event. If not, get a detailed description, including elements such as available wall space, lighting, access to the outdoors, the shape of the tables (we prefer round tables), potential external noise, the amount of chairs, technical equipment available, and access to bathroom facilities. If the workshop is designed to include people with disabilities or special mobility, make sure that accessibility is guaranteed.

Planning participant engagement

The Invitation: Create an interesting invitation including the date, goals of the event, start and end times, and directions for getting there. Be sure to specify any attire requirements, and any other special instructions, including the things needed to bring.

Needs Assessment: If possible, talk to participants in advance to get them connected, answer any questions and determine any special needs. The extent of which you do this will increase your own peace of mind, and ease the transition into your event. It also has a remarkably motivating effect on participants.

Tips for Facilitating Your Event

Set-up: Arranging the space

- › TIME IS GOLD
- › CURATE THE ATMOSPHERE
- › BE SPACIOUS
- › ORGANISE MATERIALS
- › TEST AUDIO-VISUAL EQUIPMENT

Time is gold

Give yourself plenty of time for the set-up and overestimate the time needed. There is almost always an unexpected plot twist and having extra time supports your ability to be a calm and relaxed host.

Curate the atmosphere

Do not underestimate the subtle power of a warm, welcoming, creative atmosphere to support a positive attitude for participants. Also, try to incorporate objects or images from the natural world into the space, connecting people with the topic at hand.

Be spacious

Try to arrange the room in a way that gives enough space between the tables, allowing everyone to move around easily, participate in active exercises, and stay focused on the activities at their own tables. It also helps to keep the noise level from escalating.



Organise materials

During creative exercises, it is easy for materials to get out of hand and distract people from their work. Carefully plan which materials are needed when, how they will be shared with participants, and how they will be put away after an exercise to make space again for the next one. Neatly store them in eco-friendly boxes and bags: shoe boxes and used jars are good options.

Test audio-visual equipment

This goes without saying. Get the contact information for an on-site IT person if possible. Just in case!



Tips for Facilitating Your Event

During the event

- › WELCOME AND POSITION YOUR PARTICIPANTS
- › OPENING: SET THE TONE
- › INTRODUCE YOURSELVES & PARTICIPANTS
- › OBJECTIVES: KEEP YOUR EYE ON THE PRIZE
- › PARTICIPATE
- › TICK TOCK: KEEP TRACK OF THE TIME

Welcome and position your participants

Designate one person to welcome people as they arrive and act as an “air traffic controller” - directing people to specific tables, taking into consideration the gender balance and desired heterogeneity of each table. This person can also orient participants and share a first pre-event warm-up exercise, or an inspirational prompt. A dramatic, theme-based entry with a welcome/registration table can be helpful. Having participants embellish name tags can be an initial welcoming activity.

Opening: set the tone

The opening requires careful consideration as it sets the tone for the rest of the event. Reading a poem, playing music, or showing an image or a short video-clip can set the tone and signal the start of the workshop.

Introduce yourselves & participants: build relationships

Your opening warm-up can be pivotal to helping people feel comfortable and willing to participate. When you introduce yourselves as facilitators, include your personal motivations and your hopes for the event. You can do a quick introduction exercise by asking people to stand up or raise their hands in answer to a short series of questions about their background (e.g. ‘who has a science background?’) or about more superficial things (e.g. ‘who likes chocolate?’ Or ‘who has seen a Giant Redwood tree?’).

Objectives: keep your eye on the prize

After the welcome, be sure that your objectives and agenda are clear from the outset. This lets people know why they are there, what to expect, and, in the end, it helps them look back and evaluate what they have accomplished. You might want to share theoretical underpinnings of the workshop (like Theory U), but be sure to tie it to practical uses and keep it short and sweet.

Participate

As a facilitator or table host it can be useful to participate in any of the exercises yourself, leading by example and setting the tone. Especially if you want people to be brief in their answers.



Tips for Facilitating Your Event

Maintain Commitment

Typically, about 2/3 of the way through any event you can anticipate a small slump. You may want to do a small activity to maintain commitment. This could be to review the goals and progress, having the participants acknowledge something great about one another, or letting them do a short (one word) review of where they are now.

Establish a practice for re-assembling after an activity.

When people are engaged in an activity or in sharing reflections in smaller groups, it can be a challenge to get everyone's attention back. You can try to raise your hand as the facilitator and ask everyone who notices to raise theirs too. This will capture everyone's attention without a need to shout or raise your voice. You could also use a chime or sounding device.

Tick tock: keep track of time

Designate one person to keep track of the time, and to be in constant communication with the MC or individual table hosts/facilitators. Pre-arrange communication signals. Also, be prepared to be flexible in terms of expanding certain exercises or cutting others, depending on your intuitive evaluation of what is needed in the moment. Being respectful of timing is a challenging discipline, but when time is well managed, participants feel confident, and trust in the process and competence of the facilitator.



“IN THE COURSE OF HISTORY,
THERE COMES A TIME WHEN
HUMANITY IS CALLED TO
SHIFT TO A NEW LEVEL OF
CONSCIOUSNESS, TO REACH A
HIGHER MORAL GROUND. A TIME
WHEN WE HAVE TO SHED OUR
FEAR AND GIVE HOPE TO EACH
OTHER. THAT TIME IS NOW.”

WANGARI MAATHAI

Tips for Facilitating Your Event

Closing

> BE A GRACIOUS CLOSER

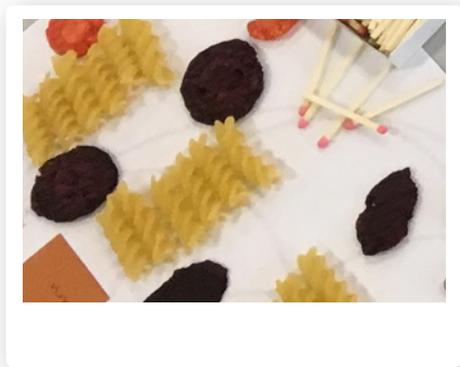
> CELEBRATE WITH A SYMBOLIC TOKEN

Be a gracious closer

Make sure to reserve enough time for concluding the event in an elegant way. Leaving in a haphazard rush diffuses the energy and enthusiasm that you have generated (and makes you look sloppy). A good closing includes a summary, some reflection, tying insights into practical applications, and next steps (as concrete and specific as possible). Asking participants to share one final observation, reflection, or feeling can be a nice way to conclude. If time allows, allow participants to walk around the room and look at each other's creative works before leaving.

Celebrate with a symbolic token

Giving participants a symbolic token to take with them can be a nice way for them to remind themselves of key insights after the workshop, and is also a way of thanking them for their participation. The token can be a useful or aesthetic item, or even something that was used for activities or decoration during the workshop. For longer workshops, a certificate can be memorable - perhaps having participants choose who will award them.



2 Methods



“TRUE CREATIVITY LIES ON THE BORDERLINE BETWEEN DISCIPLINE AND CHAOS. TOO MUCH CHAOS AND THE THING WILL NEVER COHERE. TOO MUCH DISCIPLINE AND THE CREATIVITY IS SQUEEZED OUT OF IT.”

BRIAN DENNEHY

Here you will find descriptions and “how-tos” for the arts-based methods that we experimented with during our research. The methods are divided into subsections based on their purpose. These are intended as inspiration and invite improvisation!

Arts-Based Methods for Transformative Engagement

The methods

The following pages consist of the 29 methods that we used in our experimental workshops. They can be employed alone or in concert. Each method is explained in detail, including: overall purpose, position on the position in the Theory U process, time needed, a short description, instructions for facilitators and participants, suggested materials, and experiential tips. Also included are relevant references and resources for further research. Finally, each method is categorized by use and by type (as described to the right). The design of the methods was inspired by a variety of sources. We combined examples found in relevant literature and insights from experts with our own imagination and design preferences. We hope that you will make these methods your own. Dare to improvise, iterate, and draw from your own creativity and expertise. We look forward to hearing about your experiences and insights as you put these methods into action. Enjoy!

Group Size

We designed these methods to work best in small subgroups (5-8 people), which can be part of a larger plenary group (20-100 people). With a large number of participants, we recommend designating an experienced and relatively independent table facilitator for each group; the master facilitator can introduce and close the event in the plenary. As an alternative, one primary facilitator can guide the session, and table hosts can be assigned to each table to assist participants with materials, examples, and clarifications.

Timing

It is often challenging to manage time efficiently during fast-paced workshops. Yet, when done well, even short exercises can feel spacious and meaningful. In some cases, a restricted time frame actually encourages intuitive action and participants are surprised by their spontaneous creations. In other instances, it might be useful to expand the time frames originally planned, to facilitate individual reflection or collective sharing.

The terms used to categorize each method are briefly defined below.

WHEN TO USE THIS METHOD:

Warm-Up: Engaging participants so that they are primed and ready to participate at the beginning of sessions (social) or initiating new topics (topical).

Connecting: Building trust between participants and providing opportunities to network.

Inquiry: Investigating an issue more deeply from multiple perspectives.

Disruptive Thinking: Breaking free from the confines of routine thinking by viewing a specific challenge in an unusual light or making an unexpected comparison.

Ideation: Coming up with multiple, varied, and iterative ideas, often including wild or implausible options.

Decision Making: Narrowing the field of possibilities and converging on the decision.

WHAT TYPE OF METHOD:

Experiential: Gaining experience through hands-on activities or role-playing, incorporating time for reflection.

Sensory: Engaging with an issue through multiple senses: touch, smell, sound, taste, and artistic ways of seeing.

Somatic: Exploring knowledge through movement or physical experience; cultivating embodied understanding.

Narrative: Using storytelling to reveal new dimensions of an issue, expanding the sphere of empathy and including multiple perspectives.

Intuitive: Bypassing conscious reasoning, intuitive methods can result in unexpected associations and insights.

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REFLECTING

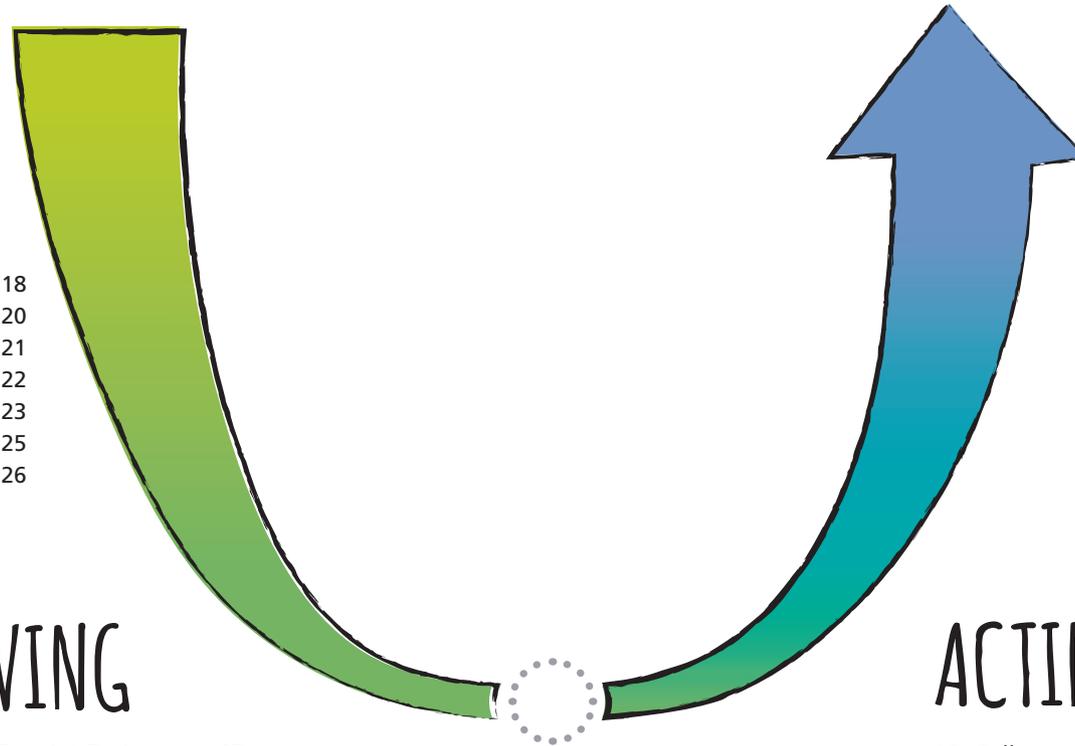
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Method 1 Circle of Objects

CONVENING

PURPOSE

This method introduces participants to each other in a nonconventional way, creating an atmosphere of unity in diversity and introducing emotionality as a constant in the workshop.

U Place on U

Convening, Observing, Reflecting, Harvesting



Time

5-10 minutes

Description

Objects have a great evocative and aesthetic power; they enable people to communicate tactically and metaphorically. Through this process, participants also learn something personal about each other and connect as a group.

Variation 1:

Each group is presented with an array of interesting objects. These can relate to the underlying themes of the workshop, including artifacts from nature and/or local traditions. Each person picks one, shares their name, the reason they felt drawn to that particular object, and one word that describes how they are feeling in the moment. Participants attach their object to a common thread or place it in a virtual circle.

Variation 2:

Only one natural object is shared with the group, e.g. a dried flower. Passing it around in the circle, each person describes something about the object, based on one of their five senses (e.g. smell, feel). This approach to observation of nature is based on Goethe's philosophy of phenomenology.

CHOOSE ONE OBJECT
THAT YOU FEEL
CONNECTED TO



USE OF METHOD IN OTHER PHASES:

This method can be used in various phases of the workshop. During the 'Reflecting' phase of the U, if participants engage in some form of *15. Inviting Non-Human Stakeholders*, p. 38, they can repeat the method while embodying their character. This can spur the flow of imagination when trying to see from the perspective of a new being. In the 'Harvesting' phase, participants can use the chosen objects to reflect on how their perceptions have changed throughout the event. A final new object can also be added.



Method 1 Circle of Objects

Instructions

Variation 1:

1. Organise the objects neatly on a piece of cloth or paper on the table.
2. Ask each person to pick one and introduce themselves, for example as follows (sample script):
 - Choose one object that you feel connected to;
 - Express what you like about it in one sentence;
 - State in one word the way you're feeling now;
 - Finally, string the object on the thread / or place it in the circle.
3. After everybody has introduced themselves, as a final remark you may want to stress that the circle of objects represents the diversity of people in the group, and that everyone is involved in co-creating and experimenting together.

Variation 2:

1. Start with a natural object in the centre of the table and share the following instructions (sample script):
 - One by one, take this object in your hands;
 - Say your name while you engage with the object using your five senses: observe it, feel it, smell it;
 - Describe only one characteristic of the object to others;
 - Then pass it on to the next person.
2. As a final summary, ask participants to notice the amazing diversity of descriptions of a single object or the commonalities that emerged. Invite them to add other observations about the experience.



Materials Needed

Artifacts retrieved from nature (e.g. acorn, leaf, stone, shell, animal fur/bone, sea sponge, etc.), and from daily life (e.g. bead, button, piece of lace, embroidered fabric, little bell, a carving, etc.). Objects can be prepared to be put on the thread by gluing on a hook.



Tips & Experience Using

Some people may resist the idea of being instantly part of the group and feel uncomfortable participating. As an option, you can ask them to observe the process and give some impressions of it.



Relevant References & Resources

Rafaeli & Vilnai-Yavetz (2004). Emotion as a Connection of Physical Artifacts and Organizations.
 Goethean Phenomenology, as developed by Rudolf Steiner:
<http://www.waldorflibrary.org/articles/597-what-is-phenomenology>



WHEN TO USE

- Warm-Up
- Connecting
- Inquiry
- Disruptive Thinking
- Ideation
- Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic
- Narrative
- Intuitive

Method 2 Hand Stencil Mandala

CONVENING

PURPOSE

This method aims to welcome participants into the group and connect them to the purpose of the session.

 **Place on U** Convening

 **Time** 5-10 minutes

 **Description** In the shape of a circle, participants are asked to draw an outline of their hand, introduce themselves, address one question that connects them to the purpose of the session, and share how they are feeling in the moment. Through this exercise, participants welcome each other into the group, while the tactile act of drawing invites grounding in the present moment. Drawing the hand echoes the ancient artistic practice of hand stenciling which can be viewed as a way of declaring one's existence in the world. Keywords can be written in the hand drawing, creating a collective record. Throughout the workshop, additions can be made to highlight new layers or changing perspectives.

 **Instructions**

1. Place a large sheet of blank paper and a set of coloured markers on the table;
2. Ask all participants to introduce themselves briefly and answer a question aimed at connecting them to the purpose of the session (sample script):
 - In turn, trace the outline of your hand;
 - Say your name, a natural being or element that you feel connected to, and one word to describe how you feel in this particular moment;
 - In your hand, write down your name, the natural being, and your feeling.

3. End the exercise by thanking all the participants for introducing themselves, and invite them to look at the colourful sheet of hand stencils that has been created.

 **Materials Needed** A large sheet of paper (perhaps cut in the shape of a circle); colourful markers.

 **Tips & Experience Using** Clearly explain the connection to ancient art practices and how this exercise will be used or referred to throughout the day.

 **Relevant References & Resources** This exercise was shared with us by Mary Ann Gallagher from *ParCentra.com*
History of Ancient Hand Stencils: <http://www.visual-arts-cork.com/prehistoric/hand-stencils-rock-art.htm>



WHEN TO USE

Warm-Up
Connecting
Inquiry
Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

Experiential
Sensory
Somatic
Narrative
Intuitive

Method 3 Many Uses

PURPOSE

This method is used to generate energy, creativity, and out of the box thinking, setting the stage for innovation at a later stage.

Place on U Convening, Observing



Time 3-5 minutes

Description Many objects we encounter on a day to day basis have a 'fixed' meaning and purpose assigned to them. For instance, a chair is meant for sitting, a knife for cutting, a pen for writing, and so on. This preconceived meaning is useful in terms of the efficiency of our everyday cognition, but it can also prevent us from looking at things with an open mind. By explicitly directing people to relate to an object in unaccustomed ways, to rethink its meaning, value, and possible purpose, new opportunities and possibilities can arise. This method can be a good way to warm up people's 'creative muscles' and support them in approaching more serious topics or design challenges in a creative way later on during a workshop.

- Instructions**
1. Start by asking each person to place their object in front of them. If one object is used for the whole group, place it in the middle so that everyone can see it;
 2. Using a blank sheet of paper, invite participants to write down as many alternative uses, purposes or meanings that can be attributed to the object in front of them. Ask them not to disregard any idea that pops up in their minds.
 3. After about 3-5 minutes, people finalise their ideas and share some of the wildest or most interesting ones with the group.



- Materials Needed**
- One or more objects: it is possible to use one object for the whole group or one object per person;
 - Paper and pen.



- Tips & Experience Using**
- If participants picked an object in an earlier exercise, it can give a sense of continuity to let them use the same one here.
- To encourage wild thinking in step 2, participants can use the 25. "Yes, and...", p. 53.



- Relevant References & Resources**
- Lambert (2013). What Can You Do with a Brick? See: <http://thesocialtester.co.uk/what-can-you-do-with-a-brick/>
- Video: "100 Uses for a Chair." See: <http://www.hillakatki.com/One-Chair-100-Ways> (This video can be shown for inspiration)



Photo: Crouchy69 / Flickr <https://www.flickr.com/photos/crouchy69/6943518390/>

ENCOURAGE
WILD THINKING

WHEN TO USE

- Warm-Up
- Connecting
- Inquiry
- Disruptive Thinking
- Ideation
- Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic
- Narrative
- Intuitive

Method 4 Poetry of Welcome

PURPOSE

Starting an event or activity by reading aloud a short topical poem can set the tone and establish an emphasis on creativity right from the start.

 Place on U	Convening, Observing, Reflecting, Acting, Harvesting 
 Time	1-2 minutes
 Description	Poetry engages people's creativity and capacity for non-linear thinking. Opening with a poem can signal that the event is something out of the ordinary and prepare people for a more experimental mindset.
 Instructions	<ol style="list-style-type: none">1. Get people's attention and make sure that the room is quiet;2. Read or recite the poem.
 Materials Needed	Written copy of the poem to read from; slide or poster with the text of the poem, so that participants can read along (optional).
 Tips & Experience Using	<ul style="list-style-type: none">• Practice reading the poem out loud a couple of times before the event;• You can use a bell, gong or recorded sound to capture attention and create atmosphere prior to the poem.
 Relevant References & Resources	Poetry is used to inspire creativity in a variety of contexts. For example, see: https://www.washingtonpost.com/news/the-switch/wp/2016/04/07/why-poets-are-flocking-to-silicon-valley/?utm_term=.c16169e1b50f



WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	Sensory
Inquiry	Somatic
Disruptive Thinking	Narrative
Ideation	Intuitive
Decision Making	

Method 5 Somatic Comparison

PURPOSE

This method can be used to explore and anchor participants' understanding of an issue, moving from intellectual to full-body knowing.

U Place on U

Convening, Observing, Reflecting



🕒 Time

2-5 minutes

📄 Description

The method asks participants to physically embody two different paradigms or contrasting ideas related to sustainability. This gives them an opportunity to reflect and learn from the different physical feelings and emotional responses that may arise. It can open up new dimensions for dialogue and root the new concepts via the embodied experience



Variation 1: Sustainable VS Regenerative

This variation physically demonstrates the difference between a sustainability narrative that emphasizes 'reducing harm' and one that celebrates our ability to have a positive impact on the world around us. The term sustainability is often understood only as the need to reduce our ecological footprint, or, in a metaphorical sense, to get as small as possible.

While this narrative is not wrong, it can feel restrictive and off-putting. The core narrative of the 'regenerative paradigm', on the other hand, emphasizes the possibility for humans to have a positive impact on the ability of social and ecological systems to thrive, encouraging us to be as big as possible through virtuous acts.

Variation 2: Burden of (individual) responsibility for the planet VS (collective) Freedom of caring

This variation invites people to re-frame their feeling of responsibility towards the environment from a sense of solitary guilt or burden to a sense of collective freedom and caring connection. Alone, the effort of caring for the environment can seem overwhelming and heavy. When we recognize that we are interdependent parts of nature and society, we can share the work of caring in a way that brings joy.



Method 5 Somatic Comparison

CONVENING

Instructions

1. Introduce the topic briefly and inform people that you are going to lead them in a short somatic exercise intended to move a concept from our heads to a full body experience;
2. Ask everyone to stand up and create some space around themselves;
3. Invite them to physically embody or demonstrate the first idea (In *Variation 1*: getting as small as possible to reduce one's ecological footprint. In *Variation 2*: feeling the burden of changing the world and "saving the planet", as a crushing weight on one's shoulders);
4. Ask everyone to shake it off and (optionally) share one word with someone next to them about how it felt;
5. Next, invite everyone to embody or demonstrate the second idea (In *Variation 1*: expanding one's impact on the world and maximizing positive footprint. In *Variation 2*: removing the burden from one's shoulders by taking it in your hands, sharing it with another person, and embodying a sense of collaborative or collective care and responsibility with others);
6. Again, ask people to share a word or short sentence about their experience with a neighbour.

Materials Needed

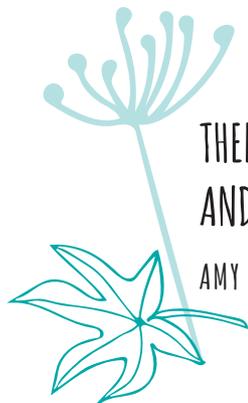
Images on a presentation slide that depict the paradigm shift to reinforce the objective of the exercise (optional).

Tips & Experience Using

Explain the idea of somatic knowing or exploration: clarifying the purpose of the exercise can put people more at ease with doing something outside their comfort zone.

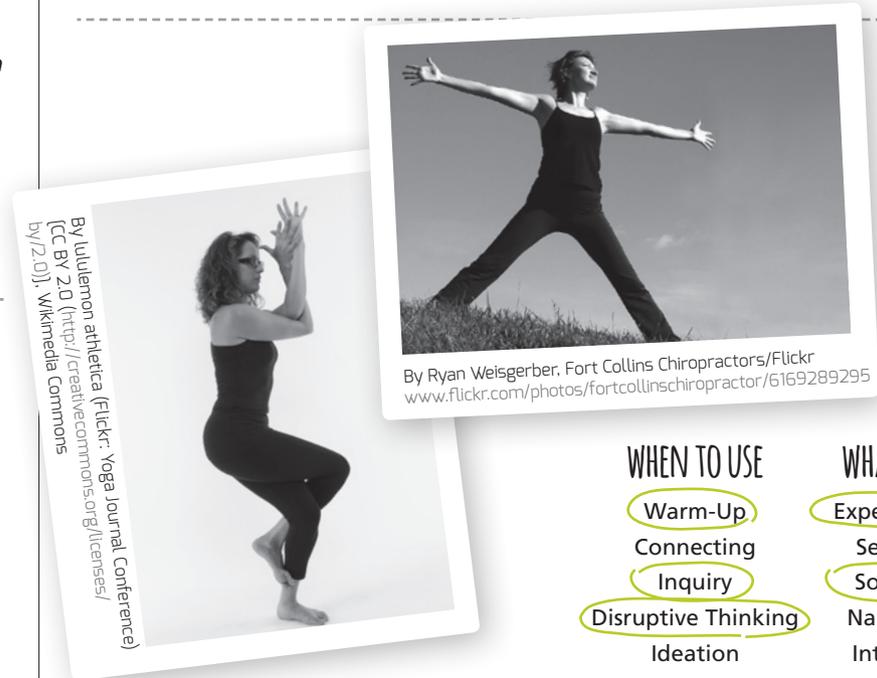
Relevant References & Resources

Embodied Learning: Evans, Davies & Rich (2009). *The Body Made Flesh: Embodied Learning and the Corporeal Device*.
 Regenerative Paradigm: Reed (2007) *Shifting from 'Sustainability' to Regeneration*.
 Burden of Care: Pulcini (2010). *The Responsible Subject in the Global Age*.



THERE'S POWER IN LOOKING SILLY
AND NOT CARING THAT YOU DO.

AMY POEHLER



WHEN TO USE

- Warm-Up
- Connecting
- Inquiry
- Disruptive Thinking
- Ideation
- Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic
- Narrative
- Intuitive

Method 6 Timeline of Transformation

CONVENING

PURPOSE

By co-creating a timeline of transformation, participants connect with the possibility of change both in history and in the time span of their own lives.

 Place on U Convening



 Time 3-10 minutes

 Description In this method, a blank timeline is graphically represented on a large sheet or roll of paper and hung on the wall prior to the event. Participants are invited to co-create the timeline by adding social events that changed history, either positively or negatively, as well as personal experiences that have transformed them in some way. The timeline sets the stage for thinking about what transformations are possible in the future; it can also act as a conversation starter between people who might not know each other.

 Instructions

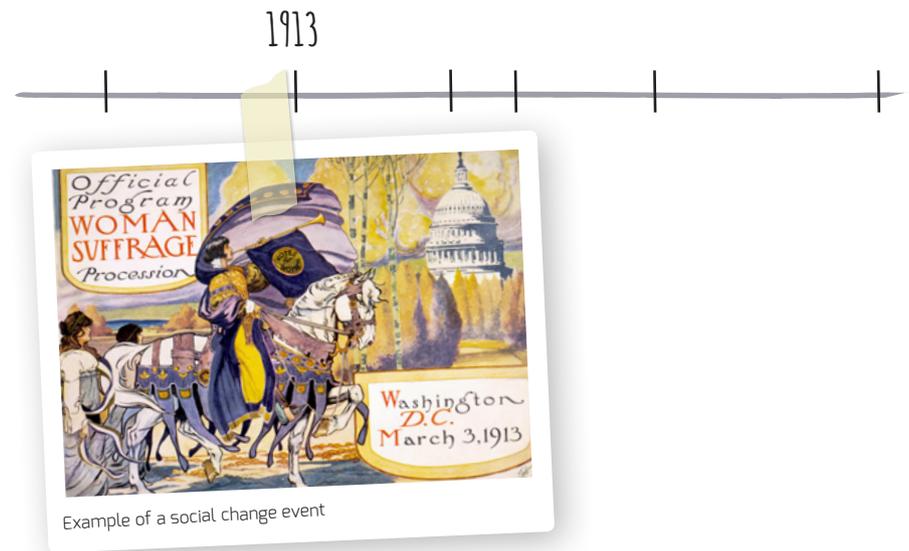
1. Draw timeline, add some examples of historical and personal change, and post in the area where people are gathering before the event;
2. When they arrive, instruct participants to add their own input either directly to the timeline or via sticky note;
3. At the beginning of the event, thank people for their contribution and explain the purpose of the timeline.

 Materials Needed Roll of paper and colorful markers; sticky notes (optional).

 Tips & Experience Using

- Explicitly ask that each participant add their input;
- Add easy to understand examples to the timeline before the event, as a template;
- Remind participants to add to the timeline during breaks or lunch.

 Relevant References & Resources This method was shared with us by Fern Smith, director of Emergence: <http://www.emergence-uk.org/>



WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	Sensory
Inquiry	Somatic
Disruptive Thinking	Narrative
Ideation	Intuitive
Decision Making	

Method 7 Warm-up Question

PURPOSE
 This method aims to set the tone of the event and connect people to the larger theme of the workshop. Additionally, it can help establish trust and connection in small groups.

Place on U Convening, Observing, Reflecting, Acting, Harvesting

Time 3-10 minutes

Description Warm-up questions can be answered individually, in pairs, or as a group in this activity. Effective warm-up questions help participants connect to the larger purpose or theme of the workshop and/or the upcoming activities. For example, if the workshop is about evoking more-than-human perspectives, a warm-up question could be: "Name an animal that you feel connected to and one word that comes to mind when you think of that animal". Or if it is about change agency, an example could be: "Name an environmental hero you admire, it can be someone famous or a person from your daily life". To make the exercise more creative, you can ask people to share an intuitive association: (e.g. "Say the first word that comes to mind when I say 'river'".)

Variation: Mingling
 Invite people to move around the room and ask the warm-up question to 1-3 people they don't know. The master facilitator gives each duo 1-2 minutes per duo. This facilitates physical movement and networking. It can be done in plenary or at coffee breaks at any point in the event.

"NAME AN ENVIRONMENTAL HERO YOU ADMIRE"



Photo by Loz Pycock / Flickr <https://www.flickr.com/photos/blahflowers/>

Instructions

1. Explain the purpose of the warm-up question;
2. Ask the question and request that people answer in pairs or around the circle in their small group;
3. (optional) Answers can be written down on sticky notes and posted on the wall, or written on a central paper or used in combination with 2. *Hand Stencil Mandala*, p. 20.

Materials Needed If answers are written down: sticky notes/paper and tape, pens.

Tips & Experience Using

- Use language that is spacious and less restrictive. For example, rather than asking "what is your favourite animal", ask "what is an animal that you feel connected to". Instead of "share your happiest memory of being in the forest", ask "share a happy memory of being in the forest";
- Displaying answers in a visible location (e.g. on the wall) can keep the energy of the answer in the room as the workshop proceeds.

Relevant References & Resources Social Priming: Molden (2014). Understanding Priming Effects in Social Psychology: What is "Social Priming" and How Does It Occur?

WHEN TO USE
 Warm-Up
 Connecting
 Inquiry
 Disruptive Thinking
 Ideation
 Decision Making

WHAT TYPE
 Experiential
 Sensory
 Somatic
 Narrative
 Intuitive

Method 8 Contrasting Tweet & Text

PURPOSE

This method gives participants the chance to express the cognitive dissonance that they might experience in their working lives.

 Place on U Observing 

 Time 10-20 minutes

 Description This method is a quick and easy way to capture feelings of contradiction or cognitive dissonance that many people experience in their work as change agents. Participants are presented with a challenging or overwhelming issue, similar to what they would face in their work life. The exercise requires them to compose two texts: an “official” tweet, responding to the issue from the perspective of their job or position; and a text to a trusted friend or confidant. The two compositions represent the likely contradiction between one’s official stance and one’s personal feeling about it. Expressing and acknowledging such contradiction can clear the way for more creative and innovative thinking and working.

-  Instructions
1. Describe a situation, challenge, or project;
 2. Ask participants to first write a 140 character tweet on an index card from the perspective of their official job - expressing confidence and a positive “can do” attitude;
 3. Next, on another index card, ask everyone to write a short text to a close friend or confidant expressing their doubts or frustrations and conflicting feelings;
 4. Ask them to read both the tweet and the text to the person sitting next to them and describe how each one felt;
 5. Collect the tweets and texts and post them on a wall or on a flipchart.



Materials Needed Index cards or sticky notes if the text & tweet will be posted or saved.



- Tips & Experience Using**
- Give participants only a small piece of paper/card to ensure they keep the message short and concise;
 - Explain the importance of acknowledging cognitive dissonance.



Relevant References & Resources Harmon-Jones & Mills (1999). Cognitive Dissonance: Progress on a Pivotal Theory in Social Psychology.
Cooper (2007). Cognitive Dissonance: 50 Years of a Classic Theory.



WHEN TO USE

- Warm-Up
- Connecting
- Inquiry
- Disruptive Thinking
- Ideation
- Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic
- Narrative
- Intuitive

Method 9 Evoking the Senses

PURPOSE

This method gives participants the opportunity to identify associations and emotions related to a specific issue or case.

 **Place on U** Observing, Reflecting, Harvesting



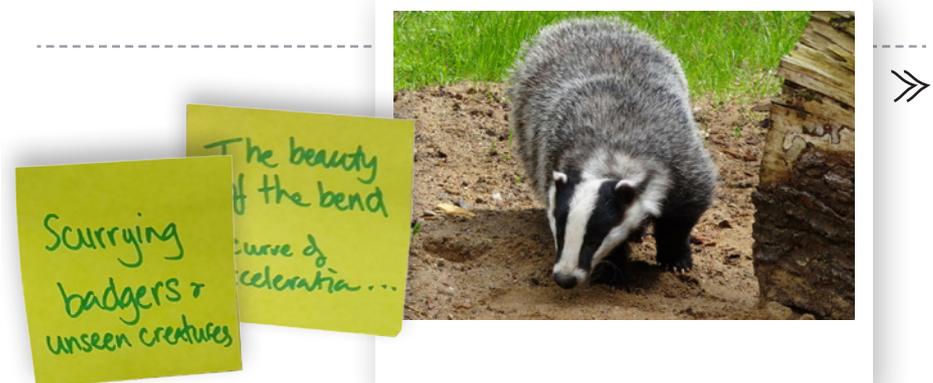
 **Time** 5 - 10 minutes

 **Description** This method is for use when exploring a particular case or issue, especially one that is linked to a specific place. Participants are asked to consider the case using their full range of senses (hearing, taste, touch, sight, smell, and emotions or energetic feeling), and to record words, thoughts, and associations that come to mind. They are then invited to share a few of the words or concepts that they found especially illuminating. Consciously designating time and focus to imaginatively engaging all of the senses can lead to new insights and perspectives. Moreover, by capturing and sharing associations, sensations, and emotions, the group becomes more empathetically connected to the case, and to each other.

As a next (optional) step, participants can be asked to group keywords into clusters of related words, or “affinity clusters” (see 23. *Silent Conversation*, p. 50). This practice highlights both the similarities and the differences in the way that participants perceive the case, and can be a good opening for further dialogue.

Instructions

1. Introduce the issue or case, for example via 11. *Storytelling*, p. 31;
2. Provide participants with paper, sticky notes, and pens and invite them to do the following (sample script):
 - Using keywords, write down sensations, associations, ideas, or emotions that are evoked by the story. Use all of your senses when thinking of the case. For example: What does the place smell like? What kind of feeling does it give you at the touch? Is it loud or quiet?
 - Next, choose 3 keywords (5 maximum, if time allows), and rewrite them on separate sticky notes in all capital letters. Place the notes on the flipchart when you're done;
 - (optional) Read all the final words and, in silence, cluster them according to any intuitive relationships based on similarity.
3. Summarize what has been written on the post-its and how they have been clustered (if time didn't allow for clustering, as a facilitator you can cluster the sticky notes yourself following the same logic);
4. (optional) Ask participants to reflect on similarities or contrasts that they notice;
5. (optional) Leave the sticky notes visible on a flip-chart for the duration of the session.



Method 10 Personifying Emotions

PURPOSE

This method invites people to notice and identify their emotions around a specific topic. By having another person act out the emotion it becomes externalized and knowable, creating mental space for collaboration and innovation.

 Place on U Observing



 Time 10 - 20 minutes

 Description Participants work in pairs, acting out and mirroring specific emotions linked to a sustainability issue. The first person identifies an emotion that they are feeling and the second person acts it out. Seeing someone else perform the emotion can help externalize it. As “Emotional Agility” author David (2016) points out: “Dealing effectively with emotions is a key leadership skill. And naming our emotions — what psychologists call labeling — is an important first step in dealing with them effectively. But it’s harder than it sounds; many of us struggle to identify what exactly we are feeling, and often times the most obvious label isn’t actually the most accurate”.

 Instructions

1. Ask participants to form pairs, then invite them to do the following (sample script):
 - Person A: Pick an emotion from the list that describes a feeling you might have about a specific topic;
 - Say the emotion out loud to Person B (I am feeling ___ about ___);
 - Person B can either make a simple gesture that represents the emotion, or can act out the emotion more dramatically;
 - Person A mirrors the gesture or the acting.
2. Invite both people to take 30 seconds to record any thoughts or ideas that this process inspired;
3. Ask them to switch roles and repeat from beginning;

4. Invite participants to reflect together for 1 minute each (or more depending on the time).

Variation: If participants are comfortable with acting a little more “out of the box”, people can form triads, and the third person can make a sound that represents the emotion, following the same process.

 Materials Needed A list of emotions is useful. For an example, see David (2016) in resources below.

 Tips & Experience Using

- This exercise may make people uncomfortable, so it is recommended to use it in groups where people already have a certain level of trust among themselves, or with people who are used to expressing themselves somatically;
- If people are uncomfortable with acting out the feeling, different suggestions might be given, such as: “make a sound...”, “make a movement...”, or “make a face that describes the feeling”. You can emphasize that dramatic acting is not necessary.

 Relevant References & Resources This exercise was shared with us by Mary Ann Gallagher of *ParCenTra.com* and is informed by the work of Susan David. Managing yourself: David & Congleton (2013). Emotional Agility. See <https://hbr.org/2013/11/emotional-agility>; Communication: David (2016). 3 Ways to Better Understand Your Emotions. See <https://hbr.org/2016/11/3-ways-to-better-understand-your-emotions>



WHEN TO USE

- Warm-Up
- Connecting
- Inquiry

Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic

Narrative
Intuitive

Method 11 Storytelling

PURPOSE

We give the world meaning through the stories we tell, thus the ability to craft a narrative that invites empathy and facilitates 'seeing with fresh eyes' can be a powerful tool for supporting transformation.

U Place on U Observing, Reflecting



🕒 Time 10-20 minutes

📄 Description The stories we tell are never neutral, and the way a case study is described significantly impacts the responses of the audience. For example, it can determine if people feel a personal sense of involvement and care, or if they are left as outside spectators. The metaphors we use, the information we include, and the information we leave out all contribute to conveying both overt and subtle worldviews. With this in mind, it is worth taking the time and attention to carefully craft a narrative that intentionally evokes specific (transformative) mindsets. In the cases presented in our experimental workshops, we focused on stories that evoke more-than-human empathy, on an expanded sense of time, and on the importance of sacred space in a community.

THE OTHER SIDE OF STORYTELLING IS LISTENING

(see *Levels of Listening*, p.7)

Depending on the context, storytelling can be used in different ways. In this example, we suggest that the participants actively listen to the story using all of their senses (smell, sound, taste, touch, visual images) and note down their intuitive associations and thoughts. Alternatively, various versions can be presented as new "transformative stories" and participants asked to reflect on the differences in their personal responses; or, participants can be asked to craft their own stories.

This method of storytelling can be used in conjunction with 8. *Contrasting Tweet & Text*, p. 27 and 9. *Evoking the Senses*, p. 28.

WRITING THE SCRIPT

1. Ask yourself: What is the purpose of working with this particular case? How can the story of the case support this purpose?
2. Do not give too many numbers, facts, names as people might think they are important to remember and will get distracted by them;
3. Try to create a story that speaks to people's senses and emotions. Deliberately integrate aspects that are not usually included in a typical case description (e.g. placing it into a historic or even geologic perspective, talking about non-human beings as well, integrating an aspect of sacredness, magic or play...).
4. (Optional) The story can be supported with some pictures or even a short video if time allows.



Method 11 Storytelling

 **Time** 5 - 20 minutes

-  **Instructions**
1. Clarify the purpose of the story;
 2. Ask participants to listen with their *Open mind and heart*, p. 9 and note down or sketch impressions. (Optional) Combine with *Evoking the Senses*, p. 28;
 3. Read the story out loud and show supporting material, such as pictures or videos;
 4. (optional) Give some time for clarifying questions;
 5. Ask participants to share impressions, keywords, emotions, or associations that the story triggered (either in pairs or in a small group). This can also be done in “affinity clusters”, as described in 23. *Silent Conversation*, p. 50.

 **Materials Needed** A script of the story; pen and paper/ sticky notes for participants; hand-outs of the story for participants (optional); images or photos that aid the storytelling (either on a poster or via a ppt) (optional).

-  **Tips & Experience Using**
- Encourage participants to focus on impressions, feelings, and some key characteristics, rather than minute details and facts;
 - Make the story as short as possible without losing the interesting details;
 - Practice the story with a critical friend and revise, revise, revise. Practice the final version a few times until you feel comfortable using an expressive voice;
 - A handout can be useful, but be aware that it can distract participants from fully listening to the story as it is told;
 - Talk slowly! (It can be more difficult than you expect ;-));
 - (Optional) Record the story in advance. This can take the pressure off the facilitator.

Note: In the Case Studies section, p. 62-83 of the ‘Resources’ chapter, we included the stories which we used in our workshops.

 **Relevant References & Resources**

Short, simple course on eco-linguistics:

<http://storiesweliveby.org.uk/the-course/4593307269>

Stibbe (2015). *Ecolinguistics: Language, Ecology and the Stories We Live By*. See summary of the book: <http://eprints.glos.ac.uk/2409/1/Ecolinguistics%20book%20summary%20text.pdf>

Video: “Winning the Story Wars”: <https://vimeo.com/50791810>

Hedgeland (2014). *Storytelling with Intent. The Sustainability Story that Makes Your Point Wins*. See: https://sustainability.berkeley.edu/sites/default/files/Storytelling%20with%20Intent%20FINAL_0.pdf

“THERE’S THE STORY, THEN THERE’S THE REAL STORY, THEN THERE’S THE STORY OF HOW THE STORY CAME TO BE TOLD. THEN THERE’S WHAT YOU LEAVE OUT OF THE STORY. WHICH IS PART OF THE STORY TOO.”

MARGARET ATWOOD, MADDADDAM



WHEN TO USE

Warm-Up
Connecting
Inquiry
Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

Experiential
Sensory
Somatic
Narrative
Intuitive

Method 12 Close Observation

PURPOSE

This method supports meditative observation, connection with nature, and intuitive problem-solving.

 Place on U Reflecting



 Time 10 - 30 minutes

 Description Typically, people move directly from posing a question to searching for an answer. Conversely, this practice supports a form of more oblique and intuitive problem-solving. Participants are asked to formulate an important question, and then take time to closely observe their surroundings and see what insights or wisdom emerge.

 Instructions

1. Ask participants to start by thinking of a core dilemma that they are facing in relation to themselves and their work;
2. Instruct them to leave the building and walk or sit quietly, noticing what goes on in and around them with all their senses (see 9. *Evoking the Senses*, p. 28) and observing what stands out. Let them know that it does not have to relate logically to their question;
3. After they return, take a few minutes to individually write down thoughts, images, or insights that emerged;
4. Invite people to share reflections, first in pairs, then with their table group.

 Materials Needed A notebook and pen

 Tips & Experience Using

- As this method requires easy access to the outdoors, the venue may constrain your options or necessitate modification;
- Reflections might be quite personal in this exercise, thus remind people that everything shared in the context of the workshop is confidential.

 Relevant References & Resources This method was shared with us by Fern Smith, director of Emergence: <http://www.emergence-uk.org/>



WHEN TO USE

Warm-Up
Connecting
Inquiry
Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

Experiential
Sensory
Somatic
Narrative
Intuitive

“THE MORE CLEARLY WE CAN FOCUS OUR ATTENTION ON THE WONDERS AND REALITIES OF THE UNIVERSE ABOUT US, THE LESS TASTE WE SHALL HAVE FOR DESTRUCTION.”

RACHEL CARSON

Method 13 Expanding Time

REFLECTING

PURPOSE

This method is used to disrupt participants' default experience of time, supporting them to look at a case study or a specific issue from multiple perspectives.

 **Place on U** Observe, Reflect



 **Time** 10 - 30 minutes

 **Description** Too often, our modern perception of time is limited to a very short horizon, and our choices and actions are motivated by near-term goals. By taking a different and even surrealistic time frame as reference, we are forced to think in totally new ways. In this method, participants focus on the lifespans of various non-human beings or entities, imaginatively relating to their different experiences of time. Elements or 'characters' that represent different time horizons can be linked to a specific case or the issue at hand. The empathetic experience of this exercise can be emphasized by combining it with *15. Inviting Non-Human Stakeholders*, p. 38.



 **Instructions** 1. Introduce the exercise and give examples of different time horizons (sample script):

- This exercise is intended to help us think in multiple time scales when we are considering a case or a project. As humans, we inhabit the Earth for a maximum 100 years, and our modern world emphasizes short-term goals and quarterly returns. This can limit our ability to prioritize actions that could have positive impacts beyond our lifetime. What if we tried to disrupt this perception completely?
- The length of our lifespan acquires a different significance when we see it in relation to the lifespan of non-human elements. Some exist for far longer than we do. For instance, a mountain (more than 30 million years) or a building (2-300 years); conversely, some have a much shorter life, like a wolf (7 years), or a butterfly, that only lives for a month.

2. Ask participants to focus on one character that they feel connected to and to spend 5 minutes reflecting on what can be learned from both the character and their alternate time horizon (sample script):

- Choose the time horizon of one specific character that is related to your project or the issue at hand. It can be one from the examples given or another that you feel connected to;
- Close your eyes for a minute, imagine that your character is in front of you, and ask them what advice they want to give you or what insights they can offer to your project. Also, think of what they might request from you. Take 5 minutes and silently write down thoughts, images, and ideas that occur to you. It doesn't have to make rational sense, just jot down whatever comes to mind;

3. Participants share reflections in pairs first, and then, if time allows, in the table group.



Method 13 Expanding Time

 **Materials Needed** Paper and pens; (optional, but recommended) powerpoint or hand-made timeline with different non-human elements and their respective time frames.

 **Tips & Experience Using**

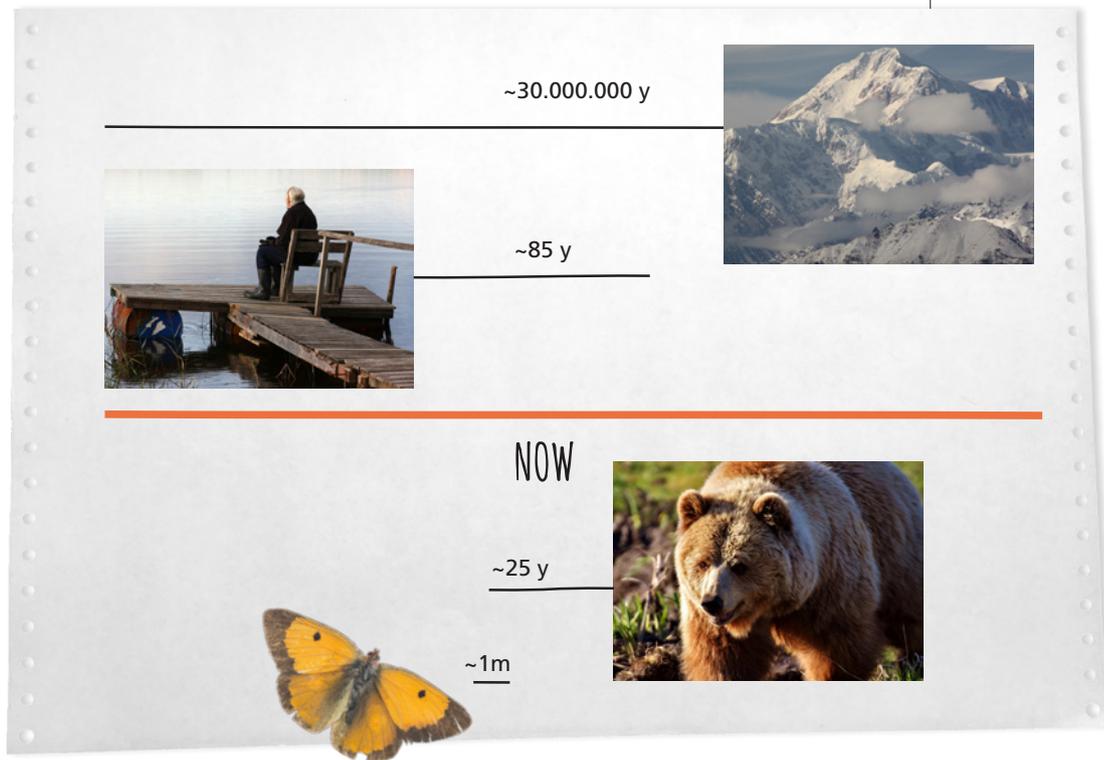
- If you are using a visual timeline, place the “now” in the middle, to give a sense of past and future;
- Choose characters that have dramatically different life-spans.

 **Relevant References & Resources** How perceptions of time affect our approach to sustainability: Fofiu (2015). Perceptions of Time in the Sustainability Movement: The Value of Slow for Sustainable Futures.

“IN OUR EVERY DELIBERATION,
WE MUST CONSIDER THE IMPACT
OF OUR DECISIONS ON THE NEXT
SEVEN GENERATIONS.”



IROQUOIS MAXIM



WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	Sensory
Inquiry	Somatic
Disruptive Thinking	Narrative
Ideation	Intuitive
Decision Making	

Method 14 Guided Meditation

PURPOSE

A short guided meditation can support the transition from active engagement with a topic to a quiet, reflective state of mind that enables new perspectives to take root, and wisdom and insight to emerge.



 Place on U Reflecting

 Time 2 - 10 minutes

 Description This method is used to create a silent pause for retreating inward. A short meditation can bring balance to a workshop in which participants are actively engaging, expressing themselves, and connecting to others. By calming the chatter of the mind, taking time to feel their breath and their body, people become more open to new perspectives and insights. In Theory U, this act of 'presencing' gives us access to our deepest source of knowledge and our most authentic self, which is the foundation of effective leadership towards transformation. The script of the guided meditation can be deliberately crafted to include details related to the case at hand and the perspective shift aimed for in the workshop (for example, including non-human perspectives, a deep sense of time, or a sense of sacredness and belonging).

-  Instructions
1. Write a script for the guided meditation prior to the workshop;
 2. Start by asking participants to sit on their chairs in a relaxed, but relatively upright position;
 3. Explain the purpose of the meditation and the approximate duration;
 4. Invite them to close their eyes and retreat from the stimulation of the outside world;
 5. Start the meditation. Speak clearly and slowly and allow participants time to picture the images you describe;

6. At the end of the meditation script, leave some time for silence;
7. (optional) Reflect on the experience in pairs or in the group, noting any specific feelings or insights that stood out.

SAMPLE SCRIPT

(Case 3: Abandoned Farmstead: How is a farm like a church? p. 71)

Sit back and relax. You may close your eyes. If this is uncomfortable, soften your gaze and rest your eyes at a specific point on the floor in front of you. During this meditation, just relax and listen to my voice, nothing is required of you. Allow any images, words, thoughts, feelings, sensations or memories that come up: everything is welcome. Place one hand on your belly, for a moment just be aware of your breath and of the rising and falling of your belly under your hand. Now imagine you are outside, standing with your bare feet in the grass, in a wide meadow, with trees around and cows grazing in the distance.

The temperature outside is just pleasant and there is a soft, pleasantly cooling breeze blowing. You feel it on the skin of your face, in your hair and you breathe in the fresh air. You savour this breeze. There are some birds singing, and while listening to their sounds you feel as free as these birds. You look at the wide blue open sky, and you feel as wide as the sky. The sun is shining, you feel its warmth on your face, on your chest and on your belly. You feel warm and full of light, just like the sun. All is peaceful and there is a calmness coming over you. There is an ant slowly crawling onto your feet and you don't mind. You realize that you are a part of this peaceful world, and deep down you feel connected to all of it: the birds, the trees, the cows and even the ant on your foot. In your own way, you say thank you to this life. Now take a deep breath, open your eyes, give your body a little stretch and focus your mind again on the next exercise.



Method 14 Guided Meditation

REFLECTING

 **Materials Needed** (optional) A timer with a relaxing gong or bell sound.

-  **Tips & Experience Using**
- Do not be afraid of silence - integrate pauses into the guided meditation;
 - If the room is crowded and/or noisy, ensure participants can hear you by staying close to them and raising your voice a little, without disturbing others in the room;
 - Practice reading the script; time yourself and perhaps even record yourself and listen back.

 **Relevant References & Resources**

Capurso, Fabbro, & Crescentini (2014). Mindful Creativity: The Influence of Mindfulness Meditation on Creative Thinking.

Horan (2009). The Neuropsychological Connection Between Creativity and Meditation.

Video: "Meditation 101: A Beginner's Guide." See: <https://www.youtube.com/watch?v=o-kMJBWk9E0>



“AS GREGOR SAMSA AWOKE ONE MORNING FROM
UNEASY DREAMS HE FOUND HIMSELF TRANSFORMED
IN HIS BED INTO A GIGANTIC INSECT.”

FRANZ KAFKA, THE METAMORPHOSIS

WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	Sensory
Inquiry	Somatic
Disruptive Thinking	Narrative
Ideation	Intuitive
Decision Making	

Method 15 Inviting Non-Human Stakeholders

REFLECTING

PURPOSE

This method provides a process for empathic engagement with non-human beings and entities when focusing on a specific case or project.

 **Place on U** Observing, Reflecting, Acting



 **Time** 5 - 20 minutes

 **Description** When considering a specific issue or case study, people typically approach it exclusively from a human-centric perspective, prioritizing anthropocentric values, needs and visions. Learning to appreciate non-human perspectives, however, is crucial for socio-ecological harmony. This method brings 'more-than-human' viewpoints into the workshop by asking participants to embody the perspectives of specific beings and natural entities, such as animals, plants, rivers, forests, or mountains. The 'characters' selected are linked to the case or issue being addressed in the workshop. For example...

The characters can be more deeply integrated into the workshop by including them earlier via 11. *Storytelling*, p. 31. Additionally, this method can be combined with 17. *Prose Poem*, p. 41, wherein participants write a poem from the perception of their character.

Variation: Using Masks

Masks can either be made by cutting out the face of the character, leaving eye holes, or using pictures portraying only the "eyes" of a character, with sticks attached. Participants can wear the masks or lay the "new eyes" on top of their own, allowing for a moment of reflection.

Instructions

1. Present participants with several cards, each representing a different 'character'. Descriptions of the character's contributions to the local ecosystems and culture, as well as their needs and wants, are written on the backside of the card;
2. Invite participants to identify with one of the 'characters' by choosing a card and reading the description;
3. Ask everyone to take a few moments to imagine being "in the skin" of their character: how does it feel, what do they notice, how do they move through the landscape?
4. (optional) In pairs, participants introduce themselves to each other in character, either reading from their card and/or sharing spontaneous reflections (masks optional);
5. Give participants some time (3-5 minutes) to reflect individually on their 'character'. Invite them to write down some notes, words, or drawings, inspired by some guiding questions (sample script):
 - * the "you" below refers to the character participants embody*
 - What does this place mean to you?
 - What is your best memory of this place?
 - If you think about the past, is there something you are grateful for?
 - How are the changes taking place affecting you and your life?
 - What do you wish for the future of the place, what are the needs you wish could be fulfilled for your species?
 - How would you like to contribute to making this ideal future come true?
6. Participants share insights or thoughts in pairs, and in the group.



Method 15 Inviting Non-Human Stakeholders

REFLECTING

Materials Needed Cards with images of various characters used in the exercise on one side, and a short description of the character on the other; paper and pen; (optional) masks based on the characters.

Tips & Experience Using The characters chosen should reflect the type of thinking you want to inspire (e.g. characters with different lifespans to inspire long-term thinking, or characters that are important to the relevant ecosystems or cultural heritage of a specific case).

Relevant References & Resource This method was inspired by Joanna Macy's "Council of All Beings": Macy & Brown (1998). *Coming Back to Life: Practices to Reconnect Our Lives, Our World.*

More-Than-Human Empathy: Abram (1997). *The Spell of the Sensuous: Perception and Language in a More-Than-Human World.*



“IMAGINATION GOVERNS THE WORLD.”

NAPOLÉON BONAPARTE



WHEN TO USE

Warm-Up
Connecting
Inquiry
Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

Experiential
Sensory
Somatic
Narrative
Intuitive

Method 16 Lessons from Water

REFLECTING

PURPOSE

Through physical movement, this activity connects people to different energies found in nature.

 Place on U Reflecting



 Time 5 - 20 minutes

 Description This activity stimulates embodied learning that is somatic rather than intellectual. The dynamic forces of nature have always been a great source of emotional inspiration and the element of water epitomizes a vast range of energies from which we can learn. In this method, participants are asked to embody three different faces of water: a lake, a small creek, and a large river. Participants walk around the space expressing the spirit and the feelings of each body of water and the room becomes a combination of different energies that intertwine and communicate silently.

 Instructions

1. Introduce the purpose of the exercise and the value of somatic learning;
2. Identify and describe the qualities of the three bodies of water and ask participants to walk around the room expressing the energy of each (sample script):
 - The lake expresses calmness, steadiness - it is confident and reflexive; the creek is fast, energetic and restless, manifesting vitality, lightness, and flexibility; the river is full of impetus, force and determination, its power and energy pouring constantly down the stream;
 - Stand up and scatter around the room. We are going to walk all together at the same time freely using the space;
 - Before we start moving, decide within yourself which energy you want to embody: the one of a lake, calm, confident and stable; the one of small creek, fast, light and energetic; or the one of a big river, forceful, determined and constant?

- Now walk around the table embodying that energy, and feeling its effects on you and in the collective space.

3. After 2 minutes, ask them to make a different choice, and embody another type of energy;

4. Ask people to return to their seat and sit in silence with their eyes closed, imagining the three different bodies of water (this could be combined with *17. Prose Poem, p. 41*).

5. (optional) People can reflect in pairs or groups about what the different qualities of water can teach them in general or related to a specific project or case study.



Materials Needed Images of water, either posted in the room or on ppt slides.



Tips & Experience Using

- Make sure there is enough space to move freely;
- If the space is conducive, people may be asked to be barefoot to feel the connection to the ground;
- Be aware of the group's capacity for experimental learning. This exercise might be too far outside some people's comfort zone and could be modified. Some people could also be invited to observe the activity and then share their observations.



Relevant References & Resources

This exercise was shared with us by the Helsinki-based improvisation theatre group "Not a Hospital"



WHEN TO USE

Warm-Up
Connecting
Inquiry
Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

Experiential
Sensory
Somatic
Narrative
Intuitive

Method 17 Prose Poem

PURPOSE

Writing a poem gives participants time to reflect creatively and non-linearly on a specific topic and to communicate their insights in the form of a verbal image.

 **Place on U** Reflecting, Acting, Harvesting



 **Time** 5 - 20 minutes

 **Description** Writing poetry or poetic prose can be a vehicle for expressing and exploring ideas or emotions in a way that moves beyond rational, linear, and habituated thought patterns. It is a way to engage imaginatively and playfully with one's deeper knowing and intuitive understanding of, or response to, a topic. Verbal images and metaphors that emerge from the process can have an "anchoring" effect; that is, ideas or emotions that are typically expressed through rational thought can be more easily accessed and recalled if they are linked to a personal and visceral, or emotionally charged image.

Variation: 6-10 word story or Haiku

Limiting the number of words can stimulate creativity. Each word becomes more significant and layered with meaning.

-  **Instructions**
1. Ask the participants to write a poem (allowing for a loose interpretation of the word "poem") about a specific scenario, theme, or feeling);
 2. Once the poems are written, ask participants to read their poems in pairs. Invite them to share an image or idea that occurred to them when listening to each other's poem or experiences;
 3. Poems, images and ideas can be brought to the table, reconnecting everyone with the whole group;
 4. (Optional) Participants can note down keywords, emotions, or themes that emerge during the sharing and post them or write them in a designated common location (for instance, in *2. Hand Stencil Mandala, p. 20* or on a large sheet of paper).



Materials Needed

Paper and pens; magnetic poetry or poetry dice (such as the Haiku Cubes), as an inspiration to move past creative blocks.



Tips & Experience Using

- Emphasize the free-form nature of the poem - that it is an intuitive exploration, not a final polished poem ready for publication. Invite participants to be surprised by their own poetic creations;
- Provide prompts if participants have difficulties getting started;
- If the poem is longer than one sentence or than a haiku, you can ask participants to read just one sentence to the table group.
- If the poem is considered too personal, participants can share more general images or ideas that emerged, or reflections on the process of writing.



Relevant References & Resources

Haiku Poems: <https://www.britannica.com/art/haiku>

How to write a poem: <https://www.creative-writing-now.com/poetry-techniques.html>

Prose Poem: <https://www.poetryfoundation.org/learn/glossary-terms/prose-poem>



WHEN TO USE

- Warm-Up
- Connecting
- Inquiry
- Disruptive Thinking
- Ideation
- Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic
- Narrative
- Intuitive

Method 18 Collage

PURPOSE

This method is used to access and harness intuitive knowing and aesthetic sensemaking; it disrupts linear, habituated reasoning, contributing to new framing and innovative ideation.

 **Place on U** Observing, Reflecting, Acting



 **Time** 10 - 30 minutes

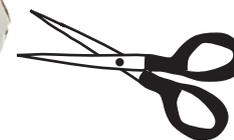
 **Description** Collage allows both rational and emotional reasoning to surface through the free combination of images which, due to their evocative power, can contribute inspiration to new imaginative horizons. It is typically used to express and share emotions, themes, and ideas via an intuitive visual representation related to a specific topic. It can be an effective tool for clarifying observations or crystallizing ideas, visions, or scenarios before moving into more tangible brainstorming or definition of action steps.

Collage can be a highly inclusive method because: a) it can be used with a variety of age ranges (from very young to adult and elderly audiences); b) it can be employed by people with special needs, who might not feel at ease communicating verbally; c) it requires less “creative confidence” as compared to drawing or other forms of artistic expression; d) it is suitable for people from cultures that primarily value oral ways of communicating (e.g. indigenous communities).

Variation: Collaborative Collage (in pairs or groups)

The process of creating a collage can be done collaboratively and (optionally) combined with the principles of 23. *Silent Conversation*, p. 50. In this version, participants experiment with their intuitive listening to collaborate with others in silence and learn to be mindful of their own style of participation.

-  **Instructions**
1. Place an abundance of material (images and/or 3D material) on the table in such a way that people can easily search through it;
 2. Clearly outline the purpose of the collage, the principles of collage making, the topic or question that is being addressed, and the time available (sample script):
 - In this exercise, each person will create a collage that expresses your goals or visions for our case study in the form of abstract elements, feelings, and moods. It doesn't have to express a coherent or logical story, as the process is meant to draw from your intuitive understanding. Sensemaking comes afterward while describing the meaning of the collage to others. Also, there will be time to make things more tangible and practical later in the workshop.
 - Think of the time limit as a spark for your creativity, rather than as a source of stress. As you are working, don't second guess yourself - use whatever images draw your attention. Allow yourself to be surprised by your creative work. You are also welcome to add your own drawings or doodles.
 3. When time is up, in pairs, invite participants to take turns describing the story and meaning of their collage. Remind them that it is during this 'sensemaking' process that insights come to light, so they will likely not know the full meaning of their creation before they reflect on it out loud;
 4. Next, participants discuss outcomes and reflections in the group. Prompting questions could include: “*What are some key differences or similarities between the visions? Were you surprised by the outcome in any way? What would you like to take from this exercise into the next phase of developing a concrete action plan?*”;
 5. (optional) Insights and key points can be summarized on a flip chart.



Method 18 Collage



Materials Needed

Abundance of pre-cut or torn out images from magazines stored neatly in a folder or box; for a 3D collage, include clay, recycled materials, etc.; glue sticks, small scissors, and felt-tip markers; A3 or larger paper for individuals; One or two pieces of flip chart paper for collaborative collage; one storage box and one folder per group to keep materials organized.

Tips & Experience Using

- Emphasize the intuitive nature of the process (don't overthink!);
- Have a variety of images already cut or ripped out to save time. If not, encourage participants to rip rather than cut if time constraints;
- Choose images and materials that are in line with themes and contexts explored throughout the workshop;
- Have participants only partially glue images, so that you can remove them from the paper and re-use them in future workshops (unless they want to keep the collage for themselves).

Relevant References & Resources

Various collage techniques: "Painting with Scissors: 6 Paper Collage Techniques to Try". See: <http://www.tate.org.uk/art/art-terms/c/collage>

A story of collage: "How Is Collage Used in Art?". See: <https://www.thoughtco.com/art-history-definition-collage-183196>

Collage in research: Hamilton & Pinnegar (2009). Creating Representations: Using Collage in Self-Study.

Vaughan (2005). Pieced Together: Collage as an Artist's Method for interdisciplinary research.



WHEN TO USE

- Warm-Up
- Connecting
- Inquiry
- Disruptive Thinking
- Ideation
- Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic
- Narrative
- Intuitive

Method 19 Maquette

PURPOSE

This method aims to inspire creativity and intuitive insight through the construction of a small preliminary model, or 'maquette'.



U Place on U Acting

🕒 Time 15 - 45 minutes

Description In this exercise, participants use a wide variety of materials to create a 'maquette' to represent specific, physical ideas for the development of a particular place (such as a building, park, farm, or neighbourhood). A 'maquette' is a three-dimensional sketch, a spatial representation of an idea or concept. It is generally used by artists and architects to test an idea in preliminary phases of a project. It can be a highly effective method, as it disrupts normal patterns of thought by inviting participants to "think with their hands". Maquettes can be done individually, in pairs, or as a group. In order to stimulate unconventional perspectives, participants could be asked to create the maquette from the perspective of another species or to create an idea that future generations could improve upon.

- Instructions**
1. Invite participants to create a 3D-object, using the materials available;
 2. Ask an opening question that guides the process. For example, in *Case 2, p. 67*, people were asked to think of the farmstead as a transformative space, and make an object to represent their perspective of the place using the wisdom, insight, and inspirations from the previous exercises;
 3. (optional) You can set an imaginary audience or task (sample script): *You are on a team of designers and you have to share with your team your deepest hopes and highest possibilities for the place.* You may want to highlight that the maquette does not have to be a finite product, but rather a "work in progress" to be developed further;

4. Ask participants to tell the story of their maquette (in pairs or as a group);
5. (optional) In pairs, participants identify the best qualities of each of their maquettes and, if possible, they combine them into a new version;
6. (optional) To make a collective maquette, all maquettes are placed at the centre of the table. Ask participants to reflect together on which parts of each maquette they wish to include in the shared design. At the end of the process a new, collective maquette is made.



Materials Needed

Clay/play dough, wooden sticks, straws, pipe cleaners, string, coloured cardboard; abundance of pre-cut or torn out images from magazines stored neatly in a folder; glue sticks, small scissors, and felt-tip markers stored in a small box or bag; A4, A3, or larger paper.



Tips & Experience Using

- Emphasize intuitive nature of process (don't overthink!);
- Have a variety of materials available that are easy to work with and can be used for a variety of purposes (i.e. clay, pipe cleaners, sticks).



Relevant References & Resources

Maquette: <https://www.thebalance.com/what-is-a-maquette-1295797>
Practical Aesthetic Making: Gulliksen (2017). Making Matters? Unpacking the Role of Practical Aesthetic Making Activities in the General Education Through the Theoretical Lens of Embodied Learning.



WHEN TO USE

- Warm-Up
- Connecting
- Inquiry
- Disruptive Thinking
- Ideation
- Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic
- Narrative
- Intuitive

Method 20 More-Than-Human Interivision

PURPOSE

Intervision is a structured process for receiving feedback and coaching from peers. This version adds an element in which silent or absent stakeholders (non-humans and other generations, for example) also contribute.

 Place on U Acting



 Time 45 min - 3 hours

 Description The structure of interivision ensures that everyone has a spacious amount of uninterrupted time to ask clarifying questions and to share their perspective. In its most basic form, 5-6 people are grouped in a table, where one of them introduces a dilemma. In a first round, the rest of the group asks clarifying questions; in a second round, they offer reflections or potential solutions. No interruptions or debates are allowed during the process. This method is useful because it invites a diversity of perspectives, and it prevents louder voices from imposing on others. In the version we detail here, participants additionally perform the roles of "silent stakeholders", such as more-than-human actors, or future generations. Including these perspectives adds an imaginative dimension and requires participants to empathetically consider the perceptions of those who cannot be present. Moreover, it can evoke creative or innovative solutions, as well as expanding the participants' sphere of concern.

Instructions

1. Introduce and explain ground rules: highlight that this is a structured enquiry that requires active listening (*see p. 7*) and adherence to structure - it is not 'a conversation' or a brainstorm;
2. Designate a person to be the 'problem owner', who will start with their enquiry, and another person to be the timekeeper. This can be done on a voluntary basis or at random;
3. The problem owner explains their dilemma/project/enquiry in three minutes. The rest of the circle should remain silent and practice active listening during this time;
4. In the first round, each person has two minutes to ask simple clarifying questions. At least one question per person must come from a non-human perspective, from another time scale, or from a place of complete "beginner's mind" as if they came from a different planet. Remind participants that questions should not be advice (framed as questions), but should stem from genuine curiosity or seeking to understand;
5. In the second round each person offers reflections, resources, or personal experiences that relate to the enquiry (two minutes each);
6. The problem owner listens, reflects back key insights or new perspectives, and expresses gratefulness;
7. (optional) If time allows, free-form brainstorming conversation can follow;
8. The process starts again with a new problem owner.



Method 20 More-Than-Human Intervision

ACTING



Materials Needed

A watch for time-keeping.



Tips & Experience Using

- Explicitly request that people include at least one question and one comment from a perspective other than their own (e.g. other species, entities, or generations);
- People find that the exercise works best when they strictly follow the rules and the timing;
- If time is limited, participants can decide together beforehand whose enquiry is most relevant to everyone.



Relevant References & Resources

The standard version of the intervision exercise was shared with us by Job van den Berg of *Royal HaskoningDHV*.

Intervision: Franzenburg (2009). Educational intervision: Theory and Practice.

Peer-to-Peer Coaching: Parker, Hall, & Kram (2008). Peer Coaching: A Relational Process for Accelerating Career Learning.

ONE THING TO REMEMBER IS TO TALK TO THE ANIMALS. IF YOU DO, THEY WILL TALK BACK TO YOU. BUT IF YOU DON'T TALK TO THE ANIMALS, THEY WON'T TALK BACK TO YOU, THEN YOU WON'T UNDERSTAND, AND WHEN YOU DON'T UNDERSTAND YOU WILL FEAR, AND WHEN YOU FEAR YOU WILL DESTROY THE ANIMALS, AND IF YOU DESTROY THE ANIMALS, YOU WILL DESTROY YOURSELF.

CHIEF DAN GEORGE, TSLEIL-WAUTUTHX

WHEN TO USE

Warm-Up

Connecting

Inquiry

Disruptive Thinking

Ideation

Decision Making

WHAT TYPE

Experiential

Sensory

Somatic

Narrative

Intuitive

Method 21 Predict Future Headlines

ACTING

PURPOSE

This method is a playful way of helping participants project themselves imaginatively into the future, clarifying and personalising possibilities and aspirations for a particular case.

U Place on U Acting



🕒 Time 5 - 20 minutes

📄 Description Focusing on a specific case, participants are invited to project themselves optimistically into a future time, inventing positive stories of regeneration and renewal that are worth celebrating. Such stories are then condensed into an imaginary headline from a newspaper cover page in the future. This practice can be combined with other methods, e.g. 15. *Inviting Non-Human Stakeholders*, p. 38 (thinking of the future from the perspective of a given character) or 18. *Collage*, p. 42 (creating an image to represent the headline). Inspired by backcasting techniques, this method expands one's sense of time and can point to practical action steps that are required to achieve the desired result. Moreover, the exercise of imagining a future headline triggers participants' ability to condense ideas and aspirations, communicating concisely the future they envision.

Variation

The future story could also include more dystopian or uncertain visions of the future, which could invite another round of deeper observation and reflection about specific fears and sadness that might hold people back from taking positive action steps. This could be combined with 10. *Personifying Emotions*, p. 30.

The Common Goods Times



Method 21 Predict Future Headlines

ACTING



Instructions

1. Introduce the new time perspective, using evocative images to give a sense of the passing of the time (sample script): *"Imagine this place in 100 years time. An acorn that now falls to the ground will be 20 metres high; 10,000 butterflies will have lived and died; your grandchildren will be old and have grandchildren of their own..."*
2. Provide participants with one or more blank big papers, including the title of the fictional newspaper. Then invite participants to do the following (sample script):
 - We are now in 2118. Imagine the cover page of the local newspaper celebrating the regeneration of the place. What is the story told? Which perspective does it represent?
 - Think of a headline summarizing that story and add a short subtitle if you want. Write it down in a corner of the page;
 - (optional, if used in combination with in combination with 15. *Inviting Non-Human Stakeholders*, p. 38). Write the headline from the perspective of another species that you feel connected to;
 - (optional, if used in combination with 18. *Collage*, p. 42) Add images to the headline to visualize the story (or add a headline to the already created collage);
 - In pairs (optional): with the person sitting next to you, try to combine the headlines and make it into a common story;
 - In group (optional): Everybody may work together to construct the front page. You can include your headlines and/or combine them, and add images if wanted;
3. Invite participants to narrate the different headlines and stories and discuss them all together.



Materials Needed

Paper and pens; markers; one big sheet of paper; (optional) typed letters taken from newspapers, images for collage.



Tips & Experience Using

- Use evocative language and images while introducing the time perspective;
- Encourage participants to write something down, without overthinking it;
- Make sure participants have enough space to work on a piece of the common paper;
- This could be done in combination with backcasting: (see references)



Relevant References & Resources

Future Headlines: <https://www.ideo.com/post/method-cards>

Backcasting: <https://medialabamsterdam.com/toolkit/method-card/backcasting/>



WHEN TO USE

Warm-Up
Connecting
Inquiry
Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

Experiential
Sensory
Somatic
Narrative
Intuitive

Method 22 Prototyping on a Map

PURPOSE

This method translates abstract ideas about the future development of a place into tangible structures and shapes.

U Place on U Acting



🕒 Time 10 - 20 minutes

Description In this activity, participants visualize an experimental design for the development of a specific place (such as a neighbourhood, farm, or village). Using a blank map as a starting point, each person sketches their concept, using the materials provided. The design should translate more abstract ideas, principles, or feelings that were identified at an earlier stage, into tangible shapes and concepts. For example, if the farm is seen metaphorically as a bird's nest, or a church, this process can help represent these abstract ideas in a concrete form. The plan will be modified in an iterative process, first individually, then in pairs and groups.

- Instructions**
1. Starting with a clear table, share prototype materials organized in boxes and jars as well as a large map of the designated site (one per person);
 2. Working in silence, each person uses the materials provided to make a sketch of their design by laying any combination of objects provided on the map (leaving them unattached so that they can be modified in future iterations);
 3. (optional) In pairs, people share their prototypes, highlighting the parts that they are most excited about, and then attempt to merge the two prototypes into one. Remind everyone that this step requires some negotiation and an openness to changing things and letting go. Request that everyone make a sincere effort to listen intently to one another, and verbally acknowledge elements that are most important to the other.

4. (optional) Repeat step 3 in groups.



Materials Needed

A very general map of the case study being used (e.g. with the buildings outlined, indication of roads, ponds, rivers, indication of the poles), one copy per participant; a selection of natural materials that can be placed on the map (e.g. dried pasta, beans, carrot slices; wooden sticks; small stones; matches; shells...); other, artistic small objects (optional).



Tips & Experience Using

- Encourage people to 'go wild' and experiment with outlandish ideas;
- Use natural, potentially edible, compostable material.



Relevant References & Resources

Rapid Prototyping: <http://www.designkit.org/methods/26>

Prototyping in Design Thinking: <https://www.interaction-design.org/literature/article/design-thinking-get-started-with-prototyping>



WHEN TO USE

- Warm-Up
- Connecting
- Inquiry
- Disruptive Thinking
- Ideation
- Decision Making

WHAT TYPE

- Experiential
- Sensory
- Somatic
- Narrative
- Intuitive

Method 23 Silent Conversation

PURPOSE
This method aims to collaboratively, but silently, map the collective thinking (concepts, feelings, associations) of a group, focusing on a specific topic or issue.

Place on U Observing, Acting 

Time 15 - 30 minutes

Description Instead of deliberating complex questions through animated discussions (our default approach), silence enables a deeper state of reflection and prevents louder voices from dominating the conversation. This exercise can be a good way to crystallize core insights gained in the 'Reflection' phase of theory U before moving to more active engagement in planning. Focusing on a specific issue or question, participants silently brainstorm ideas and keywords and then, remaining in silence, collectively cluster the contributions based on similarity - so-called 'Affinity clusters'. The process enacts a collaborative negotiation that surfaces and draws attention to points of alignment and differences of opinion within the group, enabling clearer understanding and sense of connection.

Instructions

1. Introduce the issue or question at hand, such as: *"What are impressions of the case?"*;
2. Invite participants to take a specific amount of time to reflect in silence and write down their ideas and contributions as a word or short phrase on a piece of paper or index card, and place them on a surface visible to everybody (a wall, the floor, a flip chart);
3. Next, participants cluster all the contributions according to intuitive affinity/similarity, during an allocated set of time. Remind them that the process should happen in silence;

4. After completion, discuss the different clusters with the participants and all together find a short descriptive caption for each, completing the conceptual map;
5. Finally, in pairs, reflect on the experience of working in silence. Prompt with questions such as: *"Were you surprised by anything?"*

Materials Needed Blank A4 or A5 paper; pens or markers; coloured paper or sticky notes for the clusters captions (optional).

Tips & Experience Using Participants might feel uncomfortable or frustrated about not being able to talk. Explain the reasoning in advance or let them know that such feelings are normal and that there will be space for discussion afterwards.

Relevant References & Resources This exercise was shared with us by Marieke Ploeg (www.mariekeploeg.nl) at a facilitation training organized by Royal HaskoningDHV.
Concept Mapping: Trochim (1989). An introduction to concept mapping for planning and evaluation.



WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	Sensory
Inquiry	Somatic
Disruptive Thinking	Narrative
Ideation	Intuitive
Decision Making	

Method 24 Visual Storytelling

PURPOSE

Through the creation of a narrative mind map, this method aims to clarify and illuminate key issues, synergies, challenges, and potentials related to a specific issue. It can also be used to communicate key points to others.

 Place on U Observing, Acting



 Time 20 - 60 minutes

 Description This method consists of a two-step approach that combines the power of mind maps with story creation and visual communication. In the first part, participants reflect on a specific project or an issue that they would like to think through more deeply. Framing the issue as a heroic story, they identify the plot, characters, obstacles and opportunities. Crafting such a narrative acts as an organizational mental schema. On the one hand, the narrative creation provides a structure to an issue they are facing or a case they are dealing with; on the other hand, it allows for moments of serendipity, recognizing aspects previously unnoticed. As a second step, they translate the story into a visual form. Sketching a drawing or a mind map, they are able to give a tangible form to the different elements involved, and communicate it to others. As the sketch is by nature incomplete, it can foster discussion and invite the group to offer additional ideas or unravel conundrums in the story. As a next step, this method can be used with 20. *More-Than-Human Intervention*, p. 45.



-  Instructions
1. Introduce the purpose and overview of the exercise;
 2. Ask participants to think of an issue they would like to explore, and to note down initial ideas about how to communicate it in story form. You can aid the process with some guiding questions (sample script): *What is the key plot? Who are the main characters? What is the journey or hope for a happy ending? What is the prologue? At what point are we in the story arc? Where does the story take place (could be literal or more mythical)?*
 3. Invite participants to include key resources, magic powers or objects, allies, obstacles, and who or what might play a negative role in the story. Resources can include more intangible elements, such as local pride or love for a specific place. Allies could include 'more-than-human' stakeholders or wisdom from past generations. Potential obstacles could include people's distrust of outsiders, default mindsets, outdated regulations, etc.;
 4. After the story concept is clear, ask each person to visually sketch their story on a large sheet of paper, using a graphic form of their choice (drawing, mind mapping, etc.). Remind them that they will be asked to share their drawing with others later;
 5. When the allocated time is up, ask people to share their drawn stories in pairs or small groups;
 6. (optional) Participants could ask each other clarifying questions or make suggestions, and the drawings can be elaborated on in another short round.

 Materials Needed Large sheets of paper (A3 or larger); colourful markers.

 Tips & Experience Using

- Give clear examples that can help trigger creativity;
- Break the exercise into smaller chunks of time.



Method 24 Visual Storytelling

ACTING

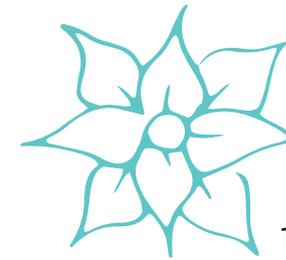
Relevant References & Resources

'Story Path': <http://storypathforlearning.weebly.com/storypath-structure.html>

Brand (2017). Visual Thinking: Empowering People & Organizations through Visual Collaboration.

Cappello & Walker (2016). Visual Thinking Strategies: Teachers' Reflections on Closely Reading Complex Visual Texts Within the Disciplines.

Novak (1990). Concept Mapping: A Useful Tool for Science Education.



“THE ARTS, IT HAS BEEN SAID, CANNOT CHANGE THE WORLD, BUT THEY MAY CHANGE HUMAN BEINGS WHO MIGHT CHANGE THE WORLD.”

MAXINE GREENE

WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	Sensory
<u>Inquiry</u>	Somatic
Disruptive Thinking	<u>Narrative</u>
Ideation	<u>Intuitive</u>
Decision Making	

Method 25 “Yes, And...”

PURPOSE

This method is a way to develop a collaborative idea and defer judgement during the creative ideation phase of brainstorming.

 **Place on U** Observing, Acting



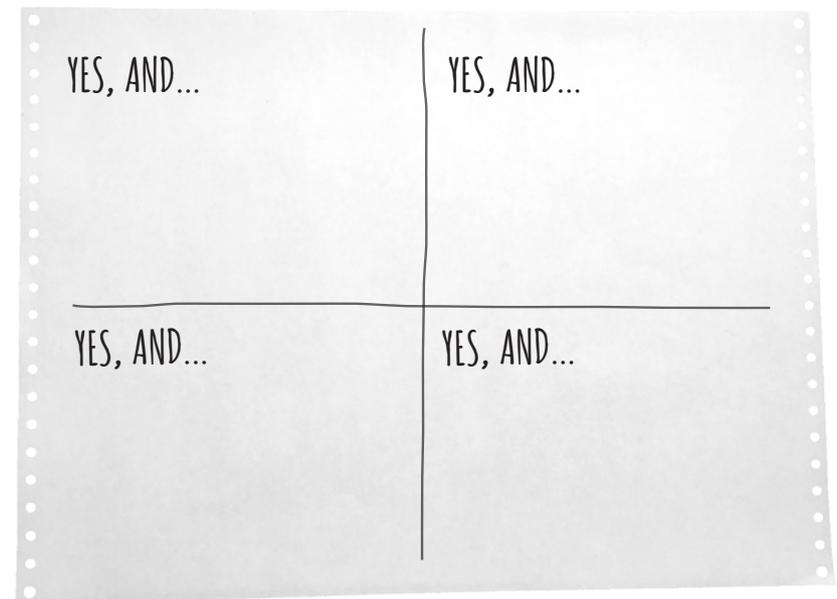
 **Time** 5-20 minutes

 **Description** “Yes, And...” is a structured process that supports free and open brainstorming which is vital in the expansion and elaboration phases of ideation. Originally developed in improvisation theatre, it is also a way to disrupt the common habit of responding to an idea or suggestion by saying “yes...but”, which can kill a brainstorm before it has a chance to become something useful or inspiring. In its most basic form, one person starts with a question or proposition and then, in a circle, each successive person adds something to it, starting each new addition with the phrase “yes, and...”. The exercise can be done in triads or in small table groups, and either in writing (Variation 1) or out loud (Variation 2). The inspiration for its use here also from ‘Exquisite Corpse’ and ‘Brain Writing’ (see references).

 **Instructions** *Variation 1: Written*

1. Start by clearly stating the broad design challenge that is the focus of the workshop. For instance, if the case study is about designing a new town square (see *Case 4, p. 75*), the challenge could be: “How can the new town center become a transformative space?”;
2. Next, give participants one minute to think of a more specific question related to the design challenge and write it on the top of a sheet of paper. An example could be: “How can the new square incorporate a sense of play?” or “How can the new square be like a stork’s nest?”;

3. Each person passes their question to the person on their left, who then has one minute to add an idea or a suggestion;
4. The paper is passed again, and the next person starts by writing “Yes... and...” and then adding their suggestion. The rest of the group continues in the same fashion until the paper has returned to the original owner of the question;
5. The question owner then reads all of the answers and elaborates a final suggestion or synthesis;
6. Ask participants to share how they felt during the exercise: what was difficult or easy, what was surprising and inspiring. Take a few minutes to note down thoughts, ideas, or inspirations.



Method 25 “Yes, And...”

Variation 2: Spoken

1. First, identify a question;
2. Then, in pairs, triads, or small groups, ask one person to start by proposing an idea;
3. The next person adds to the idea, starting by saying “Yes, and...”, continuing around the circle in the same fashion;
4. After 1-3 rounds are completed, participants share how they felt during the exercise: what was difficult or easy, what was surprising and inspiring. Facilitators note down thoughts, ideas, and inspirations;
5. To start a new round, ask another person to initiate the process with a new idea or question.



Materials Needed

For the written form of this method, a template can be used, such as an A4 paper divided into 8 sections (4 on each side) with space for each person to write their idea. Each section begins with the words “Yes, and...”.



Tips & Experience Using

- Encourage people to be outlandish - this phase of ideation should welcome wild ideas;
- Note that with a certain emphasis, “and” can be turned into “but”; thus, it’s important to encourage people to stay with the spirit of the “and”;
- You may pose some provocative questions if participants are feeling stuck. Another option is to have them pick a question out of the jar and if they don’t like it, they can put it back and choose another one or make their own.



Relevant References & Resources

“Yes, And”: http://www.slate.com/articles/business/crosspollination/2014/03/improv_comedy_and_business_getting_to_yes_and.html

TED Talk about using “Yes, And” in research work: https://www.ted.com/talks/uri_alon_why_truly_innovative_science_demands_a_leap_into_the_unknown

Brain Writing: <http://www.kstoolkit.org/Brain+Writing> [A possible template is available from FAO under resources.]

Exquisit Corpse: <http://www.tate.org.uk/art/art-terms/c/cadavre-exquis-exquisite-corpse>



WHEN TO USE

Warm-Up
Connecting
Inquiry
Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

Experiential
Sensory
Somatic
Narrative
Intuitive

Method 26 Closing Circle

PURPOSE

This exercise brings closure to the workshop in a way that fosters meaning and connection amongst participants.

 Place on U Harvest 

 Time 10 - 20 minutes

 Description It is important to summarize the learning journey of the workshop and to give people an opportunity to share final impressions in plenary, especially if they have been working individually and in smaller groups. In this exercise, all participants, including facilitators, convene in a large circle, share key insights or agreements, summarize next steps, and offer a final word as a 'check-out'. This practice supports a connected group atmosphere, allows everyone to physically see each other, and ensures that all voices are heard one last time.

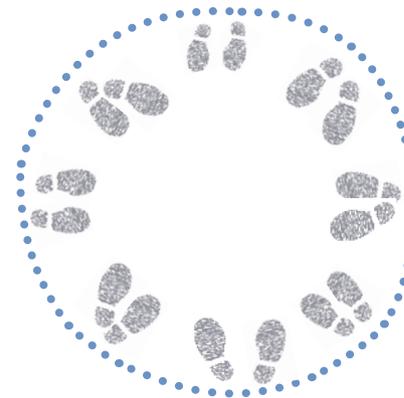
-  Instructions
1. (optional) If time allows, first invite participants to walk around the room, mingle, and look at the work of other tables for 5-10 minutes;
 2. Reconvene the plenary and ask people to stand in a circle all together. Start by thanking everyone for their active participation and briefly explain the concept of the harvest;
 3. Summarize the learning journey of the day and refer back to the original goals and objectives;
 4. Invite people to share insights from their small group or table harvests. When time is limited, ask for one representative per table;
 5. Facilitator or table hosts highlight the next steps or actions that have come from the workshop;

6. Leave space to share any general impressions about the workshop, focusing on the positive aspects. A prompt could be: what would you like to see more of in future workshops? What is one positive thing you will share with your colleagues when you return to work?
7. As a checkout, have everyone in the circle say one word about how they are feeling.

 Materials Needed Flipchart to make notes (optional).

-  Tips & Experience Using
- Keep in mind that the harvest is a moment to share experiences, so avoid adding information or engaging in debate;
 - Critical feedback is also important, but should be shared in the context of more reflective conversations in smaller groups, in a structured activity, or saved for feedback forms.

 Relevant References & Resources "Five principles of Harvesting": <http://www.chriscorrigan.com/parkinglot/plume-five-principles-of-harvesting/>



WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	Sensory
Inquiry	Somatic
Disruptive Thinking	Narrative
Ideation	Intuitive
Decision Making	

Method 27 Creative Harvest

 **Materials Needed** A large roll of paper and colourful markers are useful for the visual harvest.

 **Tips & Experience Using** Be careful about markers bleeding through onto the walls, double up paper if necessary.

 **Relevant References & Resources** Visual Harvest: <http://visualharvesting.com/en/harvest-your-meetings/>

Our points of light, ^{the} islands of ^{our} sanity.
 Then back to school paper and scissors
 Keeping control of the glue sticks of power.
 So that planes and hope (and pigs?) take flight.
 coming together - listening and asking.
 Through counted seconds and structured conversations
 A problem shared - a problem solved, disolved and disappeared.
 And so its done - the fragile coincidence of us
 And brought's return to journeys, homes, and desks etc.
 And Monday's meetings - your earthborn poem shared - begin Afresh.



“THERE IS A VITALITY, A LIFE FORCE, AN ENERGY, A QUICKENING THAT IS TRANSLATED THROUGH YOU INTO ACTION, AND BECAUSE THERE IS ONLY ONE OF YOU IN ALL TIME, THIS EXPRESSION IS UNIQUE. AND IF YOU BLOCK IT, IT WILL NEVER EXIST THROUGH ANY OTHER MEDIUM AND WILL BE LOST.”

MARTHA GRAHAM



WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	<u>Sensory</u>
Inquiry	Somatic
Disruptive Thinking	<u>Narrative</u>
Ideation	Intuitive
<u>Decision Making</u>	

Method 28 Essential Title

PURPOSE

This exercise gives participants a chance to work as a group to aggregate results of creative work and express the essence of their ideas.

 **Place on U** Act, Harvest



 **Time** 5 - 15 minutes

 **Description** This method works particularly well for a fast-paced workshop with limited time for the 'Acting' phase. Participants are asked to come up with a catchy title that communicates the most important message of the creative works produced during the workshop. The title can also be considered from the other perspective explored throughout the day (e.g. more-than-human, other generations). A pithy summary that distills complex ideas and experiences into a short memorable phrase can anchor learning and make it easier to recall key insights at a later date. This exercise can be done individually or collectively.

-  **Instructions**
1. In turn, invite everyone to briefly share insights or key takeaways, and what they would like to convey to others outside the group;
 2. Write up keywords and phrases on a flip chart, checking in with contributors to make sure that they are capturing the essence of the conversation;
 3. Ask participants to come up with 3-5 options collectively;
 4. Finally, narrow it down to one title and make final adjustments. If needed, and if time allows, add a subtitle in 1-2 short explanatory sentences.

 **Materials Needed** Flip chart; markers or pens.

-  **Tips & Experience Using**
- Emphasize that is important to give space to all voices in the group. If no facilitator or host is present at the table, appoint one person to make sure that everyone has the chance to contribute;
 - It can be useful to designate a real or fictional audience;
 - Remind the group about the 'Levels of Listening' (see [page 7](#)).

 **Relevant References & Resources** Stewart (2014). Promoting and Managing Effective Collaborative Group Work.



WHEN TO USE

Warm-Up
Connecting
Inquiry
Disruptive Thinking
Ideation
Decision Making

WHAT TYPE

Experiential
Sensory
Somatic
Narrative
Intuitive

Method 29 Learning & Commitment

PURPOSE

Participants reflect on the process and experience of the workshop and how learnings can be applied in their professional lives.

 Place on U Harvest 

 Time 10 - 20 minutes

 Description This activity invites participants to identify what they learned, both in terms of process and content of the workshop. They discuss how they can transfer new insights and skills to other settings and explicitly define one thing they will commit to doing differently as a result of the workshop. As an option, this commitment can be made specifically to other beings or to future generations. This is a crucial phase and enough time should be reserved in the workshop structure.

Variation: Postcards

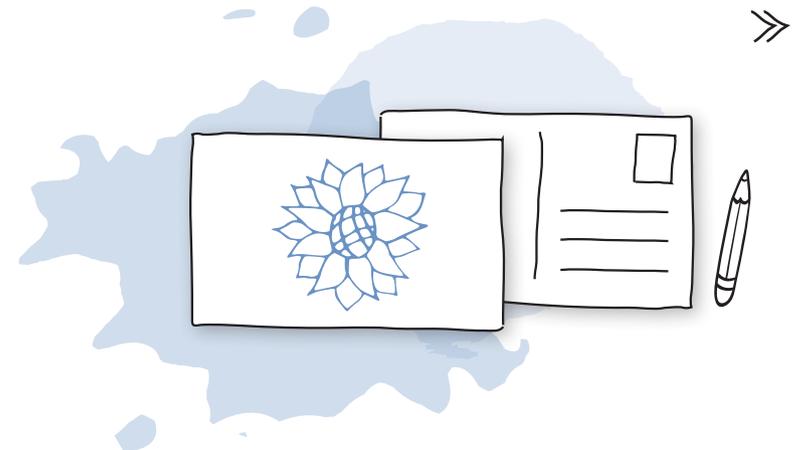
Participants can also make their commitments in the form of a postcard, either to themselves, to another being, or to future generations. Postcards can either be taken home, or mailed to people later.

Variation 3: Yes..and

Use the process described in 25. "Yes, and...", p. 53 to capture collective learning.



- Instructions
1. Invite participants to individually reflect on their learning experience. Guiding questions can be: Were you surprised by something? Is there anything you are grateful for, that you wish to share? Can you think of one lesson learnt today that you might apply to your life/work? What might be a challenge to applying insights or new skills? How could you overcome that? They can write down their reflections or graphically sketch them on a piece of paper;
 2. Share reflections within the group;
 3. Next, ask people to write down one concrete thing that they could commit to changing as a result of what they learned during the workshop. The commitment could be addressed to themselves, their colleagues, a place, a non-human entity, or future generations;
 4. (optional) Ask people to write the commitment on a postcard, addressed to their audience and signed;
 5. (optional) Postcards can be decorated and (if being sent in the mail) filled out with people's addresses;
 6. Share commitments with the group, using the first person (e.g. "I commit to...").



Method 29 Learning & Commitment

HARVESTING

 Materials Needed	Pen and paper; postcards; index cards and decoration materials (optional); flipcharts/posters (optional).
 Tips & Experience Using	To evoke the memories of the experience in the future, postcards can portray landscapes and landmarks of the place where the workshop takes place, or of another place meaningful to the purpose of the workshop.
 Relevant References & Resources	Corcoran, Weakland, & Wals (2017). <i>Envisioning Futures for Environmental and Sustainability Education</i> . Brookfield & Preskill (2012). <i>Discussion as a Way of Teaching</i> .

GZHWE MANIDOO [THE CREATOR, THE ONE WHO LOVES US UNCONDITIONALLY] CREATED THE WORLD BY STRUGGLING, FAILING, AND BY TRYING AGAIN AND AGAIN...

MISTAKES PRODUCE KNOWLEDGE. FAILURE PRODUCES KNOWLEDGE BECAUSE ENGAGEMENT IN THE PROCESS CHANGES THE ACTORS EMBEDDED IN PROCESS AND ALIGNS BODIES WITH THE IMPLICATE ORDER.

THE ONLY THING THAT DOESN'T PRODUCE KNOWLEDGE IS THINKING IN AND OF ITSELF, BECAUSE IT IS DATA CREATED IN DISLOCATION AND ISOLATION AND WITHOUT MOVEMENT.

LEANNE BETASAMOSAKE SIMPSON, AS WE HAVE ALWAYS DONE



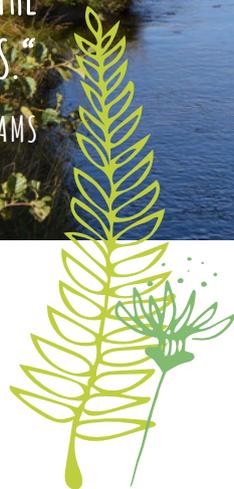
WHEN TO USE	WHAT TYPE
Warm-Up	Experiential
Connecting	Sensory
Inquiry	Somatic
Disruptive Thinking	Narrative
Ideation	Intuitive
Decision Making	



3 Resources



“THERE IS AN ART, IT SAYS, OR RATHER
A KNACK TO FLYING. THE KNACK LIES IN
LEARNING HOW TO THROW YOURSELF AT THE
GROUND AND MISS.”
DOUGLAS ADAMS



Are you about to set up a creative workshop? This final section includes some inputs and resources that can support your workshop design. There are examples from our research and workshops, as well as academic and non-academic references and links to additional inspirational material.

Introduction to Case Studies

In the following pages, you will find five outlines of the workshops we conducted throughout the fall and winter of 2017, including details about the cases used and the specific design challenges proposed. The cases were built around archetypes of regeneration challenges including a dismissed military area in Italy, a new city center in Sweden, an abandoned farmstead in the Netherlands, and a former mining village in Wales. Along with each case summary and design challenge, you will find several examples of storytelling that might serve as a source of inspiration. Based on our experience, the sample workshop structures include a list of methods used (excluding the opening and closing in plenary). We hope they can be helpful for both novice and experienced facilitators when designing an event.

Workshop Outlines

Most of the outlines provided here were developed for 1.5-2 hours workshops, with the exception of the “Mining Village” case, which was used for a full day event engaging staff across the Welsh Government. In Wales, the first half of the day focused on a hypothetical case related to the town of Treherbert, while the afternoon session explored real issues faced in participants’ professional lives. In all workshops, participants were divided into small subgroups of 5-8 people per table, which allows participants to move through the exercises quickly and can help foster a trusting atmosphere.

Facilitation

In the various workshops, we experimented with different ways of facilitating. At the Transformations 2017 Conference, with a total of roughly 40 participants, we assigned one master facilitator

and one table facilitator for each small group. The master facilitator welcomed all participants, led a short warm-up, gave an overview of objectives and theoretical inputs, and then led the final closing of the event. The table facilitators guided their group throughout the workshop, working with different case studies and different methods. During such a high-paced workshop, it was useful to have the master facilitator keeping time and keeping each table on track. During the workshop in Wales and with the student group in Wageningen, on the other hand, all the tables followed the guidance of one master facilitator, working on the same case and using the same methods. In Aveiro we used an in-between structure, wherein each group had a table host that supported participants by handing out materials, answering questions, and generally setting the tone. The master facilitator took the main role of guiding the process, supported by a timekeeper and assistant.

The Cases

The stories we crafted for each case were based on the principles of storytelling as described in method 11. *Storytelling*, p. 31. For each case, certain imaginative aspects were deliberately highlighted. For example, in the case of the abandoned farmstead, natural elements and beings were given a central role in the story, in line with a shift to a more-than-human perspective. In the other variation of the abandoned farmstead case, the story highlighted the spiritual and religious history of the region to evoke a more enchanted perspective on the future of the farm. In the case of the new city centre and the dismissed military area, the idea of expanded time was combined with a more-than-human perspective.

Workshops conducted:

Transformations 2017 Conference, Dundee, UK:

- Abandoned Farmstead
- Dismissed Military Area
- New City Centre

MSc course Global Sense of Place, Wageningen, NL:

- Abandoned Farmstead

SUSPLACE Autumn School, Aveiro; PT:

- Dismissed Military Area

Welsh Government, Llanrwst and Cardiff, UK:

- Mining Village

International College, Ca’ Foscari University of Venice, IT:

- Dismissed Military Area



Case 1 Dismissed Military Area: Imagining the future



Credits: Corriere delle Alpi

Case 1 Dismissed Military Area

Bottom-up regeneration of a dismissed military area in Northern Italy: How can we imagine the distant future?

Case Summary

In the Dolomites foothills, in the city of Belluno, several civil society organizations are working, in partnership with the local municipality, to regenerate a dismissed military area. Originally used as army barracks, the "Ex Caserma Piave" covers an area of 30.000 m² of land and 20.000 m³ of buildings. After 15 years of abandonment, it is now turning into a place where different groups can experiment with community life and forms of mutual help and support, through cultural activities and eco-friendly practices.

Design Dilemma

How can the regenerated area become a truly transformative space? More specifically, how can it become a space that generates new stories and mindsets aligned with, and supporting just ecological civilizations, realizing social inclusion and cultural regeneration in harmony with nature?

Story (as read to participants)

This is the story of a dismissed military area in Northern Italy that local municipality and civil society organizations are trying to regenerate. Our story starts between 20 and 30 million years ago. Where earlier had laid a tropical sea, the African and the Euro-Asiatic plate collided, giving rise to a vast belt of mountains, once and forever separating Italy from the rest of continental Europe. Their shape constantly mutated over time, until 2 million years ago a period of glaciation imprinted them with the final mark. It was the magical crisp landscape made of steeples, pinnacles, rock walls, glacial landforms and karst systems, that will inspire mythological tales, sacred rituals and dangerous explorations. Hailed as one of the most beautiful natural architectures in the world, a UNESCO World Heritage Site since 2009, humans will refer to them as the Dolomites, or "Pallid Mountains".



Case 1 Dismissed Military Area

12.000 years before Christ, the first humans arrived. For millennia, people of all races and beliefs ventured into these isolated and mysterious forests and rocks, seen as a frontier land delimiting the rest of the surrounding world. The Celts created the first big settlement and called it “belo-dunum”, meaning “shining city” – today Belluno. For centuries folks will inhabit the valley, adapting to the scarce resources and harsh weather. The valley’s strategic position made it a favourite spot for all sorts of fortifications, and a refuge for those departing for battles in all directions.

Yet humans were just one part of this rich ecosystem. Legends narrate of bears, wolves, lynx, foxes, deer, chamois, eagles, mules, ravens, cows, owls. They thrived for centuries, along with ghosts, demons, witches, gnomes, medicinal and magic plants, mushrooms and trees. They won’t thrive forever though. Aggressively hunted and drawn away by anthropogenic presence, between 1700 and 1900, both wolves and bears disappeared completely.

In 1900, two catastrophic wars completely changed the history of mankind. The Pallid Mountains were again a field for battle. At its base, a vast piece of land was donated to the army by the local municipality. The army barracks became home to several brigades, occupying 20.000 m³ of buildings.

At the turn of the 21st century, the brigades abandoned the army barracks. The place was classified as “urban void”. Its historical value and its strategic position made it the perfect experimental site for regenerative practices. Several organizations decided

to apply to work towards that aim. Among others, the so-called “House of Common Goods”, a bottom-up citizen’s initiative shaping the place both physically and symbolically through cultural activities and eco-friendly practices. A way of imagining and initiating change at the local level in partnerships with different civil society actors, based on mutual help and support.

Life slowly came back under the barracks, after almost 15 years of abandonment.

Meanwhile, after one century of silence, a wolf howl resounded in the valley again. He was not alone. The bear had also returned, leaving his silent traces in the heart of the forest.



HOW CAN THE REGENERATED
AREA BECOME A TRULY
TRANSFORMATIVE SPACE?



Credits: Corriere delle Alpi

Case 1 Workshop outline

1. CONVENE (5 MINUTES)

Circle of Objects (method 1, p. 18)

Objects (both natural and artificial) are presented to participants, who then pick one, describe how they feel connected to it, and either string it on common thread or place it in the form a virtual circle.

2. OBSERVE (15 MINUTES)

Storytelling (method 11, p. 31)

Host reads the story of the dismissed military area in Northern Italy, while participants take notes on stickies, noting any keywords, emotions, associations, which are then shared with the group.

Evoking the Senses (method 9, p. 28)

On post-its, participants are asked to record initial associations with the place, based on their bodily senses (e.g. what does it smell/look/feel like?).

Silent Conversation (method 23, p. 50)

Participants are invited to read all the post-its in silence, and cluster them according to any intuitive relationships (for example: similarity, dependence, proximity, etc.).

3. REFLECT (20 MINUTES)

Expanding Time (method 13, p. 34)

As an introduction to the mindset shift, participants are invited to focus on how human-centered perceptions of time affect the understanding of reality and capacity to change. A visual representation of the different time-scales of human and non-human elements in the story is given as a trigger.

Inviting Non-Human Stakeholders (method 15, p. 38)

Participants choose a character-card representing all elements in the story (with info about its contribution to the ecosystem). After a few minutes of individual silent reflection they repeat the *Circle of Objects* exercise (method 1, p.31), this time from the perspective of the new character. Participants are then asked to role-play their characters in pairs, telling the story of their character, discussing each perspective and impressions.

4. ACT (30 MINUTES)

Transition into action

Guiding questions are introduced: Imagine this place 100 years from now, in 2118. Imagine that we wish to celebrate the regeneration of the place. What will it be about? What is the story to celebrate? What does that look like? What is going on? Who is there?

Collage (individual) (method 18, p. 92)

Participants are asked to crystallize the story of regeneration of the place through a spontaneous collage, thinking from the point of view of their given character. Through the intuitive combination of images, they give shape to their vision for the future.

5. HARVEST (15 MINUTES)

Individual reflections

Participants are invited to reflect upon the process and outcomes of the workshop, thinking of what they have learnt (both from themselves and the group), what they are grateful for, and what they wish to apply further in their life and work.

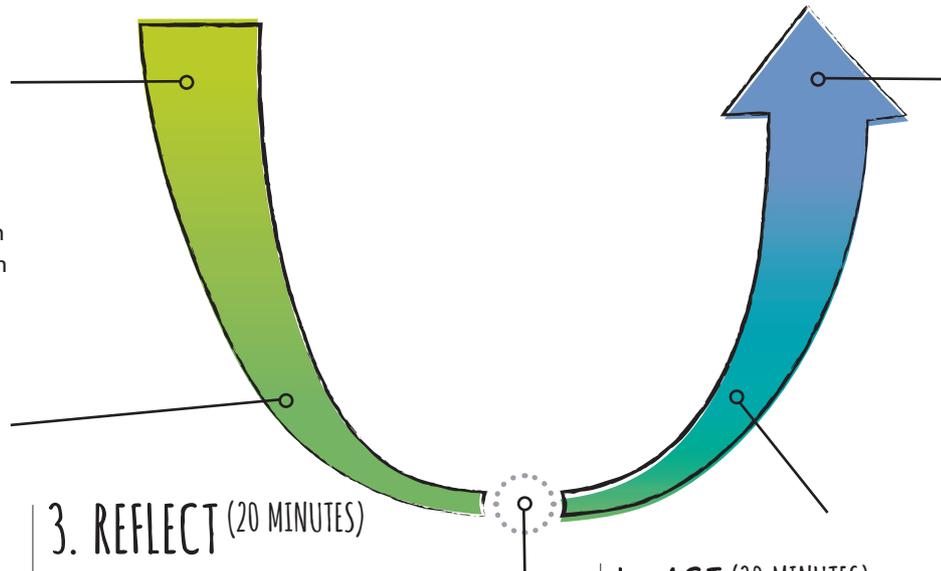
Learning & Commitment (method 29, p. 59)

Participants share reflections with the group, and if time allows, with the larger crowd in the final plenary session before the closure.

Predict Future Headlines (method 21, p. 47) +

Collage (in pairs & collectively)

In pairs, participants are asked to extrapolate the best qualities of each collage and combine them into a common one. Moreover, they are invited to think of a headline that would exemplify the story of regeneration on a local newspaper in 2118. Transitioning into a collective activity, participants work all together on a large common piece of paper, using pictures and fonts taken from old newspapers to construct the final headlines. If different visions clash, they discuss their different point of views and keep the stories as separate and yet part of the same newspaper cover.



Case 2 Abandoned Farmstead: Including more-than-human perspectives



By Vincent van Zeijst (Own work) [CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia Commons

Case 2 Abandoned Farmstead

Re-imagining an abandoned farm in Overijssel, The Netherlands: how can we include more-than-human perspectives?

Summary

Due to industrialisation and upscaling in agriculture, the number of family farms in the Netherlands has drastically reduced in recent decades, and farmers are having difficulty finding someone to take over their farm once they retire. As a result, a number of farms are being left abandoned. The farm in this case study, located in a tiny rural community in the east of the Netherlands, has recently been abandoned by the family who have run the farm for over a hundred years. The local government of the province of Overijssel is looking for creative, innovative ideas that can give the farm new life and a new role in the surrounding community.

Design challenge

You are a group of friends who have recently completed graduate school in sustainability studies, place shaping, and agro-ecology. You are excited to start a real-world project, and by coincidence you find this call for creative proposals for an abandoned farmstead in the east of the Netherlands. The local municipality is looking for innovative ideas that suit the landscape and history of the place. The winning team will get to use the farmstead for free for 2 years. Your default reaction would be to go straight into the process of finding out some facts about the area and writing up a brilliant proposal, but you have learned about Theory U, innovation, and ecological

mindset shifts in one of your courses, and you want to try it out. Your guiding questions are: How can the abandoned farm become a transformative space? More specifically, how can it become a space that generates new stories and mindsets aligned with, and supporting, just and regenerative societies?

Story script, as read to participants

Today, I'm going to take you to the Dutch countryside. In the east of the Netherlands, close to the German border, the small village of Stegeren is located on the banks of the river 'Vecht'. The first humans settled in this area 5.000 years ago. Long before it was inhabited by humans, however, the region was shaped by glaciers, water, and wind. More than 200.000 years ago, Scandinavian ice caps were pushing their way south, shaping the landscape of eastern Netherlands, depositing sand and large boulders. The meltwater of the glaciers formed large rivers, meandering through the landscape to find their way to the North Sea. The sandy soils and areas of higher ground are a legacy of the glacial period. In the cold and harsh climate, the mammoth thrived.

As the first humans passed through this area, the river Vecht was on the edge of the great delta lands - vast marshy areas that were not welcoming to permanent settlement, but were home to uncountable birds and

animals such as wolves, moose and bears. The land was abundant with diverse life, and the sediments carried across Europe by a web of rivers, the lifeblood of many landscapes, culminated in this area, making the soil rich and fertile. The once barren lands became populated by trees and forests. On not-so-well drained soils, peat started to form.

Over time humans moved into the area and slowly, inexorably, began a millennia-long process of "taming" the land, of claiming it for human occupation. The humans that settled in the area were early farmers that practised a form of shifting



Case 2 Abandoned Farmstead

cultivation; chopping down and burning a part of the forest, they created fields for growing crops and grazing their cattle. As soil fertility dropped, they would clear a new patch of forest, leaving behind open spaces that turned into heathlands. The heathlands were used for grazing sheep. The animal manure, together with heather, formed an important source of nutrients for the fields. Being such an important resource, the heathlands and fields were managed as commons for centuries.

As the landscape changed and human presence became more dominant, moose, bears and then wolves disappeared from the area. In due time, the peat lands were excavated, and lands privatised.

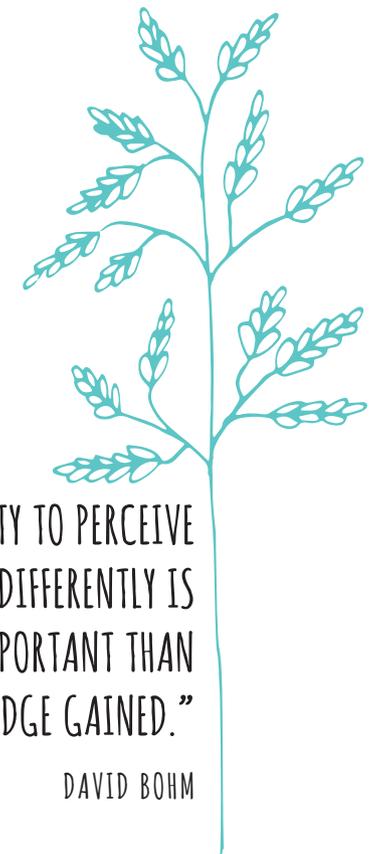
While in the early 1900s agriculture in the area was dominated by mixed family farms, as a result of industrialization, farms increased in size and became specialised. Lands were consolidated to increase efficiency, carving the land into tidy rectangles. At the same time, the Vecht river itself became an important avenue for economic development and trade. The meandering flow of the river, which naturally distributes nutrients and maximizes the fertile ecotone at the edge of the river, was straightened to maximize efficiency of trade.

This process of scale enlargement continues to this day, reducing the number of farms and leaving a number of farmsteads abandoned. Archetypal of the abandoned farmsteads is the one of the Warmelink family, the site of our design challenge. On a location close to the river, the Warmelink family have been running the farm for over 100 years. With its prime

location by the river, the site was likely used to grow food for sustenance and trade since humans first settled in the area. People have cared for the land and kept it fertile for hundreds of years. Once a mixed farm, as was usual in those days, after the 1960s the family began to specialise in dairy farming. Although the current farmer is succeeded by his son, the fourth generation, the farm operations will be moved to a new location with room for more cows. The old farmstead will be left abandoned.

The municipality is faced with the question of what to do with this place. Although we might perceive the abandoned farm and the depopulation of the area as a problem from a human-centred perspective, the area has been part of a wider ecosystem for centuries and is inhabited by many different organisms and species. Change has inevitably been a part of its history, and will also be a part of its future. As the Vecht river lost its economic function, it has been allowed to return to a more natural rhythm, and now it meanders through an orderly landscape. It passes through forests, fields and farmlands. The first wolf was spotted again in 2015, and although it didn't survive modern-day traffic, many hope that wolves will soon re-appear in the area permanently. Others remain sceptical that humans and wild animals can live harmoniously.

So, the task I invite you all to engage in today is to imagine a new future for this place. A future that is regenerative, and includes not only human beings, but all beings with which we share life on this planet. A future that generates stories and mindsets that can support an ecological civilization.



“THE ABILITY TO PERCEIVE
OR THINK DIFFERENTLY IS
MORE IMPORTANT THAN
THE KNOWLEDGE GAINED.”

DAVID BOHM

Case 2 Workshop outline

1. CONVENE (5 MINUTES)

Circle of Objects (method 1, p. 18)

Participants are asked to pick an object, describe how they feel connected to it, and add it to a virtual circle in the center of the table.

2. OBSERVE (13 MINUTES)

Storytelling (method 11, p. 31) + Evoking the Senses (method 9, p. 28)

Host reads the story of the abandoned farmstead in the Netherlands (p. 69) while participants take notes on post-its, jotting down key words, emotions, associations based on their senses (e.g. what does it smell/look/feel like?). Post-its are placed in a designated spot (e.g. on the wall) and read in silence. Reflections are shared within the group.

3. REFLECT (15 MINUTES)

Inviting Non-Human Stakeholders (method 15, p. 38)

The table host invites participants to consider a) how a purely human-centered approach might limit the possibilities we perceive, and b) how the perspectives of the natural and non-human elements in the story might open new dimensions. Images can be used as an aid. Next, from a set of pre-prepared cards, each participant chooses a character-card representing a specific animal, plant, or element of the ecosystem. After taking a few minutes to read the card description and connect with their character (in silence), they share their cards in pairs.

Prose Poem (method 17, p. 41)

Participants write down notes, thoughts, images in response to a series of reflective questions. They then write a short poem or poetic text from the perspective of the character chosen in the previous exercise. Finally, everyone shares their poems and discusses impressions and insights.

5. HARVEST (10 MINUTES)

Essential Title (method 28, p. 58)

After taking time to look back on all of their creative outputs, participants collectively come up with a title that communicates their vision for the farm.

Learning & Commitment (method 29, p. 59)

Guiding questions: Has your feeling changed, from the beginning of the session? In one sentence, is there something you are grateful for, that you wish to communicate to everybody? Take a step back: what did you learn from this that you might apply in your life, your work?

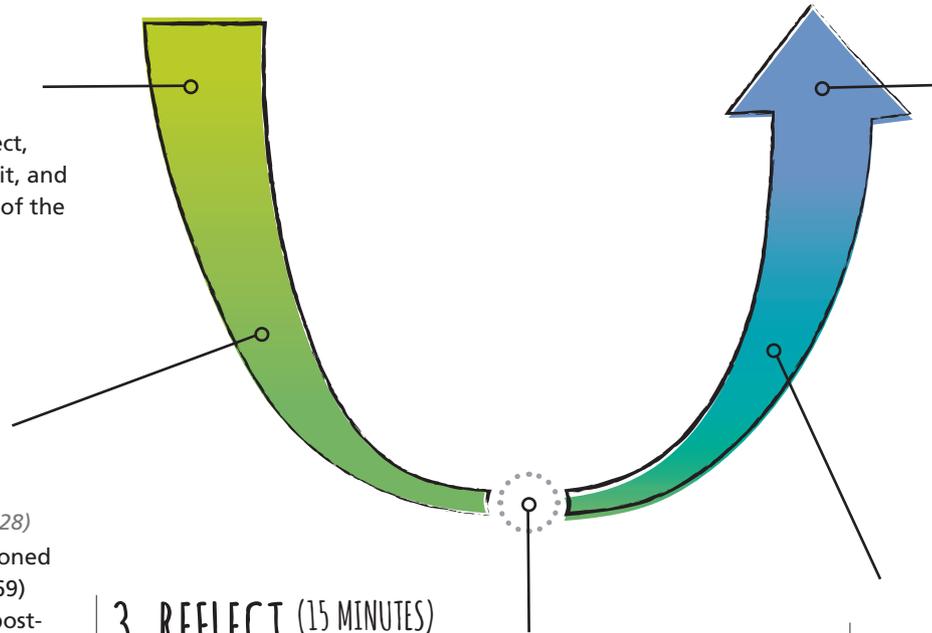
4. ACT (20 MINUTES)

Maquette (method 19, p. 44)

Guiding questions are introduced: From the perspective of the non-human stakeholders, what wisdom can you offer to the design of the place and how might you like to be honored? Participants assemble an object representing their vision for the place, using the materials provided (images, clay, paper, etc). They then share their objects in pairs and then in small groups, extrapolating the best qualities of each.

Prototyping on a Map (method 22, p.49)

Participants are provided with a schematic map of the abandoned farmstead. Drawing from their maquettes, they collaboratively develop a more detailed concept for the transformed farmstead.



Case 3 Abandoned Farmstead: How is a farm like a church?



Case 3 Abandoned Farmstead

Re-imagining an abandoned farm in Overijssel, The Netherlands: how is a farm like a church?

Case summary

In a tiny rural community in the east of the Netherlands, a farm has recently been abandoned by the family who ran it for over a hundred years. Abandoned farms are a common issue in the Netherlands and people are searching for ways to put them to new and innovative uses. The local government of the province of Overijssel is looking for creative ideas that can give this farm a new life and a new role in the surrounding community. The team with the best idea will be rewarded with the keys to the farm for two years, in order to implement their idea.

Design dilemma

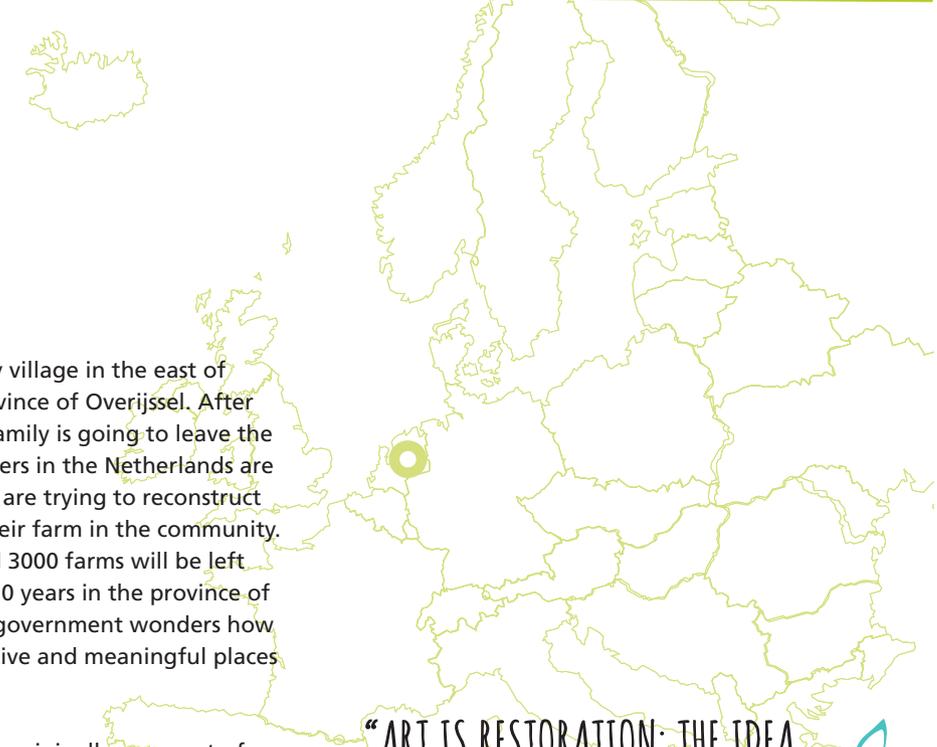
How can we start thinking beyond a farm as a productive unit? More specifically, how can the idea of a farm play a potential role in regenerating a sense of enchantment, spirituality, and belonging back into people's lives? Consider that, for many people, the church does not suit these roles anymore, while the rational, modern worldview does not accommodate people's mystic, spiritual and social/psychological needs either.

Story script (as read to participants)

Since 1910, the Warmelink family has been living on this traditional, conventional farm in

Stegeren. Stegeren is a tiny village in the east of the Netherlands in the province of Overijssel. After more than 100 years, the family is going to leave the farm. More and more farmers in the Netherlands are leaving their farms. Others are trying to reconstruct the function and role of their farm in the community. If nothing changes, around 3000 farms will be left abandoned over the next 10 years in the province of Overijssel alone. The local government wonders how to keep these farms attractive and meaningful places in the future.

The tiny village of Stegeren originally grew out of a monastery that had a farm. When people started renting land from this monastery, the community of Stegeren was born. Stegeren, which includes the surrounding countryside, has a population of around 170, most of whom were traditionally farmers. Over the last couple of years, people without an agrarian background have also entered the community: a doctor, a surgeon, a pharmacist and a couple of entrepreneurs. Still, it is known as a close community. Neighbours know each other and have a chat at the end of the day. Whenever someone needs help, the community is there. For example, when a cow is labouring or when a marriage needs to be organized everyone pitches in to help.



“ART IS RESTORATION: THE IDEA IS TO REPAIR THE DAMAGES THAT ARE INFLICTED IN LIFE, TO MAKE SOMETHING THAT IS FRAGMENTED - WHICH IS WHAT FEAR AND ANXIETY DO TO A PERSON - INTO SOMETHING WHOLE.”

LOUISE BOURGEOIS



Case 3 Abandoned Farmstead

Stegeren is part of the municipality of Ommen, a larger, lively town that has, historically, played an important role in the Dutch trading businesses. The municipality of Ommen lies not too far from the most densely populated urban area in the Netherlands. About 1,5 hours by public transport from Amsterdam. In and around Ommen, there are many active associations for playing sports and music (a typical, traditional Dutch music association in Ommen is the 'harmonie', founded in 1908). Joining the scouts is also common for children and young adults. The place is known for its beautiful nature, attracting many people to the area. There is a natural campsite in the neighbourhood, and several places where bikers and walkers can rest or have a cup of coffee. 'Nature' in the Netherlands is typically linked to agricultural landscapes, as 'wilderness' is a rather uncommon phenomenon.

In the past, nature also used to have a central role in spiritual or religious traditions in the Netherlands. Certain trees, for example, served as a holy place for worshipping. The centrality of nature in religion and spirituality became less and less, however, with the introduction of Christianity in Western Europe. Apart from the integration of some pagan rituals, like the Christmas tree and Easter fires, nature slowly

disappeared from daily religious life as Christianity became more prevalent. The Christian church did, however, play a central role in people's spiritual and social lives. The church supported practices of reflection and contemplation, and gave people a clear path to find meaning in life, to have spiritual experiences, and to foster the simple pleasures of joy and silence. In addition to these spiritual dimensions, churches have traditionally served a vital social role in communities like Stegeren. Physically, they provided meeting places and places of refuge. Socially, they provided guidance and advice on all matters of daily life, playing a role in children's education and in taking care of the less fortunate, and elderly, people. The church supported people in important or difficult moments in their life, providing rituals from the birth of a child and the marriage of a young couple to the death of a loved one and everything in between. Nowadays, however, the church is losing its central role in communities and its influence on people's daily lifestyles. Noticing this gap in community life, we can wonder what type of institutions, structures, or social norms could fill the human need for spirituality, social connection, and rituals in life. Thinking specifically about Stegeren, how might the abandoned farm of the Warmelink family contribute?



Source: Wikimedia Commons

Case 3 Workshop outline

1. CONVENE (5 MINUTES)

Circle of Objects (method 1, p. 18)

Participants pick one object and describe how they feel connected to it and how they feel in the moment.

Many Uses (method 3, p. 21)

In order to warm up their sense of possibility, ask participants to write down as many uses or meanings as they can for the object they just picked.

2. OBSERVE (10 MINUTES)

Storytelling (method 11, p. 31) + Evoking the Senses (method 9, p. 28)

Read the story of the case and ask participants to listen with all of their senses, jotting down anything they feel, hear, smell, think, taste when listening to the story.

3. REFLECT (15 MINUTES)

Guided meditation (method 14, p. 36)

Participants are guided through a meditation, using vivid imagery that invites them to connect with the farm and the land, to experience it as a sacred space that evokes wonder and deep appreciation.

Collage (method 18, p. 42)

Participants are invited to arrange the provided images in individual collages to re-imagine the meaning and 'feeling' of the farmstead and visualize its future atmosphere as a space that evokes a connection to the sacred, as well providing community functions previously fulfilled by the church. This should be done in a meditative mindset, using intuition.

4. ACT (25 MINUTES)

(Optional) Silent Conversation (method 23, p. 50)

On stickies, participants silently write down ideas for a prototype, including everything that pops into their minds. In a group, they then arrange them according to similarities and differences.

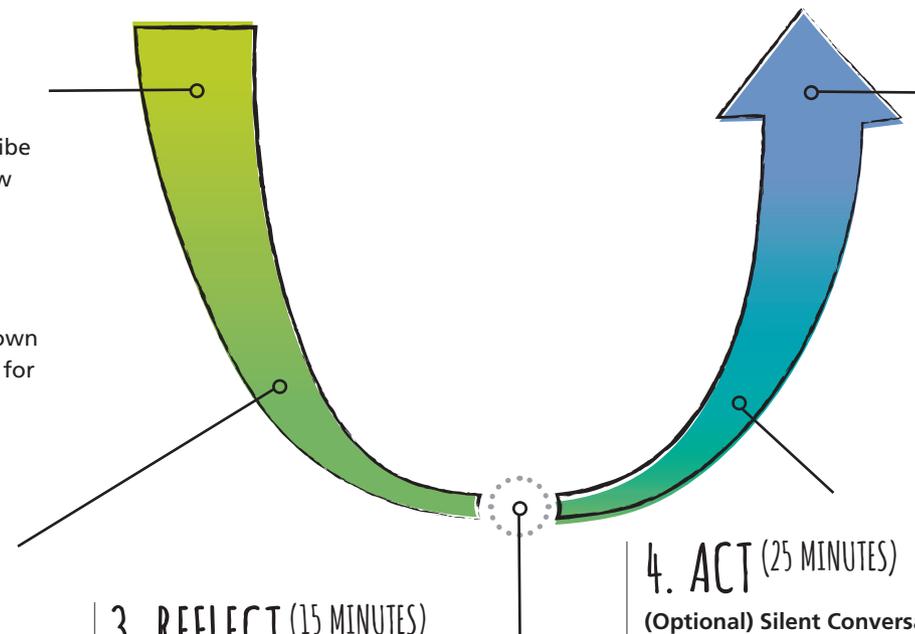
Prototyping on a Map (method 22, p. 49)

Participants translate the atmosphere they just visualized via collage into more tangible ideas for the farm by creating a 2D prototype, once again thinking of the farmstead through the metaphorical lens of "church."

5. HARVEST (10 MINUTES)

Learning & Commitment (method 29, p. 59)

Guiding questions for sharing in a circle: how you might use any of the insights or techniques that you experienced in this workshop in the practical world (work, life, etc.)? Do you have any follow-up questions? Do you need any additional resources (or can you contribute additional resources)?



Case 4 New City Centre: Inviting more-than-human stakeholders



Photo: mrskyce / Flickr, <https://www.flickr.com/photos/mrskyce/4507848451>

Case 4 New City Centre

Moving the heart of the City in Kiruna, Sweden: How can the new town square incorporate more-than-human perspectives?

Case Summary

Due to the expansion of the world's largest modern iron ore mine, the Swedish city of Kiruna, Northern Lapland, is being forced to move large parts of the city, including its town centre. The city is literally being "undermined", and at the same time, the mine is proving substantial funding for the move. While there is some trepidation about the affordability of new developments, it is also considered an opportunity for a fresh start. The lead architect of the project has said that: "Our biggest challenge is not the design of the new city... The biggest challenge is to move the minds of the people and the culture".

Design Dilemma

How can the new town centre become a transformative space? More specifically, how can it become a space that generates new stories and mindsets aligned with and supporting just regenerative society. The resulting ideas can be abstract, process focused, or specific design concepts.

Story of Kiruna (as read to participants)

The City of Kiruna prepares to move its heart... Once upon a time, about 6,000 years ago, human beings began to settle in the far Northern bio-region of Lapland. Since then, 240 generations of people have lived, loved, and survived there. The northern lights have danced overhead, the rivers have flowed, and other inhabitants such as bears, wolves, foxes, birds, and forests have participated in the creation of a complex and interconnected web of life, in which the local people participated and thrived. Recently, however, in 1900 a city called Kiruna was founded by people from the south - people who were not used to this environment. The settlement was built to support a mine intended to extract the iron ore that had been created during a time when Kiruna was deep under an ocean. The mine was operated by humans acclimated to a very different bioregion and culture and as the deputy Mayor of Kiruna once said, "We are symbiotic: the town is here because of the mine, otherwise no devil would have built a city here".



"IT'S TIME TO STOP BUILDING THE SHOPPING MALLS, THE PRISONS, THE STADIUMS AND OTHER TRIBUTES TO ALL OF OUR COLLECTIVE FAILURES. IT IS TIME THAT WE START BUILDING LIVING MONUMENTS TO HOPE AND POSSIBILITY."

MAJORA CARTER

Case 4 New City Centre

After a haphazard start to the city, involving poor housing and conflicts between mine workers and owners, in 1953 the city centre was completely renovated and most of the original buildings were demolished and replaced. Now, however, the city has evolved and is not only famous for having the largest modern mine in the world, but also for being a tourism hub. People from all over the world come to Kiruna to explore the surrounding wild areas for hiking, camping, birdwatching, and rafting, and to see the indigenous Sami people that still occupy the region. The livelihoods of Kiruna's residents have also diversified. Kiruna now hosts a Geophysical Observatory and Space Center, and local universities have developed related tech programs, training future scientists and technologists.

So, the future looked rosy for Kiruna. But, that would hardly be an interesting story if we left it there. Geologists have realized that as the mine inevitably

expands, large parts of the city are at risk of falling into the mine... The very system that created Kiruna, has begun to literally undermine it. Therefore a heroic plan was hatched to move the city, including the city centre! The highly profitable mine is supporting the move financially, and city officials mostly hail this as an opportunity for renewal and tout their commitment to sustainability. Some people, however, worry that important places that relate to their personal memories will be lost, and that the talk of sustainability is just a green wash for branding. This is where we leave the story - in the middle... The process of moving the city has just begun, and will continue for the next 100 years.



Credits: JonatanStålhös / imagebank.sweden.se

Case 4 Workshop outline

1. CONVENE (5 MINUTES)

Hand Stencil Mandala (*method 2, p. 20*)
+ Warm-up Question (*method 7, p.26*)
Invite each person to trace their hand on a central piece of paper. Next, ask them to say their name, where and when they last moved their entire household from one place to another, and one word that describes their memory of the experience. Have them write their name and the word on the central paper.

2. OBSERVE (10 MINUTES)

Storytelling (*method 11, p. 31*)
Host reads the story of Kiruna while participants take notes, writing down any keywords, emotions, tangential thoughts, or associations.

Personifying Emotions (*method 10, p. 30*)
Taking turns in pairs, one participant expresses an emotion related to moving the city, and the other responds by acting it out in an exaggerated manner.

3. REFLECT (10 MINUTES)

Inviting Non-Human Stakeholders (*method 15, p.38*)
Each person chooses a card and mask that depicts a non-human element from the story of Kiruna. Taking turns in pairs, each person reads the back side of the card, which tells a story from the perspective of the non-human entity, emphasizing their contributions to the area and their needs.

Prose Poem (*method 17, p. 41*)
From the perspective of the chosen entity, each person silently writes a poem inspired by how they would like to relate to humans, literally and metaphorically. Poems and reflections are shared in pairs and, if time permits, key insights shared with the group.

4. ACT (25 MINUTES)

Transition into action.
Guiding questions are introduced: How can the new town centre become a transformative space? More specifically, how can it become a space that generates new stories and mindsets aligned with, and supporting, regenerative societies? In order to put their insights into action, participants should hold onto the wisdom from the non-human stakeholders as they return to their human perspective. Next to their original handprint, participants are asked to make a "handprint" for their entity and add a word that expresses the entities hopes for the new town square.

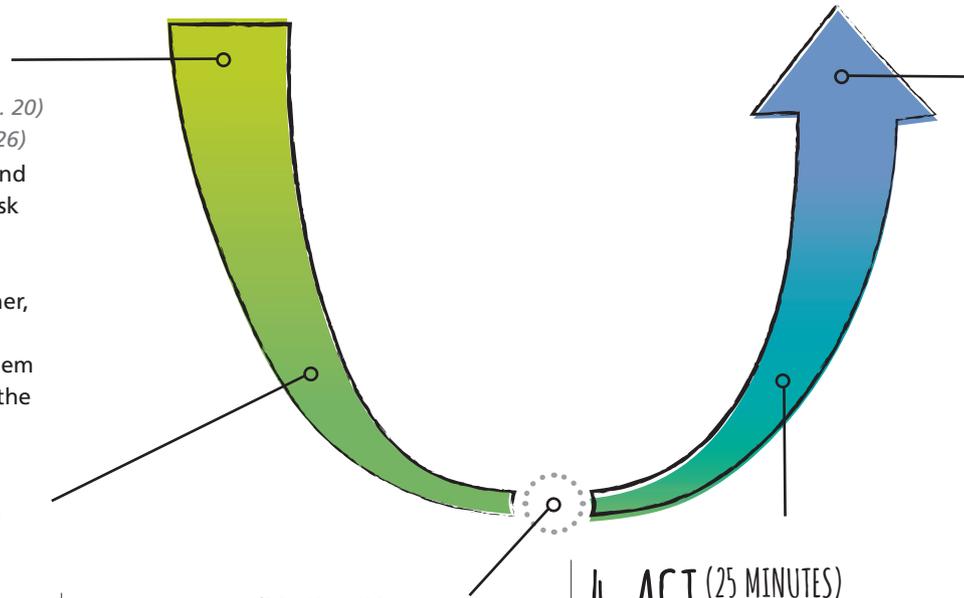
"Yes, And..." (*method 25, p. 53*)
Starting with a provocative question related to the design of the new town

5. HARVEST (10 MINUTES)

Learning & Commitment (*method 29, p. 59*)
Guiding questions: Share in a circle how you might use any of the insights or techniques that you experienced in this workshop in the practical world (work, life, etc.). Has this session brought up any new questions? What is one insight that you will take away from this? Participants are asked to write a closing word next to the handprint that they created at the beginning of the session.

square, each person takes one minute to write an answer to the question and passes it on. The next person adds to the answer, beginning with the phrase, "yes...and..", repeating until all papers have rounded the circle. Each person then reads the collective answers to their original question to the group and posts a synthesis in the centre of the table.

Collage (*method 18, p. 42*)
Using collage, each person creates a mood board of the new town square as a transformative space, using the wisdom, insight, or inspirations from the previous exercises. Collages are then interpreted in pairs and key insights or reflections shared with the group. Each collage is given an Essential Title (*method 28, p. 58*) and short descriptive sentence.



Case 5 Mining Village: Partnering with communities and nature



Case 4 Mining Village

Rethinking possibilities for Treherbert, Wales: How can we co-create a new future in partnership with communities and with nature?

Case Summary

In South Central Wales, the village of Treherbert is looking to create a future in which local people are healthy, prosperous, and happy, and local ecosystems are thriving. With its recent history based on the boom and bust economics of Welsh coal and steel production, many people are working to create new social and economic systems, and new connections between people and the land.

Design Dilemma

As frontline staff for the Welsh government, how can we support Treherbert? What kinds of experiments and projects can Treherbert undertake as it plays an active role in redefining social, economic, and cultural norms towards supporting regenerative societies?

Old Story: Operation Treherbert

We have a problem

A century of rapid industrialisation followed by, in the last 30 years, the globalisation of both trade and capital; has left a legacy of economic, environmental and social deprivation and rising inequality. Across the developed world, communities are faced with the closure of industries that defined the societies they created. Steelmaking, mining, shipbuilding – industries and societies have been left stranded as capital seeks higher returns in new geographies. Coal and steel created the Valleys communities. The

population of the Rhondda rose from 542 in 1801 to 163,000 by 1921. Yet, both mining and steelmaking had ceased by the end of the 20th century.

How do you solve a problem like Treherbert?

Treherbert, at the head of the Rhondda Fawr, has a population of around 6,000, and is beset by many of the post-industrial problems common in the Valleys. Over three decades, considerable public and private investment has done little to improve the long-term economic prospects of the Welsh Valleys. Unsuccessful, industrial diversification strategies have left a legacy of one of the poorest societies in the UK.

You are Project Manager of Operation Treherbert

Operation Treherbert is designed to address core economic, social and environmental issues, and be anticipated to fulfill specific criteria and attain specific key outcomes.

Within the challenges and opportunities anticipated due to Brexit and the Well Being of Future Generations Act, Operation Treherbert is designed to address:

Threats caused by climate change, species loss and environmental degradation; The legacy of welfare dependency in the area; Low educational attainment; Poor health and low life expectancy; Geographical

and psychological isolation; High unemployment and compromised access to economic opportunities

In addition to Natural Resources Wales, various stakeholders are involved in Operation Treherbert, including the regional and town councils, local community groups, the local health board, landowners and regulators.

Operation Treherbert has funding for the next 2 years and after this period is expected to be self-sustaining.



Photo: Ben-Brooksbank

Case 5 Mining Village

Re-Story: Treherbert, the Next Chapter

The town of Treherbert is nestled into the deep folds of a valley in South Central Wales. Its story is both universal and unique - of ancient forests inhabited by lions and hippos, of the Rhondda River carving out a valley and supporting a complex web of life. It is a story of expansion, contraction, stagnation, clashes of cultures, subjugation, and of the new hopes and despairs enabled by a global tide of industrialization. It is a story with an uncertain future, full of possibilities and perils. Our question is, can Treherbert flourish again, learning from others and teaching others to flourish in the process? Across Wales, across Britain, across the world, people are looking for islands of sanity and lights that illuminate a way forward. Treherbert, along with all of us, is in period of limbo. It is in these in-between times that communities can be the most creative.

To put “Treherbert, the Next Chapter” in context I will remind you that waves of transformation have passed through and around Treherbert since the beginning.

Don't forget that until the last Ice Age, around 10,000 years ago, Wales and the rest of Britain formed part of the greater European whole. Before that, back in 250,000 BC small groups of humans foraged to the north and west of this land, leaving evidence of their passage in the form of a human tooth in a cave near Denbigh, North Wales and a hand axe unearthed near Cardiff. Surely some of these ancient ancestors wandered across the ground we now call the Rhondda Valley.

Later, Neolithic settlers left us the traces of their existence in over 150 cromlechs or burial mounds scattered through Wales which still stand as a legacy

of these people and their knowledge of stone and flint working. They had developed skills in agriculture, animal husbandry and mining for flint. They were Wales' first farmers and first miners. After them came the Celts, and then the Normans, each manifesting their own culture and imaginations in their habitations, places of worship, and their relationship with the non-human elements of the land. Wales has been a land of the Bardic Dreamers, of Celtic Saints, connecting us with transcendence and forces greater than ourselves. Wales has been the engine of the industrial revolution, revealing a capacity for innovation, hard work and perseverance. More recently Wales has nurtured the green shoots of new beginnings that prioritize a dedication to healing the land and the people from their battle scars. To many, Wales now represents new possibilities for simple living, nurturing future generations and inspiring 'One Planet Developments'.

One of our emblematic birds, the Red Kite, was nearly driven to extinction. Yet, from a few surviving pairs in the wild hills of Wales, it has re-emerged, and its high call and glorious flight can be witnessed in many places across the land. At the same time that our ancestors stripped the land of forests, we have created small havens of biodiversity and possibility for human-nature cooperation in the tangled practicality of hedgerows. We have the potential to forge new alliances with old and nearly forgotten allies. The beaver, for example, might be welcomed as a collaborator to help reshape and engineer our waterways, diversifying habitats for other living beings.

By celebrating our alliances, both human and non-human, we are capable of having a larger experience

of time, a richer experience of community, different kind of power, and a wider - more ecological - sense of self.

The people and the land in Treherbert are suffering from restricted opportunities, poor health and isolation, although the river is slowly reviving. The land that surrounds the town, previously owned by private mining companies or individuals, is now largely in public ownership. Seeds of new relationships are being planted and showing new possibilities. For example, initiatives to connect health and wellbeing with walking in the local Cwmsaebren woodland.

How could the future be different if this land was owned or managed for the long-term by the community? What might be done with the land economically, socially, culturally? What kind of experiments, projects, processes, or new landscapes of imagination, could support Treherbert to become an exemplar of well-being for future generations? For future generations that include all life? What kind of projects can transform the current culture of disconnection and support local people to be stewards of their own land?

“IF ONE IS LUCKY, A SOLITARY
FANTASY CAN TOTALLY TRANSFORM
ONE MILLION REALITIES.”



Case 5 Workshop outline #1 MORNING

Workshop design framework

Unlike the previous cases described, this workshop took place from 10 am to 4 pm. The morning was focussed on the representative case of the town of Treherbert, and the process led through the initial moment of the 'Act' phase. Instead of continuing with Treherbert, however, the afternoon session returned to the 'Reflect' phase and switched gears to focus on the real projects and dilemmas faced by the participants.

2. OBSERVE (90 MINUTES)

Storytelling (method 11, p. 31): The Old Story

Host reads the case representing an archetypal project ('Operation Treherbert'), as told in a 'business as usual' situation. As the case is read, participants note down any keywords, emotions, associations, and then share with their partners and table group.

Contrasting Tweet & Text (method 8, p. 27)

Participants first write a tweet about the project from the perspective of their official job and assumption that everything is going well. Next, they write a text to a trusted friend expressing doubts. Finally, they reflect on the exercise in pairs, practicing deep listening.

Storytelling (method 11, p. 31): The New Story

Host reads the second version of the project case, 'Treherbert, the Next Chapter.' Participants are asked to note down keywords, impressions, emotions, and associations, this time with special emphasis on listening with all five senses (e.g. smells/sounds/visual impressions/tactile sensations, etc.). Reflections are shared in pairs and then with the table group.

1. CONVENE (15 MINUTES)

Circle of Objects (method 1, p. 18)

Objects (both natural and artificial) are presented to participants, who then pick one, describe how they feel connected to it, and either string it on common thread or place it in the form of a virtual circle.

4. ACT (30 MINUTES)

Collage (method 18, p. 42)

Each table group is asked to create a mood board that expresses their values and vision for action and possibility. The collages should be done intuitively and in complete silence. After 10 minutes, each person shares their interpretation of the collage, and together, the group comes up with an *Essential Title* (method 28, p. 58).

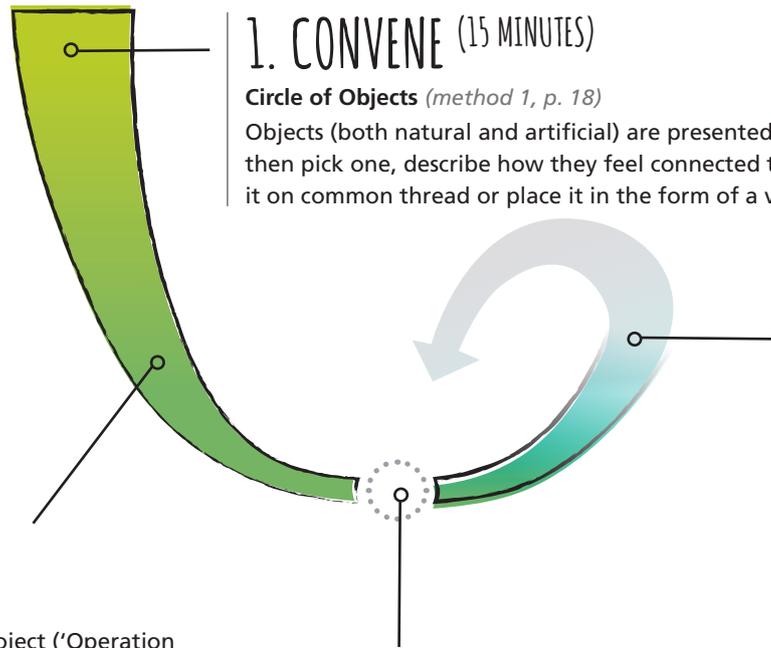
3. REFLECT (30 MINUTES)

Reflect 1: Inviting Non-Human Stakeholders (method 15, p. 38)

Each participant picks a card representing a human or non-human stakeholder and reads the short description. They are then invited by the host to connect with the entity on the card. At the conclusion of the exercise, each person writes words, feelings, or thoughts.

Prose Poem (method 17, p. 41)

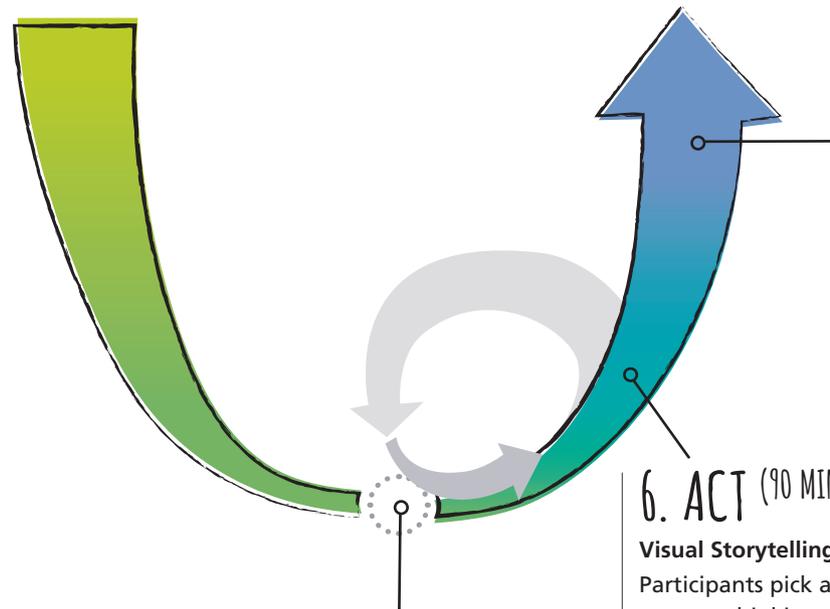
Taking the perspective of their card, participants are invited to project themselves one hundred years in the future and to imagine that Treherbert Valley is a vibrant and thriving place for both humans and non-humans. They then write fragments of a story or a poem from the perspective of their character, thanking our generation for contributing to their well-being in future generations.



Case 5 Workshop outline #2 AFTERNOON

“THE IMPATIENT IDEALIST SAYS: ‘GIVE ME A PLACE TO STAND AND I SHALL MOVE THE EARTH.’ BUT SUCH A PLACE DOES NOT EXIST. WE ALL HAVE TO STAND ON THE EARTH ITSELF AND GO WITH HER AT HER PACE.”

CHINUA ACHEBE



5. REFLECT (20 MINUTES)

Reflect 2: Close Observation (*method 12, p. 33*) (Switching to own project)

Participants think of a core question that they are living in relation to themselves and their work. They are asked to leave the building and to walk slowly or sit in one place, paying attention to what they see using close observation. They can take notes about what they observe, letting themselves follow their intuition. After returning to the room, reflections are shared in pairs and with the table group.

6. ACT (90 MINUTES)

Visual Storytelling (*method 24, p. 51*)

Participants pick a project or an issue that they would like support thinking through. Using a graphic form of their choice, they map out resources, allies, (including 'more than human' stakeholders from earlier exercise) and who or what might get in the way. The final diagram is shared in pairs or with the table group.

More-Than-Human Intervision (*method 20, p. 45*)

In a table group of 5-6 people, one person explains the details of their dilemma in three minutes. In a first round, each person has two minutes to ask clarifying questions, which can come from the perspective of other beings or from other generations, or from a place of complete "beginner's mind." In a second round, each person has three minutes to offer reflections, resources, and relatable personal experiences. An optional final round can include brainstorming solutions.

7. HARVEST (30 MINUTES)

Circle of Objects (*method 1, p. 18*)

In a variation on this method, participants pick an "art card" (postcards, or other), and share the significance of the card. They also discuss reflections on the experience, insights, and possibilities for integrating learnings into their work.

Creative resources

Here are some artists, thinkers, videos, ideas, etc. that we found inspiring. Enjoy!

ARTISTS

REN HANG

Chinese photographer and poet combining sexuality and nature in provocative ways.

<http://renhang.org>

<http://shanghaist.com/2017/02/25/ren-hang.php>

SONJA HINRICHTSEN

A German artist who does large-scale, temporary art in nature:

<http://www.sonja-hinrichsen.com>

An example of her work can be found in this video:

“Drawing in the snow in the Sierra” by KQED Arts

https://www.youtube.com/watch?time_continue=7&v=A7m--rcypeA

ANDY GOLDSWORTHY

British artist who produces artworks in collaboration with nature, using natural materials. He documents his temporary sculptures by photography.

<http://visualmelt.com/Andy-Goldsworthy>

<http://www.artnet.com/artists/andy-goldsworthy/>

MELISSA MCCRACKEN

An artist with synesthesia, she sees colours in music and makes paintings of songs.

https://broadly.vice.com/en_us/article/gyxq73/melissa-mccracken-synesthesia-painter-interview?utm_source=vicefbus

DANIEL MCCORMICK AND MARY O'BRIEN

This artist duo creates sculptures that influence and repair the ecological balance of compromised environments.

www.watershedsculpture.com

PAT PERRY

An artist from Michigan who writes and makes pictures through careful and cautious observation.

<http://patperry.net>

PARLIAMENT OF THINGS

A speculative research project initiated by Partizan Publik: <https://theparliamentofthings.org>

FERN SMITH

Co-initiator and producer of Emergence - a collaborative project that advocates creative practice for a sustainable future through hosting artful events and gatherings.

<http://www.emergence-uk.org/network/#collaborators>

<http://www.emergence-uk.org/#the-emergence-vision>

KERI SMITH

A Canadian conceptual illustrator that creates books to trigger creativity. For example “How to be an Explorer of the World” or “Wreck this Journal”:

<http://www.kerismith.com/>

JASON DeCAIRES TAYLOR

A British sculptor, the artist behind the world’s first underwater sculpture museum.

www.underwatersculpture.com

WATERLANDERS

A Dutch artist collective creating site specific art and theatre:

<http://www.waterlanders.info/english-summary/>

LAURA WILLIAMS

British photographer taking interesting pictures in nature:

<http://climbtherainbow.blogspot.nl>

VIDEOS

These videos can be shown during events for inspiration or to trigger a mindset shift

ORIENTA; E' QUI ORA, CHE DECIDO DI FERMARI (“Orienta: it’s here now, that I decide to stop”) by Quiet ensemble. This work symbolises relational perspectives, multiple pathways and uncontrolled trajectories:

<https://vimeo.com/57487491>

LOVE WILL TRIUMPH by PoeTree. Poetic performances for societal change:

<https://www.youtube.com/watch?v=BP-qh4cTrlc>

IN THE EYES OF THE ANIMAL (teaser) by Marshmallow Laser Feast. Diving into the eye of an animal:

<https://vimeo.com/140057053>

Creative resources

HOW WOLVES CHANGE RIVERS by Sustainable Human. Wolves were reintroduced to Yellowstone National Park in the United States after being absent nearly 70 years: <https://www.youtube.com/watch?v=ysa5OBhXz-Q>

ELEGY FOR THE ARCTIC by Ludovico Einaudi, an Italian composer and pianist. Einaudi performs one of his own pieces while floating on an iceberg in the Arctic. Commissioned by Green Peace: <https://www.youtube.com/watch?v=2DLnhdnSUVs>

OTHER RESOURCES/INSPIRATIONS

ARTS-BASED RESEARCH

<http://methods.sagepub.com/reference/sage-encyc-qualitative-research-methods/n17.xml>

CHINDŌGU

Chindōgu can be used to inspire disruptive thinking and you can find many hilarious examples online. It is described as “the Japanese art of inventing ingenious everyday gadgets that, on the face of it, seem like an ideal solution to a particular problem.”

<http://en.wikipedia.org/wiki/Chind%C5%8Dgu>

“ECO”: A GAME

From their website: “Eco is an online game where players must collaborate to build a civilization in a world where everything they do affects the environment.”

<http://www.strangeloopgames.com/ecol/>

ECOLINGUISTICS COURSE

“Stories We Live By” is a free online course intended to familiarize people with the concept of ecolinguistics and storytelling. It is funded by the University of Gloucestershire for public benefit. From their website: “The course is based on the Routledge book Ecolinguistics: language, ecology and the stories we live by. It describes eight ways that language encodes the stories that society is based on: ideologies, framings, metaphors, evaluations, identities, convictions, erasure and salience. Each part of the course covers one of these types of story and includes notes, exercises, videos and (for those who register) discussion groups and additional materials.” <http://storiesweliveby.org.uk/>

IDEO METHOD CARDS

These cards showcase methods used by the design thinking company IDEO

<https://www.ideo.com/post/method-cards>

IMAGINATION EXERCISES via PARLIAMENT OF THINGS

The Genealogy: “Can you imagine who you were before you were born? Can you imagine yourself as Homo Erectus, a fish crawling onto land, water itself?”

Empathy Gym/Exercise Room: “This room has only an entrance, no exit. That is to say: the facing wall is perforated with tiny holes. Holes so small no man can go through. Unless you think you are water, or air, or a tiny butterfly.”

Mirror Room: “Entering the Parliament of Things means leaving behind one’s own perspective”

Time Room: “A rock pigeon, a white oak tree, and

the Pacific Ocean have a different concept of time. In the time room, participants can exercise in getting to know one another’s notion and sense of time.”

<https://theparliamentofthings.org/>

GUIDED IMAGERY

<https://www.healthjourneys.com/guided-imagery-101>.

FUN BEGINNERS GUIDE TO MEDITATION

Meditation 101: A Beginner’s Guide

<https://www.youtube.com/watch?v=o-kMJBWk9E0>

GUIDE TO FULL WEEKEND COUNCIL OF ALL BEINGS

<http://www.rainforestinfo.org.au/deep-ecol/cabcont.htm>

DESIGN METHOD TOOLKIT by MEDIA LAB AMSTERDAM

A useful collection of creative exercises.

<https://medialabamsterdam.com/toolkit/>

FREEPIK DRAWINGS

Handdrawn plants by Asmaarq / Freepik
Feather (p. 19) and waves (p. 40) by Freepik

www.freepik.com

METAPHORS FOR CREATIVE THINKING

<http://www.andyeklund.com/metaphors-and-creative-thinking/>

METAPHOR IN DESIGN PROBLEM-SOLVING

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“THE ONLY WAY TO APPROACH SUCH A PERIOD IN WHICH
UNCERTAINTY IS HIGH AND ONE CANNOT PREDICT WHAT THE FUTURE
HOLDS, IS NOT TO PREDICT, BUT TO EXPERIMENT AND ACT INVENTIVELY
AND EXUBERANTLY VIA DIVERSE ADVENTURES IN LIVING.”

C.S. HOLLING