

LA BOLINA



LA BOLINA CAMP 2020

**START
THE
CHANGE**



CSO-LA/2017/388-169:
a project co-financed by
the European Commission



INTRO TO THIS HANDBOOK

This La Bolina Camp handbook has been designed as a resource to share the methodologies, philosophies and activities embedded in the design of both the La Bolina Camp and La Bolina itself as an association. It can be used to support you in the development of your projects, groups, association and activities.

How to use this Handbook:

The handbook is split into chapters that follow the structure of the learning journey throughout the Camp. Within the chapters there are sections focused on theoretical background and general information and parts titled ACTIVITY which are the facilitation instructions and guidance for the activities we lead during the La Bolina Camp. These are tried and tested activities that you can use, adapt and play with to best suit your context.

We encourage you to **create spaces of collective learning** in your groups, organisations, associations and projects - this is an invaluable way to empower, share and put into practice many of the essential qualities of change making, such as: equality, active participation, re-addressing power structures and regenerative thinking. We encourage you to take extracts from this handbook. Share, cross-pollinate and re-purpose the material in any way that supports your learning and change making. It is completely open source.

As **Start the Change** comes to an end in 2020 - let's continue to inspire, empower and motivate other young people to be agents of change in their own contexts. Together we are making a difference.

If you are reading this handbook as a PDF - you will be able to move between the sections, watch videos from the camp and access learning resources by clicking the various hyperlinks.

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LA BOLINA CAMP

Start the Change project invited the La Bolina team to design a camp to develop the skills, attitudes and practical knowledge of young people involved in **Start The Change** with a desire to create effective, sustained and participatory positive social change across Europe. The La Bolina Camp was an experiential training camp held in September 2020 in La Bolina, Granada, Spain - during the COVID-19 epidemic.

YOUNG PEOPLE HAVE THE FUTURE IN THEIR HANDS AND ARE - QUITE RIGHTLY - SEEKING ALTERNATIVES TO THE SOCIAL SYSTEMS THEY HAVE INHERITED.

La Bolina's facilitation team created a rich and dynamic learning space, designed around the question: **How do we engage in, and impulse, social change when the context around us is Volatile, Uncertain, Complex, Ambiguous and highly interconnected?**

Throughout the week we focused on **Power and Participation, Emergent Strategy, Social Permaculture, Diversity and Creative Change.**

We used multiple approaches to support the learning process including: Meditation, nature connection, peer to peer exchange, theory, small group mentorship, site visits, experiential learning, video making, theatre, presentations, games, song and whole group generative dialogue.

>> The aim was to cultivate empowerment, agency and the capacity to take a lead.

Participants learnt through the on-site experience of working with, reflecting with, and living in, an innovative social change project and its diverse team from Morocco, Gambia, Lebanon, Spain, Italy, France, Lithuania and the UK.



LA BOLINA AND OUR WORK

La Bolina aims to develop projects that respond at a local level to some of the root causes of migration using systemic, participatory, agile and community-based approaches.

We are a diverse team of people prototyping a thriving intercultural local community and catalysing regenerative initiatives.

The La Bolina team moved to El Valle (Granada, Spain) in December 2017 motivated by co-creating this project, and a way of life that balanced **regeneration, integration and sustainability**.

We believe that by living locally and catalyzing regenerative initiatives (in El Valle and beyond) we can together achieve positive and sustainable social and environmental change.

La Bolina's vision has been co-created by migrants and refugees, producers, students, volunteers, and collaborators who have supported this project to take root and flourish.

We work for the dignified and respectful integration of forced migrants and refugees. We run education and training programmes. We cultivate ecological vegetables and fruit that we sell in our veg boxes and to ecological restaurants and shops, under the principle of 0km food systems and favoring a local and circular economy.

La Bolina is an active part of the life of the village. Through our relationship with the local population, we listen to their aspirations and needs and learn from local traditions while providing a global perspective on complexity, migration, regenerative agriculture and local and circular food systems.

La Bolina's initiatives and actions adapt (like ecosystems) by responding to changes in context - such as local and state policy, needs, climate, migration trends and the realities of the Spanish asylum system, partners, land availability, learning new agricultural techniques.

RESOURCES: www.labolina.org
<https://www.facebook.com/proyectolabolina>
https://www.instagram.com/labolina_rpg/
<https://www.youtube.com/channel/UCkx1k1iHmoQQMSZyhrLXiQ>



INTEGRATION

La Bolina is an integration project where forced migrants can find dignified, fair and participatory work under a more humane and supportive economic model. La Bolina runs "Cultivating Futures" courses in agro-ecology, permaculture and marketing with migrants and local people. This course offers experience and knowledge that can be translated into an opportunity to work with La Bolina or with other local ecological producers. We also support the community integration of people who join the project and life in the Lecrin Valley, making the integration process a community and humanised process.

REGENERATION

We work the land under the principles of Agroecology. We are part of the renowned Participatory Agro-ecological Guarantee System of El Encinar (Granada). In both our land practices in the field and the commercialisation processes La Bolina aims to regenerate ecosystems and local life models and economies of short circuit km 0, in such a way that what is cultivated is consumed in the same region. We believe in circular processes and plastic-zero in all phases of the food chain in which we participate, from planting to delivery of the product at destination. We do not refrigerate vegetables and fruit so that the product retains all its properties. This means we have to have rigorous harvesting processes so that the products arrive fresh and freshly harvested to our customers.

SUSTAINABILITY

La Bolina bases its business model on this fundamental principle which is reflected in every aspect of our association's work. Sustainability on Earth. Practices that not only do not harm but aim to regenerate. We are committed to a sustainable business model where marketing and food production go hand in hand, creating a sustainable model of ownership whereby the farmers themselves name the fair price for their produce. We promote a sustainable and local economy, our suppliers are local, independent and small. The same policy applies to our customers and potential consumers. In our business model humans and nature relations are in the centre. We cultivate a personalised relationship with each of our clients, fellow workers and suppliers.



MARIA LLANOS

María worked in Niger, Peru and Malawi in community, rural and economic development, disaster prevention and humanitarian aid. She specializes in ecology, systemic approach and complexity applied to social transformation projects. She is currently a consultant for NGOs and social entities in collaborative processes, participatory methodologies, new organizational models and identification and design of social projects. She is co-founder of Eroles Project.



GILBERT JASSEY

Gilbert Jassey founded Kartong Permaculture Association, The Gambia. He went on to become a Ecovillage Design Educator in the Gambia. He was elected as Regional Representative of Global Ecovillage Network-Africa council. Gilbert is an inspirational public speaker and a community activist in sustainable development, social justice and permaculture. He was part of co-founding La Bolina and now collaborates as a facilitator.

LA BOLINA CAMP FACILITATION AND DESIGN TEAM



ERNESTO GIBBA

Ernest Gibba is a young Gambian environmental activist and a coach in sport for development living in Spain now and working in a sustainable and permaculture project. He is a collaborator and co-facilitator with La Bolina.



RUTH CROSS

Ruth is a choreographer, social change activist and project coordinator working to empower the creation of regenerative models for a new world. For 10 years she has been facilitating transformative and creative change processes with social movements across Europe. Ruth is co-founder of Eroles Project and La Bolina (Spain).



FOOD FROM THE LAND

In conversation with Habiba Youssef co-founder of La Bolina and agroecology expert.

Why is it important for people to know where their food comes from?

Is it important for people to know where their food comes from for various reason. Principally, for health; the health of the earth, our farmers and good growers, and ourselves and our families. To know how your food has been cultivated before it arrives on your plate is essential. Eating pesticides and chemicals can lead to many of the wide spread diseases, illness and hormonal changes that we see today, which effect children more than adults. To be holistically healthy we need to consume ecological food, preferable grown as local as possible. Food that comes from the other side of the world - just doesn't make sense from the perspective of any regenerative systems.

It's a right for consumers to know where their food comes from so that they can make conscious decisions on what agricultural system they are supporting with their purchase. If producers don't put the cultivation techniques, country of origin and transportation process on the products then consumers cannot be aware of the environmental impact. Change needs to happen at all levels, but consumer choice is very important as we still live in economic system where choice drives demand.

What can people who don't know about food production do?

People who live in cities are often more disconnected from the practical reality of food production, so it is even more important the real impact of growing are made more visible. Who has been working on the land? How was the land was farmed? How were the farmers, harvesters, packers treated? Young people play a crucial role in bringing consciousness to the connection between cities and their surround environment where rural regenerative food production is happening. If you don't know a small scale ecological food growing project in the area close to you - go and find one. Find out their methods of growing and how they distribute. Find out what their biggest challenges are and communicate about them with your groups and friends. We need to move away from supermarket culture and find the small local projects.

Globalisation and fast food have created a society where many children and young people believe that food just arrives in supermarkets. The diversity in rural areas is important to be preserved - as citizens if we don't maintain and strengthen our local food systems and the knowledge of how to grow, so much of what it is to be human will be lost to mass mono-culture and big machinery, making very few rich and many in food poverty.

How has food come to be treated as such a commodity?

Conventional economics talks about capital and how to maximize financial gain from everything possible no matter the consequences. Human capital, natural capital (the sun, land, water, wind, trees, food including seeds) and animal capital; these are all seen commodities to be used. In La Bolina we don't consider these vital live systems as capital. What we are doing is regenerative, our seeds are the most precious things - they give life, we cannot let seeds continue to be commoditised. We respect the rights and welfare of all people working with us. There are many projects across the world working in this way - but its hard to go against the grain of mainstream thinking.

A huge factor that is often looked in peoples understanding and considerations of food systems, is the human aspect. Close to where La Bolina is based, migrants work in "the plastic sea" (Almería, Andalucía) a mass of greenhouses that stretch so far they can be seen from space. Many work in modern slavery conditions, with no workers rights, unjust pay and undignified living situations. The global consumer demand for cheap prices and tomatoes all year round unwittingly drives this oppression and ecological disaster. La Bolina are offering an example of how growing in Andalucía can be done in a much more humane and just way.

And how about La Bolina and food?

For La Bolina as a project, we love to eat our own home grown food. It is the best way to put our values in practice. There is nothing like taking action in regenerative, ecologically and sustainability, building up the soil quality, learning what grows well in different conditions. Each year it's like we are learning the land better. It is hard work, but such a joy when the seeds sprout and plants flower and fruit. Not to mention watching the biodiversity of the place coming back, the birds, insects and bees.

We support local producers through creating collaborations and selling their produce in our veg boxes.

During the pandemic it has been very empowering to eat our own food, as it makes us independent from the supermarkets, we have space and time to be in nature and we know our food is bursting with nutrients and health. The orders for our veg box tipped during the Covid -19 lockdown due to so many people in the city of Granada wanting to find a way to eat fresh food cultivated in the very best regenerative agroecological processes.

We are delighted that during the La Bolina Camp every meal was made from La Bolina's fruit and vegetables; grown with love by the land team which includes migrants and refugees and cooked by La Bolina chef Desiree.

A simple way to share in the fruits of our project!

Camp participant Giovanni Bandiera from ProgettoMondo Mlal Italy shares his surprise to see how an abandoned space can be transformed into a beautiful and productive veg garden. He tells us about Social Permaculture his new word of the day - and his passion for sustainable energy.



Camp participant Anna Katharina Gandl from Südwind Austria tells us about visiting the La Bolina land and her Okm lunch!

And asks us a burning question after day one of La Bolina Camp: how do we make long term sustained change?



MORE ABOUT METHODOLOGY

PARTICIPATION AND POWER

We used Participatory Action Research, Dialogical Practice, Social Theatre and The Art of Invitation to develop capacity in bringing communities, groups and partners to the heart of the analysis and the development of plans, actions and projects. Participation, play and conversation were at the centre of the exploration. We modeled a variety of participatory and co-created ways (fishbowl, spectrum lines, theatre) to explore questions key to this area such as “Whose Reality Counts?” We looked at different ways participation takes place and learn and practice skills to facilitate socially diverse participatory spaces.

COLLABORATIVE LEADERSHIP AND PERSONAL AGENCY

We used Theory U, purpose work, improvisation, performance and awareness practice and observation. Along with Social Presencing Theatre exercises that support collaborative leadership. We also cultivated a meditation practice to connect deeper with ourselves, come to a place of inner presences and creativity, and to become more aware of the impact of our actions, words and deeds. If we are not aware of the moment to moment impact our projects and actions have on the world around us - how can we expect to create the change we want to see?

COLLABORATION, EMERGENT STRATEGY AND NETWORK THEORY

We played games to understand complex living systems to incorporate a systemic view of the realities and problems in which we intervene. We worked on conscious communication and generative dialogue and brought creative emergent strategy for expansive thinking about EU wide social change.



A LEARNING CULTURE

We always begin our workshops, projects and training programmes with a focus on Group Agreements & Learning Culture.

ACTIVITY:

On the first day of the camp we explored the following questions in pairs to find out more about the learning experiences of others in the camp:

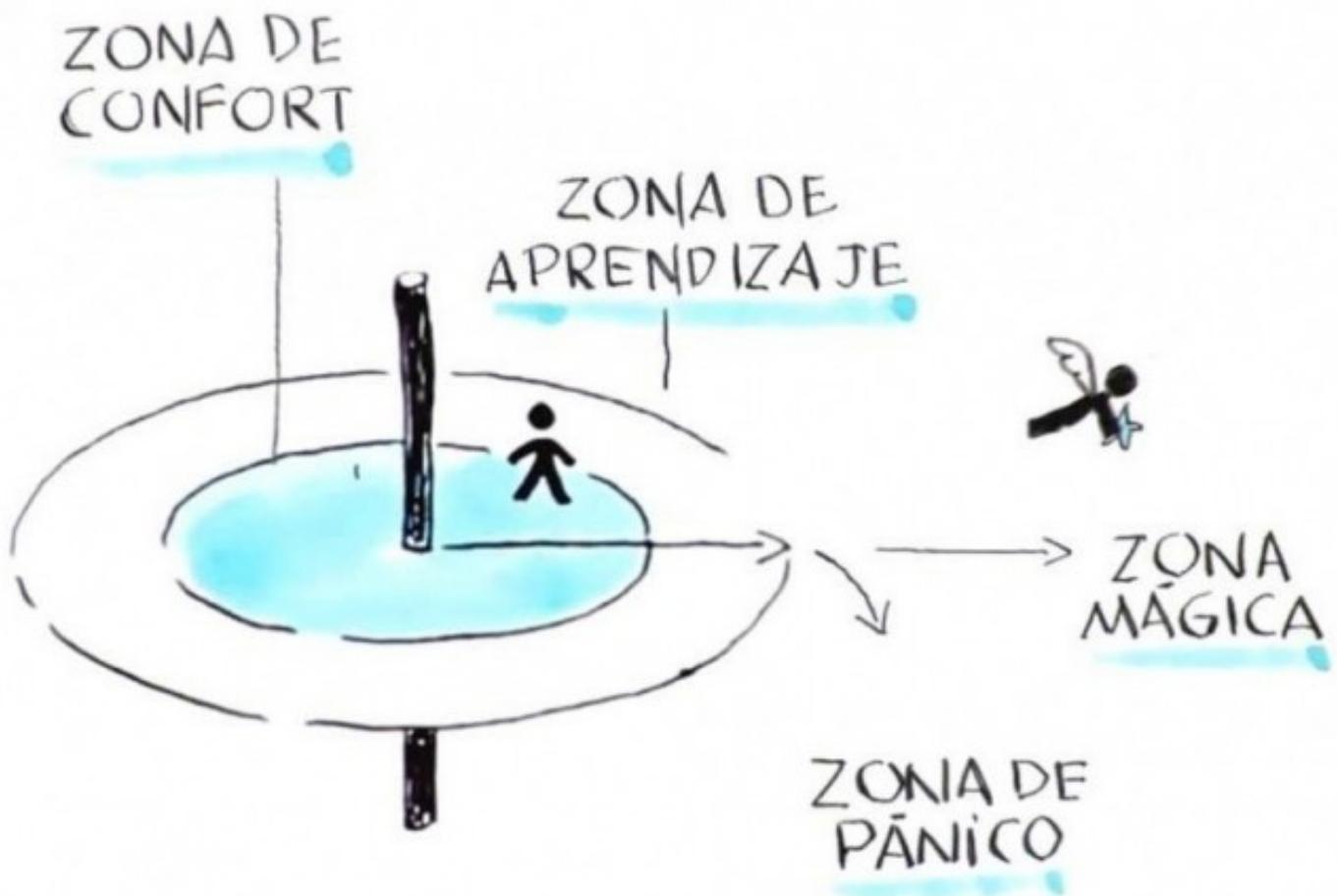
- A. Search for someone with the same type of haircut.
Tell the story of a time you felt most alive
Share with your partner. (3 min each)
- B. Find someone that has similar ears to yours.
Think about the best learning experience you have ever had. Share with your partner. (3 min each)
- C. Find the person that is nearly exactly the same size as you.
How do you learn best?
Share with your partner. (3 min each)
- D. What has called your attention the most of what you just heard?
Share with your partner. (3 min each)

THE LEARNING ZONE

The Learning Zone is a space where we feel relaxed, engaged and enlivened by what is happening around us - we feel actively drawn to participate. Moving out of our comfort zone (where we can sometimes get stuck due to fear of the unknown) but not entering into the panic zone (where we feel out of control, overwhelmed and shut down to new experiences) - requires a space that is safe to take risks, to not know the answers, to be open to challenges.

How can we create these learning spaces?

This will look different for each person. That is why it is so important to work on Group Agreements and Learning Cultures before beginning any sort of group engagement or workshop and definitely before long term collaborative processes such as starting a new association. By sharing learning experiences and needs we build a collective picture of how each specific group of diverse people learn best.



“Innovation is taking risks together, effectively. To sustain high levels of innovation and performance, we need to sustain high levels of social well being. People have to feel safe to take risks”.

Peter Senge (Theory U)

MEASURES TO CREATE A ENGAGING AND PARTICIPATORY SPACE FOR LEARNING

ACTIVITY:

Take a look at the following 4 flip chats:

1. Codes of Conducts, 2. Shared agreements, 3. Practices for Effective Collaboration and 4. Principles for an Evolutionary Culture. They become increasingly co-created and progressive.

- Which form of group agreement is most familiar to you?

In pairs share how you use it and where. 10 min

For the La Bolina camp we made **Self-made Shared Agreements** (level 2).

As facilitators we chose this form of group agreement as it is most appropriate to the purpose and length of time spent together. If it had been a one day learning event we would have stated a pre-existing Code of Conduct at the beginning of the event. If we were together as a group for several months, working as a collective, then we might chosen Practices for Effective Collaboration. La Bolina - a project working and living together for more than 4 years have Principles for an Evolutionary Culture, which adapt and evolve as the project grows.

Self-made Shared Agreements:

- What does the La Bolina camp need to have for me to be best able to participate and learn?

In small groups take a flipchart and write down your responses. 10 mins.

Back in the whole group each group reads their collection. Don't read those already said.

We will harvest the needs of each individual / small group which will create the Shared Agreements for the camp, this will be on the wall to refer to.

<p><u>CODE</u> of <u>CONDUCT</u> (or Ground rules)</p> <p>* Agreements or rules about behaviour</p> <p>e.g.</p> <ul style="list-style-type: none">> Turn off phones in meetings> Use hand-signals> Put things back where you found them> Be on time... ETC ...	<p><u>Self-made Shared Agreements</u></p> <p>* Process of creating agreements together as a group</p> <p>* Can help build TRUST + UNDERSTANDING</p> <p>PROCESS</p> <ol style="list-style-type: none">1) Ask each other: "what do I need to do my best in this group?" "what ... safe in this group?"2) Harvest responses3) Build agreements to meet needs.
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CODES OF CONDUCTS

SHARED AGREEMENTS

PRACTICES FOR EFFECTIVE COLLABORATION



PRINCIPLES FOR AN EVOLUTIONARY CULTURE

- x bring a whole-hearted intention to transform
- x bring a commitment to engage
- x Communicate authentically
- x bring a 'beginner's mind'
- x engage in 'deep listening'
- x take risks
- x acknowledge we are all growing
- x Commit to resolution
- x rise to the challenge of exemplification

PRINCIPLES FOR AN EVOLUTIONARY CULTURE



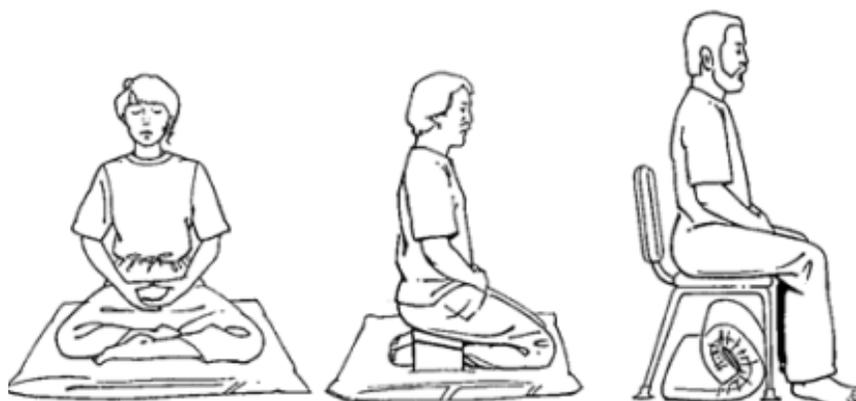
MEDITATION

Each morning of the camp we cultivated 'awareness practice' by learning how to meditate. The practice of meditation can be found in many faith traditions across the world. Hundreds of millions of people each day use a form of meditation as a way to connect with the present moment - to live in the here and now. What we practiced during the camp is secular - open to anyone regardless of their faith, religion, atheism or existing meditation practice. The sessions shared by facilitator and La Bolina co-founder Ruth Cross are drawn from her practice in nature connection, Insite Meditation, Engaged Buddhism and Social Presencing Theatre; the teachings of Kate Johnson, Satish Kumar, Thích Nhất Hạnh and the writing of Rumi, Hafez and Tagore.

Ruth uses her experience in cultivating presence and awareness to create very simple guidance for beginners and experienced mediators. Focusing on breath to anchor us to the reality of the present moment.

WHY WE NEED TO CULTIVATE AWARENESS?

- Awareness and presence
- To change the current paradigm we need to also focus on our own inner transformation
- Tapping into our innate creativity
- To resources ourselves with inner stability
- To move closer to our inner calling / deep purpose
- To increase our body/mind intelligence
- To slow down and train our ability to become more aware of how change happens: moment by moment



ACTIVITY: Getting set up the sitting position

Firstly before sitting down it is good to begin with a stretch and shake to wake up and energise the body. A simple way to warm up is to start with the top of your head and work your way down your body one part at a time to your feet, ankles and toes.

Rotating, stretching, tilting, bending... follow exactly what feels good for you in that moment - it's another way of becoming present. If you are leading a group - then you can demonstrate movements for them to follow - or give them 5 minutes to do their own stretching.

If you are sitting on a cushion your knees should be comfortably on the ground making a triangle between your sits bones and each knee - place cushions under the knees if they are not in contact with the ground. This will support the body to have a stable base. Sitting on a chair is a brilliant way to meditate if you are not comfortable on the floor. Lying down is also a very relaxing position particularly for body scans - however for people new to meditation - it can be easy to fall asleep!

Readjust your position if you feel pain, it is not an exercise in endurance. You are really encouraged to find the right position.

Not only is the posture important but also the place where we sit to meditate. If we have lots of distractions around us, background noise or our mobile on loud, then it is easy to lose focus. Many people find it helpful to create a regular space designated for meditation so that they cultivate a connection between the place and practicing awareness.

ACTIVITY: Imagine your pelvis is a bowl of soup - try to exaggerate tipping the bowl forwards. Notice how this feels. Now try the other way, tipping the bowl backwards. What happens to your spine and legs as a result of these movements? The ideal position is for the bowl (your pelvis) is to be in the centre - parallel to the floor. Many of us have a tendency to lean forward into life, or, backwards away from life, which can be mirrored in our body posture - sitting in a centred position can help us on a physiological level to observe and overcome our personal tendencies and to practice balance and equanimity in whichever situations we find ourselves in.

If you are feeling tingling or aching in the body, breathe into the areas of discomfort without focusing all your attention there. Where our attention goes - grows. Meaning that if we fill our awareness with a physical sensation we will become increasingly aware of it. If we focus our awareness on our breath then we can sometimes alleviate the discomfort.

ACTIVITY: Beginning with the breath - a simple guided meditation

This can be practiced individually at home, in small practice groups or used as a basic group guidance as a grounding at the beginning of meetings or group workshop days with your organisation.

If you are reading - go very slowly and leave space between the instructions for people to connect with their breath. Refer to the page before for sitting posture guidance.

Come to a comfortable sitting position and allow the eyes to close or look towards the floor.

Take some deep breaths to gather yourself into alignment – inviting your mind, body, heart, soul to come to rest in one place on the earth in the here and now.

Bring a sense of loving kindness and acceptance to yourself as you arrive in your practice today. Allow this loving kindness to expand out of you with each breath.

Now bring your awareness to the fullness of your breath. And focus your attention to the sensation of the air entering and leaving your body. The coolness of the breath entering your nostrils and the warmth of the breath leaving your nostrils.

Every time you notice the mind/body not resting here in the present moment return to the breath as an anchor. When thoughts come – thanking them, and let them go. Like cutting the string of a balloon and allowing it to fly away.

Allow the in breath to be expansive and the out breath to be grounding. Take 5 more minutes in silence with this expansion and grounding.

When you are ready to end, begin to make small movements in the body, rocking or stretching to bring yourself back to the room. Gently open your eyes.

After you have finished the meditation you can take a note book and 'free' journal continual writing without stopping for 5 minutes. Write your experience, sensations, what surprised you, patterns or feels you noticed...

This helps to create a reflective practice and to track your journey.

The Guest House

This being human is a guest house.

Every morning a new arrival.

*A joy, a depression, a meanness,
some momentary awareness comes
as an unexpected visitor.*

Welcome and entertain them all!

*Even if they are a crowd of sorrows,
who violently sweep your house
empty of its furniture,
still, treat each guest honorably.*

*He may be clearing you out
for some new delight.*

*The dark thought, the shame, the malice.
meet them at the door laughing and invite them in.*

Be grateful for whatever comes.

*because each has been sent
as a guide from beyond.*

- Rumi

Poetry, imagery and visualization can help us to connect with something more than our practical day-to-day lives. They can open us up to make sense of our world with new eyes or make meaning from a new perspective.

Another connecting way into meditation practice is to be in nature. For example walking meditation or finding a 'sit spot' somewhere in nature to return to regularly; in a park, by a tree or river where you can be supported by the expansive ancient landscape and the non-human world.

RESOURCES:

A data base of guided meditations and Dharma talks: <https://dharmaseed.org/talks/>



DIVERSITY

Importance of differences in diversity:

In a nutshell, diversity is about empowering people by respecting and appreciating what makes them different in terms of age, gender, ethnicity, religion, disability, sexual orientation, education and origins. This allows for the exploration of differences in a safe, positive and nurturing environment. It means understanding one another by surpassing simple tolerance to ensure people truly value their differences.

This allows us both to embrace and also to celebrate the rich dimensions of diversity contained within each individual and place positive value on diversity in the community and work force.

Difference, however we might define it, is good. It makes us who we are and makes the world wonderful, we must open ourselves to understanding the perspectives of others and strive for more a inclusive world that values difference, practices empathy and extinguishes oppression like discrimination due to race, gender, sexual orientation, physical or mental ability and social class.

ACTIVITY: Key Game

Each participant is asked to get their keys. Walking round the room swap keys several times with other people until everyone has another persons keys. Come to stand in a circle. One by one each person invents a short story describing the owner of the keys, based on they style of the keys they have in their hand.

- What kind of person are they? - What do they do? - Where do they live?

Discussion:

- What did it feel like when someone was speaking about you, based on your keys?

- What did it feel like if they misrepresented you? - What was it like for someone to speak about you on your behalf while you were present? - How did it feel to make up a story about someone else?

- Does this happen in real life? - Where? - What are the dangers of this?

RESOURCES:

<https://extension.psu.edu/more-diversity-activities-for-youth-and-adults>

<https://browbooks.com/shop/the-relationship-is-the-project-working-with-communities-jade-lillie>

<https://www.trainingforchange.org/tools/?topic%5B19%5D=19&searchbox=>



Can
Social Permaculture
Change the
World?

SOCIAL PERMACULTURE

Permaculture

Is a global movement based on an approach to ecological design that takes nature as a model. Whether for:

- Food growing
- Shelter
- Social projects that met our human needs while regenerating the environment around us.

Permaculture draws its inspirations from agriculture with much regards to indigenous wisdom and traditional practices, bringing together system theory and agro-ecology.

However, permaculture has grown beyond permanent agriculture, looking also at different social systems.

What is social permaculture?

Social permaculture is a term that has become more prevalent in the permaculture world to describe all the aspects of people care and groups dynamics that go beyond the garden and food forest.

Culture:

Since culture is a social living model it looks at all the way we connect, communicate, co-create, class, etc...

Dominant Culture:

Is toxic in so many ways from underlying structures of oppression, sexism, male power, white supremacy, racism, individualism over community, conflict, deep division, and power struggles.

“Small groups can indeed change the world but to do so they must work together.”

Gilbert Jassey

Social Permaculture as a Solution

ACTIVITY: In pairs or small groups look at the **Permaculture Ethics** and apply them to local, regional and global contexts.

- What would need to change about the way that we currently organise our systems (locally, regionally and globally) to align to the permaculture ethics?

- How do the ethics apply to our own group/project/association?

- How do we live and experience these ethics in our own lives?

Share your conversations back with the whole group.

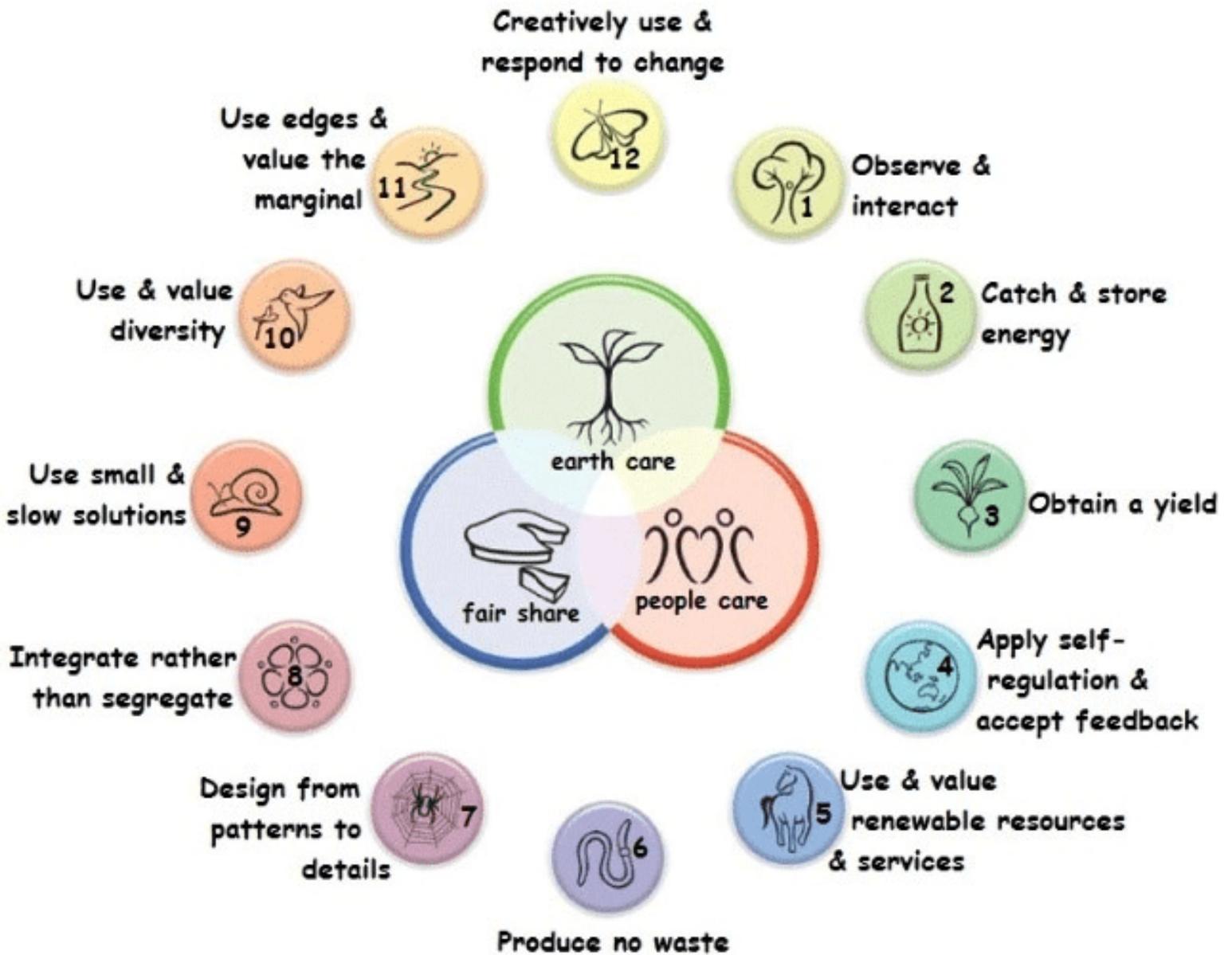
People care: in work, projects, group dynamics, conflict resolutions, community living, activism and social movements.

Earth Care: in nature and all living and non-living organisms, earth rights, seeing nature as ourselves, abundance.

Fair share: in surplus, money, relationships, and work.



The 12 Permaculture Principles



RESOURCES:

<https://starhawk.org/writing/books/the-empowerment-manual/>

<https://www.permaculture.org.uk>

<https://www.permacultureforrefugees.org>

<https://www.re-alliance.org>



VIDEO DIARY FROM LA BOLINA CAMP EXPERIENCE. DAY 1



POWER & PARTICIPATION



Words that came up during the reflection on power and participation

ACTIVITY: THE WAREHOUSE

>> EXPLORING POWER & PARTICIPATION 'LIVE'

- 1. Objectives:** During this session we explored power and participation. We played a 'game' together called The Warehouse which turned into an exercise to reflect on a recent and real life shared experiences of participation and power.

The Warehouse helps us to reflect on:

- A. The key elements (Aims, process and relationships) we need to care for during participatory process.
- B. Decision making methods and how they did or not manifest during the game.
- C. Explore the concept of power, types of power and how it is distributed and assigned through different types of rank we get given or possess.



THE WAREHOUSE EXERCISE - SET UP AND INSTRUCTIONS

The exercise is presented as an individual activity. The facilitator presents the challenge. Here is a 'script' to use if you wanted to facilitate this with your group/collective/project.

Josep has been given use of a warehouse space in Barcelona, rent free for six months (April to October 2020). The owners live in Costa Rica and the building will be demolished for re-development in the autumn. The owners are happy for Josep to do what he wants with the space during that time. But he needs to tell them what the plan is and three reasons why it is a good plan.

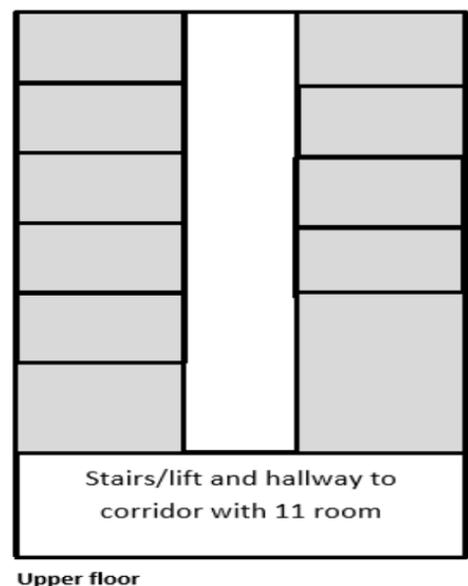
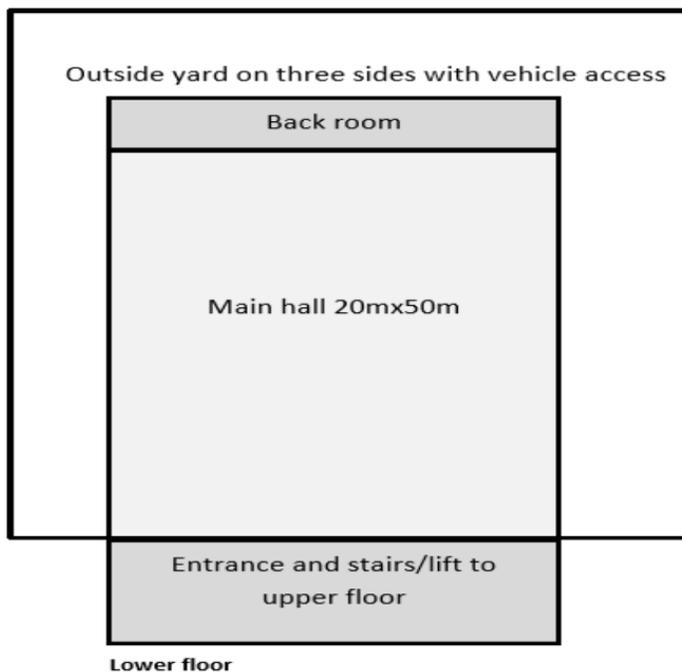
However, Josep has realised he is exhausted. He has been offered the chance to go to Murcia to work on a Community Supported Agriculture project working with horses. He thinks it will be just the change he needs from city life for a year. So, when he met you at the party last week he was so inspired by you he decided he would give the space to you. He is confident that whatever you do will be great, but he still needs to tell the owner what the plan is and three reasons why it is a good plan.

The building has a mains electricity connection and running water. The roof does not leak. The area has a good transport connection - metro, bus routes, and lots of parking in a light industrial, non-residential area. There is also an initial budget of €5000 to get the project going!

He should have told you sooner, but he needs to let the owners know the plan before he leaves for Murcia! So, you have 15 mins.

Individuals are left for 5 mins to begin a thinking process (being told that they have 15 mins).

Here is the building plan to print or draw for the participants to see and use - it makes the activity more fun and engaging for them to really get into the process.



THE WAREHOUSE EXERCISE - SET UP AND INSTRUCTIONS PART 2

After the first 5 mins the facilitator interrupts the group each working individually on their proposals to tell them that Josep has realised he made a mistake. Josep has called to say that he thinks it is much better if the warehouse project is taken on collectively. So, actually the whole group now needs to make a plan together. Apologise for the change of plan. Allow 30 mins more for the exercise – which is identical to the individual activity but now as a whole group.

The group begin to work together without support of the facilitator. Let them define their own way of working, planning, collaborating (or not).

After XX time - leave the room and say that Josep has called back and is needs the plans now????....

The group then comes to a stop and the facilitator reveals that this was just a game and that the warehouse is made up. Then there is a moment of transition where the facilitator supports a reflection process with the group .

This and question: WHOSE REALITY COUNTS?

TASK - PROCESS - RELATIONSHIPS: KEY FACTORS TO COLLABORATION

task

ranges through:

- mission
- aims
- strategic objectives
- projects
- specific work tasks

each layer nests within the higher level

process

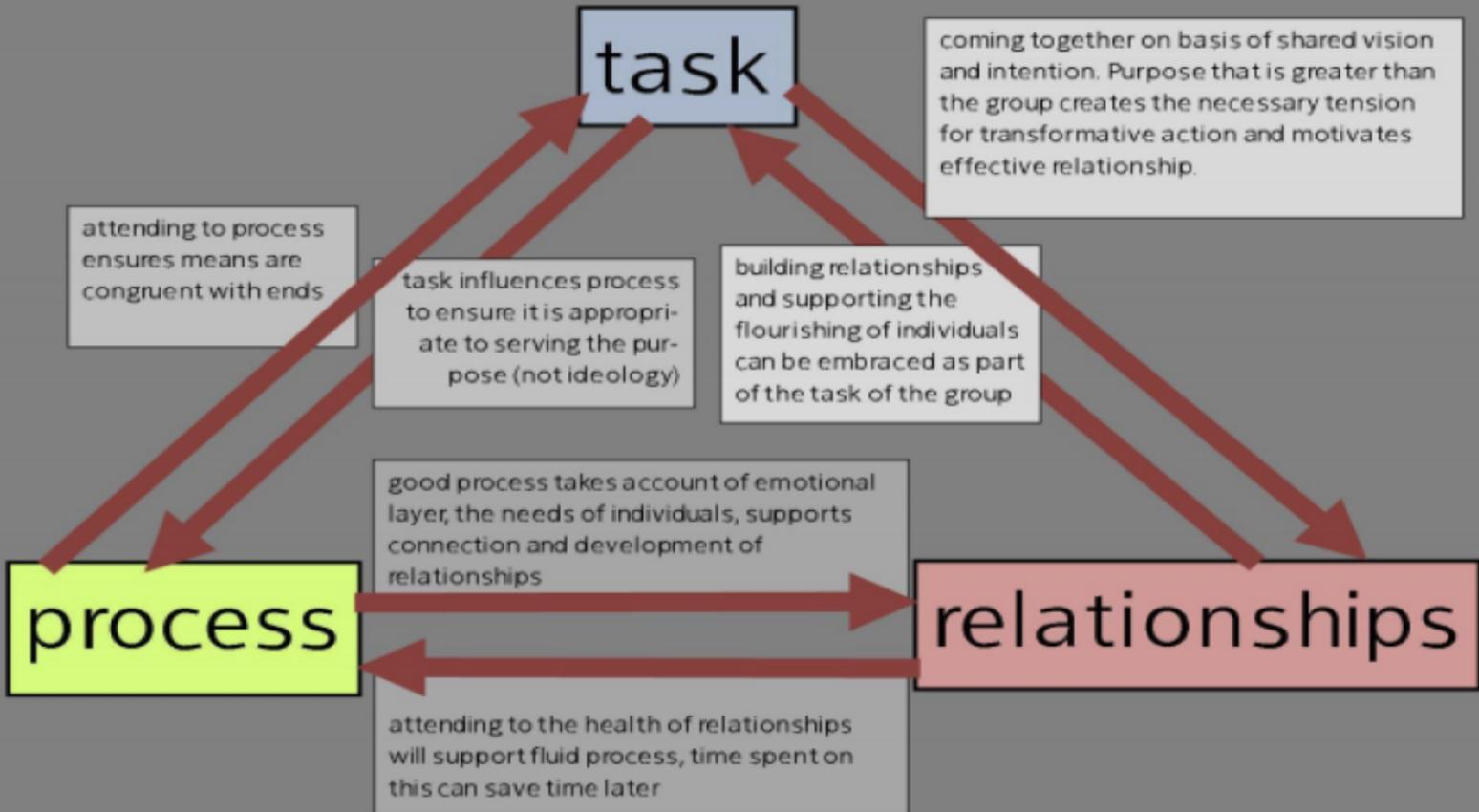
structures that support coordination

- decision making
- meeting protocols
- delegation
- accountability
- communications & information sharing

relationships

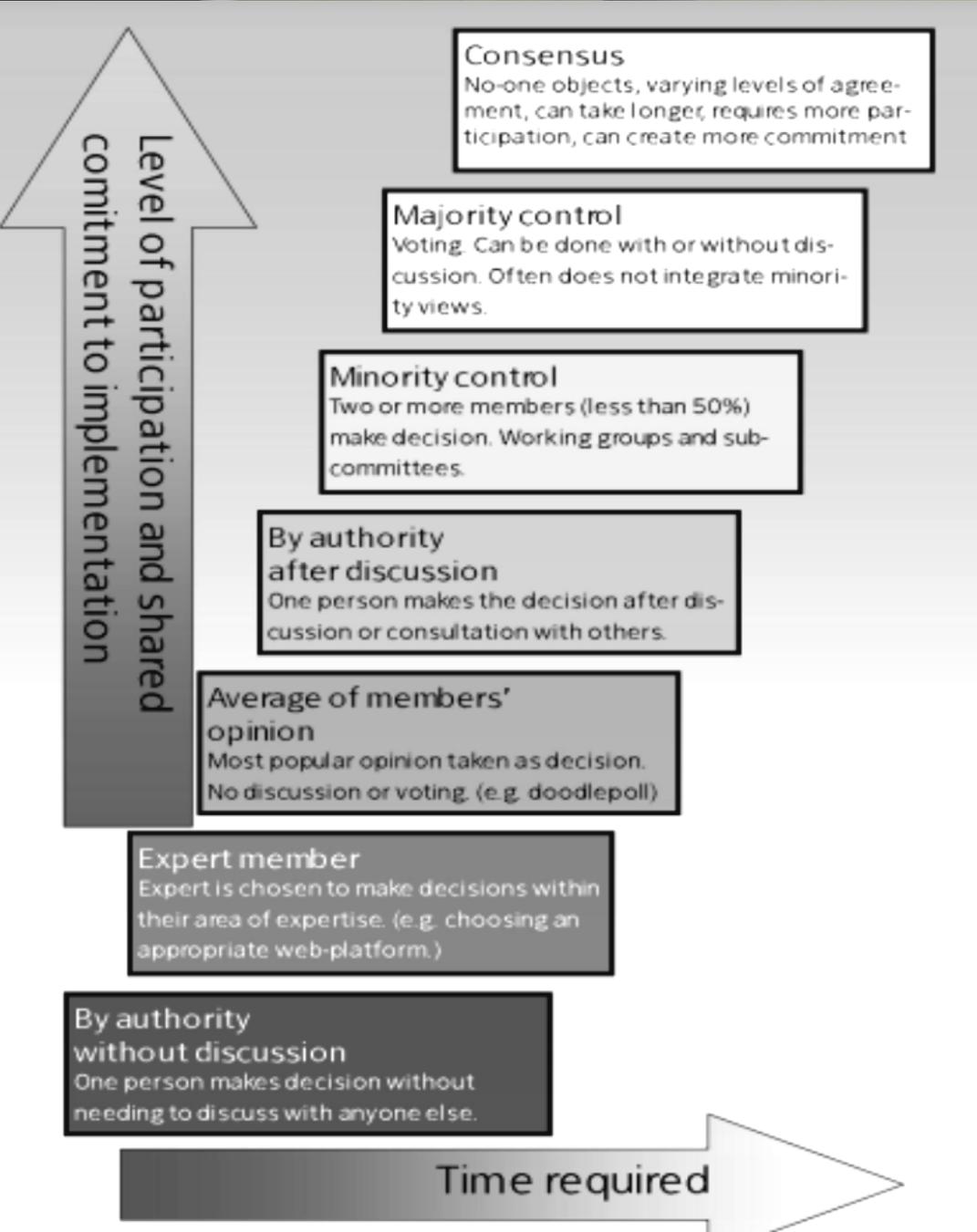
inter-personal connections

- trust
- quality of communication
- mutual respect and care
- honesty and truthfulness
- non-neurotic investment





DECISION MAKING



Power in groups can be concentrated, shared, or distributed. In terms of patterns these can be described as the organisational forms of pyramids, circles, or networks.

It can be useful to explore the pattern of power in our groups in these terms.

Distributing power in a group is closely related to where we place authority and how we make decisions.

Distribution of authority requires a range of different decision making procedures. We can call the use of this range blended decision making.

To support a culture of distributed power and blended decision making it is important to establish a shared understanding of different ways decisions can be made and the advantages and disadvantages of different methods.



EXPLORING POWER

Types of power:

- **'Power to'** is about being able to act. It can begin with the awareness that it is possible to act, and can grow in the process of taking action, developing skills and capacities, and realising that one can effect change.
- **'Power with'** describes collective action or agency, and includes both the psychological and political power that comes from being united. 'Power with' is often used to describe how those faced with overt or covert domination can act to address their situation: from joining together with others, through building shared understandings, to planning and taking collective action.
- **'Power within'** describes the sense of confidence, dignity and self-esteem that comes from gaining awareness of one's situation and realising the possibility of doing something about it. 'Power within' is a core idea in gender analysis, popular education, psychology and many approaches to empowerment.
- **Power to empower:** To use our power and privilege to favour processes, spaces and time for participation, training, reflection and action of rights holders.

Types of rank:

Social rank: is the power you have (or lack) because of your race, gender, age, economic status, sexual orientation, nationality, religion, education, health or language. Social rank can be global, or it can depend on context.

Structural rank: is the power that belongs to your position in an established hierarchy. The president of a corporation has a higher rank than her secretary, who has a higher rank than the cleaning staff, etc.

Psychological rank: is the personal power you acquire through your life experience. It includes how we cope with and overcome our childhood traumas and our families. A person who feels good about herself has a higher psychological rank than someone who feels depressed, lonely, or in pain.



Elena Atienza from Unión de Colores-PIDES Spain talks about the 'power to empower' and her reflections on how important it is to recognise when to step in and out of leadership roles to ensure that everyone's voice gets heard. A learning that she's going to take back into her groups.

RESOURCES:

Participatory Methods on Power

<http://www.participatorymethods.org/method/power>

Advocacy and Citizen Participation

<https://justassociates.org/en/resources/new-weave-power-people-politics-action-guide-advocacy-and-citizen-participation>

Systems mapping

<https://www.fsg.org/blog/introduction-system-mapping>

Anti-Oppression Tool Kit: A Facilitators Guide by Ulex

<https://drive.google.com/file/d/1g9S66mIUfVypwf4GWA55O4dA1z7NuOt/view?usp=sharing>

Articles/books:

R. Chambers (2002). *Participatory Workshops*, EarthScan, London.

World Food Program (2001). *Participatory Techniques and tools* . A WFP Guide

Power and Love: A Theory and Practice of Social Change. Book by Adam Kahane

Power and Privilege: Handbook for political organizers



COLLABORATIVE LEADERSHIP

"Collaborative leadership invites us to see leadership not a quality to develop within one person - but a quality and skill to develop as a movement".

Maria Llanos del Corral

ACTIVITY: The pencil exercise
Sensing exercise - moving intuitively with a partner

Two people place a pencil between their index fingers (pointing finger). This is fairly easy if they are standing still equidistant apart. The challenge is, without either person leading, for the pair to maintain a pencil between them, without letting it fall, as they move together around the space, varying levels, speeds, orientation.

Reflection:

- How did you sense your partner's movements?
- What did you notice about how you worked together?
- What does this have to do with leadership?

ACTIVITY: The flock exercise
A physical ensemble warm-up that also offers an experience of the group mind

Participants arrange themselves in a cluster with one person at the front of the group and the others staggered behind them, like a flock of birds.

The player at the front begins leading a dance - or any type of movement. The other players follow the leader, replicating their movements as closely as possible. When the mover changes direction meaning that another person is at the front of the group that person becomes the new leader. The objective is to sense into the moment, to be aware of shared leadership and to take initiative; to let go of habitual physicality and be aware of physical offers.

Reflection:

Followers develop capacity to be increasingly aware of each other and the leader through a visual, spatial and energetic awareness. In Theory U and Social Presencing Theatre this is called the ability to 'sense the social field'.

- How did the clarity of the leaders movements affect the whole?
- What did it feel like to be moving as one group? - Where was your attention?
- Where do you see this type of ensemble sensing in the natural world?

ACTIVITY: Music Jam.

In a circle we are going to make a music jam with repetitive vocal sounds and body percussion. To join the jam take one step into the middle of the circle. The people creating this inner circle are making sounds and the people in the original circle are listening. Anyone can step in or out of the circle at any time. It can be helpful to add a repeating movement to your sound to keep the rhythm. When you enter the circle you can either copy someone's sound or rhythm or add a new sound to the jam. To change your sound or rhythm first step out of the jam circle, listen, and then step back in. The goal is not to create a perfect and beautiful melody, but to experiment. Active listening is crucial throughout this exercise as we are not working as individual sound creators, but creating something collectively.

Reflection:

This exercise allows us to train our capacities in listening and authentic participation. Through listening to ourselves we can better understand when we want to participate.

- How does the move to participate manifested in your body?

Some people feel: nervousness, the heart accelerating, an inclining of the body forwards before participating, a feeling of motivation or excitement, an impulse to participate but a fear pulls them back at the last second.

- Reflect on the origins of your participation - How does the need to participate feel?
- How do we then enter, or not? - Which were the moments that you felt more/less inclined... ?
- How did you decide to step out of the jam? - What drove that decision?
- When did you feel it was easier to listen to the whole from the outside or inside circle?

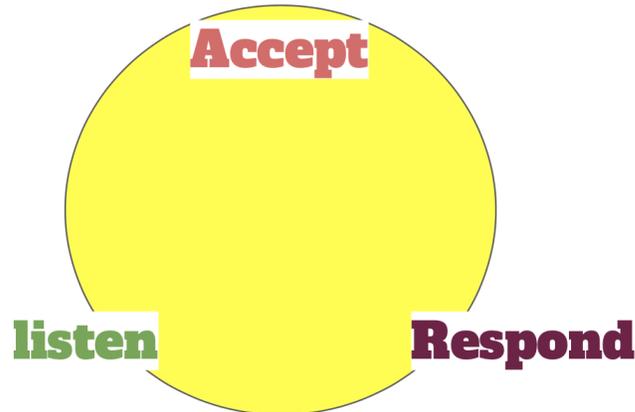
In collaborative leadership models we appeal to collective intelligence to be build from and with the group. It is important to create agile, fruitful and efficient processes and to be aware of when we take the lead and why.

Listening to the group: This exercise trains our capacity to be present, to listen to what is really happening and to contribute from that reality. The exercise allows us to see how the whole emerges from the sound of each of the parts and in the relationship between the sounds. It is distinctive to the group and yet not particular to any of the parts. During the exercise we see how each sound is built from another, how in the collective intelligence each idea is the inspiration for the next, and it is in that spiral of participation that something is co-created that would not have been possible without the participation of all.

Collaboration is a constant, iterative process of exchange and learning. When we participate we have the possibility to influence the group and when we listen we have the possibility to be influenced and transformed. If we stop listening, we cannot take in each new moment of sound, and therefore are not sensing the new information of the current moment. Sometimes in our socio/political systems, organisations or groups leaders stop listening to what is currently happening but continue to lead from an older version of reality. What impact does this have?

- When do you see collaborative leadership in your groups or projects?
- When have you stopped listening to what is currently happening in your context, how did you come to notice?
- What can you take away from this exercise that will be useful in your life and your organisation?

IMPROVISATION



The cycle of improvisation

Working from improvisation trains us in this practice of **listening** to what is really happening. Many times we are so attached to our objective, agenda, expectations of what should happen, that we lose the ability to see what is really happening.

To accept therefore the reality that is presented to us, the proposals of the other people and from that ground to be able to propose according to the scene, is the second fundamental step. In Impro's work, if you respond to a proposal with your own idea of how the scene should develop, not listening properly, you end up with a meaningless scene. Impro is full of meaning, of order, in spite of its spontaneity and co-creation.

To respond, is the last and fundamental step of the impro. Once you hear and accept the offer, proposing is the space where you can influence. The proposal can be something very obvious but nobody has named it, many times small steps and advances are what help us most to advance in collaborative processes or spaces.

The proposals contain our vision, interests and motivations, and the expression of these, start taking form in the collective co-creative process, turning into ideas, scenes proposals that you individually could have never imagined. Improv is a collective creation through the small actions and its responses, giving form to a movement that is much more than the sum of the actions that creates it. Many times we will be surprised by the materialization that the collective co-creates. Ideas that would not have been possible had it not been for the interaction between people.

RESOURCES: Rob Poynton | Beyond Control. A Complex World Demands The Ability To Improvise https://www.youtube.com/watch?v=Ua0biwP1mcA&ab_channel=DOlectures

THE RULES OF IMPROV:

ALWAYS ACCEPT AN INVITATION
RESPOND TO THE STORY NOT YOUR STORY
CARE FOR YOURSELF AND FOR OTHERS
WHAT HAPPENS IN IMPROV STAYS IN IMPROV

THE PRACTICE:

LISTEN MORE SO YOU HAVE MORE
OPTIONS
LET GO OF YOUR EXPECTATIONS
USE EVERYTHING



10 CHARACTERISTICS OF A COLLABORATIVE LEADER

Drawing references from the work of leading organisational change consultants who focus on leadership as a collective movement, such as Patricia Shaw, Otto Scharmer (Theory U) and Margaret Wheatley, and from her own experience in collaborative leadership, facilitator and La Bolina co-founder Maria Llanos del Corral presents her model:

10 Characteristics of Collaborative Leadership

1) Being responsive: To have flexibility and reactivity.

2) Ability to be present: If we are constantly faced with changing situations, meetings, projects then we need to develop our capacity to be present. When we are present and living in the moment, we can observe, react and influence to what is happening, as it is happens. To be present we need to maintain an emotional balance and a state of commitment, motivation and detachment at the same time.

3) Process Work: Our culture is defined by the supremacy of fast results at the expense of process. An example is be how we approach education. Education is often oriented on the skills needed to enter the workforce and contribute economically to society rather than a learning process for self discovery and learning how to learn. The process of how we do things is as relevant as what we end up doing.

4) From hero to host: Margaret Wheatley (leadership and organisational consultant) says

"The leader is that person who is able to interpret what the situation demands, which includes what needs to happen, and facilitates the process to make it happen. They create processes of effective and honest participation. The spaces for collective intelligence."

5) Embracing uncertainty: When our vision is broad and inclusive participatory processes mean that many people can collectively walk towards that vision and that the vision can be co-created by all not by one or two. This requires us to let go of the certainty of reaching a particular outcome. Moreover if we understand that creating the new is about acting and not knowing exactly what is going to happen, we must be ready to work with uncertainty.

6) Working consciously with our ego: Today's reality is more complex, interconnected and uncertain than ever before, especially within the impacts of the Covid-19 epidemic that spans our global health, economic, social and political systems. In the nature of this reality we cannot lead using the ego in a command and control approach. The tendency to get back 'power and control' in times of chaos is for many a default reaction, but, it will not take us through these times. Leading in times of uncertainty and complexity requires being conscious of our own impact in the leadership process and stepping out of the centre to create space for the collective to deal with the nature of the system, and the conditions for many more people to contribute and participate.

Margaret Wheatley explains, "Trying to control chaos from the top will create more chaos, we often choose power over productivity, in this times we need to learn how to let go and lead". The important thing is not my intelligence but to create spaces for collective intelligence to emerge. To work from facilitation, for the sake of group creation and the empowerment of the team, we must also work our ego". https://www.youtube.com/watch?v=h523m2B5_1c

7) Be a visionary: Do not be blinded by achieving concrete results. Results are important as stepping stones on the path we choose to walk towards our vision, but they are not ends, or visions themselves. It is important to create a strong shared vision, and to be guided by the principles and values of conscious organising. The vision, values and principles constitute the spirit and character of your organization. Focusing on results makes us lose the true centre of our shared experience and commitment. Organisations that are in internal crisis, must work to rescue what is that common vision that united and excited them in the first place.

8) Ability to take risks: We live in a context that is constantly changing and demands us to create new solutions. Innovating involves taking risks. It also refers to the ability to take individual risks. We need leaders who dare to be themselves. To propose to think outside the box despite of the social risks that this implies.

9) Learning to let go: We should not confuse detachment with lack of interest or involvement. Detachment is the ability to detach from expectations and remain open to the flow of information and proposals that are created through the interactions with other people. This opens the door to true participation, creativity and acceptance. It also allows us not to react emotionally when something does not turn out as we expected, but quickly accept the new situation and re-create a process around what we find. To work on detachment means to recognise the ego and when we are acting in self interest.

10) Balance: To find the balance between detachment and commitment or deep hearted involvement. The balance between compassion and courage, and effort and rest.

RESOURCES:

Let Go & Lead series: Meg Wheatley -

On shifting from hero to host: <https://www.youtube.com/watch?v=vTgm0yfzz-4>

Letting go of ego: https://www.youtube.com/watch?v=h523m2B5_1c

On controlling chaos: <https://www.youtube.com/watch?v=qvrD2Po3uUY>

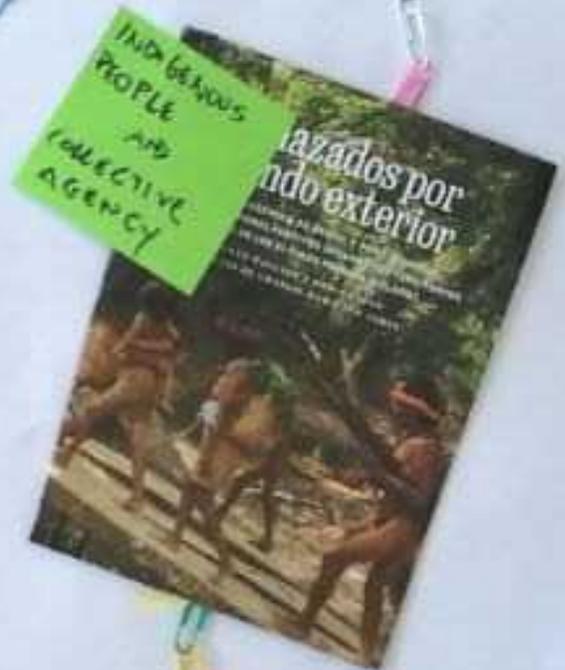


VIDEO DIARY FROM LA BOLINA CAMP EXPERIENCE. DAY 2

THE BAZAAR

STC
EVENT

WE ARE CHANGE!
COME TOGETHER
FOR A BETTER
FUTURE!



ACTIVITY:

The Bazaar is an invitation for participants to produce creative presentations of their work using printed materials, drawing, creative design and text. After an hour of making in project groups or individually each poster presentation was positioned around the room like a series of market stalls and market stall holders; creating a "Bazaar of Projects and initiatives".

Participants were then split into two groups, the first group were invited to walk around the Bazaar to explore the project and initiatives and were encouraged to ask questions and learn as much as possible about the different projects. The Bazaar "stall holders" would tell stories of their project, describe the aims and vision and answer questions from the visitors. Then the groups swapped over and the other group could become visitors of The Bazaar.

This is a brilliant creative activity to support any group to deepen their knowledge of the projects of others in the room - it can be used at any stage of project development. eg. to showcase new project ideas and get feedback or even to share individual dreams.

OPEN SPACE TECHNOLOGY

Open Space Technology has been defined as:

- a simple, powerful way to catalyze effective working conversations and truly inviting organizations -- to thrive in times of swirling change.
- a methodological tool that enables self-organizing groups of all sizes to deal with hugely complex issues in a very short period of time.
- a powerful group process that supports positive transformation in organizations, increases productivity, inspires creative solutions, improves communication and enhances collaboration.
- the most effective process for organizations and communities to identify critical issues, voice to their passions and concerns, learn from each other, and, when appropriate, take collective responsibility for finding solutions.

The goal of an Open Space Technology meeting is to create time and space for people to engage deeply and creatively around issues of concern to them. The agenda is set by people with the power and desire to see it through, and typically, Open Space meetings result in transformative experiences for the individuals and groups involved.

What is Open Space Technology best used for?

Open Space Technology is useful in almost any context including strategic direction setting, envisioning the future, conflict resolution, morale building, consultation with stakeholders, community planning, collaboration and deep learning about issues and perspectives.

When is Open Space Technology the best meeting format to use?

- Any situation in which there is:
- A real issue of concern
- Diversity of players
- Complexity of elements
- Presence of passion (including conflict)
- A need for a quick decision

Open Space will work under all of these circumstances. It is only inappropriate when the outcome of the meeting is predetermined or if sponsors are not prepared to change as a result of the meeting.

How does an Open Space Technology meeting work?

Open Space operates under four principles and one law. The four principles are:

- Whoever comes are the right people
- Whatever happens is the only thing that could have happened.
- When it starts is the right time
- When it's over it's over

The Law is known as the Law of Two Feet:

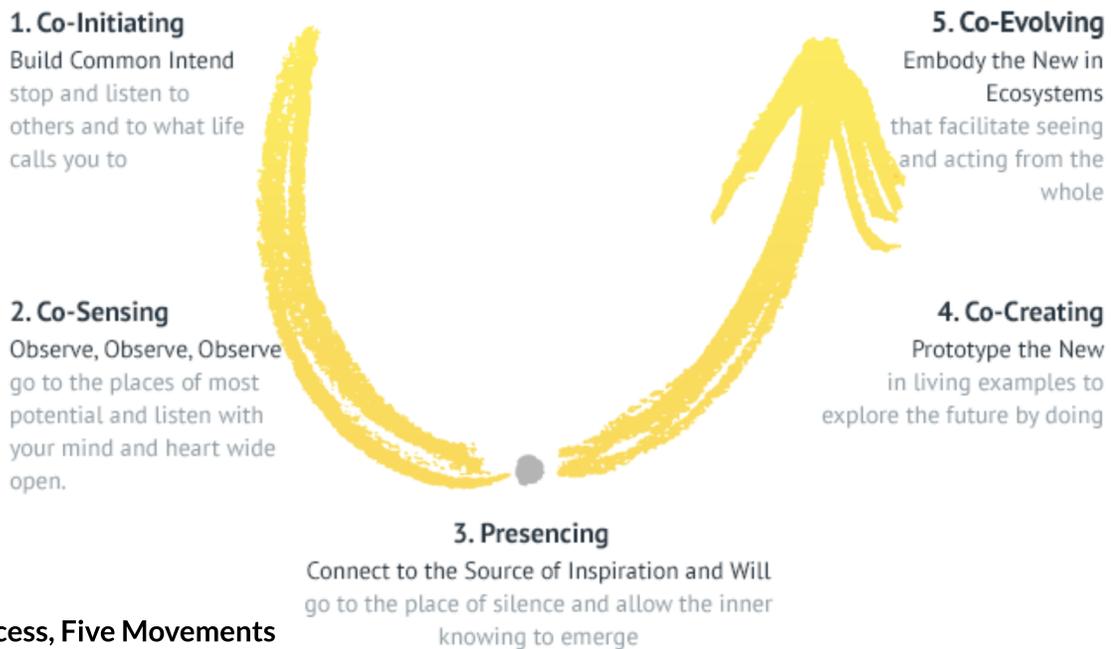
"If you find yourself in a situation where you are not contributing or learning, move somewhere where you can."

The four principles and the law work to create a powerful event motivated by the passion and bounded by the responsibility of the participants.



THEORY U - LEADING FROM THE FUTURE AS IT EMERGES

Theory U is a change management method building upon two decades of action research at MIT, the process shows how individuals to large systems can build address the root causes of today's social, environmental, and spiritual challenges. In essence, it shows how to update the operating code in our societal systems through a shift in consciousness from ego-system to eco-system awareness. Social Presencing Theatre is one strand of Theory U.



The U: One Process, Five Movements

As the diagram illustrates, we move down one side of the U (connecting us to the world that is outside of our institutional bubble) to the bottom of the U (connecting us to the world that emerges from within) and up the other side of the U (bringing forth the new into the world).

On that journey, at the bottom of the U, lies an inner gate that requires us to drop everything that isn't essential. This process of letting-go (of our old ego and self) and letting-come (our highest future possibility: our Self) establishes a subtle connection to a deeper source of knowing. The essence of presencing is that these two selves—our current self and our best future Self—meet at the bottom of the U and begin to listen and resonate with each other.

Once a group crosses this subtle threshold, nothing remains the same. Individual members and the group as a whole begin to operate with a heightened level of energy and sense of future possibility. Often they then begin to function as an intentional vehicle for an emerging future.

RESOURCE: Presencing Institute <https://www.presencing.org>



SEED OF THE FUTURE - THEORY U

Seed of the Future is a journaling exercise from Theory U

Purpose:

Guided journaling leads practitioners through a process of self-reflection that moves through the U- process. This process allows participants to step into a deeper level of reflection than in an un-guided journaling process, and identify concrete action steps. Journaling practices can be used in all phases of the U-process especially during the sensing and presencing steps.

>> Journaling means that you write to find out what you think, rather than thinking, reflecting and then writing. As a facilitator, emphasize that participants should just start writing and see what emerges.

There are 16 questions in total. Here are a selection:

- What did you notice about what is wanting to be born in your context or community?
- Frustration: What about your current work and/or personal life frustrates you the most?
- Happiness: What about your current work and life inspires and energizes you the most?
- Helicopter I: Watch yourself from above (as if in a helicopter). What are you doing? What are you trying to do in this stage of your professional and personal journey?
- Your younger self: Look at your current situation from the viewpoint of you as a young person, at the beginning of your journey: What does that young person have to say to you?
- Footprint: Imagine you could fast-forward to the very last moments of your life, when it is time for you to pass on. Now look back on your life's journey as a whole. What would you want to see at that moment? What footprint do you want to leave behind on the planet?
- Letting-go: What would you have to let go of in order to bring your vision into reality? What is the old stuff that must die? What is the old skin (behaviors, assumptions, etc.) that you need to shed?
- Letting-come: Where do you find the seeds of tomorrow in your context and environment NOW?

RESOURCE: To read all the questions and instructions on how to lead this exercise download the full resources here: https://www.presencing.org/files/tools/PI_Tool_UJournaling.pdf



Marta Cheinasso from CISV Italy talks about the power of grounding herself in nature, and reflects of a big personal change over these last few days in La Bolina: her commitment to let go of being scared to be herself - and to take confidence in her ability to step into leadership roles with passion and grace - in service of those around her.

RESOURCES:

Discovering Social Presencing by Arawana Hayashi [*“Listening to our body-knowing to access the wisdom that lives in us?”*] at the Wisdom Together “Conscious Leadership”:

https://static1.squarespace.com/static/5877f778cd0f68f05205cb61/t/5c33e450aa4a996712e857ef/1546904656984/Discovering_SPT.pdf



EMERGENT STRATEGY

"Change is constant. The world is in a continual state of flux. It is a stream of ever-mutating, emergent patterns. Rather than steel ourselves against such change, Emergent Strategy invites us to feel, map, assess, and learn from the swirling patterns around us in order to better understand and influence them as they happen".

Adrienne Maree Brown

ACTIVITY: Dragon Game

A complexity game to stimulate reflection around emergent strategy, collaboration, collective thinking and sensing the social field and to develop skills in pattern awareness.

Randomly arrange chairs in a large room or outdoors - one chair per participant. Each participant sits on a chair, apart from one person who becomes the dragon. There should be one empty chair which is ideally as far away from the dragon as possible. The aim is for the sitters not to let the dragon sit on the empty chair. The dragon begins to walk towards the empty chair. The sitters can move themselves to sit on the empty chair - but this reveals another empty chair which the dragon could sit on, and so more sitters need to move. The game continues until the dragon manages to sit down on an empty chair. The last person to have left the chair the dragon manages to sit down on becomes the next dragon. The game can be played several times with various dragons and then its good to pause so the group can have some time to debrief and reflect on their process so far. The facilitator can guide the reflection using some of the models from power and participation for example the Task / Process / Relationship triangle. It is also good to stimulate awareness on the patterns emerging in the groups responses. Do the sitters start to move slower and then speed up as more people move? Are there certain people that always move and others that never move? Are there parallels between the level of talking, or silence, or presence, and the length of time before the dragon sits down? Play the game a few more times after this first round of reflective questions to allow this new information to inform the groups collective 'hive mind'.

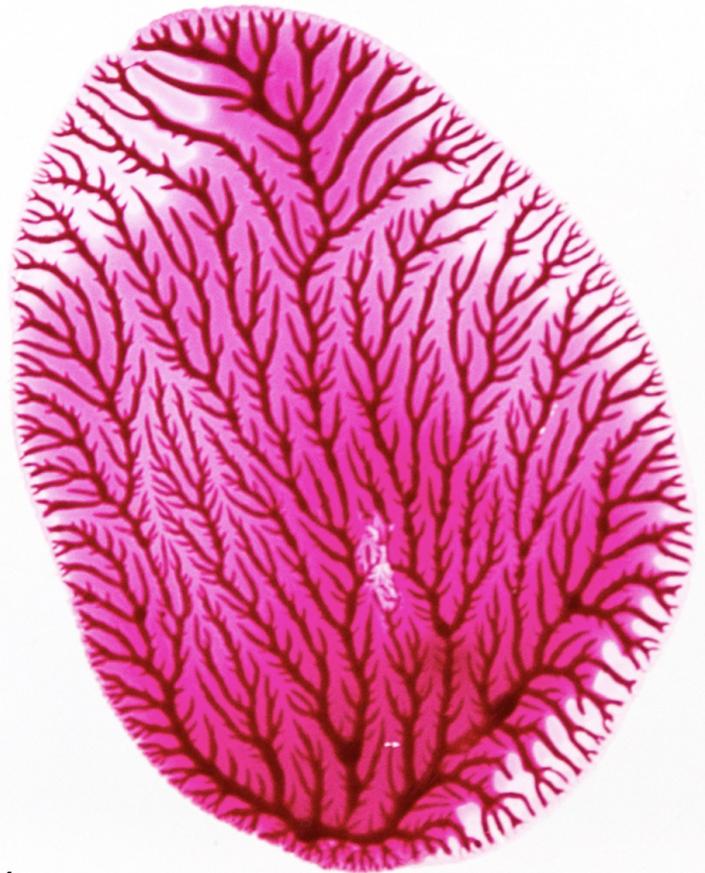
Rules:

- the chairs cannot ever move
- the dragon has to walk slowly
- the sitters cannot sit back down on their chair - if they have begun to move they have to go

Reflection:

- What did you notice happening as the dragon began to move? - What does the dragon represent to you and why?
- Did you notice patterns emerging?
- What changed in the way the group was responding as they gained more experience of the game?
- Do you think there is a solution to the game?
- When was the group working together best? What was happening in these moments?
- How do you see this game relevant to life? - What systems or situations does it represent?

Iteration Living Systems Interconnection



How do we become more available to observe the patterns of change happening in the world around us?

- Active listening
- Using our whole body
- Noticing and letting go of assumptions and prejudice
- Stay observing a phenomenon until we really get to know it
- Opening our mind / heart / will

During the Emergent Strategy session we focused on the work of Adrienne Maree Brown a young woman writer, activist and public speaker who is re-thinking, re-mapping and empowering social movements to awaken to the racial, ecological and social power imbalances within their work and their societies. If you are looking for a role model to take your change making to the next level her blogs, books, talks and refreshing perspectives are highly recommend. She has written *Pleasure Activism: The Politics of Feeling Good*, *Emergent Strategy: Shaping Change, Changing Worlds* and co-edited *Octavia's Brood: Science Fiction from Social Justice Movements*. She also has a podcast series called *How to Survive the End of the World*. Her art, writing, thinking and work is helping social movements to creatively and dynamically re-think the boundaries and confront the status quo. Her writing makes living systems cool, and shows in such simple ways how we can come together to empower each other across difference.

From her book on *Emergent Strategies*, here is a list of 8 principles needed to live your live and organize social movements following the natural patters of emergence.

Principles of Emergent Strategy

1. Small is good, small is all (the large is reflected in the small)
2. There is always enough time for the right work
3. There is a conversation in the room that only these people can have. Find it.
4. Never a failure, always a lesson
5. Trust the people
6. Move at the speed of trust. Focus on critical connections more than critical mass - build the resilience by building the relationships.
7. Less prep, more presence
8. What you pay attention to grow

adriennemareebrown.net

ACTIVITY:

Organise a gathering in your group or association to read through these principles together. Go round in a circle and allow 5 minutes for each person talk about the point(s) that resonate most with them and how they understand them in practice. Encourage people to use real life examples of where they believe the principle has been applied (or not). Once everyone has shared, have 10 minutes solo time to write how these principles can apply to your group. Come back together for each person to share their ideas. Finally have a generative dialogue about which of these principles (or adaptations of) you would like to include as principles for your group or association.

RESOURCES:

ULEX INTEGRAL ACTIVIST TRAINING: <https://ulexproject.org/integral-activist-training/>
Adrienne Maree Brown, blogs, podcasts, writing, talks: <http://adriennemareebrown.net>



LIVING CREATIVE CHANGE

Dancers train in improvisation. They listen with their whole body to the stimulus around them and respond with movement. When dancers improvise together, they are continually adapting, sensing the next step and experimenting with creative ways out of challenges or 'stuck' moments in the dance. They change what they tried before, repeat, repeat, repeat and notice what happens, and then try out something else, they re-adapt and change again. The brilliant thing about improvising in dance is that there is continual experimentation. A sequence of movements has infinite arrangements and variations. It evolves as the dancer re-adapts to the information they are picking up from all around them, their body, their colleagues and the physical space... *they are in essence modeling the iterative processes in all living systems.*

As change makers, what can we learn from the way dancers work?

We can practice metaphorically “dancing” with what we are experiencing around us. When we improve we let go of what we think we know and the certainty of how the next move should be and train ourselves to be aware of the subtle shifts that are already happening around us. We can take this ability to 'dance' with our surrounding into our meetings, conflicts, problem solving, and, into the way we design our organisations, group, and social movements. When we open ourselves to the day to day transformations that we are living - we become more aware of the variety of choices that exist in each moment. This flexible creates creative thinking and can make radical differences to the way we make the 'next move' be that in a dance, or in a conversation, or in a change process. This is what is meant by living creative change!

Dana Caspersen is a dancer and choreographer whose work has evolved to focus on physical thinking and conflict. She works in a variety of conflict situation - between individuals and within complex situations of systemic racial injustice. Regardless of the severity of the conflict, she uses the creative principles of dance to show how everyday people can change and adapt, listen and respond. Her work and extensive research show that this helps people to get unstuck from the polarities of 'right - wrong'.

In a social context this information enables us to step out of ourselves and into the shoes of the other. Dana's philosophy and principles based on dance improvisation encourage us to step out of our own reality, to expand out beyond our ideas, culture, identity and way of understanding to acknowledge that there are a diversity perspectives every given topic. This acknowledgment is the first step to seeing creative and otherwise impossible solutions.

RESOURCES: Dana Caspersen: <https://danacaspersen.com>
More about her practice, research and principles in these videos:

Conflict and Physical Thinking: <https://www.youtube.com/watch?v=oEYQPgLVx0k>

What can choreography illuminate about conflict? <https://www.youtube.com/watch?v=BY-8zPp9nh4>

ACTIVITY: Ideas for Changing the Conversation in Conflict

Watch the following series of 1 minute videos in groups of 3 or 4. After each video discuss for 5 minutes the key changes you noticed between the Anti-principle and the Principle. - What qualities did the people have to draw upon to make the change?

RESOURCES : Videos can be found on Dana's YouTube channel - Ideas for Changing the Conversation in Conflict <https://www.youtube.com/playlist?list=PLCISHEKLWZbiPfk9KZ9QnBasOGSLqz6Dw>



Principle 1: Don't Hear Attack- Listen For What is Behind the Words



Principle 7: When Listening, Avoid Making Suggestions



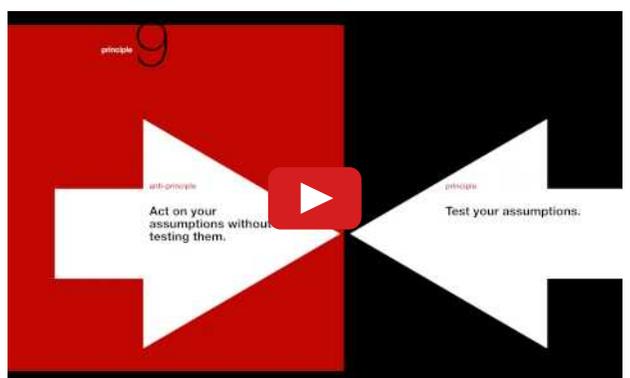
Principle 2: Resist the Urge to Attack. Change the Conversation from the Inside.



Principle 8: Differentiate between Acknowledgment and Agreement



Principle 3: Talk to the Other Person's Best Self.



Principle 9: Test Your Assumptions.



Principle 5: Acknowledge Emotions, See Them as Signals.



Principle 10: Develop Curiosity in Difficult Situations.

DUET CONVERSATIONS

Theory U and Social Presencing Theatre also emphasize the importance of changing the way we have conversations. The following activity from Social Presencing Theatre enables us to put the previous learning about changing the conversation through improvisation into practice. It focuses on empathic or generative conversations based on listening with the whole body and awareness of the social field.



ACTIVITY: Duet Conversations

In this activity we don't speak instead our conversation occurs through embodied movement. The exercise happens in pairs. Each pair finds a space where they have enough space to move about without moving into another pair's space. One person goes first, just like in a dialogue, and the other person watches and then responds. The meaning, tone, energy and atmosphere of the conversation is shared through the movement. It is important to leave a pause between each person's movement. Pause or stillness is a key concept in Social Presencing Theatre drawn from the Japanese concept of "ma" – "time-space" or interval. This "ma" between the gestures emphasizes the shared space, quality of relationship, resonance, and connectivity. It is not about copying or repeating, but tuning into each other's movement vocabulary and sensing the social field that is created around the movement. This is what informs the intuitive response to emerge. The duet lasts for as long as it feels alive and in flow, but it is usually between 5 - 8 minutes. The exercise can be repeated with a new partner.

Through repetitive cycles of observing, sensing/ listening and doing without thinking, a unique and dynamic dialogue can be created as variations of gestures and moments of stillness emerge.

PURPOSE

A shift in conventional ways of perceiving and responding. With a combination of alternating movements and stillness, this practice emphasizes interacting with an open heart, wonder and to feel what the other is offering as a gesture in the conversation. We can be vulnerable in not knowing what will occur when we let go of habitual ways of communicating, but, training through movement enables us to develop increased faculties for our spoken conversations.

Reflections:

- What did you notice?
- How would you describe the essence or nature of the duet?
- What patterns were present?
- What did you learn about yourself and/or about the other person?
- What did you notice about "ma"?
- At the conclusion of the duet, how is your body feeling? Is it grounded, open or uptight?
- Did you notice when your body became tense and or when it relaxed during the conversation?
- What is the body sense of the conversation?
- How would you describe the composition of the conversation, its beginning, middle and end?
- As the conversation unfolded, what was its speed, rhythm? How much silence was in it?
- Could you trust the space of "not knowing" and allow movement to arise without planning or controlling?
- Does the duet movement conversation reveal habitual ways of pigeonholing, pretending or controlling?

Everyday conversations are "duets". After this exercise you can take the learning with you into your life. Feel how your body is in normal conversations. As a task try to notice when you are in your body and when you have lost a sense of your body. What happens when you try to cultivate an experience of "ma" or not knowing as part of every day conversations?

RESOURCE: Duet Conversations STP resource

https://drive.google.com/file/d/1ZGa_wu5r58egLiRgNHUVze2z7lt5VeZI/view?usp=sharing



EMBODIMENT

To build a better world,

"We have a responsibility to listen to the whole of ourselves, and to include our whole self in the way we live our lives. If we are numbing or repressing our emotions, our intuition, our body intelligence - then we are only living with a very small amount of our intelligence. Imagine how the world would be if instead of reducing our intelligence through "sitting still and being good" we could connect with something larger than ourselves and act from that place. Embodiment, for me, means connecting through our body to something larger than our self. Cultivating our ability to use our sense perceptions and taking our experiences seriously."

Ruth Cross

The body as an exquisite example of a living system

A focus on Fascia.

The Fascia system is a network of fibrous connective tissue throughout the body. It is the stuff in between everything. It wraps, protects and connects all the the bones, muscles, ligaments, arteries and internal organs. It is stretchy and flexible. It was once through of as simply a space filler - in between all the important bits; but now more are more research is focusing on fascia as a system and it's importance in the body is becoming apparent. It is much more communicative and dynamic than was previously thought. And as with any systems it helps us to understand the interconnected nature of life. If we consider the body as a bunch of separate parts each with their own function - then we are not opening ourselves to the reality of the exquisite relationship, interchange and evolution of the body as a whole system.

When have an injury or do repeated movements such as running, or typing at a desk, or stop moving and stretching altogether our fascia starts to weaken, stiffen and become less spongy. This further prevents us from moving and we become increasingly ridged. When we continue to move our body in a large variety of ways, we keep the fascia stretchy, spongy and actively communicating between all the other systems and areas of the body.

Instead of focusing on the separateness of our "parts," fascia gives us the opportunity to appreciate the reality of our interconnectedness.

When we look to our fascia, we can see an alive, tangible representation of the principle of oneness within our very own bodies. Our continuous fascial network unites us on the inside and creates an environment where what happens in one localized area of the body (a yoga stretch, a massage, an injury) directly affects the body as a whole.

Fascia is full of innumerable sensory nerve endings that are in constant communication with the brain about the body's position in space. This ability for the body to use "inner vision" to sense itself is called proprioception, which is sometimes referred to as our "true sixth sense." Our fascia are literally integral to our ability to do anything!

ACTIVITY:

Imagine the fascia throughout your body. Close you eyes and imagine them connecting and communicating between all the other parts of your body. Now start to slowly move your body, stretching your arms, swinging your legs, rolling your back and neck. Can you feel them inside your body?

Now imagine that your fascia is very weak, stiff and ridged. How does this impact your movements? How does it impact your sense of 'inner vision' or sense of yourself in space?

What activities can you do to support you to keep variety in your movements?

Some suggestions are rock climbing, swimming, climbing trees, non-repetitive dance and yoga or bodywork's?

What can we learn from the behaviour and patterns of fascia? What can this networked system of highly connected and communicative fasica in our bodies can teach us about our social movements - their fluidity, their rigidity, their weakness, about 'inner vision'?

RESOURCES:

<https://theyogospace.co.uk/blog/PostId/136/the-importance-of-fascia>



STORYTELLING - CHANGING THE NARRATIVE

Oral storytelling is an ancient and intimate tradition between the storyteller and their audience. The storyteller and the listeners are physically close, often seated together in a circular fashion. Through the telling of the story people become psychically close, developing a connection to one another through the communal experience. The storyteller reveals, and thus shares, him/her self through his/her telling and the listeners reveal and share themselves through their reception of the story. The intimacy and connection is deepened by the flexibility of oral storytelling which allows the tale to be molded according to the needs of the audience and/or the location or environment of the telling. Listeners also experience the urgency of a creative process taking place in their presence and they experience the empowerment of being a part of that creative process. Storytelling creates a personal bond with the teller and the audience.

In today's world of social media, digital forms of storytelling let us amplify our voices, reach more people and make human connections. This in turn can shape public thought and inform and raise awareness to our target audiences. Digital and social media can be used to identify, collect and curate stories, as well as sharing stories in written, photographic, animated, micro documentaries, testimonials, interviews, live streams and DIY videos.

Stories not only empower the storyteller but can also inspire others to share their story. The cumulative effect of these stories, from different messengers to different audiences, will help change the narrative and change hearts and minds. As an alternative to traditional media, who control the power on whose story gets told and how, grassroots communications creates a democratic way of accessing information directly from the people who know the most about it. For example, rather than communities directly effected by climate migration trying to reach traditional media, such as newspapers or TV, they can share their stories in a much more democratic way unfiltered by political, business or environmental powers. Another example is Diaspora in Action, a project working to visualizes the often invisible lives of migrants in Europe by empowering and teaching skill to make DIY videos to be in control of their own story.

As consumers of media, we need to take increasing responsibility to train ourselves and each other to be 'media literate' meaning to read the underlying or hidden (political, cultural, economic, racial) messages that main stream media and advertising conglomerates use. Just like with food, it is also important to think about where you want to get your news from.

RESOURCES: Story telling and social change <https://workingnarratives.org/story-guide/>
<https://www.newtactics.org/conversation/change-story-harnessing-power-narrative-social-change>



RITUAL & AFRICAN SPIRITUALITY

Rituals are symbolic actions shared by groups of people, which can include words and/or objects. They are used to establish a link between the present moment and original reality. They are often used to mark a transition or passing of time.

Commonly repeated actions such as hand shakes are considered as rituals, as well as celebrations such as weddings and funerals and in many cultures rites of passage and initiations.

During the La Bolina Camp we learnt about ritual from the perspective of the Karoninka tribe, West Africa - the culture of facilitator and La Bolina co-founder Gilbert Jassey.

The Karoninka tribe is mainly situated in the southern region of Cassamance (Senegal). They live in 9 different little islands: Kailo, Buene, Ehsalulu, Boko, Bakasuk, Hilol, Kuba, Mantat and Kasel; living mainly in mangroves inhabited areas. The Karoninka tribe, sometimes called Jolas, are said to be the earliest inhabitants of West Africa. The Karoninkas are a war like tribe who will normally defend their territory from invaders. They have never had kings or queens or slaves. In times of conflicts the Karoninkas will form an alliance between the islands, and after the conflict islanders will go back to their community. The Karoninkas believe in the spiritual and supernatural powers. They also believe in rituals and the ancestors to intercede between the death and the living.

-Rituals are ancient and Universal

- Appeals to the whole person
- Weaving together bodily gestures
- Speech, sense, the sight of colors and shapes
- The sound of chants and mantras
- The smell of incense or the aroma of symbolic foods

-Rituals are symbolic, they bring together body mind and emotions

- Bind to a community of shared values
- Set times and spaces with places to give us the opportunity to ponder their meaning and to connect emotionally with our ancestors through secret divine energies.

-In “Karoninka” culture rituals are observed and performed during ones life time. The life of an individual in a community is a series of passages that mean the human life cycle comes to be made of many circles of different stages with similar ends and beginnings.

- Birth
- Initiation into Adulthood
- Social activities and events
- Marriage
- Parenthood
- Old age
- Death

Rituals Connected with the Karoninka Social System:

- Village head, the village head is the first settler in the village
- Role of the Village head:
- Conflict resolution
- Allocation of land
- Setting a consul of elders
- Bring other communities together in times of conflict

-Initiation Rituals:

- Education of young people
- Learning about your culture
- Medicine, art, showing love and respect to the elderly.
- Proverbs, sacred songs, and stories.
- Protection of the forest

-Story telling rituals

- Creates a strong family bound between parents and children
- Learn about folklore through songs and stories.
- Remember the past and connect with the present

-Rituals of Times and Seasons:

- Healing rights
- Rain making rights
- Initiation rights

The Community Structure:

- No Kings or Queens
- No slaves
- Is more of a self organized structure
- Decision making by family heads
- Extended family system
- Polygamous marriage systems

Belief System:

- Sacredness of the art
- Divine energies
- Ancestors
- Healing Powers in the Trees or Rocks.
- Rituals

Economic Activities:

- Farming
- Animal husbandry
- Palm Oil making
- Craft
- Palm vine tapping
- Fishing

RESOURCES:

https://books.google.es/books/about/Of_Water_and_the_Spirit.html?id=LLUGlxMP-oIC&redir_esc=y



SOCIAL THEATRE

"Social Theatre calls on our collective imaginations, our capacity for serious play and our ability to step into the shoes of the other in order to collectively dream alternative to the current challenges in our societies."

Ruth Cross

Theatre of the Oppressed is a methodology of Social Theatre created by the Brazilian activist Augusto Boal. He was influenced by Paulo Freire's work around the pedagogy of the oppressed and education as a tool for societal transformation. Augusto Boal wanted to create a form of theatre where the people becomes active and they explore, show, analyze and transform the reality in which they are living.

"We are all actors: being a citizen is not living in society, it is changing it".

Augusto Boal

ACTIVITY: Slow motion Race

This exercise is from Augusto Boal in his book Games for actors and non actors.

The winner is the last person home. Once the race has begun, the actors must never stop moving and every movement should be executed as slowly as possible. Each 'runner' should take the largest step forward she is capable of, on every stride. When one foot is being moved in front of the other, it must pass above knee-level. In the process of moving the foot forwards, the actors must stretch their bodies right out, so that in this movement the foot will break the equilibrium, and every centimetre it moves, a new muscular structure will appear instinctively, activating certain 'dormant' muscles. When the foot falls, the sound should be audible. This exercise, which requires considerable equilibrium, stimulates all the muscles of the body. Another rule - both feet must never be on the ground at the same time: the moment the right foot lands, the left must rise and vice versa. Always with only one foot on the ground.

ACTIVITY: Complete the Image

This activity aims to provide participants a feel of image-theatre so that they can go beyond “words” as a means of expression. A more active reflection on how small gestures can change interpretation. Team building and getting comfortable with touch.

Process

Everyone sits in a row. Ask for a volunteer to come in the centre and strike any pose. Now ask another volunteer to come into the centre and make another pose making a image that creates a relationship between the two. There is no right or wrong way to pose. Go with your gut-feel. The relationship is something that exists in your mind. Each person will interpret the picture differently.

Ask the audience what they think is happening in the scene. Normally there are a variety of scenarios that people can see, encourage this, it is good that we are diverse and not fixed in our 'readings' of the image.

Get 3 more pairs to poses into images in the same way. Each new image can try different things- Touching, Varying the distance between them, Lying down, changing facial expressions. Each time asking the audience what scenario they see in the image. Now get all of the pairs up onto the stage - and we can place all the scene together sequentially, as if the images were taken of different moments in the play. What sense does the audience make a reading of all of the scene together?

Reflections - what faculties were we using to 'read' the scene? How did it feel when someone said what you could see, and how did it feel when someone said something different from what you saw?

Now continuing with Image theatre. The group walk around the space. Shout out a number and a word. They have to get into a group size of the number and let the words influence the images they make together.

Suggested Words:

Family, Migration, Team, Bully and the student, Forest, Independence....

Reflections - How was it to be creating an image with other people without words? How did you know what to do? How did you make decisions together?

After several actives like this the group are warmed up, feeling more confidence and relaxed and have learnt various techniques and activities that they can adapt into material for performance making

ACTIVITY: PERFORMANCE MAKING

In groups of five or six use the techniques of image theatre, improvisation and draw on any other techniques you have learnt to together devise a performance on the theme of **youth change making and inclusion**. Give the groups 30 minutes to really get into the theme. Show the performances one by one with a short debrief after each one. - What struck us as audience? - What were we left with? - What did we see happening?

Key points for devising: Show, don't tell. Begin to get up and physical early on in the process, otherwise the well structured ideas might not work in practice - and - what often happens is that because people have different ways of interpreting the words they think they are talking about the same thing, but when they come to physically do the scene or action they do different things. Due to context, histories, personal experiences - the word spoken in never the word heard.

RESOURCES: This is the essential go to book for anyone interested in Social Theatre:

Games for actors and non actors by Augusto Boal:

<https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

Theatre of the Oppressed A Manual for Educatorsh

https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1010&context=cie_capstones



KEY TAKEAWAYS:

- Small Local Change
- Diversity in people, cultures, crops
- Cultivate Inner Awareness
- What you pay attention to grows
- Power to Empower
- Earth Share - Fair Share - People Care
- Grassroots Change the Narrative
- We are living systems that iterate
- Genuine connections feeds movement
- Trust is essential to movement building
- Improvise in life like a dancer
- Everything is an offer!



LA BOLINA CAMP EXPERIENCE - THE OFFICIAL VIDEO
by Fabio Butera

www.labolina.org
<https://www.startthechange.eu>

This handbook was written in 2020 by Ruth Cross with contribution from Maria Llanos del Corral, Ernesto Gibba and Gilbert Jassey and the La Bolina team

This handbook was commissioned by Madre Coraje for Start the Change.

The Start the Change La Bolina Camp was made possible thanks to the energy, love and hard work of the La Bolina land team, house care team, cooking team and facilitation team. Thank you for your beautiful collaboration particularly in the face of all the extra work required due to the COVID-19 pandemic. With deep gratitude to: Ernesto, Gilbert, Maria, Desiree, Charaf, Zakarya, Marie, Ana, Habiba, Jenny and Ruth.

Thanks to all the Start the Change staff and youth participants who attended the La Bolina Camp. With gratitude and admiration for your passion and dedication to Start the Change!

Valeria Melegari

Anna Katharina Gandl

Gianni Cappellotto

Giovanni Bandiera

Carolina Lebesmühlbacher

M^a José Bel Murciano

María Villagrán

David García

Marta Cheinasso

Ilaria Mardocco

Fabio Butera

Mirna Šostarko

Elena Atienza

María Jiménez

Saša Milaković

Marion Foissy

Lisa Marie Petit Valette

Lilou Paquelet

Alissone Frandemiche

PARTNERS

Start the change! is a project co-financed by the European Union, promoted by Progettomondo.mlal in partnership with 15 organisations active in 12 European Countries: Austria, Croatia, Czech Republic, France, Germany, Italy, Malta, Poland, Slovakia, Slovenia, Spain, United Kingdom.

Promoted by:



In collaboration with:



START
THE
CHANGE



CSO-LA/2017/388-169:
a project co-financed by
the European Commission