



# CLIPS METHODS



COMPILATION OF CLIPS METHODS  
COMMUNITY LEARNING INCUBATOR PROGRAMME  
FOR SUSTAINABILITY

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# CLIPS MODEL & MAT

## ALL LAYERS - DIAGNOSTIC METHOD

The main goal of this method is to use the Mat to learn about the clips model and to put it at the service of a group project. The Mat serves as a symbolic representation of the project to be worked on. Placed on the ground, it takes strength and identity. This representation encourages play and participation through other symbolic elements like stones, seeds, branches, leaves, etc. that are already in the place, creating a space of deep connection of the participants with their common project and with the facilitators.

Here we present a way to use it, and there can be many others; the way that each CLIPS facilitator or group finds suitable is welcome.



### Aims and Objectives

- To know the CLIPS model and the interrelationship between the layers
- To use the model to observe a project's strengths and areas of improvement.



### Time

2-3 hours



### Materials Preparation

- The CLIPS mat
- Cards with the topics of each layer (printed or written on the spot)
- Pens
- Scissors and picture magazines (cut out)
- CLIPS mats printed on din A3 (or higher) paper, 1 or 2 (just in case)
- Blank cards (or sticky notes) white and colored: for questions (white) and for hot topics (color)
- Set of small stones (about 50 or more): what is solid in the project
- Small dry branches, about 50, what does not work
- Colored crystals (or colorful seeds) about 30-40: the creative process.



### Target audience

Groups and trainers



### Number of Participants

Minimum 12 – maximum 30



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CLIPS  
METHODS



Duration	Activity
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15'	INTRODUCTION
20-30'	COLLECTING INFORMATION
25'	MAT PREPARATION
40-60'	MAT EXPLORATION
15-30'	PAUSE
20'	GRATITUDE AND APPRECIATION
20'	CLOSING

## INTRODUCTION

### FRAMING - 15 MINUTES

Presentation round.  
The facilitator presents the model with the key points of each layer and the most emphasized topics (CLIPS guide) with the map on the ground.

Each facilitator can freely choose to previously write some CLIPS topics on cards.

Explain that the mat, at this moment, represents the home of the common project.

## COLLECTING INFORMATION

### INSTRUCTION 1 - COLLECTIVE OWNERSHIP - 15-20 MINUTES

The group is invited to "own the Mat". Putting words, images, drawings that represent the collective project that brings them together.

**FACILITATOR'S TIP: THIS IS ONLY FOR GROUPS "INCUBATION". IF IT IS AN INTRO TO THE CLIPS MODEL, WE SKIP THIS STEP**

### INSTRUCTION 3 - MAT PLACING 5 MINUTES

On the map, everyone places their questions and hot topics in the place they consider (no need to argue about where they have placed it, as there is no "right or wrong place"), and we allow time to read, observe, and see what has come up.

### INSTRUCTION 2- INDIVIDUAL WORK- 5-10 MINUTES

Each person has about 5-10 minutes to write questions about the project or process.

The "hot" topics that are alive inside (always putting their names on the papers) can be written on colored cards.

### INSTRUCTION 4 - SUMMING UP 5 MINUTES

With the help of the facilitator and the consent of the group, we see if there are redundant topics or if they are part of the same fields, clustering them together.



# MAT EXPLORATION

## INSTRUCTION 1 - MAP DISTRIBUTION 10 MINUTES

The facilitator distributes the following items to each participant. The quantities may vary. You may want to give it a try to see what are the optimal quantities of elements.

- 5 stones: appreciation: the participant values the topic as something that goes well in her/his group.
- 4 branches: discard, the participant is tired of that issue. It is something that she/he does not want or like anymore.
- 3 crystals: new process, it indicates that the participant wants to undergo a process of change on the subject. That she/he has the energy and creativity to address it for a transformation.

Then they take time to put the stones, branches, and crystals on the different topics on the mat.

Walking around, observing, asking questions, if they have some, to the person who came up with the specific topic, etc.

## INSTRUCTION 2 - EXPLORATION 40-60 MINUTES

When all elements have been placed, the facilitator collects the subjects with the most branches and crystals. 1 or 2 topics for each layer.

**FACILITATOR'S TIP:** it depends on the availability of time, on how long the session is, and the number of participants. For a group of 10-12, in a session of 2.30h, you can choose 5 or 6 topics, giving each one 8-10 minutes. Also, check if a topic stands out, and in that case, you may want to give it more time and go deeper. It may happen that there are many items on one of the layers, whether they belong there or not. This may be an indicator that something is happening in that layer.

Open the space for exchange about the chosen topic, listening to diverse voices, and providing information on possible methods and tools that can support the process.

# HARVESTING & CLOSING

## INSTRUCTION 1 - APPRECIATION AND GRATITUDE (OPTIONAL) - 20 MINUTES

It is optional, and also important for an incubation group

In small groups (3 or 4) they choose the topics with the most stones and prepare a presentation to the plenary, in a creative way: role playing, collective sculpture, poem, song etc.

## INSTRUCTION 2 - MAT GATHERING AND CLOSING - 20 MINUTES

Gather the information in the CLIPS mat (dinA3), noting down the interactions (stones, crystals, branches) checking for a certain order of priorities (indicated by the inputs of the group).

The group takes it home, as information with which they can work.

Closing round: what do I take for myself, and for the project.

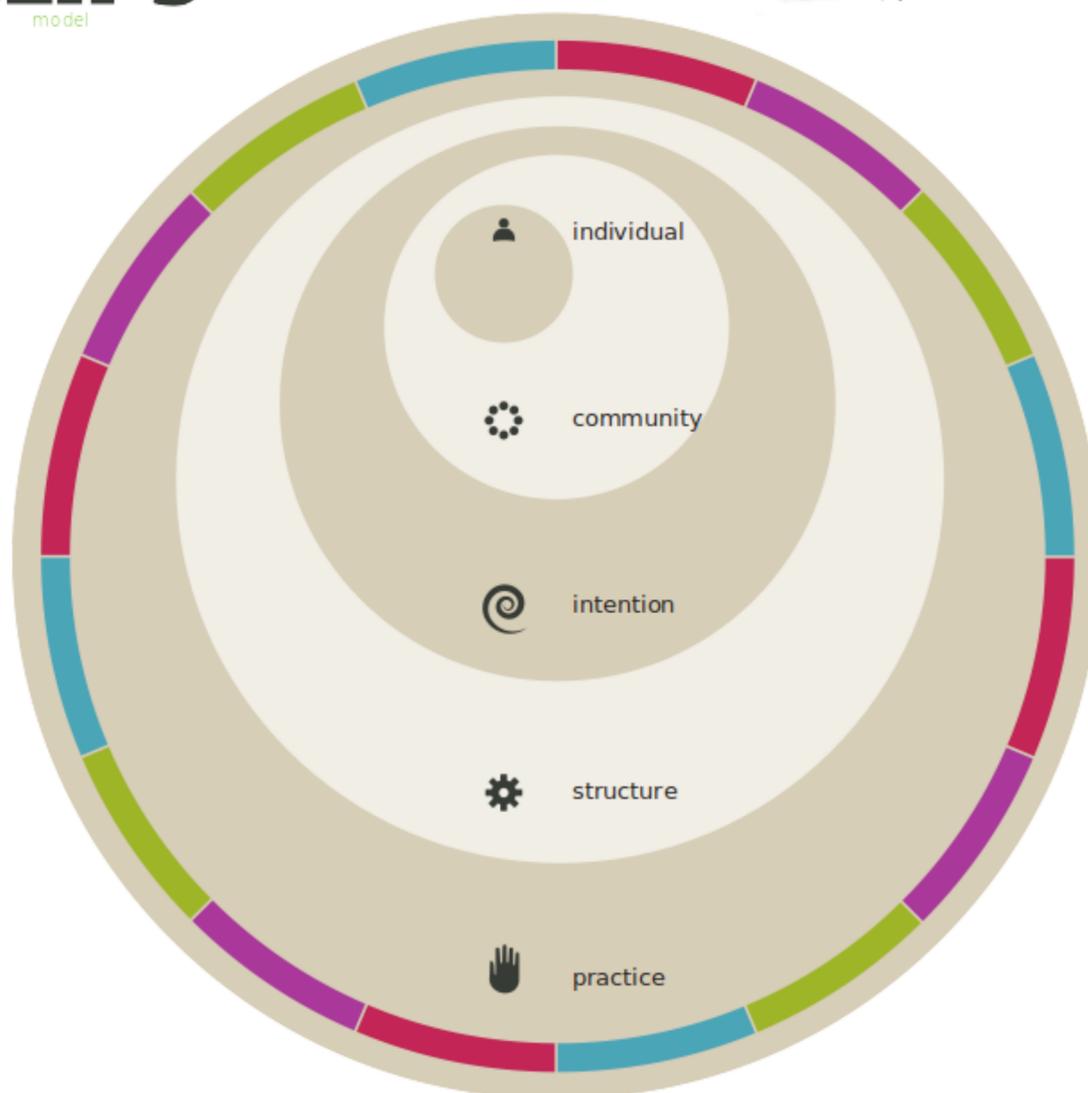
Celebration (final music, dance, game etc.)

# DETAILED DESCRIPTION AND INSTRUCTIONS

- Working with the Mat is useful both for groups in the incubation process and to introduce facilitators to the CLIPS model.
- It is important to be clear whom you are working with because the process and participation may change.
- It is important that the facilitator knows and is comfortable with the CLIPS model, in order to use it in an agile way.
- The Mat is a symbolic and conceptual game. It is important to know how to use a symbolic game.
- Bring relevant information from each layer to a particular group.
- In the case of a group in incubation, the Mat will represent their project.
- In the case of a CLIPS model intro, the Mat represents only the model and its associated conceptual content and methods.
- Participants are expected to represent their project in a playful way, with their doubts, difficulties, appreciations, etc.

**FACILITATOR'S TIP: BE CREATIVE AND THINK OF BRINGING ALL KINDS OF MATERIALS TO PLAY WITH. ALSO, LOOK AROUND THE PLACE TO SEE WHAT MATERIALS MAY BE THERE TO USE IN THE SYMBOLIC GAME.**

**CLIPS**  
model



Four dimensions of sustainability in the practice level:



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# MAPPING CONFLICTS WITH THE CLIPS MODEL

## LAYER: COMMUNITY

Conflicts, problems and tensions form a natural part of the life of a group project where individuals have to interact, agree and come together. However, we only have a few social tools to manage them in a positive way. Never enough. Sometimes there are misunderstandings between people, opposing points of view, different ways to do the same thing etc. The list of conflict points can be endless. This method here is one among others; from the CLIPS framework. It proposes to listen, collect and order the information that the conflict is contributing to. Allowing to observe it from different layers, feelings, needs and fears, searching a way to new options.



### Aims and Objectives

To be able to use a method for conflict management, from a proactive approach.

Learn to extract the valuable information present in a conflict.

Provide clarity in confusing and tense situations brought by conflict



### Time

2- 2, 30 hours depending on the number of participants.



### Materials Preparation

Papers

Markers, colored post-it

The printed CLIPS model, the CLIPS map made with tape on the floor - or the CLIPS Mat



### Target audience

Groups and trainers.



### Number of Participants

Minimum 8 – maximum 20.

It can be more if more time is available.

Can also work as an individual exercise.



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**CLIPS METHODS**



Duration	Activity
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15'	INTRODUCTION
10'	DEFINE THE CONFLICT OR PROBLEM
10'	IDENTIFY THE PARTIES INVOLVED
30-35'	NEEDS AND FEARS
20'	THE MAP
20'	CREATE OPTIONS
15'	CLOSING

# INTRODUCTION

## FRAMING (15 MINUTES)

The facilitator explains that the group will together have a session offering safe space to create a map of the problems or conflicts in which they may be involved.

The facilitator introduces a general framework to understand conflicts as an opportunity for learning and development, building relationships, demystifying what can be fearful and the importance of creating win-win strategies as key to collaborative conflict management.

Note: You can use the 'conflicts' chapter of the CLIPS guide as inspiration.

Note: A confidentiality agreement can be helpful - what happens in the room stays in the room.

# MAPPING CONFLICTS WITH THE CLIPS MODEL

## INSTRUCTION 1 DEFINE THE PROBLEM OR CONFLICT (10 MINUTES)

The 'issue' will become the title of the map, described in general terms. Example: If the issue is discomfort or feeling uncomfortable with the distribution of responsibilities or tasks, the issue will be named as it is: Distribution of tasks.

The group dialogues until it is able to define the best description of the conflict issue, with the support of the facilitator. It should not be so difficult - as the exercise will be done primarily with a group that feel they have a conflict issue, which they want to work with.

## INSTRUCTION 2 IDENTIFY THE PARTIES INVOLVED (10 MINUTES)

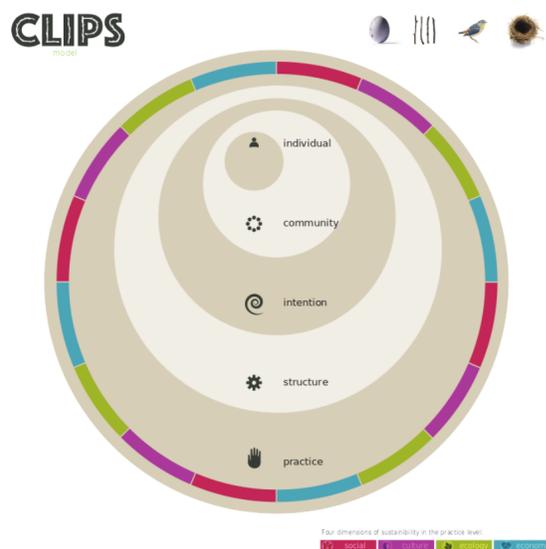
These parties can be both individuals or groups and active/passive roles.

Each participant defines where he/she finds him/herself in the conflict: if it is about the sharing of tasks, one participant may say: "I fulfil all my commitments" or it could be a group which says: "We do the best we can" or "we know have not accomplished what we set forward".

There may be a mix of groups, parts and individual positions.

Bridge to the next step:

The CLIPS model is often used to exemplify most of the work done in or with groups. It can also be used working with conflicts.



# MAPPING CONFLICTS WITH THE CLIPS MODEL

## INSTRUCTION 3 NEEDS & FEARS (30-35 MINUTES)

What we want to explore here is:  
What do the parties want?: What are their needs and fears?

Explain the CLIP model and that needs and fears can be found at all the different levels.

Remind participants that whatever emerges in the process now will be widely accepted; Sometimes desires will be expressed more than necessities. It does not matter, everything that emerges will be most welcomed. There is no right or wrong, but rather an explorative space.

Ask all participants to write their needs and fears, whether personal or those they understand to be collective. The difference between the two types of needs must be specified (use phrases in singular or plural form to make a distinction example).  
Use one colour for needs and another for fears.

Now, the post-its will have to be placed in the different layers of the CLIPS model/mat. For example, a person may place the need to trust others on the individual layer, the fear of the group breaking up might be placed in the community layer, a need for coherence in intention, and in the structure layer there might be the need for consistency in the feedback for the performance of tasks. Let them place their post it notes in silence and have all participants look at the different notes for a while, witnessing the collective map.

Then go through the fears and needs, either per layer or more randomly. Ask who would like to unfold their post it. It is important that needs and fears of all participants can be expressed.

## INSTRUCTION 5 CREATE OPTIONS (20 MINUTES)

Collaborative management of conflicts means creating a space where everyone gains something and everyone gives something. This step opens for new forms of management or necessary modifications and improvements. It is not the objective to generate these options, rather to feedback to the group where to focus its energy in order to introduce necessary changes. Brainstorming is a way to bring energy to an appreciative and creative gaze, very necessary in conflict situations.

The ideas that arise must be possible and achievable,  
Pay attention to:

- Is there a space for improving the problem in the information flow?
- Structure and procedures: Is it necessary to update any structure or procedure?
- Objects and services: are the objects or services part of the solution?
- Relationships: is the group taking care of the relational space? Can group spaces be improved?

The ideas are collected in a flipchart, making clear with the group when some of the emerged ideas are or will be accepted. List possible concrete action steps.

## INSTRUCTION 4 THE CONFLICT MAP (20 MINUTES)

The information emerged by the group in step 3 will be simplified with the accompaniment of the facilitation in creating a more comprehensive map. It will become more clear which topics are similar and they will be clustered by creating the map of what is alive in the group - through the specific conflict issue treated today.

The group takes care of:

- The new information that emerges
- Similar needs or fears
- The common vision emerging, what values emerge from the map.
- Points which are not so clear or confused issues,
- The difficulties which might require more attention and have to be 'parked' for now.

## INSTRUCTION 6 DEBRIEFING: CLOSING ROUND (15 MINUTES)

Take a round:

What do I take away today which I did not know before to be present in this conflict issue or problem?

### TIP FOR FACILITATORS

It is important for the facilitator to have a framework for conflict management. Note that this exercise does not seek to manage all the emotions present in a conflict, rather it appeals to the enquiry and information it brings to the group. This is the treasure we allude to when stating that a conflict is an opportunity.

**The motto is: You win and I win. The project gets stronger.**





## Integrates all layers

This method aims at supporting groups to develop a meta-perspective about their group from a CLIPS perspective. A typical example of use of this method is the first day of a community meeting, dedicated to gain a deeper understanding of the issues of the community.

This tool helps to gain common ground about the community and the same time to understand the importance of all 5 CLIPS layers.



### Aims and Objectives

To support the group in developing a meta-perspective on their projects from a CLIPS-perspective..



### Time

4 hours, including a break



### Materials Preparation

A circle of chairs for the whole group and a smaller circle of chairs (1/5th of the chairs) in the middle.

Flipcharts visualising the questions for the 5 groups, see below. (1 flipchart for each group)



### Target audience

The target audience is a group that shares a common project and has already some experience working together, and that wants to develop more of a meta-perspective about their project and use the CLIPS-Model.



### Number of Participants

Minimum 15 – maximum 35.



Duration	Activity
5'	INTRODUCTION
15'	BRIEF INTRODUCTION OF CLIPS AND ITS 5 LAYERS
5'	SPLITTING UP IN 5 GROUPS (EQUAL SIZE)
5X30'	EACH GROUP SHARES IMPRESSIONS AND HYPOTHESES ABOUT THE LAYER THAT THE GROUP IS RESPONSIBLE FOR.
10'	SDEBRIEFING IN PLENARY

## INTRODUCTION

### FRAMING- 2 MINUTES

This exercise supports a group in developing a meta-perspective about the group, using the 5 layers of CLIPS. There is time given for everyone in the group to share their view about the group - from different perspectives.

The method helps to analyze the project using a perspective that is shaped by the CLIPS-Model, that has been developed by community consultants from 10 different European Countries.

## CLIPS ONION

### INSTRUCTION 1 - SHORT INTRODUCTION INTO CLIPS - 15 MINUTES

The CLIPS model is based on 5 layers that are closely interlinked and yet very specific. At the core, we see the **Individual**, the basic element for any human group, followed by the collective identity (the **Community**) that multiplies the individual energy available to reach the shared **Intention** (Layer 3). A clear and functional **Structure** (layer 4) is necessary for the group to collaborate effectively and carry out the **Practice** (layer 5) that materializes the Intention and makes it visible to the world. (Read the CLIPS guide for a more thorough introduction.)

### INSTRUCTION 2- DEFINING GROUPS - 5 MINUTES

Splitting up into 5 groups (equal size):  
One group that focuses on each layer.  
If the CLIPS-Model is visualized somewhere, it's recommended to do it in a way that the first person says: Individual, the second says: Community, the third Structure, and so on, and the sixth starts again with Individual. (Other option: people sort in groups according to their main interests.)

### INSTRUCTION 3 - ONION DISCUSSION - 5 X 30'

The groups that focus on the different layers use the chairs in the center. Each one has 30 minutes to share their impressions and hypotheses about the community in a small-group discussion in the center focusing on the layer that the group is responsible for. The others listen to the reflections of the core-group and take notes about things that might be important for their layer.

If someone in the group has experience with graphic recording or wants to start it, it's a great idea to have this type of recording for this discussion – ideally on a very big paper (4 flipcharts glued together), on which the CLIPS-model is visualized and the graphic recording is inserted in the different layers.

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# CLIPS ONION

## INSTRUCTION 3- CONTINUATION: ONION DISCUSSION - 5 X 30'

Questions, the facilitator can ask to introduce the discussion on the different layers:

### 1. Intention:

What is the intention of the group? Do we all name the same intention for the group if we are asked for it? How shared is it in reality? Is it clear what is the shared intention and where diversity is appreciated? Are there differences in the interpretation of the intention? And: Are we on the right path to realize our intention? (Use your experience with the group to find more questions.)

### 2. Individual:

The group consists of many different individuals. Is there a culture of appreciating diversity? Is there an awareness of integrating different views and taking conflicts as a tool for a better understanding of the world? Do the people know each other's history? Do people take responsibility for their side of a conflict? Is there a culture of self-responsibility and mutual support? What can be done to increase this attitude and consciousness? (Use your experience with the group to find more questions.)

**A break is recommended at this point!**

### 3. Community:

What is the community culture? Is there a conscious fostering of community spirit? Is deep sharing and reflection about oneself encouraged and part of the community culture? What are the moments when the community spirit is felt? Do we need more of these? What is missing? What are our qualities as a group? (Use your experience with the group to find more questions.)

### 4. Structure:

Is there a clear decision-making structure? Are ownership and money-flow clearly and transparently described? Are the structures in line with the intention? Do they empower individuals and is there a way to prevent power abuse? What can we do to empower more people? (Use your experience with the group to find more questions.)

### 5. Practice:

How is the practice of the community going? Does the work get done? Is there enough competence, time and money available to tackle the challenges? What do we have realized that we are proud of? (Use your experience with the group to find more questions.)

## INSTRUCTION 4: DEBRIEFING - 15 - 30'

Debriefing in the plenary: How was it for you? Any important insight of someone who spoke in the first rounds that came when the other rounds spoke? How are the aspects that appeared in the different rounds related to each other?

**TIP:** As a facilitator, you can support the reflections of the different "inner circles" in asking questions to deepen the aspects that have been raised.





# SWOT ANALYSIS - CLIPS

## INTENTION - COMMUNITY - DIAGNOSTIC METHODS

SWOT is used in CLIPS as a diagnostic method, to assess the state of a project - and realize new potentials. It is a known tool, used in both companies and organisations, when laying out strategies.



### Aims and Objectives

- To bring awareness to the situation in the group
- To highlight both positive and negative aspects
- To inform strategy, decisions and action.



### Time

Min. 85 minutes – preferably 2 hours



### Materials & Preparations

Prepare the SWOT chart:

Use a large flipchart to make a chart with four squares. Label the top left square “Strengths”, the top right square “Weaknesses”, the bottom left square “Opportunities”, the bottom right square “Threats” (you can add a graphic icon for each).

- Have flip chart papers, A3 and post its ready.



### Target audience

Community groups with a shared task.



### Number of Participants

Minimum 4 – maximum 40.



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Duration	Activity
5'	INTRODUCTION - SWOT AND CLIPS
25'	PHASE 1: BRAINSTORMING IN GROUPS
25'	PHASE 2: SWOT ANALYSIS IN PLENARY
20'	PHASE 3: REVIEW AND ACTION PLAN
10'	DEBRIEFING THE EXERCISE

# INTRODUCTION

## FRAMING- 5 MINUTES

Explain, that a SWOT analysis is a widely used tool used to identify the strengths, weaknesses, opportunities and threats of a group or a project. In CLIPS we can use the SWOT also as a diagnostic method.

It brings focus on specific areas and can discover actions that can help build on strengths, minimize or eliminate weaknesses, maximize opportunities and deal with or overcome threats.

A SWOT analysis is done as a group work and can be used for strategy planning and for taking informed decisions, based on shared insights.

Show the drawing of the SWOT.  
The top squares (Strengths, Weaknesses) focus in the "internal" aspects of the group. The bottom two squares focus on "external" elements; being things that are not directly under our control.

# THE SWOT ANALYSIS

## INSTRUCTION 1 - 25' BRAINSTORMING

Make smaller groups with 4 members in each, to maximize participation. Tell the groups to copy the big chart on an A3 paper or a flip chart.

Ask them to brainstorm anything that comes to them as strengths and weaknesses, first individually on post its and then by sharing in the small group, by adding post its to the chart while discussing the issues raised.

Do the same with opportunities and threats.

Give time for the discussion in the groups.

Ask the group to choose points from each square, for the plenary. Tell them to choose points that are not so obvious but have surprised or have given rise to a good discussion - or even disagreement.

## INSTRUCTION 2- 25' SWOT ANALYSIS IN PLENARY

Bring the whole group together again to discuss and to share the different inputs.

On the large chart, start with one area and have each sub-group present the 3 most inspiring and/or important issues they came up with.

Ask for comments and questions to each group.

When one square has been exhausted, move on to the next until all four have been completed.

## INSTRUCTION 3 - 20' REVIEW AND ACTION PLANNING

The facilitator gives a review of the work done by the groups, adding some observations.

Begin with internal **strengths** and move through external **threats**. State, that strengths must be acknowledged, celebrated and maintained - and used actively as strategies to further develop the project. Stress, that acknowledging threats are not necessarily a result of a negative mindset, but is showing a sense of realism. Being aware of threats also helps prevent them.

Underline, that **weaknesses** are there for the group to address, learn and develop, at the appropriate level, accepting own role and responsibility for it (not only blame others, but realize own shortcomings and how to turn a weakness into a strength).

**Potentials** can be activated - or be sleeping till there is sufficient energy and time. Still, it is good to realize that potentials are there waiting for internal processes to address these and thereby add to the strengths of the group.

From there, decide major focus areas, based on the situation lined out on the chart. Who will do what from now - when?

Catch the result graphically, on an additional chart:  
Action - people responsible - deadline/timeframe.

Remember to celebrate the actions and groups.  
Record everything and make it accessible.



# DEBRIEFING - SWOT

## INSTRUCTION 4 -10' DEBRIEFING

Throw in an energizer to change the scenery.

Ask how it was to go through this exercise?  
How can we use it, in our group - and with others?

How often could it be helpful to do this, as a group?



## SWOT IN CLIPS

As a diagnostic tool SWOT gives the group the opportunity to express its state, which can then be worked with through the layers. Could be used in the beginning stage and is also a good tool for "practice", as it can help to set up an action plan that is adapted to the situation - Strengths, Weaknesses, Opportunities, Threats - of the specific project.

## THE ORIGIN OF SWOT

Use of the SWOT framework sometimes give credit to Albert Humphrey, who developed the approach at the Stanford Research Institute (SRI) back in the 1960s and early 1970s.

The SWOT analysis has been used in community work as a tool to identify positive and negative factors within organisations and communities, that promote or inhibit successful implementation.

It is used as a preliminary resource, best used before developing goals and objectives for a program design or implementing a strategy. The SWOT analysis is A PART of the planning for social change processes and will not provide a strategic plan if used by itself. After a SWOT analysis is completed, the SWOT analysis can be turned into a series of recommendations to consider before developing a strategic plan.





# THE TRAFFIC LIGHT

## LAYER TYPE: INDIVIDUAL, INTENTION, COMMUNITY, PRACTICE

Any group needs to set its boundaries in a transparent manner for members, both new and old, to be able to navigate more smoothly within the community.

What is needed from each member? What is expected? What can be made possible? The Traffic Light exercise zones out these aspects to set clear boundaries and level expectations.



### Aims and Objectives



### Time

This method has the aims to:

- explore what is **NEEDED**, **EXPECTED**, and **FOCUSED ON AS POSSIBILITIES** in a community group.
- set boundaries around group commitments.

Around 75 minutes.



### Materials & Preparation

- Flip chart papers
- Markers
- Post it notes
- Preferably a **TRAFFIC LIGHT** drawn on a flip chart, with colours, for easy explanation
- Tables/chairs for a World Cafe



### Target audience

Community groups with a shared task, especially at the beginning of a project.



### Number of Participants

Minimum 4 (small pioneer group) – maximum 60. The method will vary in its design according to the size of the group.



Duration	Activity
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5'	INTRODUCTION - FRAMING
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15'	EXPLAINING THE TRAFFIC LIGHT
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25'	GROUP WORK: RED - YELLOW - GREEN
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25'	PLENARY: DEFINING THE TRAFFIC LIGHT
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5'	DEBRIEFING
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# INTRODUCTION

## FRAMING (5 MINUTES)

When forming a group and especially when attracting new members, it is crucial to be clear and specific on what members **HAVE TO** contribute with, are **EXPECTED TO**, in addition, and what **CAN BE MADE POSSIBLE**, in the project.

These aspects are important to discuss, clarify and describe: Then the group will be more transparent, both among its members and in the way it presents itself to others, especially in the beginning of a project.

All this can be worked within this model: The Traffic Light.

# THE TRAFFIC LIGHT

## INSTRUCTION 1 - INTRODUCTION (10 MINUTES)

The Traffic light Model operates with three colors:  
**Red - Yellow - Green** (show them on a flip chart)

### THE RED FIELD

What everyone **MUST** contribute to the community.  
What is required of everyone, as a minimum, to be part of the community; what is considered important for the running affairs of the community. Typically something like:

- participation in cooking shifts for the communal dining system to be truly operational
- cleaning duties in the common facilities
- attendance at shared working days
- meetings that are seen necessary for members to attend.

It must be clear to everyone what is placed in the RED FIELD and that this is not up for discussion by individuals, but is a result of a shared process and of shared decisions taken. Everyone should know what one has to deliver to live in the community and be part of a project.

Experience shows, that what seems to be in the RED field for some, might be in the YELLOW for others. Therefore the RED field has to be clearly defined, decided on and explained.

Decisions taken about the RED field are often noted down in contracts and in agreement with the constitution, bylaws, etc. Often organized in a visible plan – who needs to do what and when and who is responsible for organizing it.

Therefore, the RED field operates within the STRUCTURE layer of CLIPS, as well as the COMMUNITY layer.

In order to avoid playing 'police officers' to your neighbors, be careful about placing too many demands in the RED field. In return, if these demands are organized properly in an easy, natural, and straightforward manner, they simply become a natural part of the community culture.

### THE YELLOW FIELD

What we **EXPECT** from everyone. Even though there are no direct sanctions (like what could happen in the red field if you do not live up to community obligations), being a member of a community group is full of expectations. Therefore, it can be recommended to discuss these 'unwritten rules' that gives the individual a chance to better understand the inner dynamics of the community, on the expectation level.

The YELLOW field can be challenging as expectations can be different and individuals cope differently when reacting to expectations, to themselves, and to/from others.

Example: It can be a demand, meaning a RED FIELD issue, to be part of a cooking shift every 6th week. But there is no demand that you *participate* in the communal dinners. There can be an expectation, that you do so. You might feel that expectation, meaning that your absence will be noticed, or that people who attend every communal dinner seem to gain a higher rank than people who prefer to dine at home.

Example: There may be an expectation that all adults participate in 1-2 working groups according to interest (shared facilities/garden group/animal rearing/economy group etc.) But you will not be excluded according to the constitution if you fail to engage and live up to expectation. The YELLOW feel is more the one of social control.

Members tend to be able to contribute different levels of energy and interest for community tasks. We are not all in the same phases of life, do not all have an equal amount of time, the needed skills, and interests. Expectations in the YELLOW can thus be personalized, as they can vary to different people, depending on their specific life situations.

Note that lots of needed jobs as growing vegetables etc. will be done in a voluntary and joyful way, in the YELLOW field.



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# THE TRAFFIC LIGHT

Community life is about well-being and balance between the individual and the community, not least reducing conflicts and make room for differences. But it is also about knowing that issues of rank and privilege form an inherent part of our shared life.

The YELLOW field is characterized by either outspoken expectations and processes around these - or something that can be hidden and potentially risky and conflict-prone.

## THE GREEN FIELD

This is the space of opportunities. What is DEMANDED is in the RED field, EXPECTED in the YELLOW field. The GREEN FIELD has its focus to be aware of POSSIBILITIES.

GREEN is about how the community or project is open to the unplanned, welcomes innovation, and embraces new ideas. How the group can nurture a focus on possibilities rather than limitations. How we as individuals can find satisfaction (or just accept) in what other people can do for, with, and in the community, which can be different from one's own ambitions and dreams. How we can create communities that offer strength and support to ideas that can thrive, even with only an individual or a small group engaged in it, but with backing from the community.

To be aware of, want and prioritize such a green field YES culture both a positive mind, will and money is required. Structurally it can be made visible in the annual budget, where a lump sum can be allocated to a pool available for new ideas, testing, and innovation, for things not thought of and not yet outspoken.

The GREEN FIELD strengthens a culture that makes life worth living in a community where lots of limits exists, because many people have to agree and decide. It is about making dreams come true, making impossible possible and the willingness to take risks, accept mistakes and 'failed' projects. Unfortunately it is most often not attended to much, in the beginning.

### FACILITATOR TIP:

Use your own examples from community life, when facilitating the Traffic Light exercise with a group. It often helps to hear how others have done it and how the Traffic Light can change over time. Like having a lot of things in the RED field in the beginning, transiting to a more relaxed YELLOW field focus as the community culture develops and mature.

## INSTRUCTION 3 - GROUP WORK (25 MINUTES)

After this comprehensive facilitators input several options for working with the Traffic Light are available:

A) Hang three flip charts with the three colors. Tell the participants to go to the flip chart that calls them the most, but make sure at least some people are standing at each of the three flipcharts. Ask them to work on how they see this area to be like in the specific project. How will it be communicated, dealt with, and integrated into community structures? You can start with post-its, individually, and then discuss in the group.

B) Arrange a 'World Cafe' session. Ask for three hosts to stay at the three tables and other group members to walk around the three tables, staying around 6 minutes at each 'station'. The host will then present the collective input afterward.

C) Give each group of 4-5 people a sheet to fill in, with the traffic light and some keywords about all the three fields. Have them fill in for all the three colours.

In any case, inform the small groups that this a preparatory step for the real work: Defining the traffic light for the project.

## INSTRUCTION 4 - DEFINING YOUR TRAFFIC LIGHT (25 MINUTES)

Depending on the method used for the preparatory group work, share the results of the group work in plenary. It is now important to transition from GROUP to PLENARY mode, to enhance the shared ownership to the process. As a facilitator, thank the groups for their inputs and take over facilitation.

Then hang three posters on the wall, with the three colours. Ask for input from first the group who worked on that field and then ask for additional comments.

Check if the group is mature enough to consent to the most obvious parts that form the RED field for the project. You can use constellation - a vote with your feet exercise (see tools).

Check how the YELLOW and the GREEN fields are finding their forms. Suggest ways and ask the groups for ways of how to work with these fields, in the future.

Arrange a follow-up process, after maybe a month, with a facilitator or advise the group to continue their own process, if they have had enough input.



# THE TRAFFIC LIGHT

## INSTRUCTION 5 - DEBRIEFING (5 MINUTES)

Check out in a circle and ask how and if the Traffic Light is now alive in the group as a tool and a shared reference.

Ask about the usefulness of the exercise and capture on a flip chart the next steps.

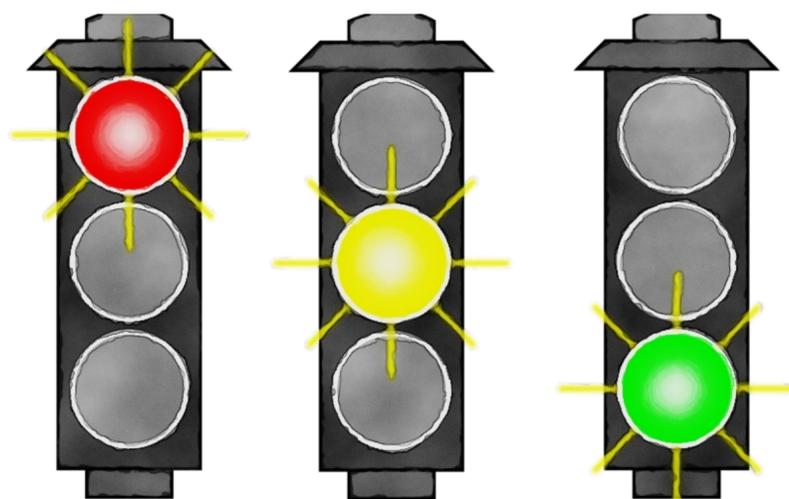
### FACILITATOR TIP:

It is important that the group leaves with a feeling of accomplishment: Yes, we did it! We made the next step in defining our community culture. We now know more about what we stand for, as a group, and how we can attract followers. As such, the Traffic Light exercise can be run with a pioneer group, which is not too big, in order to define what followers buy in to and can influence. As such, the Traffic Light also gives an indication of INCLUSION and EXCLUSION - who feels attracted to this project, or not.

## RELATION TO THE CLIPS MODEL

In CLIPS we can use the Traffic Light exercise in working with both the INTENTION of the project, how to form the COMMUNITY culture, and also the STRUCTURE level, - what is put in the community structures as DEMANDS (RED FIELD) and how will the community sanction if these demands are not adhered to.

At the PRACTISE level, the Traffic Light exercise is easy to trace in the way a project is being presented to new members - what community members do together define much of the intention and structures behind it.





# WORKING WITH CARDS

## A general introduction

According to learning and educational research our ability to learn is improved if we are not restricted to hearing, but have the chance to 'discover' and connect immediately with our own experiences, thereby anchoring learning more solidly in the brain. As part of the CLIPS methodology it is favored to make use of methods that give participants an active role, as opposed to primarily listening or reading.



## CLIPS METHODOLOGY - The use of CARDS

To optimize learning, participation, joy and impact of working in and with community groups, any input can and should come in diverse forms. The use of cards to spark reflection and dialogue is therefore explored and recommended in the work with groups.

Generally, cards offer the opportunity to convey the essence of what intends to be shared, in a form of a headline or a title on a card. By using an image, the room for self-interpretation opens further.

The cards give an impulse for the participants themselves to share their experience, ideas and thoughts about an issue, support dialogue and encourage exploration of perspectives and reflections on a certain topic.

As a facilitation tool, the inclusion of cards offers the ability to retain a discussion at an abstraction level where it may seem easier for participants to speak, describe and contribute with perspectives on their views in a way that can be both understandable and inspiring to others, but is still kept 'safe' for the participant.

Cards can encourage and support participation while creating a safe space as it offers a room of opportunity with an inbuilt freedom of choice. Participants can choose to go as high or deep as they want with the assistance of a card or they can choose to stay closely connected to the interpretation of an actual image or text, offering a chance for participation and contribution without the risk of exposing his/herself to participate more than what feels safe in the specific context and situation.

### Facilitated process

In a group there will often be some people with a deeper knowledge or experience about a subject matter. The cards further serve to instigate the sharing of this knowledge and have people participate on their different levels. The facilitator takes the role of connecting, summarizing, deepening and adding perspectives. This makes a training session much more diverse, offering participants an experience where content matters are treated deeply and participation is high.

### - or cards as part of group culture

Furthermore, cards can become an integrated way of working for community groups to deepen or explore a topic also without an external facilitator, counting on the wisdom of the group and preferably previous experience working with cards. As such, the use of cards has the potential to form a transformative and effective basis for meta-communication in communities.



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# INSTRUCTIONS FOR USE

Cards can be both general - where participants intuitively connect to an image or a text - and specific, where cards are designed for certain processes, but can still be applied in multiple ways.

There are numerous ways to work with cards. The intention is to use them as giving an impulse enabling participants to think about an issue themselves and dive into expressions about it, with the cards as a dialogue tool, to spark conversations. Furthermore, they can be used as an idea generation tool.

There are many issues related to the initial stages of any community project. In this context, the tool can be used to create communication and dialogue across the involved actors and, based on images and/or text, install possible solutions to challenges being discussed. In this way a common foundation can be found or a strategy be put forward. In CLIPS, we operate with several sets of cards, which will be shortly introduced here.

Following the many advantages of cards as facilitation tools, development of additional types of cards are encouraged, but the examples mentioned are what have been tested and can be recommended, by the CLIPS project. Detailed instructions for each type of cards can be found in the METHODS section (Community Cards, Ecovillage Playing Cards) and TOOL section (Pick a Picture).

## IMAGE CARDS

CLIPS uses three different types of image cards:

- 1) A collection of cards consisting of images used as representation for community values, priorities and activities. Could be images glued on decks with shared dinner situations, a windmill, a local shop, children playing etc., as representations of the different motivations of creating a project, together. The facilitator designs his/her own set of cards, adapted to the cultural context.
- 2) Ecovillage Playing cards is a set of cards developed by GEN. They consist of images and texts describing the elements within the four dimensions of sustainability, supplemented by integrated design cards. A floor mat has been developed, to arrange the cards in a mandala. Detailed descriptions are found in the tools section, a CLIPS version in the methods section. Can be used to explore motivation, priorities, strengths/weaknesses and set strategic direction, in a community project - aligning to the wheel of sustainability, in all its five dimensions.
- 3) Pick a Picture cards is a tool consisting of a number of general (but well thought out) images, where a variety of associations can emerge, thereby initiating dialogue and reflections. Are often used for check in and check out, but also to express longings, dreams, motivations, in a process.

## TEXT CARDS

CLIPS Community Cards is a set of 12 cards expressing values found significant for community life. They are primarily used to increase the awareness of the participants to reflect on what is needed to build a thriving community. Some of the cards can be part of the intention of a community, but also strategies and structures can be developed for each card.

In all above examples, be it images, text or icons - or combinations - the cards function as voice cards, where associations can emerge and thereby initiate dialogue and reflections on values, thoughts and interpretations, that are immediately attributed to a topic.



# WAYS OF WORKING WITH CARDS

Cards can be both Here a few ways to work with cards, where all can and should be adapted to the actual situation:

## Working in larger groups (min. 8 people)

- The facilitator briefly presents the cards, maybe through a few sentences to each or some of the cards, as examples. The cards are put in the middle of the circle.
  - Participants are asked to form groups of 2-4 (depending on the size of the whole group) and to pick some of the cards (each group an approximately equal amount, until all cards are taken).
  - The small groups are given time (10 minutes per card they have) to discuss the cards, to share their experiences, ideas as well as challenges they see emerge from the content of each specific card.
  - The groups report in plenary, sharing the essence of their discussion.
- At this point the facilitator adds what s/he thinks is missing.
- The cards can be used to visualize the essence of the points by portraying them on the wall.

## Working in smaller groups (max. 8 people)

- The facilitator briefly presents the cards, saying a few sentences to each or some of the cards. The cards are put in the middle of the circle.
- The participants are invited, by intuition, to grab a card and then share their experiences about it, their insights about the content of the card, and any potential challenges they might see in it.
- Have a group conversation about the content of each card.

## Using the cards as an invitation for creative work

- The cards can be used as an invitation to process the information on the card in a creative way. Participants are asked to each take a card that appeals to them and to use artistic means to express the content of the card. There are different possibilities:
- Take a sheet of paper and create a drawing that illustrates this card (in this case, the papers can be put on the wall to visualize this content during the training).
  - Form small groups and invent small sketches about the content of the card. Show them in plenary.
  - Gather afterwards, in the full group, the impressions and insights of all participants and add what is still missing from the content you want to convey.

## Using the cards as 'Tarot-Cards'

(applicable to the "Community Cards", not to the "Ecovillage Cards")

Warning:

This method is very inspiring for some groups, whereas others get into strong resistance doing it. It is recommended to only use it with groups that have some kind of spiritual background or openness.

- Put the cards in the middle, with the backside on top, so the content cannot be read.
- Ask the participants to draw one of the cards each. To live up to the content of the card is their task.

They shall think about this card and its content as often as possible during the day, in different situations, and ask themselves if that attitude can support them in any way.

- In the evening: Debriefing and speaking about the experiences that the reflection about the cards caused.

## Using the 'card of the day' or 'card of the week'.

Alternative in longer courses or in communities that have a daily/weekly tuning-in:

Draw one of the cards every morning as the 'card of the day' or 'card of the week'.

## WHY WE WORK WITH CARDS?

To sum up, cards are flexible in use and can be developed and used for a variety of purposes. They are playful and interesting and groups and individuals tend to remember a session for long, having worked with cards. In CLIPS the development of and use of cards are encouraged to enhance participation and perspectives on the CLIPS focus areas.





# ECOVILLAGE PLAYING CARDS

**LAYER TYPE: INDIVIDUAL, INTENTION, COMMUNITY, PRACTICE**

A method using the GEN Ecovillage Playing Cards in CLIPS

- mapping motivations, intentions, skills and learning needs of a group.

The cards are interactive and offers room for reflection, both for the individual and for the group.



## Aims and Objectives

This method has the aims to:

- To map motivations for group members
- To map skills and learning needs of group members
- To search for a common intention for a group



## Time

Around 1,5 hours (with a break in between).  
Can be split or one of the exercises can be taken out.

Alternative game takes around 50 minutes.



## Materials & Preparation

- A set of GEN Ecovillage Playing Cards.
- Can be bought [on the GEN website](#).
- An Ecovillage Playing Cards Mandala Mat if possible, but not needed ([purchased here](#)).
- Bring small stones, leaves or similar items, at least three of each item for each participant.

Place the cards on the floor in the form of the GAIA Education mandala, each dimension in each own corner (see picture below).



## Target audience

Community groups with a shared task.  
Acknowledging that the playing cards are derived from the ecovillage experience and what characterize ecovillage life.



## Number of Participants

Minimum 4 – maximum 40.



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## Duration Activity

5'	INTRODUCTION - FRAMING GEN ECOVILLAGE PLAYING CARDS AND CLIPS
25'	MOTIVATION MAPPING
20'	SKILLS MAPPING
5'	BREAK
25'	INTENTION MAPPING
10'	DEBRIEFING

# INTRODUCTION

## FRAMING- 5 MINUTES

The cards have been developed by the Global Ecovillage Network (GEN). The 34 cards illustrate and distill years of experimentation and learning within this global network. The cards are divided into five groups - four dimensions of sustainability arranged around one central path.

The four dimensions are society, culture, ecology and economy. The path is whole systems design. Together, they make up a tool for playing, reflecting, dialoguing, learning and designing - for both individuals, groups, projects, organisations and communities.

In CLIPS we use the cards to get closer to our intentions - the motivations that bring a group together (the inner calling). Also, to map individual skills and learning needs, leading to a map of the skills/needs in the group. In the end, we get closer to what the intention and the vision/mission for this group might be. Let's play!

# MOTIVATION MAPPING

## INSTRUCTION 1 - INTRODUCTION (10 MINUTES)

Tell participants to take 3 stones each and place them on the cards that are most important for them, as a strong motivation for joining the group.

Ask participants to take a walk around the cards and study all of them before deciding.

TIP: It can be easier to relate to motivation than to intention - and very often addressing motivation will lead to intention. That is why we start with motivation.

## INSTRUCTION 3 - DEBRIEFING (5 MINUTES)

How was it to play?

**Individual:** Did you learn something new about what moves you to this group - and how it relates to motivations from others?

**Group:** Any new realizations? How will you accommodate different motivations?

End the session on MOTIVATION by taking a photo before removing the items from the mat again.

## INSTRUCTION 2 - MOTIVATION SHARING (10 MINUTES)

When all participants have placed their stones, ask for comments first on the general level and then on the individual. What do we see? Which dimension have a lot of stones - which have only few? Are the stones spread out a lot - or are they placed more gathered?

After the general analysis ask some of the participants to share their personal motivations. Assess whether all voices need to be heard or only those who are most eager to share.

Ask especially for the background of stones that are 'alone' on a card with no other stones - what was the motivation to put the stone there?



# SKILLS MAPPING

## INSTRUCTION 1 - INTRODUCTION (10 MINUTES)

After having worked on motivations, we attend to skills and learning needs.

Place 3 stones on cards where you have SKILLS, where you have something to contribute with, something you can teach others, a gift you can share.

Place 3 leaves on cards where you want to learn something. Which can be what an image of what you want to achieve, in terms of new skills and inspiration.

## INSTRUCTION 2 - DEBRIEFING (10 MINUTES)

What do we see now? Which dimensions and cards have a lot of or few stones - which have a lot of leaves?

How can we use this mapping to check what skills we have as a group, what learning needs might match other members' skill sets? What skills need nurturing, in the group, to improve in certain fields? Maybe a basis for recruitment of new members?

End the session on SKILLS by taking a photo before removing the items again.

# INTENTION MAPPING

## FRAMING (5 MINUTES)

We have now mapped both motivations and skills/learning needs. Next is to explore in which field this group really want to engage. What is the common intention with the project and how could that feed into the vision/mission?

## INSTRUCTION 1 - INTRODUCTION (10 MINUTES)

Walk around the cards and think of the project. Think not from the individual perspective, but what you as a group of people can do together, in the common project.

Place your 3 stones on cards that are central to where you think the intention is, as a group.

What is shared among you, what has been part of your discussions till now and where you see that the group can come together and make a difference.

## INSTRUCTION 2 - DEBRIEFING (10 MINUTES)

Look at where the stones are placed. In one dimension only, spread around in all dimensions, strong in two dimensions? Are some cards central? How does it fit with intention statements the group has already formulated? Any new realizations?

Underline that the 'result' does not indicate that the group does not take the other cards as serious aspects to consider - but must make a choice of what is its core.

Encourage the group to use the mappings when defining its intention, vision/ mission. End the session on INTENTIONS by taking a photo before removing the items.

Inform the group that they can use the cards in the group to check how the project change over time. The cards can be played periodically, i.e. annually, to check and form an image of how the dynamics look like in the group, at any given time and in any given constellation of people.



# ALTERNATIVE: WORKING WITH THE DESIGN CARDS

## A DESIGN GAME (50 MINUTES)

Introduce the Ecovillage Playing Cards, by having a set of cards on the floor. Run maybe one of the above exercises. Then hand out a copy of the playing cards to each group of 4 - they can be bought in many different sizes from GEN.

Ask the groups to design their project by choosing 10 cards they see to be very most essential for this specific project.

Then ask the groups to choose the 3 cards that are the highest priority.

Ask each group to share their design - their 10/3 chosen cards. Put them up, so everyone can see the 10/3 cards for each group. Check for similarities and discuss cards, that only some groups have chosen.

The discussions when choosing 10 cards out of the 34 cards and then 3 cards out of the 10 cards encourage valuable reflections, for the individuals and the group

It might bring something new to the group to play with the cards this way - or it can be used to reaffirm that the group is on the right track or still needs a lot of work in the field of intention/vision/mission.

As a facilitator you must think about how to handle very diversified results and how to support a group with an unclear focus, for the result not to become disappointing.

Celebrate both the diversity of good intentions - and celebrate what unites.

TIP: It can give a sense of relief to members of a group to realize, that all groups have chosen many of the same cards when choosing the 10 cards - and even the 3 cards. Even if misunderstandings and conflicts are present, the core (the 10/3 cards) is still valid and what can unite.

## RELATION TO THE CLIPS MODEL

When purchasing the GEN Ecovillage Playing cards, a comprehensive booklet with suggested exercises come with it. The cards can be played in various ways.

In CLIPS we use them when working with INTENTION, but also to explore the relation between the INDIVIDUAL and the COMMUNITY. They can also show what PRACTISE is being experienced in a community.

Opening a space for people's dreams may uplift the energy of the group and create personal links that may otherwise remain hidden.

The "intention" level needs to come in at the end, to check if the available skills, resources and dreams are aligned with the mission and strategy, or if something needs to be adapted in order to create better synergy.



### FACILITATION TIP:

As a facilitator you must find a balance between playing in a fast speed and keep time for reflection, sharing and learning. Note that it can be tiring to stand up for long, for some people. The movement to place items will help.

Note that the mapping on the cards speak for itself and sometimes do not need many words to be spoken. That is the power of working with objects and visuals.





# Community Cards

## LAYER TYPE - Individual, Community

This method helps to introduce the attitude that is important for creating a community that respects and empower the individuals. It instigates people to reflect their own attitude and to speak about it. This usually starts a deep exchange that is very community buiding. They can connect their attitude and values to these cards. Some communities hang these cards (or their own adaptation of them) in their community rooms as a reminder.



### Aims and Objectives

To increase awareness of the participants to know what is needed for the thriving of individuals in community.



### Time

75 - 120 minutes..



### Materials Preparation

The Community Cards are a set of 12 cards that explain the mindset that is needed for community projects. They can [be downloaded here](https://clips.gen-europe.org). (On the website clips.gen-europe.org, search for Community Cards)



### Target audience

This method can be used in trainings and working with real groups. The target audience is a group that will work for an extended time together and is intersted in creating a spirit of community in their group.



### Number of Participants

Minimum 4 – maximum 24.



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Duration	Activity
3'	FRAMING THE EXERCISE
20'	INTRODUCING THE COMMUNITY CARDS BY THE FACILITATOR
5'	TAKING CARDS
20'	SMALL GROUP DISCUSSIONS ABOUT THE CARDS
20'	HARVESTING IN THE PLENARY
5'	DEBRIEFING

THESE ARE MINIMUM-TIMES, IT IS MORE RELAXED TO TAKE MORE TIME FOR THE SMALL GROUPS.

# INTRODUCTION

## FRAMING- 5 MINUTES

In the following exercise, we will dive into our collective wisdom about what it needs to let the individuals thrive in a community. It needs certain attitudes, a certain mindset to make community possible. The cards will serve as a reminder and source of inspiration for the different attitudes.

# COMMUNITY CARDS

## INSTRUCTION 1 - INTRODUCTION TO COMMUNITY CARDS - 20 MINUTES

The facilitator introduces the 12 community cards, illustrates the message with his / her personal world-view and examples from community life.

### To be on a Learning-Path

Everything that I encounter, no matter how painful it is, can contribute to my learning and my spiritual growth.

### Self-Awareness

Knowing the own weaknesses and trigger points. Not hiding them, but working with them and speaking about this.

### Self-responsibility

I am responsible for almost everything that happens to me. It's only myself who can change my life, I cannot expect anybody else to do it.

### Empathy

For myself and for others

### Conscious Emotions

Taking responsibility for my emotions, and exploring the background. Why do I react with this emotion? What does the emotion tell me? What can I learn from this?

### Respecting the needs of others

... and the attitude that it is okay, that everyone is looking for a way to meet their needs.

### Honest and transparent Communication

Communication about intimate issues, about the own weaknesses and doubts, creates trust

### Consciousness about Roles, Power and Privilege

Conscious dealing with the implications of roles, power, rank and privilege. The goal is to empower as many people as possible.

### What is reality?

Beyond the question of right or wrong, there is a place where we can meet. (Rumi)  
Accept subjective truths and take them seriously.

### Inviting Feedback and Dealing with mistakes

Being open to giving and receiving feedback. Welcoming mistakes as a chance for learning and not blaming people for mistakes

### Interest for people

Real interest in the diversity and similarity of human experiences. The awareness that I can learn a lot about myself in encountering others.



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# COMMUNITY CARDS

## Important Advice for the Facilitator:

It is tempting to speak much about the personal enlightenment and insights while presenting these 12 cards. The main part of the method is not the speech of the facilitator, but the time that is dedicated to the exchange about these cards. So try to make it short. Try not to speak more than 1 minute for each card.

Put the card that you have spoken about in a small circle in the middle of the circle people are sitting in. If people are sitting in a different way, pin them on a pinboard.

## INSTRUCTION 3: PICKING THE CARDS AND FORMING GROUPS - 5 MINUTES

The basic intention of this step is to assure that every card is in the hand of one person. The way we do it is not important, we can just hand the cards to group members, but usually try to involve people in asking them to pick one or two cards deliberately, because they mean something for them – either that they express what they think or as well if they have doubts about the importance of this card. In any case we as facilitators / trainers should assure that people do not spend a lot of time doing this, because it is actually not important who has what card and why. They can as well be given blindly to the people.

If there are more than 12 people, the community cards should be printed out twice, on paper of different colours and there should always be two cards with the same writing in two colours. Then people are asked, to first take all cards of the colour that is on top, and only if they are all taken, take from the second set of cards.

After this short minute of handing the cards to the people and asking them to form groups of 2-4 people.

## INSTRUCTION 4: SMALL GROUP DISCUSSION ABOUT THE TOPICS OF THE CARDS - MINIMUM 20'

This is actually the most important part of the exercise. It is the part where the participants dive deeper into thinking about the topics on the cards. They speak about their own experiences, they discuss in the small group and this will deepen their understanding about what is written on the card.

Questions that can guide this exploration can be:

- Do they agree that this is important for a thriving community? Why (not)?
- What are their personal experiences with this attitude?
- What can we do to foster this attitude in communities?
- And in our community in particular?

The facilitator shall encourage the group to make sure that everyone in the small group contributes their experience.

## TIP for the Facilitator:

Especially if the groups are more than 2 people, it makes sense to ring a bell every now and then and to give time instructions and to remind that the group assures that everybody has the time to speak. (Half of the time that you have for the exchange is over now ....., later: 5 minutes left!)

## INSTRUCTION 5: HARVESTING IN THE PLENARY- 20 MINUTES

The small groups report the essence of their discussion about the cards in the plenary in popcorn-style. Other group members and the facilitator have the right to add or to ask questions.

The card is given back and pinned on a pinboard. Important contributions to the cards shall be written down next to it, or ideally: been recorded through graphic recording for integrating another channel of perception.

## INSTRUCTION 6: DEBRIEFING - 5 MINUTES

How was it? Do you think the cards are a good tool to start a conversation about what is important for a community spirit? Would you want to add other cards? Do you think some are not necessary?





# Self Assessment tool

## All layers - Diagnostic tool

We have developed a **CLIPS-Self-Assessment-Tool** to help groups to analyze their own group. It is a questionnaire that can be found on the internet, downloaded, and completed on the computer. But the result of the questionnaire doesn't tell "the truth" about a project - this is important to bear this in mind! The self-assessment tool enables groups to look at their project with a new pair of glasses, shaped by CLIPS. It gives incentives for communication and sharpens the perception. Here we describe one way how to work with the Self-assessment-tool with groups.



### Aims and Objectives

- To give an idea about the strengths and weaknesses of the community from a CLIPS perspective
- To give an impulse for a deep meta-communication about the community.
- To give an impression about the different perceptions of the strengths and weaknesses of the group.



### Time

70 - 130 minutes (or more - ideal as the start of a longer session to reflect about the community)



### Materials Preparation

Each group member is asked to complete the self-assessment-tool on their own at home and to bring their results to the meeting.

A notebook with the [self-assessment-tool](#) file (table "groups") shall be present.

The self-assessment tool can be found and downloaded in the [clips.gen-europe.org](http://clips.gen-europe.org) website in the section "methodology, methods and tools":



### Target audience

Community groups



### Number of Participants

Minimum 4 – maximum 40.



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METHODS



5' WELCOME

20' COLLECT THE RESULTS OF THE INDIVIDUAL QUESTIONNAIRES

20' IDENTIFY CRUCIAL ASPECTS TOGETHER

FOR EACH TOPIC 30' MINIMUM TO INVESTIGATE THE CRUCIAL ASPECTS

5' CHECKOUT

# INTRODUCTION

## WELCOMING- 5 MINUTES

Appreciate the work that people did in completing the questionnaire.

Ask how people felt doing it and if it was interesting for them to do it, and if they are interested in hearing other people's perspectives and compare them.

Point out that nobody's answer tells "the truth" about the project, but that there are many different truths about it and that this meeting is dedicated to discovering them all.

It will be an inspiring journey!

## Group work with the self assessment tool

### INSTRUCTION 1 - COLLECTING RESULTS OF INDIVIDUAL QUESTIONNAIRES 20 MINUTES

Be well prepared for this part! The best is to have:

- a notebook with the calculation-file already open to calculate mean and variances
- flipchart-paper where the main words of the different points of the questionnaires are already written, and there are two rows for "mean" and "variance" behind it.

Go through the questionnaire and ask the people to give their scores for the different headlines. Someone types these scores directly in the table in the file that calculates the mean and the variance. Someone else visualizes the mean and the variance on a flipchart-paper.

It is recommended to go through the whole questionnaire without rushing, but to avoid discussions at this point. Only after having gone through the whole questionnaire, you will know what are the most crucial points that need discussion.

If you allow discussions at this stage, people might discuss points that are not really crucial.

### INSTRUCTION 2- IDENTIFY THE MOST CRUCIAL POINTS 20 MINUTES

This is a moment of sorting and identifying what will be the topics discussed.

There are different reasons why a point can be crucial.

- Aspects in which the project scores low.
- Aspects in which there is a high variance (very different perceptions of different team members) - or aspects, where some individuals rated completely different from others, even if these are "exceptions".
- Aspects in which the score of the self-assessment-tool in one layer of CLIPS and the intuitive ranking of the group for this aspect differs strongly.

Identify the aspects that need further investigation at this point, and mark out why they are crucial. We recommend marking these aspects with a different code (eg: ↘ for low, x for high variance, and D for the difference between a score and intuitive rank)

The "variance" is a unit that tells us how far apart the different results are. It is high when they differ very much and 0 if everybody gave exactly the same score.

**It is not important to know the mathematical formula** behind it, But for those who are interested, it is calculated as the average squared deviation of each number from the mean of a data set.

**Example:** If we have 3 scores: 1, 3, and 5, the mean is 3. The difference between 1 and 3 is 2, between 3 and 3 is 0, and between 5 and 3 is again 2. This leads to a variance =  $((2^2)+(0^2)+(2^2))/3$

Statistics speak of a **high variance if it is above 1.**



# Group work with the self-assessment-tool

Each of the reasons why a topic is identified as needing further investigation and attention calls for a different treatment. That's why we continue with three alternatives - one proposal for each reason. These are proposals of how to deal with it. Experienced facilitators are welcome to add their own expertise and adapt the method to the needs of the situation. We recommend using the self-assessment-tool as the first step in a process that later integrates many different methods according to the needs of the community.

## INSTRUCTION 3-A: AN ASPECT IN WHICH EVERYBODY RATES A POOR "PERFORMANCE"

If the group identifies clearly an aspect with a low score, there is probably - but not always - a real need for strengthening this aspect. The next step is to explore if the group agrees that there is a need for a change. Maybe the whole group doesn't see it as a weakness - this needs to be accepted!

The facilitator should always be aware that there are two possibilities (that are often both true): either the group has a blind spot on this point and ignores something that would be important for them, or this particular part of the CLIPS mode doesn't fit this group, as every group has its very own identity.

Explore this openly with the group.

The next step - if appropriate - is then to develop a strategy that can be applied to strengthen this point. The first step for this can be a talking-stick round about this issue - and then the facilitator can choose out of all the CLIPS methods the suitable one for really tackling the critical point.

## INSTRUCTION 3 C - ASPECTS IN WHICH THE SCORE OF THE SELF-ASSESSMENT-TOOL AND THE INTUITIVE CLASSIFICATION OF THE PROJECT DIFFER STRONGLY

Every community member and often every community has an intuitive answer to the question "Is our community doing well in this aspect, or does it need a lot of improvement?" - even before starting to fill out the questionnaire.

Sometimes, this intuitive classification differs from the result of the questionnaire - and people ask: What is right?

Again, there is no right or wrong. This difference is another possibility for self-reflection.

There can be **two reasons** for this difference:

Either the **self-assessment-tool doesn't ask the "right" questions** - if you come to this conclusion, please give feedback to the CLIPS-team,

Or the **self-perception of the group is influenced by some experiences** that give the group the tendency to rate themselves more positively or negatively than the tool does. It can be interesting to explore this.

## INSTRUCTION 3 - B - AN ASPECT WITH A HIGH VARIANCE

Aspects with high variance, for which some individuals rated completely different than the others, are one of the most interesting results of the self-assessment-tool. We would recommend dedicating most of the time to the immediate discussion to explore these points.

Some groups want to find out which rating is "the truth" about the project. It is important to increase the awareness, that there is no such thing as "the truth" about the project.

**Every answer is part of the truth.**

Even if some mark a "1" and others mark a "5" for the same sentence - it's all part of the truth.

Here we come to a point where the group can discover more about the individuals and their differences.

It's important to take time to understand why people came to their decision to give this score. A respectful and explorative conversation about the background and the reasons that lead to giving a certain score **can tell the group a lot about the relationship between the "I" and the "We" - way more than any score that the self-assessment-tool can calculate!**

Often, the insights discovered in these conversations are very important for the group. This is where the self-assessment-tool comes to its full potential.

If there are some people that always answer way more negatively (or way more positively) than the others, this can tell us something about these people. What contributes to their different perspective? What can be learned from this? Sometimes, this can be a signal that there are people that are about to drop out of the group.

Sometimes, it is just proof of different personalities. Some people tend to be optimists, others tend to be pessimists, How can we use their potential? **The people answering rather negatively can be used as seismographs for the project and given more attention**, this is often an important step in integrating frustrated people.

And on the other hand, it is important for people that tend to see the dark side, to increase their awareness that there is a bright side as well.

**Example:** The self-perception of my community was that we score very low on "intention". The questionnaire leads to a different result and the feedback from other communities was in alignment with the questionnaire. An explanation for this: we are influenced by exhausting discussions we had **about details** in realizing our intention, which gives us the impression that we score low on intention.

But compared to many other communities, we have a very strong shared intention about ecology and lowering our ecological footprint. The SAT increased our awareness of this!





# THE COLOUR GAME

## LAYER TYPE: INDIVIDUAL, COMMUNITY

An interactive method focused on embracing and managing diversity, acknowledging different qualities and building an inclusive community group. It is played using 'archetypes' to demonstrate differences - in their extremes. The method offers space for reflection, both for the individual and for the group.



### Aims and Objectives

This method has the aims to:

- To know more of yourself in a group
- To know your group; differences and skills
- To know which areas to improve - where to give special attention
- To bring awareness to differences in a community group and why it is necessary to have different skills/styles represented. And give value to them all.



### Time

Around 60 minutes (standard).  
Around 2 hours if more activity elements are added.



### Materials & Preparation

- Cut the attached 'color notes' from the sheets. Cut many of them, like 2 sheets of each.
- Mark the notes with a dot of 'its color', on the back (colour is marked on top of the sheet).
- Prepare a flip chart with the four colours and some keywords for each colour.
- Prepare a role play to show the different colours (in extreme). Check the notes for roleplay.
- Find a hat or something similar representing each colour.
- The four colours in A3 (or A4) to put on the floor.

Attachments:

- Colour statements
- Note for role play
- Hand out



### Target audience

Organisations, community groups and all kinds of groups, but especially suitable for groups, that are to run a project together. It can also be applied as a stocktaking exercise in an organization: What are the qualities represented in our group? Can tell something about why things happen/do not happen.



### Number of Participants

Around 12 people in one group. The more participants, the more notes you have to make.

Preferably split on two tables, if there are many participants. You can also choose to split a group in half and run it twice.



Duration	Activity
5'	INTRODUCTION - FRAMING
15'	PARTICIPANTS REFLECT ON THE STATEMENTS SPREAD ON A TABLE - INSTRUCTED TO PICK 10 IN ALL
10'	PRESENTATION OF THE FOUR COLOURS/TYPES/QUALITIES THROUGH A ROLE PLAY/DRAMA
15'	DISCUSSION IN GROUPS ABOUT PERSONAL COMPOSITIONS
15'	DEBRIEFING

# INTRODUCTION

## FRAMING (5 MINUTES)

In this exercise we will explore our natural preferences and/or qualities as community members. What falls natural to us, what is dominating in us and what makes us special in the group.

It is about our roles and it is about what we bring in, to a group. But also about recognizing others, for their qualities.

# COLOUR GAME

## INSTRUCTION 1 - PICKING STATEMENTS (15 MINUTES)

Describe the action:

Different statements are put on the table.

You now have to walk around and read the statements.

Note, that they could all be important for the community.

You have to end up with 10 statements that 'speak' to you, as how you see yourself as a community member.

Play slow music in the background.

The participants walk silently around the table, picking 10 notes in total. Do stop them, if too much talking is going on.

If they take statements very fast, ask them to continue and reflect well on whether they took the right ones for them.

Tell them that they can replace statements they already took.

## INSTRUCTION 2 - PRESENTING COLOURS (10 MINUTES)

Remind participants, that this exercise is about different qualities we bring into a group. Show a short drama, explaining the four different styles. Play them in extremes. Try and be at least 2, if not 4, to play against each other.

Like: "The RED says it is important that we all feel good".  
The GREEN will continue and say: "NO, it is more important that we reach our set goals!"  
The YELLOW says: "Oh, we can always change if something new comes up".  
The BLUE says: "NO, we have to stick to the original vision and align to that".  
Note: There is a 'notes for roleplay' to assist you in playing!

*To showcase the colours, wear a hat/scarf or something of the colour you play or maybe an A3/A4 paper in the colour.*

### **RED: SOCIAL QUALITY**

Caring, checking if all are okay and being heard.

Give a massage. And cookies! Not always so result-oriented, but ensuring a good process. A 'feel good' person.

### **GREEN: PRACTICAL QUALITY**

Often sets the agenda, make sure documentation is done, measures impact according to set goals, like clear deadlines and clarity, deals with practical and ecological solutions, often end up taking administration and/or caretaking tasks. Making plans, and achieving them. A planner and a do'er.

### **BLUE: REFLECTIVE QUALITY**

Very purpose-oriented, WHY are we doing this? A philosopher, maybe intellectual/academic. Interested in issues like power, rank/priveledge, Will arrange evaluations, meant to learn and improve. Makes sure the project is coherent with values and vision/missions. Ambitious, wants to make a difference. A thinker.

### **YELLOW: INNOVATION QUALITY**

Can see opportunities where others give up. Is sometimes a dreamer, do not fear challenges. Can be unrealistic, but innovative. Gets easily restless and impatient if others are not following or are too slow. Does not easily accept resistance and can become sad. An inspirator, 'mover and shaker'.



# GROUP DISCUSSIONS

## DEBRIEFING ROLEPLAY

Show the different styles – with a few keywords – on a flip chart. This shows the characters from the role play, but in a more explaining way, to capture the essence.

Tell that we do not represent ONE of these colors only, but that we all can have a dominant side/a natural tendency. By recognizing and acknowledging them we know where we can practice and become more skilled in mastering all four styles/qualities – as they are all needed, in a group.

When you know yourself and your own role and contribution, it is easier to change - this exercise is a tool for self development. And only then can you appreciate other people's different styles and contributions.

EXPLAIN: YELLOW needs some GREEN skills to actually realize the dreams and make them implementable. GREEN needs the YELLOW to spark some energy and to dare.

They are all interlinked and they are all needed. Some of them can be trained. Give example: The red and the yellow are maybe the most difficult to learn if they do not come easily to you. Blue is academic – it can be learnt. Green comes with practice.

You can put the four colours on the floor, each in a corner. Tell the participants to stand in the middle and do some small 'vote with your feet' examples: Ask which colour quality dominance they think they have and ask them to walk there. Ask where they know they want to practice more, which of the colours can sometimes frustrate them and how they think others see them, in the group.

If the group is very familiar with each other, you can ask the group to gently push individuals to the corner where that specific person takes a role, in the current project.

## INSTRUCTION 3 - GROUP DISCUSSIONS (15 MINUTES)

Sit down again and return to the statements (which most people have almost forgotten, at this stage). Then ask the participants to turn around their statements and check the colour codes on the back.

Give out the hand out about the colour types.  
Instruct: Examine your colors. How do you identify with them?

Share in groups surprises, AHA moments - and frustrations. Ask the group to assist each other. Maybe others can see a certain color in you and can help you analyze the result?

If working in more stable groups, ask the group to analyze the colour composition in the group. Are they maybe lacking some of the colours?

## INSTRUCTION 4 - DEBRIEFING (15 MINUTES)

How was it to run this exercise?  
How can we use it in our groups?

Discuss which colours can be good in what type of project - or in which phase of a project? Which are mostly represented in the beginning? At a later stage?

Example: In the beginning all the four are important. Blue are visioning, green planning/doing, red making sure people are happy and yellow sparks energy and asks the naughty questions: Why don't we do this and that?

How can the colour game assist us to acknowledge and show appreciation for different skill sets? How can we become a learning environment, where we grow together?

## TIPS FOR FACILITATORS

Make sure people get enough time to reflect when choosing the notes. That process is a result in itself, as it makes each person attend to what is important to one self. Each person can refine his/her personal profile running a method like this – and many similar ones. Knowing where to seek assistance and what skills to train, nurture and/or be extra attentive to.

The method can be taken further and used to shed light on strengths/weaknesses in each of the qualities. Each of these colour types has a BRIGHT SIDE and a SHADOW SIDE. Ask participants to brainstorm on this and take notes on a flip chart.

If you want to continue working with COMMUNICATION and CONFLICT, the colour game can be used as a shared reference. Make examples on flash cards with statements significant for a certain colour (a bit like the initial statements) and have people guess the colour dominance. You can also present a few cases and ask how the different qualities might play different role and see the case differently.

Explore why people could conflict, if they are heavily influenced by a certain colour and have difficulties seeing beyond these. Ask for potential risks for different colour compositions - how the green easily gets impatient with the red, the blue will try to understand the red, but from an observing/analyzing place, how the green lacks structure if yellow is dominant etc.



# ALTERNATIVE APPROACHES

## USING GRAPHIC WORK AND CRAFTS

The color game is a creative field for people to express how they see themselves, as individuals and as group members. It can be used creatively to encourage people to express themselves using graphic work and crafts (examples).

It can also be used in CLIPS trainings as a didactic tool to help participants students deepen personal awareness of their skills.

### GRAPHIC WORK

Hand out a template with the heading "Identity card", a circle in the centre and 4 lines dividing the sheet in 4 sections. In the centre, every person can draw a fantasy portrait using the colors in relation to the sentences they picked. In the quadrants, different questions can be asked according to the group and the result we aim for: my talent, my personal challenge, my dream, my project - can be one set. Another set can be related to the CLIPS levels, I - We - Intention - Structure (what are my strengths and weaknesses in this level, having the colours in mind).

### CRAFTS

Prepare 4 buckets of colored salts by mixing table salt and grinded chinks. Prepare also a number of clean glass jars with tops, at last one per participant.

Ask everyone to create their personal "avatar" by filling the jar according to the result of the selected cards. The jars can be decorated and held during the sharing. A fifth color (white) can be added to make room for the unknown and unexpected in ourselves. The arts creation can remain visible all through the group work, can sometimes last for days, and can also be modified according to a change in perspective, or new skills learned during the group work, or a special insight received (see photos)



## RELATION TO THE CLIPS MODEL

In CLIPS we use this method primarily when working with the INDIVIDUAL and the COMMUNITY.

**TIP:** As a CLIPS trainer you can think of these colours as a shared reference, when working with a group. When you know these colors; use them, when composing groups, when choosing trainer teams etc. Make it your own method, play with it and make your own examples like: "When I work with others with a lot of YELLOW energy, I often take the GREEN role, The BLUE comes out a lot, at our vision seminars."

### TIPS FOR FACILITATORS:

As a facilitator you must find a balance between playing in a fast speed and keep time for reflection, sharing and learning. Note that it can be tiring to stand up for long, for some people, when picking the statements. Allow them to rest a few minutes and reflect on the statements they have taken.





# THE COLOUR GAME

## NOTES FOR A ROLE PLAY - INSPIRATION

To spice up an otherwise quite serious matter, a role play to show the diversity between the four qualities/characters represented by the colours is a good idea, to enhance learning. Role playing serve the purpose of giving examples, that people can identify with - it also offers a shared reference for the group.



## INSTRUCTIONS FOR ROLE PLAY

You will show a short drama, representing the four different qualities.  
Wear something in the respective colors, maybe just a paper, to show which character you are playing.

NOTE: If you are two facilitators, first do RED and GREEN together, then BLUE and YELLOW.

### INSTRUCTION TO FACILITATOR:

Approach:

PLAY OUT your role, OVERDO IT, to show the differences between the characters. Play them in extremes. Show the core characteristic/stereotypical features. Know the other colour types, so you can relate your role to them – you can play ‘against’ them to bring life to your role.

Example:

RED says it is most important that we all feel good.  
GREEN continues and say: No, it is more important that we reach our set goals!  
YELLOW says: Ohh, we can always change if something new and exciting comes up.  
BLUE says: No, we should always stick to the original vision and align to that.

Use the room, practically and play with yourselves:

GREEN organizes things, makes a new list of something, create systems.  
BLUE goes to the poster with expectations and start reflecting/thinking, finding patterns.  
(GREEN comes and say: Well, what can we DO? Stop thinking to much – we need to get to action!)  
RED goes to a person and asks – gently attentive and a bit worried – if he/she is fine and okay?  
YELLOW will reorganize the entire room or suggest to go outside. Blue says: Is that part of the intention?  
GREEN says: How will this fit at all, we will be late for the programme! Is worried about time.  
RED says: Have you asked the group what they want, to feel safe and comfy here?

TIP FOR FACILITATOR:

If you are really not fond of role playing, you can choose just to tell about the specific colour characteristics, instead. Some aspects of each are inserted before examples of sentences to use for the roleplay, for each type. Develop your own way of doing this part, invent your own examples, practices, words to explain. Then it works!



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# THE FOUR TYPES - RED AND BLUE

## THE RED QUALITY - CHARACTERISTICS

Getting into the role/understanding the nature of this stereotypical RED character, who:

- Ask questions, cares about people's individual needs, challenges etc. (often before community needs).
- Needs recognition and is good in recognizing others for the efforts, contributions, 'beings'.
- Values joint activities, social activities and having fun together: "if it's not fun, it's not sustainable".
- Arranges sharing circles in the group. The emotional side is as important as the practical.
- Cares for people: "what are your plans for the next three months?", "how busy are we?", "maybe it is too much right now?"
- Enjoys and embarks on private sharings, involving members/participants as people with their unique personal backgrounds.
- Builds a team spirit/builds a community. Important to get to know the others well and not just focus on content matters.
- Likes to arrange group processes with a lot of sharings, body works, massages etc.

Sentences to use during roleplay:

- For me, it's important that people have a good time.
- If somebody is not really being heard, it's very important to let them speak.
- I think we should have a group process in a circle if someone has a problem in the group
- Offering massages to each other could ease the tension.
- Let's make sure we can all see each other. It's sad if a chair is missing for someone or we can not have eye contact.
- If we have empty seats, it will also make me uncomfortable.
- The process is much more important to me than what we achieve. We must feel good about what we do and how.
- I think it's very important that we have a 'heart keeper' team, when we have meetings.
- Time in 'family groups' in the community is very important. We need to support each other and feel supported.
- We should have personal mood check ins whenever we start something new. Inner weather forecasts.
- We should always be in touch with our emotional side. That is very important.
- I feel... something in the energy here... in the group. Something that affects my whole system, body and mind.

## THE BLUE QUALITY - CHARACTERISTICS

Getting into the role/understanding the nature of this stereotypical BLUE character, who:

- Recognizes that every new member must read through all the background materials about the community before they start.
- Suggests that induction should be planned over 3 months for newcomers to work and live aligned with community values.
- Knows that it is important to know about gender issues within the group. Why do we attract most female members? How does that issue influence our learning space? What patterns do we reproduce here? What does it take from each of us to bring awareness to these matters? These aspects are SO interesting to the BLUE character!
- Stresses the importance that a person suggesting a new proposal must explain its purpose. It is very important to reason why we do things before we do them.
- Often becomes part of the community board, council or vision committee.

Sentences to use during roleplay:

- You take this and this and this (handing out big files of text) before you come to the first community meeting. Then you know all about why we exist, our background and vision/mission statements.
- As a community, issues of rank and privilege are very important matters to bring awareness to. I have a model that explains. Then we seek inspiration among the best, as I have researched it well and know the different 'school of thoughts'.
- Our vision and mission have to be presented in a very concise way to newcomers and external people, for them to know exactly what we stand for and why we are here. There is symbolism in even our logo and the way we present ourselves.
- Our logo needs to express who we are. Even the way we design our website will give us the brand of a niche phenomena if we do not take care. Matters of exclusion/inclusion are very interesting!



# THE FOUR TYPES - GREEN AND YELLOW

## THE GREEN QUALITY - CHARACTERISTICS

Getting into the role/understanding the nature of this stereotypical GREEN character, who:

- Will organize a Google folder to organize shared work. In a smart way, so everyone can contribute, knowing the exact difference between Dropbox, Google drive etc. Maybe adding Asana or Trello?
- Can quickly organize a list of working groups so everyone knows what others are doing ... and what we must do.
- Will make the daily program/agenda nicely. It must be on the wall, to create overview! Will find the masking tape in the practical box with materials, installed at its regular place, right there in the corner, where it is supposed to be.
- Arranges the comprehensive welcome package as a structure of how to welcome new people, with all the important practicalities included.
- Oversees formal procedures of how to get refunds for any purchases etc.
- Often takes the role as a treasurer or is leading the garden group.

Sentences to use during roleplay:

- The agenda – and note books – pens – should be ready for each meeting. I will do that.
- Let's make sure all items are purchased in time before the communal labour day, so we can be effective.
- If you need it tomorrow, better tell me today, so I am well prepared with my tasks.
- I can make a schedule for the new working group, will quickly make a new folder for this and a doodle to find a time!
- I will suggest we all use the smartest digital tools to arrange processes – trello, doodle, dropbox, google. I can make a folder structure and organize things, so we can always find them! I will do it so nobody messes with my system! I volunteer to take minutes as I like it 'my way'.
- It's important that things work. If I have a problem with a printer, I make sure it's fixed, so everything will work! Also, I will put up an instruction and the phone number of who to call, in case of facing problems.
- I will connect to the caretakers, the kitchen group, the garden team etc. I always knows who does what and will be in charge of reminding us of all decisions taken.
- I am the one to arrange the chairs for the meeting, way before time. And make sure we have a trash box for paper and another for general trash. I have an eye for detail – and I like it!

## THE YELLOW QUALITY - CHARACTERISTICS

Getting into the role/understanding the nature of this stereotypical YELLOW character, who:

- Is constantly in the danger of entering the 'critical zone', can be offensive or letting others go where they do not feel safe.
- Will establish an open comment box, remaining open minded to new ideas.
- Suggests an initiative pool as new suggestions are always welcome. The green field, the land of opportunity, is important.
- Gives attention to recruiting new members of the group with different backgrounds/profiles and find new ways of recruiting and a desire to include all kinds of people. Is not afraid, do not worry too much and does not look for harmony and peace, but rather diversity, challenge and inspiration.
- Is often happy person, full of initiative, but can also overlook other peoples needs and becomes impatient if others are slow.

Sentences to use during roleplay:

- I am the one who always make sure we try out new things. Never stagnate, always develop, explore, experiment!
- Nothing should be set as it has always been – it might get boring! All is up for negotiation!
- I think we should have a new energizer each time we meet – to spark inspiration!
- Let's challenge the structures and make something new!
- The others are too slow and conservative! I get restless and lose interest...
- I think I move to a place where they are more open to change...





# FORCE FIELD: DEALING WITH TENSIONS

## DIAGNOSTIC METHOD

Tensions can be seen as a piece of emergent information at a given time. A group project will go through situations with tension as part of a changing, growing, and learning process. This method allows collecting information by observing the group scenario as a force field, where different vectors tend to push in opposite directions. This facilitates the next step: to define which proposals can be developed in order to improve the group field and process.



### Aims and Objectives

The purpose is to assist the group to have a more clear picture of which vectors are involved in a situation that can be experienced as a tension, a problem or blockage, and which vectors could be supporting a positive development.

It can also be used simply as a process of inquiry around what is alive in a group in any present moment.



### Time

From 1 to 2 hours depending on the amount of participants. It will depend also on what topics the group wants to explore.



### Materials Preparation

Papers and markers.



### Target audience

Groups and trainers.



### Number of Participants

Minimum 6 – maximum 20.  
It can be more if more time is available.  
Alternatively, a large group can be divided in smaller groups and work separately.



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METHODS**



## Duration Activity

5' INTRODUCTION

35-60' MAPPING THE SITUATION

20-30' ENGINES & BRAKES

30-35' WORKING OUT THE TENSIONS

15' DEBRIEFING IN PLENARY

# INTRODUCTION

## FRAMING (5 MINUTES)

This method is developed in several stages, alternating plenary work with smaller working groups.

With above 12 people, the group will be divided into small groups of 3 or 4 members each.

The process follows these steps:

- map the tensions,
- identify engines and brakes,
- select the most relevant ones by the group
- elaborate specific, relevant, and feasible proposals that rebalance the field of forces in the group.

Note, that this work might not be complete today, but will probably form a good start. The process can be done over several days if the situation seems to be complex to detect and define. A "diagnostic" session can be done in the first session, defining brakes and engines; and, in the second session, the selection and elaboration of proposals can happen.

# FORCE FIELD 1 - MAPPING THE SITUATION

## INSTRUCTION 1 DESCRIBING THE CURRENT SITUATION (10~25 MINUTES)

The group focuses on analyzing and describing the "present situation" in the group, referring to any question or issue which concerns them. It is important that they are as concrete as possible.

It can be accompanied by drawings with colors so that more subtle information is reflected as well.

## INSTRUCTION 3 PUTTING EVERYTHING IN COMMON (5~10 MINUTES)

All the information is put in common for clarification, observation of what has been reflected, expressed, etc. in plenary.

## INSTRUCTION 2 DESCRIBING THE DESIRED CURRENT SITUATION (15 ~ 25 MINUTES)

Magic wand in mind!

This is about describing the "desired present situation", referring to the same question as to the previous stage.

It is important to speak about this desired situation in the PRESENT, it is not a matter of going into the future, but rather to describe the situation that is "wanted", or "believed", as if it would be real.

If there is a lot of diversity in the group, all the options are collected, but the part that gathers a bigger consensus is drawn and defined.



# FORCE FIELD 2 - ENGINES & BRAKES

## INSTRUCTION 1 INQUIRE THE TENSIONS (10~20 MINUTES)

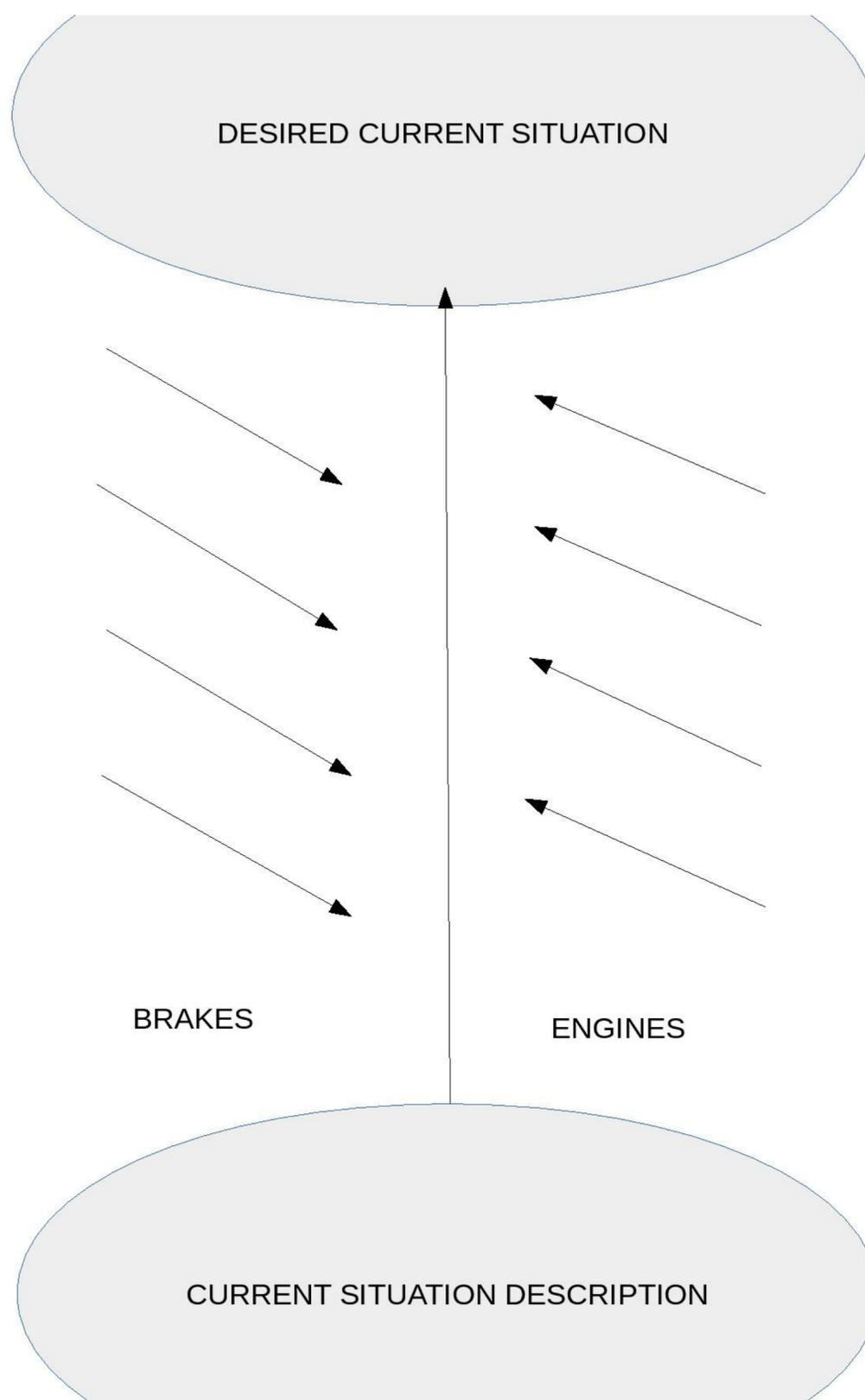
The picture (see illustration below) shows the tension between what is actually alive and what you want, or think, should be alive. This tension can be a source of discomfort in a group. The exercise uses this tension as a source of information and a motor for group improvement.

At this stage, the group investigates which are the engines that can move it to the "desired present situation", and what brakes may be acting as barriers to that movement (not more than 4 in each space). It is always important to ensure that the information is as accurate as possible.

## INSTRUCTION 2 PRIORITIZE THE TENSIONS - (10 MINUTES)

The group prioritizes in plenary what they consider to be the most useful engines in the present moment and the most intense brakes (not more than 2 in each space). After a brief pooling, the facilitator can assist to propose a way to prioritize them.

**Diagram showing the tensions as brakes and engines**



# FORCE FIELD 3 - WORKING OUT THE TENSIONS

## INSTRUCTION 1 WORKING OUT THE TENSIONS (15 MINUTES)

In small groups, each group work on one of the themes:  
If they are engines, what proposals can feed that specific engine?  
In the case of brakes, which proposals can lighten the brake pressure?

Encourage the groups to be concrete and focus on what is really achievable.  
Remind them to design an action plan for implementation in the proposal.

## INSTRUCTION 2 SHARING THE PROPOSALS (5 MINUTES)

Share the proposals.  
Clarify doubts about the presented proposals.

### OBJECTIVES OR PROPOSALS SHOULD BE 'SMART' + C

**Specific.** How much (e.g., 10%) of what is to be achieved (e.g., what behavior of whom or what outcome) by when?

**Measurable.** Information concerning the objective can be collected, detected, or obtained.

**Achievable.** It is feasible to pull them off.

**Relevant to the mission.** A clear understanding of how these objectives fit the overall vision and mission of the group.

**Timed.** A timeline (a portion of which is made clear in the objectives) by which they will be achieved.

**Challenging.** They stretch the group a bit to set its aims on significant improvements that are important to the members.

## INSTRUCTION 3 - COLLECTIVE DECISION - 10~15 MINUTES

The group comes designs a collective decision. The decision covers what proposals are chosen to be implemented, when, how and who takes care of each process. The decision is taken by "consent" (see the method "consent").

# FORCE FIELD DEBRIEFING

## DEBRIEFING (15 MINUTES)

Debriefing in the plenary: How was it for you? And for the group?

Celebration.

### THE ORIGIN OF "FORCE FIELDS"

The "Force fields" diagnostic method was initially developed by Kurt Lewin, within the business management field. But later on, it has been adapted to the work of group facilitation.





# THE THEATRE OF MY LIFE

## LAYER TYPE: INDIVIDUAL, COMMUNITY

This is a very complete method that allows the integration of various group processes into each person. For this reason, it can be adapted to different situations, and generate variants, of different duration, based on precise objectives.

It can be used as a tool to better understand personal processes, one's own and other people's, and the dynamics of conflicts, both personal and group-related. For example, in a group conflict situation, each person can work with the same challenge around the conflict alive in the group.

It is also useful to understand the importance of different organizational levels: the voice of the interior counselor, the mission-vision of the project, the management, mediating between the strategic (4) and the operational (1 and 2), the importance of listening to all the needs in order to collaborate in diversity. The leadership function, represented by the 3rd character, has a function that facilitates and mediates the group processes. This process can also be referred to as "Inner Sociocracy".



### Aims and Objectives

This method has the aims to:

- Understand the internal dynamics of the person to better understand the dynamics of organizations and groups.
- Integrate the essence of the decision-making processes by consent.
- Have a useful tool for personal growth.



### Time

Between 2.5 and 3.5 hours



### Materials Preparation

- We use the Smurfs, 4 required per participant.
- If they are not available, we can also use pictures or other images, as long as they are inspiring.
- A blackboard or flipchart for the initial explanation.



### Target audience

This method is aimed at trainees or groups trainers



### Number of Participants

Minimum 8 – maximum 28



## Duration Activity

20' INTRODUCTION - FRAMING THE EXERCISE

5' THE PUBLIC CHARACTER

5' IDENTIFY THE CHALLENGE

5' THE PRIVATE CHARACTER

5' DIALOGUE OF CHARACTERS 1 AND 2

15' THE MEDIATOR AND THE INNER COUNSELLOR

30' DIALOGUE OF ALL FOUR CHARACTERS

60-80' PLAY YOUR INNER-THEATRE PIECE

15' SHARING AND CLOSING

# INTRODUCTION

## FRAMING- 20 MINUTES

On a flipchart, we will draw the 4 characters, the basic information for each one, as well as their position.

Do not forget that this is a systemic method. For all characters, this is the info that each participant needs to complete:

- The name of this character is .....
- The main quality of this character is .....
- The role it plays in society is .....
- The main difficulty of this character is .....

We aim to observe the internal dynamics of each person. For this, we create the hypothesis that in each of us there are different characters that assume different functions in the whole that each person is.

These characters do not really exist, but we act "as if" they existed.

# THE THEATRE OF MY LIFE

## INSTRUCTION 1 - EXPLORE THE PUBLIC CHARACTER - 10 MINUTES

We begin by exploring our **Public Character**, the character that we use socially to feel safe, contact other people and feel "in our place".

For this, we get up and choose a Smurf or a photo.

It is not intended to be "similar to you": Let yourself be guided by your intuition.

Who is our public character? The one who speaks from: "It is necessary...", "You should", "You have to ..."

This is where the world of beliefs, theories, one's public image, live.

Each person completes the information on their character (name, quality, role, difficulty) and presents it to the plenary.

## INSTRUCTION 3 - EXPLORE THE PRIVATE CHARACTER - 5 MINUTES

We now propose a look towards our inner circle connecting this time with the second character, our **Private Character**.

Who is our private character? The emotional part, the one that explores, the one that is passionate about something.

Each person completes the information on their second character (name, quality, role, difficulty).

## INSTRUCTION 2-IDENTIFY THE CHALLENGE - 5 MINUTES

We identify an important challenge that we have at this time in our life, important for our development in any area: physical health, relations, professional life, economic situation, social, spiritual etc ... and we use it as a work scenario.

We summarize it in one sentence.

## INSTRUCTION 4 - OPEN THE DIALOGUE BETWEEN CHARACTER 1 AND 2 5 MINUTES

We continue with individual work and each person creates a dialogue, in relation to the situation, between the 1st and 2nd characters.

Observing what they have to say regarding the challenge of point 2, and the dynamics that are created between them, how does each one of them position her/himself?

It is important to place yourself in the energy of the game, as when different characters are inhabited as a child.



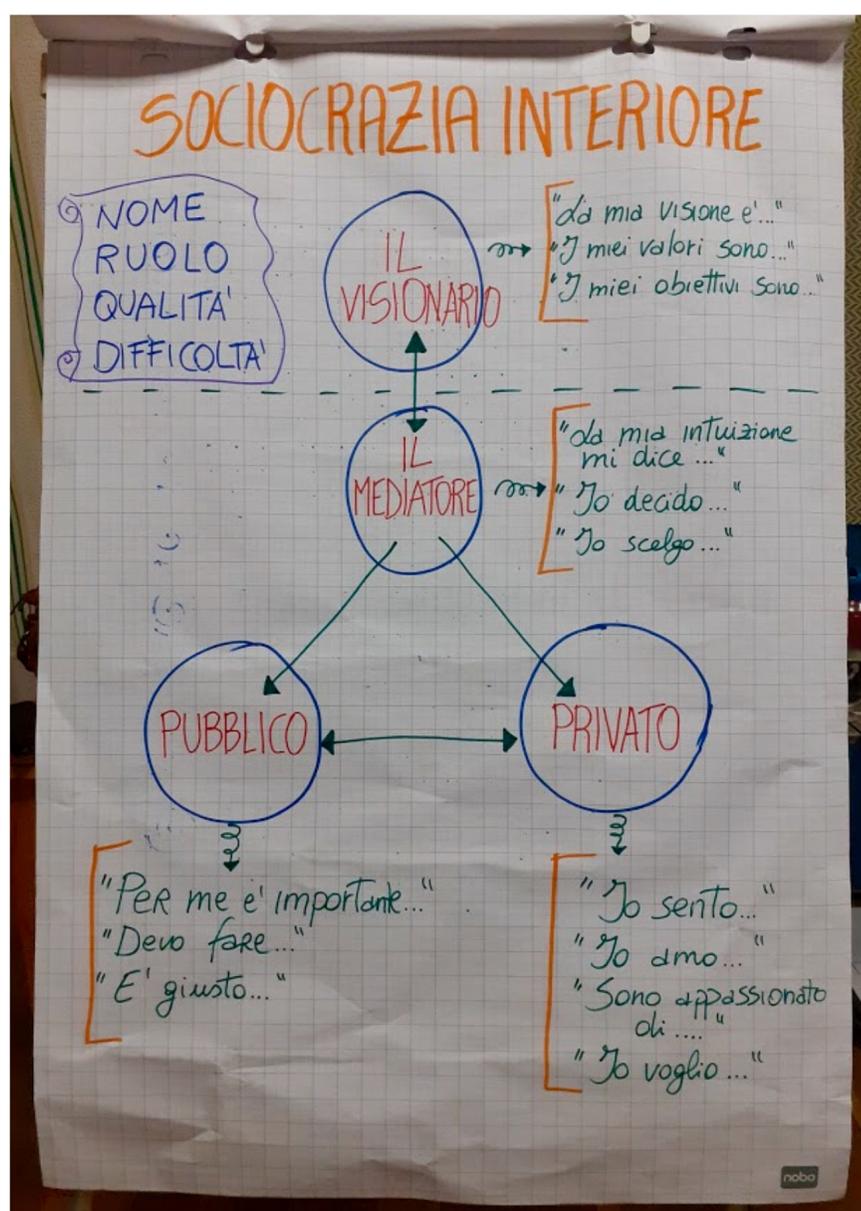
# THE THEATRE OF MY LIFE

## INSTRUCTION 5 - EXPLORE THE MEDIATOR AND THE INNER COUNSELLOR 15 MINUTES

We now look for the 3rd character: the **Mediator**, the one who says: "I want..." "I choose", the Integrative energy, the part that exercises leadership capable of mediating between characters 1 and 2.

The 4th character is the **Inner Counsellor**, the Voice of Intuition: resources, inspirations, aspirations and values.

Each person completes the information of both of these characters (names, qualities, roles, difficulties).



## INSTRUCTION 6 - OPEN THE DIALOGUE BETWEEN THE FOUR CHARACTERS 30 MINUTES

We gather the 4 characters: dialogue 1 and 2 around the challenge, dialogue 3-1, 3-2, dialogue 3-4, 4-3.

The facilitator helps showing it in the center with the participation of a volunteer.

The process: the objective is to generate a proposal around challenge 2 and make a decision by consent on it.

Dialogue 1 and 2: How is the relationship? Is there a tension to be observed? Is there a character that dominates another? What do they have to say regarding the challenge presented in point 2?

The Mediator begins a dialogue with 1 and 2, tries to understand the two positions and what needs are present, both named and unnamed in each one. From this information, he seeks advice in the Inner Counsellor, who places the challenge and the dynamics within the mission and vision of the person at that stage of his/her life.

Attention: here sometimes there are people who cannot connect with this part, it is important not to press too deep, and perhaps only ask about the values that the person can be aware of.

The 3rd character can ask other (real) people outside his/her inner circle for advice to help generate a proposal that should be concrete, achievable, with clear times and steps.

Present the proposal to the four characters circle and follow the steps for consent decision making (a little summarized): clarify, react, ask about objections, improve the proposal, ask about no further objections, repeat what has been decided, celebrate consent.

The meeting of the inner circle closes.



# THE THEATRE OF MY LIFE

## INSTRUCTION 7 - PLAY YOUR INNER THEATRE PIECE - 60 - 80 MINUTES

In groups of 4, each one will play his/her inner theatre piece with the support of the group.

One person takes the role of facilitator, and others can enter the circle at the request of who is playing to inhabit one character or another.

How many participants play their stage will depend on how many want to play, how the workshop or consulting session is designed, and how much time is available.

It is preferable to know in advance and that no one is left without presenting for lack of time, so it is important to keep track of the time, better if the facilitation of each group takes care of this (assign about 20 minutes per participant)

## INSTRUCTION 8 - SHARING IN PLENARY 10 MINUTES

Open the sharing but only to some voices on the process, not everyone will be able to speak.

To make it shorter, better ask the people to stand in a circle.

## INSTRUCTION 9 - CLOSING 5 MINUTES

The Smurfs or cards are returned to the table with a little parting ritual.

A closing dynamic can be proposed.

### TIPS ON FACILITATING THE INNER CIRCLE

Be careful not to psychologize the exercise, it is not the content of what the person brings that matters, but the dynamics that are hereby generated. Take care that the dialogue does not focus on the contents. It is not a matter of attending to the person's "trauma", but rather of accompanying him/her in observing the impact of whatever that trauma is, keeping the focus on the capacity of choice (proposal + decision).

Sometimes character 2 (emotions) is confused with character 4 (principles and values). Some people consider the emotional space more authentic. The facilitator should take care not to put any character above any other because they are all valuable and necessary

Character 1- It is the voice of the world. Although this voice of the world (with its beliefs, etc.) can be "oppressive", it is also the one who saves a lot of energy by incorporating many "automatic" behaviours that make life lighter. Cultural norms of conduct etc.

Character 2 - It is the emotional part and also the children's part; but be careful because this part sometimes spends its life looking to solve past pains, or looking for compensation.

Character 3 - Leadership and personal power: fully inhabiting the space of the third character is a process of internal empowerment. Many people find it difficult to identify, it is confused with character 1. Support the process of being active in their decisions: not choosing is also a decision...

Character 4 - Inner Counsellor: this character can be very far away... or be perceived as a loss of meaning. It can be confused with Character 2, it is important to clarify that they are not the same: emotions have a different function than values.

Personal emotions offer information about how we are (an internal feedback system regarding the life we live), principles and values guide behaviour based on personal and social aspirations.

It is important to maintain a presence with humour, acceptance, compassion. Explore the possible connections between the four characters: the horizontal dialogue (1 and 2), the triangular dialogue (1, 2, 3), and the vertical (3 and 4). They are all relevant and interesting to open.

Take care of confidentiality.





# SOCIOMETRY

## Structure

Sociometry is often used in decision-making to get a clear picture of the current situation of the individuals within the community. It can support the decision-making process and is thus seen as part of the structure layer. Instead of giving a vote that consists of "Yes" or "No", people signalize their position through a position in the room. This shows the nuances much better.

In this card, we present several ways to use this tool to investigate the group's wishes and personal inclinations.



### Aims and Objectives

To visualize the positioning of the people in the group.  
To overcome the dichotomy of "approval" and "disapproval" and to give people a chance to show their stand.



### Time

From 5 to 45 minutes.



### Materials Preparation

Enough space in the room for people to actually move and choose a position.

Sometimes, three symbols for marking

- "100% YES"
- "Undecided" and
- "100% NO"

make sense.



### Target audience

Any group that needs to make common decisions or wants to become more aware of the positions of their members.



### Number of Participants

Minimum 5 to maximum 300.



## Duration

## Activity

5'

**INTRODUCTION - FRAMING THE EXERCISE**

AS LONG AS  
NEEDED'

**ASK QUESTIONS AND ASK PEOPLE TO POSITION THEMSELVES IN SPACE TO SHOW THEIR ANSWERS.**

5'

**DEBRIEFING**

# INTRODUCTION

## FRAMING- 5 MINUTES

Sociometry is an easy and important tool not only for communal decision making. It goes beyond voting as it allows to take positions between the clear approval and disapproval and makes it visible where the group stands and furthermore hearable, what the reasons for the different positions could be.

The possibility to move in the room encourages flexibility in changing positions.

# SOCIOMETRY

## ALTERNATIVE 1 - DEALING WITH DECISION-MAKING PROPOSALS

- We define two positions in the room – one stands for a 100% YES and may be marked with a colorful cushion (or with a chair or a wall), another one on the opposite side for a 100% NO to the question, marked with another cushion (or chair or piece of paper, or simply the opposite wall). To make it a little easier to find a position, we identify a third point, in the middle between these two points which stands for a position of not being decided for either one of the sides.
- Formulate a proposal
- Ask the participants to position themselves in the room according to their degree of approval to the question. They are asked to go to the position 100% yes if they are convinced that this is the right position and to choose their position between the extremes if they tend into a direction but are not totally convinced about it.
- Give people time to find their position in space.
- Then ask voices from the different places on the sociometric scale to explain why they positioned themselves that way. It is recommended to hear voices from both extremes and from the middle, to deeply listen to the voices, to understand what prevents people from being able to consent to a proposal.
- Often, the comments from the different places lead to a new question or proposal that helps to dive deeper into the crucial points of the issue. After hearing the arguments, there could be new questions that include the newly heard arguments, for example, "How would your position change, if we would... (proposal to integrate the argument)." "How much does the fact that .... influence your position?"

## ALTERNATIVE 2- VISUALIZE OTHER QUANTIFIABLE ANSWERS.

Instead of 100% YES or NO, other scales can be used to visualize anything that can be quantified. It can be it distances or sums of money that people are able to invest, or just "stronger - weaker", depending on what is discussed.

**Examples:** How far away from **xy** would you be willing to move?

What would be the amount of money you could contribute to this project?

In these cases, it makes sense to put post-its with numbers on different points of the scale for people to get an idea of the scale.

## ALTERNATIVE 3 - EVERYBODY WHO...

Used in this way, sociometry is a tool to help to get to know people. The group stands in a circle and people ask questions starting with "Everybody who ...." "Everybody who likes to play the guitar steps in the middle." This is an easy way of getting to know some facts about the group.

It changes the atmosphere if questions with somewhat challenging content are asked: "Everybody who wants to fall in love during this camp ...". or "Everybody who was already in prison .... "

Used with caution, this kind of question can create interesting conversations, trust, and connection.

## ALTERNATIVE 4 - VISUALISE RANK ISSUES WITH SOCIOMETRY

Forming a line according to a factor of importance for the group, like age, time spent in the group, years of experience with a certain topic, etc. shows a certain ranking in the group.

It is important to appreciate the experience, workload, expertise, that is shown by this image.



# SOCIOMETRY

## Alternatives with two-dimensional scales

### ALTERNATIVE 5 - ENTHUSIASM, TIME AND MONEY

A more complicated version can sometimes help to evaluate if a group is ready to tackle a task that is planned. Use sociometry to map enthusiasm on one scale and the resources on the other.

Instruction for this: *(The cardinal directions are just examples, replace them with something suitable for the space you use.)*

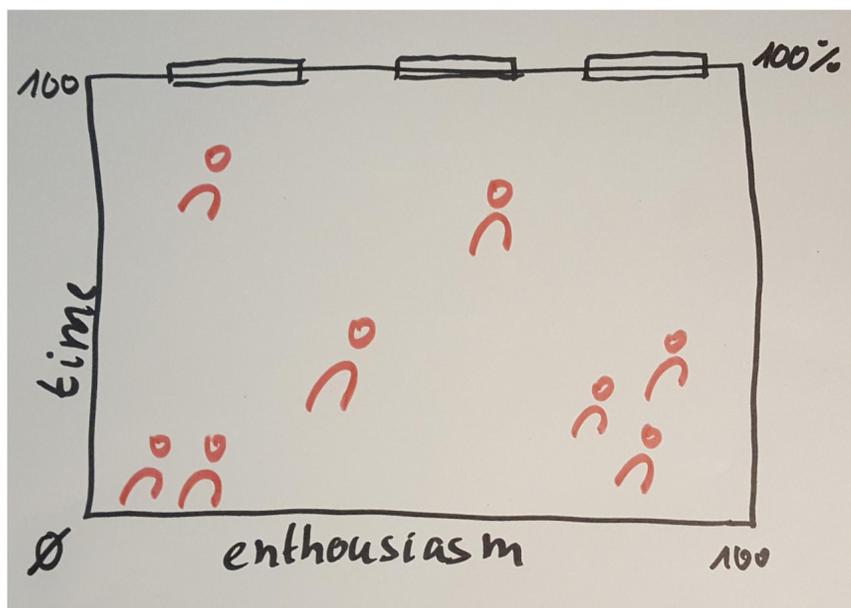
The western wall shows **the scale for the time** (and/or the money, depending on the issue discussed) that you can invest on a certain topic.

The southern wall shows **the scale for the enthusiasm** you have for it.

The corner between the western and the southern wall is the position for the people who have no enthusiasm for the topic and no time.

The further North you go, the more time/money you can invest, the further East you go, the more enthusiasm you have for it. Find your position for the time and enthusiasm you have.

Projects can only be realized if there are enough time and enough enthusiasm for them.



### ALTERNATIVE 6 - THE ROOM IS A MAP

Imagine this room is a map of your region, your country, Europe, the World, depending on the scope of the group. In the middle is the place we are now. (Give two more reference points, e.g. neighboring cities, so that people can get an idea about the map.)

Place yourself at the place where you are born, where you live now, where you work, where you want to realize your project ..... (whatever is appropriate).

### ALTERNATIVE 7 - SHOWING GROUP DYNAMICS

Sociometry can also be used to show relationships between subgroups or within groups. It's quite easy and not so challenging if sub-groups are asked to stand together in a way that shows with which other groups they have more contact and with which groups less.

The much more difficult task is to ask a group to create - in silence - a picture that visualizes relationships within a group and the closeness and distance between group members.

It is clear that the complexity of human relationships can never be truly shown in a two-dimensional picture. Giving a group this task, and reflecting the dynamics that develop when the group tries to create this picture can be a good entrance door for speaking about conflicts, tensions and frictions in a group. But it can easily lead to vulnerable or explosive situations that need a lot of expertise in facilitation to deal with.

### ORIGIN OF THE METHOD AND RELATION TO CLIPS

Sociometry has been developed by Jacob Levi Moreno, a social psychologist, in the '30s of the last century. Since then, it has been adapted and integrated by many different schools.

In CLIPS, it is often used to show the positioning of the individuals in decision-making processes and thus to come to an impression of the position of the community. Used this way, it is a tool for the "Structure"-Layer of CLIPS.

In its many variations, it can as well be used as a community-building tool by showing aspects of a group that have not been visible before.

It also supports individuals to express their opinion using body language rather than rational arguments, making them feel more seen and heard. Sociometry can also help to bring clarity on the group's intention, testing the alignment to the present goals and ideals.





# ORGANIZATIONAL TRIANGLE

## LAYER: STRUCTURE

The organizational triangle can be used in many ways and for many different scopes.

Here it is proposed as a tool to check the status of the project at a certain time.

It is a sociometric method and it can be used as a tool for feedback, as an inquiry tool, and above all for learning about the interaction of different elements and processes in a collective project.



### Aims and Objectives

Deep understanding of the processes occurring in any collective project.  
A method to generate balance in group processes.



### Time

From 1 to 2 hours depending on the amount of participants.



### Materials Preparation

Masking tape to create a triangle on the floor,  
Papers  
Markers  
An object that symbolizes the project, a drawing or photo can serve if the object is not found.



### Target audience

Groups and trainers.



### Number of Participants

Minimum 8 – maximum 25.  
It can be more, if more time is available.



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Duration	Activity
20'	INTRODUCTION
20'	STEP 1-EXPLORING THE TRIANGLE
5'	STEP 2-UNDERSTANINDG THE TRIANGLE
20'	STEP 3- BALANCING THE COMMON PROJECT
40-60'	HARVESTING

# INTRODUCTION

## FRAMING (20 MINUTES)

The facilitator has prepared a triangle on the floor with the masking tape, with the 3 topics written on paper.

Invite the group to choose an object that symbolizes the common project

Introduction to the triangle: person, process, results.

The person:

The space of relationships, (self)care, mutual support.

Processes:

Attention to different necessary processes. Agreements, decisions, governance, management etc.

Results:

Tasks, purpose or mission, projects, agenda, etc.

The line between the personal and the group processes:  
It is the area of group cohesion, community building, communication.

The line between processes and results:

It is the space of structures

The line between the personal and the results:

It is the common intention.

# ORGANIZATIONAL TRIANGLE

## STEP 1 - EXPLORING THE TRIANGLE (20 MINUTES)

The facilitator asks the participants to observe their position in the group. They are invited to walk, exploring each position and feeling what each position communicates: tension, lightness, nervousness, any insights. (in silence)

They will stop when they have found their place.  
When all participants have stopped, the facilitator will invite different voices from the group to express where the voice/person finds her/himself, and how s-he feels in that place.

## STEP 2 - UNDERSTANDING THE TRIANGLE (5 MINUTES)

The facilitator explains the importance of a collective project which finds itself at the "centre" of the triangle, balancing the personal, the processes and the results.

Understanding the interaction between these elements is key in a collective project. It is important because it can loosen the tension in the polarisations that rise automatically and express themselves in a way that confronts:

- the person versus the collective process
- the group process versus the need of results
- the results or caring for the person

These polarisations are not going to be settled, however they must be integrated in a common framework, as they are equally important pieces of every collective project.



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# ORGANIZATIONAL TRIANGLE

## STEP 3 - BALANCING THE COMMON PROJECT (20 MINUTES)

The participants are grouped by the affinity expressed by the positions: person oriented, results oriented, processes oriented.

Each of these 3 groups consecutively places the object which symbolizes their project inside the triangle. They will be asked to express why they place the object where they place it, and what does this mean? Why did they choose this position?

They will then look for the mid position/average position between the 3 chosen positions. This helps them to see where the common project finds itself.

## STEP 4 - HARVESTING (40-60 MINUTES)

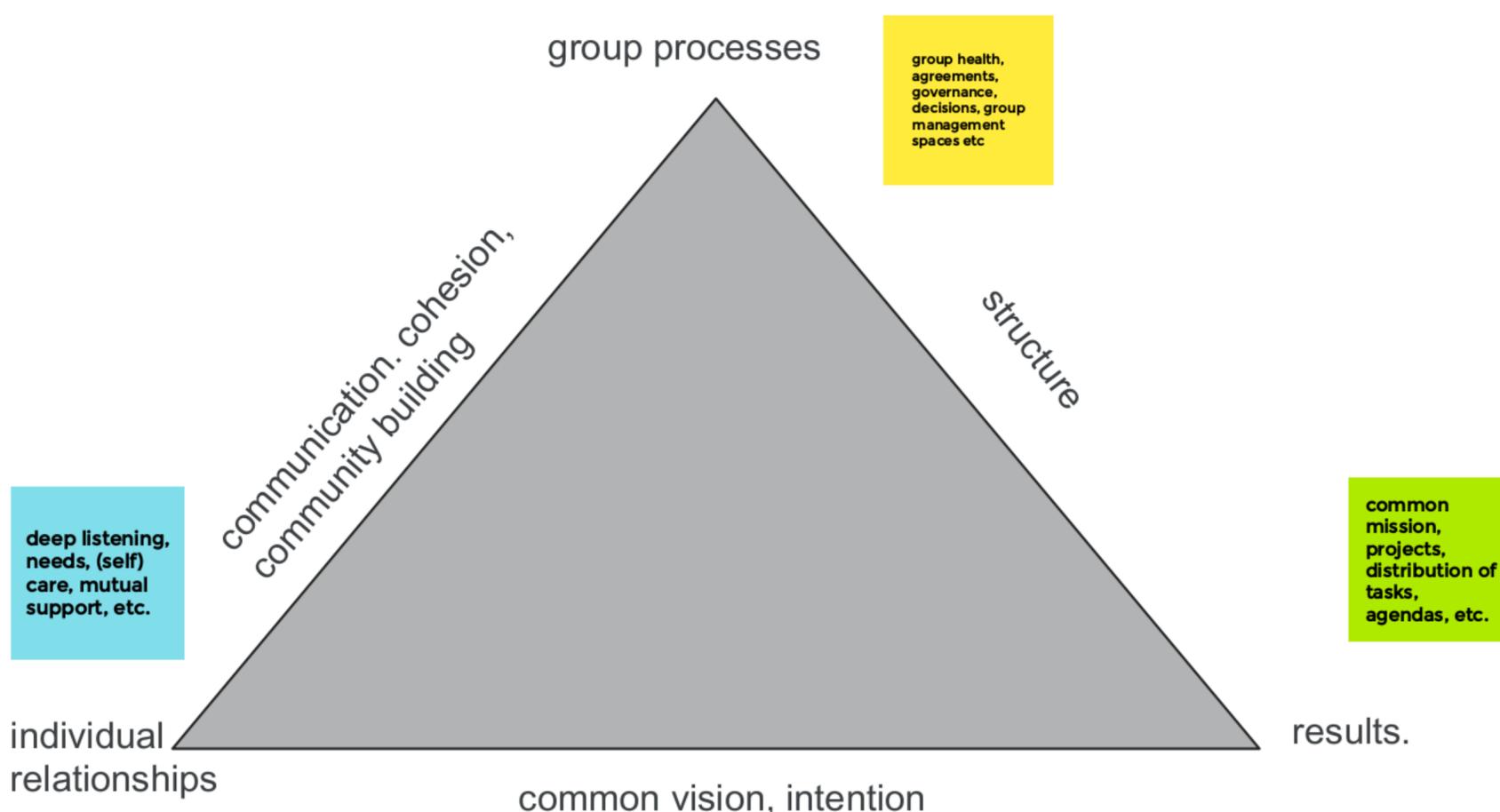
The space will now be opened for each participant to express his/her voice in a round.

This method sometimes provides new information, and it is therefore interesting to use the sharing and closing space as the moment to share what has been learnt.

The "harvest" tool will be used during this round: Each participant is invited to reflect on 5 questions, of which, in the harvest round, they share what they consider.

- Things I want to take with me; (backpack)
- Things I would rather burn in a bonfire
- Things I need to think more about
- Things I want to take care of
- Things I want to do.

Diagram showing the triangle





# CONSENT- DECISION MAKING

## STRUCTURE LAYER - DECISION MAKING

Consent is an agile and efficient decision-making method. It brings a different way of relating to proposals to be decided upon, highlighting the importance of collective intelligence.



### Aims and Objectives

This activity has the aim of teaching a method that the group can adopt as a way of making decisions - if the method and approach feels appropriate for the group.

Learn how to make decisions by consent.

Understand the process and its principles: transparency, efficiency, equivalence.

"Good enough for now, safe enough to try"



### Time

Minimum 45 - maximum 90 minutes



### Materials Preparation

2 poster previously written, one with the consent stages, and another with the quality criteria of a proposal; papers, pens.



### Target audience

Groups and trainers



### Number of Participants

Minimum 7- maximum 20.



30'	FRAMING & INTRODUCTION
10'	TIME 1: CLARIFY
10-20'	TIME 2: OBJECTIONS & IMPROVEMENTS
10'	TIME 3 : PUBLISHING
10'	CLOSING ROUND

# INTRODUCTION

## FRAMING- 15 MINUTES

Presentation round,

This activity aims at teaching a method that the group can then adopt as a way of making decisions if the method and approach feel appropriate for the group.

Thus, in order to do the exercise, the group places in the center a real decision that they need to make. The facilitator asks the group for a decision that is on their agenda in order to take it as an example.

The facilitator can also bring proposals on topics close to the group with which he/she works.

## INTRODUCTION: WHAT IS A PROPOSAL 15 MINUTES

The facilitator explains what is a proposal.

Good decision - making requires that proposals meet a few **quality criteria**:

- 1- The proposal fits within the domain or decision-making power of the group.
- 2- It clearly states the problem or issue to be solved; this description is supported by facts and observations.
- 3-It focuses on the causes, rather than the symptoms. The causes of the problem are described in the statement, and specify which needs are not being met.
- 4- It is supported by reasoned arguments: the arguments clarify how the proposal will support solving the problem or situation.
- 5- It is open, not presented as a request or an obligation, but rather as a proposal: alternative options may emerge or/and be added during the process.
- 6- Includes an action plan and an agenda. Wherever possible, it specifies a positive action plan with a time frame, where the objectives are realistic, achievable, verifiable, and where people can put their names beside each action.

The group presents a proposal to use in the process.

### CONSENT PROCESS:

Explanation of the three times and nine stages of the process.

It's now time to move on to experimenting with the method. If there is the need to divide the big group into smaller groups, this is the moment to do it!

## TIME 1: CLARIFY - 10 MINUTES

1- The proposal is introduced; a round of doubts or clarifying questions is opened in order to better understand the proposal.

2- A round of reactions is opened. Here the participants can give their opinion or their feelings about the proposal. Everyone expresses him/herself.

3- If in the reactions' round the majority of the group expresses many tensions, it is understood that the proposal cannot be submitted to consent and it needs extra work. It gets sent back to the presenter and for the moment the process cannot be continued. If this is not the case, then move on to the consent round.

## TIME 2: OBJECTIONS, IMPROVEMENTS 10 - 20 MINUTES

1- The first round of objections is now opened. In this round, all contributions are heard without discrimination, whether they are worries, concerns, etc ...

2- The proposal is improved as much as possible through what emerges from the group.

3- Second round of objections: here is the moment to bring the objections; all participants are warmly invited to ask themselves the question "Can I live with this proposal?". In this second round, an objection requires a reasoned argument that shows a risk for the group and/or the person if this decision is made. If the objection doesn't bring a reasoned argument of risk for the group, then it will not be accepted. The process then continues and the proposal is accepted with no objections from the whole group.



# CONSENT DECISION MAKING

## STRUCTURE LAYER - DECISION MAKING

### TIME 3: PUBLISHING - 10 MINUTES

- 1- Putting the proposal down in writing. The final wording is approved and verified.
- 2- The final wording is noted in the minutes.
- 3- Celebration !!!! , in whatever way the group chooses. Applause, sounds, etc ...

### CLOSING ROUND - 10 MINUTES

Debriefing in the plenary: How was it for you? Any important insight from someone?



### WHAT IS AN OBJECTION?: "GOOD ENOUGH FOR NOW, SAFE ENOUGH TO TRY"

The main question in consent decision-making is whether anyone has significant objections to a proposed decision. Giving consent means that there are no significant objections. It also means: 'I may not completely agree, but I also don't completely reject the proposed decision and I can still move on.' The group goes ahead with a decision.

At the same time, it ensures the possibility that anyone can *veto* a decision, just in case someone has important and argued objections. Then the proposed decision must be reconsidered and alternative solutions sought. If someone has significant objections, they are initially considered to reveal information about unintended consequences or about viable ways to improve decision-making.

Therefore, it is considered the responsibility of individuals to bring to the attention of the group possible objections to existing proposals, decisions, agreements, or activities. An objection can be a gift!



TIP: it is important that the facilitator knows the process well, and has experienced it in practice.

You can find more info here:  
<https://www.sociocracyforall.org/consent-decision-making/>





# CYCLE OF HOPE, CYCLE OF FEAR

## INDIVIDUAL - COMMUNITY.

Many of the challenges that a group project entails for each person are expressed in the individual layer. This method proposes a way for a positive understanding of these challenges, turning them into a way of reconnection with the community.



### Aims and Objectives

- Increase awareness of personal power over our lives, decisions and emotions
- Recognize blockages and identify opportunities



### Time

Around 1,5 hours.  
Interesting to do several sessions



### Materials Preparation

- Print the stages of the cycle of hope
- Have post its, pens, markers, tape, and large papers for group work
- It is recommendable for the facilitator to have done the exercise before so he/she can explain and accompany from a more understanding perspective.



### Target audience

Individuals, groups and trainers



### Number of Participants

Minimum 6 – maximum 20.



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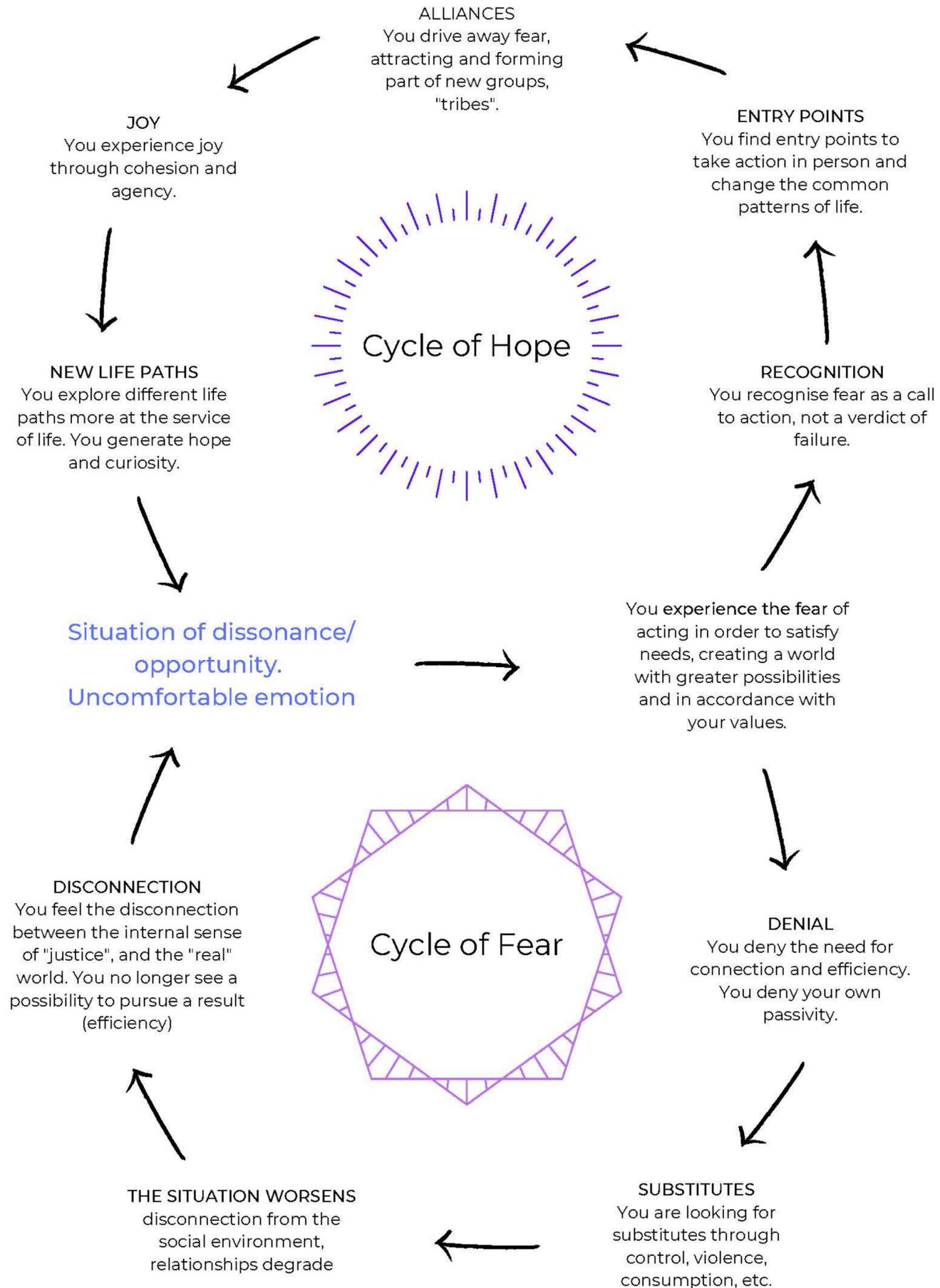
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**CLIPS METHODS**





# CYCLE OF HOPE, CYCLE OF FEAR



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**CLIPS METHODS**



## Duration

## Activity

15'

INTRODUCTION

5'

GROUP FORMATION

70'

LIVING THE CYCLE  
STEP BY STEP

10'

SHARING & CELEBRATION

# INTRODUCTION

## FRAMING- 15 MINUTES

Presentation round.

The Cycles of Hope and Fear are put on paper on the wall or on the ground, marking every stage. Shortly explain the cycles.

Tip: It is important to get to the entry points, anything after that is a bonus.

# CYCLE OF HOPE

## INSTRUCTION 1 -GROUP FORMATION

If you decide to work on individual situations:

Each participant chooses if s-he wants to be the protagonist of the journey, or if s-he wants to accompany the process.

Groups are formed with a leading/protagonist person and 2-3 accompanying people. In this way, you can create groups of a maximum of three to four people, always with explicit consent from the group on who is the protagonist in the cycle.

If you decide to work on group situations:

Small groups of 3 to 5 people who make the journey together will be formed. From the very beginning, the group expresses the situation / challenge, that is present and alive at that moment.

Give post-its, pens, markers and a large paper to each group so they can draw the map and add comments/ ideas with the post-its.

## STEP BY STEP

### Step 2: Recognition of fears/difficulties

Recognize fear as a call to action, not a verdict of failure. At this stage, those who travel and their team reflect together around what actions could be taken from the initial situation. They analyze the fears that emerge as barriers to these actions. Often these fears are masked in reasoning like "yes, but...". They write them down and discuss them for a few minutes. What action do they want to "perform"? Together they decide. In the case of group difficulty, for example, a group that has decided to start a new area of action, but time passes and nothing gets done; the difficulties that may emerge are diverse: lack of time (fear that it will take time that I do not have), lack of resources (I am asked for more "volunteering" time than I am willing to give), poor clarity in the objectives, etc. Difficulties can be expressed in any language (emotional, facts, imaginary, etc.) The facilitation encourages to welcome them in any language they might be expressed.

Tip: Recognize fears and difficulties, encourage picking up the difficulties

## LIVING THE CYCLE: STEP BY STEP

### Step 1: Description of the situation/challenge

Whoever travels describes a conflictive situation, a difficulty, and/or unpleasant emotions that are present in the current or recent life of the person.

It may be the difficulty of finding a job or having been subjected to prejudice, whatever is present. Every person who wants to be the protagonist of the cycle describes the situation and the associated emotions.

The people who accompany can also add "how they would feel" in that situation. They write it down on a piece of paper and continue.

Here, in the case of working with a group theme, it may take a while to detect the challenge that is present. It is important to name a concrete situation that is present: for example low participation in meetings rather than: lack of involvement of members, which is more ambiguous and implies judgment.

Tip: Make sure that the initial situations are concrete statements.

... continues on the next page ...



# CYCLE OF HOPE

## STEP BY STEP

### Step 3: Identify entry points

Find entry points that can be performed in person and can change the common belief systems of our life: in the group find a realistic and accessible proposal to act upon. (Understanding that this scenario is symbolic, it is not a commitment to finding employment, following the example!) It is important to underline how for each person there is a moment in which it is possible to move towards a positive proposition. At this stage, it requires creativity on the part of the entire team to find that "entry" point that allows some action in the desired direction. For groups, it is also highly recommended to find possible actions. It is important that the facilitation does not fall into the "should trap". It is not about *what should be*, but about what is possible and to break the cycle of fear. If a group tends to focus too much on what should be it can get overwhelmed, whereas if it attends to what is possible and innovative at this moment the group energy recharges.

Tip: Accompany doubts around what is an entry point: Highlight that action refers to something concrete, material, or immaterial. An action may be a conversation...

### Step 4: Alliances.

You drive away fear and you attract new people, new groups, or "Tribes" into your life. When you step out of the familiar environment by venturing into novel territory, new people and new affinities appear. Which new people can appear? In what other groups can the person find other affinities? What principles and values would that group have? What would be the motivation for choosing this path? Close the stage by observing how each person feels. If "buts" reappear, they are collected as part of the "Shadow" of the cycle, and it continues forward. When working with a group, it is not necessary that new members or groups appear but perhaps new orientations and therefore new possible alliances.

Tip: It is not necessary to answer all the questions. Ask the groups to answer all the ones they can. All answers are correct.

### Step 5: Joy

Experience joy through cohesion and the ability to act. What if this action can be carried out? Who would be the group of people with whom you feel at ease? What affinities would make you happy? What principles and values would that group have? (look for an answer/ reflection of all the components of each small group)

Tip: Not everybody will feel joy. All feelings are welcome.

### Step 6: New life paths.

The participants explore different life paths more at the service of life. They generate hope and curiosity. Draw the map of the route, the stages; the alliances, and the resources necessary to carry out the proposed action. The fears, "buts" as shadows that appear and the necessary hurdles to take.

Tip: Encourage including drawings, colors, etc.

## SHARING & CELEBRATION

Sharing maps, celebrating possibilities...Tape the maps to the wall and let the participants explore each others' maps.

Closing round: how it was for you?

**This method comes from the work of Frances Moore Lappé, adapted for group work by Mauge Cañada of the Clips team.**





# THE DREAMING CIRCLE

## INTENTION METHOD

The Dreaming Circle is part of "Dragon Dreaming Project Development". It is a powerful tool that serves to transform a project from being the project of the founder(s) to being the project of the whole group. It is used at the very beginning of a project cycle and yields a shared dream that can easily be used as the basis for formulating the vision, mission, and goals of a project.



### Aims and Objectives

The purpose of this method is to develop a shared dream of the whole group where everyone contributes what is most important for them.



### Time

Around 1 hour.



### Materials Preparation

Papers and markers and a talking stick.



### Target audience

Groups at the beginning of a common project.



### Number of Participants

Minimum 3 – maximum 20.  
A larger group can be divided into smaller groups and work separately and unify their dreams at the end.



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METHODS**



5' INTRODUCTION

25-45 DREAMING CIRCLE

10' CELEBRATING THE SHARED DREAM

## INTRODUCTION

### FRAMING- 5 MINUTES

The Dreaming Circle method is part of the toolbox of Dragon Dreaming, an inspiring project development model, created by John Croft, an Australian community consultant. It is inspired by the philosophy of Australian aborigines.

John Croft calls the dreaming circle "the Easter of the project". It is the moment in which a project *dies* as the project of the founder and *resurrects* as the project of the whole group. It is an important step to overcome the "founders' syndrome", that projects are often pretty much only projects of the founder and some people that assist him or her.

With the dreaming-circle, everyone is invited to complete the dream in a way that it becomes really a shared dream - and later a reality!

## THE DREAMING CIRCLE

### INSTRUCTION - INTRODUCE THE DREAMING CIRCLE 5 MINUTES

The founder(s) welcomes the people invited to the meeting and presents his/her dream very shortly. Then he asks a Generative Question such as: "What would this project have to be like so that afterward you can say: this was the best possible way to spend my time?"

People are then invited to share their dreams in a circle, using a talking stick or another "talking object". Only the person who has the talking stick in her/his hand is allowed to speak and to add one element of her/his personal dream to the common dream.

Invite people to add what is most important to them - and to add only one aspect at a time. There will be many rounds, enough time to complete the whole dream.

What is important in this step is that we are in a dreaming stage. In a dreaming stage, there are no contradictions, there is no need to argue about different dreams. Just add your part of the dream.

One person takes notes on a big flipchart paper, summarizing the essence of each person's dream, noting down as well whose dream it was.

### DREAMING CIRCLE 25 - 45 MINUTES

Following the instructions mentioned below, the dreaming circle starts unfolding.

The facilitator has an important role for creating the magic of the Dreaming-Circle:

Make sure that no discussions start - they have their time later!

Assure that the circle comes into some kind of flow. This usually implies that the parts of the dream are added fast enough to develop a flow and slow enough that it doesn't feel like a hurry. If someone has no idea, they are invited to pass the talking stick to the next person. The stick will come back.

If the facilitator has the impression that the circle is either too fast or too slow, it is important to intervene and to encourage the participants to change the speed.



# THE DREAMING CIRCLE

Remember, to make the most out of your Dreaming Circle:

- Use a talking piece.
- When writing, write the essence of the dream, not all the words.
- Each person adds one dream at a time.
- Neither be too rational nor too abstract.
- Relate the dream to real-life.
- Write the dream in positive form, and as it were already real.

## CELEBRATING THE SHARED DREAM- 10 MINUTES

After finishing the Dreaming Circle the group reads aloud all the dreams written on the flipchart and celebrates them as their shared dream.

## HOW TO CONTINUE?

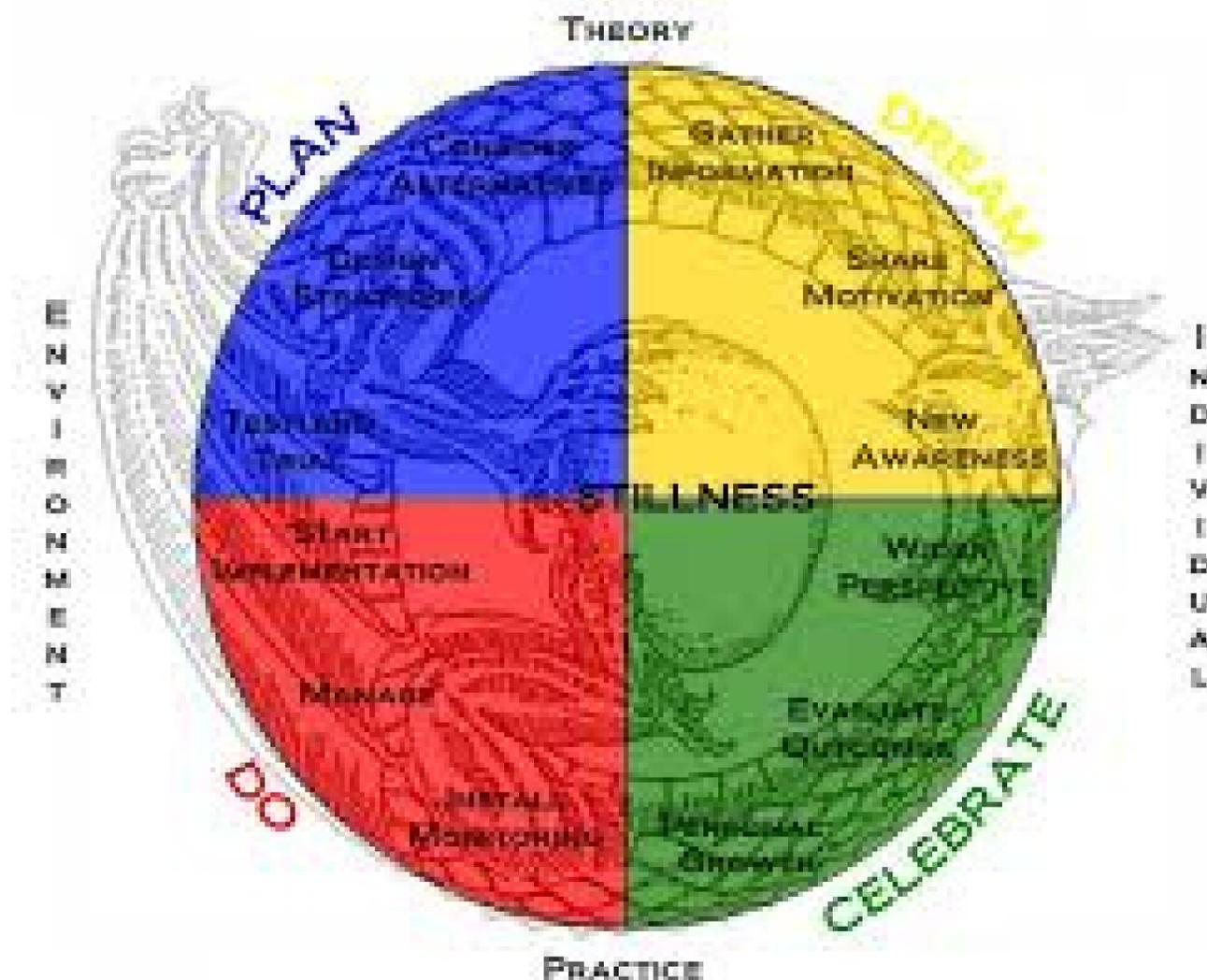
The document of the Dreaming Circle can be seen like a quarry to be used for all "intention documents". It can be used to write a flyer with a description of the desired project, it can be used as an inspiration to formulate a clear vision and mission of the project. At the next meeting, the group should have a look at the dreaming document and see if there are any contradictions: someone wants to have a vegan project, the others want to have animals for milk and meat...

If there are contradictions, this needs to be looked at with the focus on the question:

Is there a possibility for a shared dream, because many aspects of the dream are so similar that the contradiction can melt into a shared dream? Or is this the point for a multiplication of the project: to start two projects out of one dreaming circle?

This is as well success and not a failure!

Some groups are desperately trying to integrate all dreams into one project - this is not always helpful and often leads to the fact that no dream is realized. That's why it is important to introduce the idea that the multiplication of projects can sometimes be a good solution.





# PEER COACHING WITH CLIPS

## TO BE USED THROUGHOUT THE LAYERS

The term 'Collegial Coaching' is widely used in social enterprises to target issues of importance to one person for which this person seeks advice from their peers. The method has been adapted in a way that while coaching, the CLIPS model is brought in as a reference. It could be typically applied at the end of an introduction to the CLIPS-model, and can be used with any audience that is familiar with the CLIPS model.



### Aims and Objectives

- To give a frame for peer-coaching applying the CLIPS-model.
- To support individuals within a group with issues that are of importance to them.
- To apply the whole CLIPS-model in one method.



### Time

60 - 120 minutes  
Depending on the size of the group, including group findings and debriefing.



### Materials Preparation

2 big sheets of paper for each group  
Markers.



### Target audience

People that want to learn to apply the model (facilitators) and people who have an issue where they need collegial coaching. They can take the method to their communities and apply it without external expertise.



### Number of Participants

From 4 upwards.  
If more than 6 people: Split up in groups with ideally 1 "coachee" and 2-4 coaches.



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5'	INTRODUCTION
10'	IDENTIFY WHO WILL BE COACHED
5'	INDIVIDUAL WORK: FORMULATING THE ISSUE.
5'	FIND THE GROUPS
5'	GROUP WORK: DECIDE FACILITATORS AND SCRIBES
5'	GROUP WORK: COACHEES NAME THE ISSUE.
15'	COACHES ASK CLARIFYING QUESTIONS
10'	GROUP WORK: COACHES SPEAK AMONG THEMSELVES.
25'	GROUP WORK: MIND MAP WITH SOLUTIONS
5'	GROUP WORK: COACHEE FORMULATES NEXT STEPS
10-30'	PLENARY: HARVESTING

## FRAMING- 5 MINUTES

The method that we are to be using is widely used in many social enterprises to give peer-coaching. It has been adapted and integrated into the CLIPS-model as a tool to integrate the CLIPS-learning experience and to adapt the model on a real question. Using it can be helpful for all people involved: The people who have an issue and are coached get valuable coaching, the ones that work as coaches gain experience in applying the CLIPS-model.

## PEER COACHING WITH CLIPS

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### INSTRUCTION 1: IDENTIFY WHO WILL BE COACHED, FORMULATING ISSUE AND DEFINING GROUPS - 20 MINUTES

Ask who has an issue on which they want collegial coaching. Identify ideally  $\frac{1}{4}$  of the participants as 'coachees' with an issue, and the other  $\frac{3}{4}$  as coaches. The method works with 2-4/5 coaches per coaching-group, giving some flexibility in the numbers.

Ask them to formulate their issue. It is important to formulate an open question, that is of importance for the coachee, and that is within the scope of influence of the coachee. The issue should be formulated with a positive goal. The facilitator can give an example.

Give the coachees 5 minutes to write down their issues. For the others this can be a 5 minutes break - or be used for them to talk about their previous experience as coaches.

Then ask the coachees to name their issue and to position themselves in the room. Ask the remaining people to form groups around the different people with the different issues and to make sure that these groups have about the same size.



# PEER COACHING WITH CLIPS

## The actual peer-coaching session in working groups

### INSTRUCTION 2 WORKING GROUPS: FIRST STEPS 10 MINUTES

- 1.) The working group decides who will be the facilitator of the coaching session (responsible for the steps and the time-keeping) and who will be the scribe (responsible for documenting the results of the coaching in a mind-map).
- 2.) The coachee formulates his/her issue and describes the background.

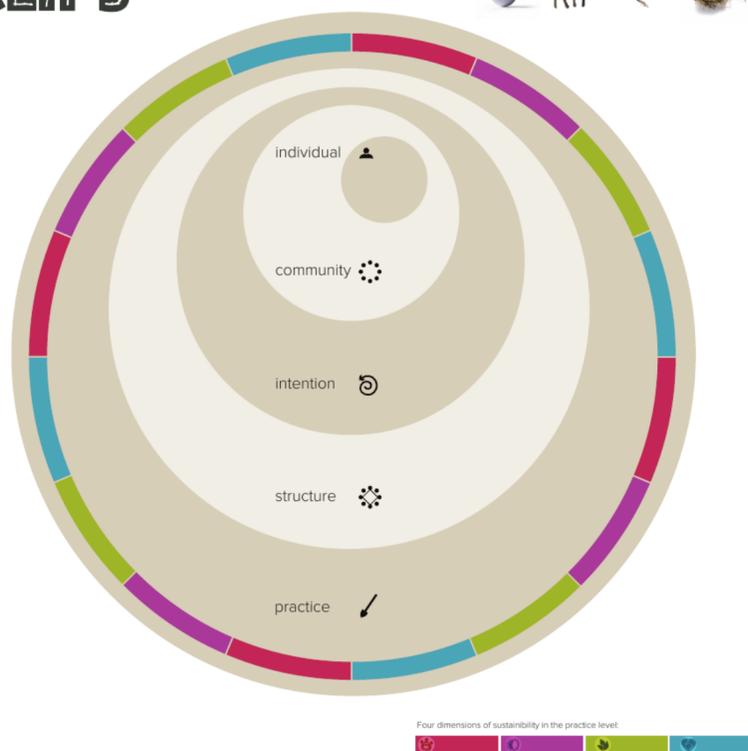
#### MAKE THE CLIPS-MODEL VISIBLE

For this method, it is extremely important that the CLIPS model is visible in the room or on handouts that the group has on their table.

### INSTRUCTION 4 WORKING GROUPS: REFLECTION OF COACHES 10 MINUTES

The coaches speak amongst themselves about their impressions and hypotheses.  
The coachee remains silent.

## CLIPS



### INSTRUCTION 3 WORKING GROUPS: CLARIFY THE ISSUE 15 MINUTES

The coaches will now ask clarifying questions to better understand the issue. The questions shall be inspired by the CLIPS-model and encompass all the layers of the model. It is advisable that these questions:

- include active listening: I understood that ..., I wonder if, how, why ...
- are openly formulated, so that the coachee answers with an explanation and not just with yes or no.
- include some systemic questions: What do you think that xy would say about the same issue? How would z react if..?

### INSTRUCTION 5 WORKING GROUPS: FINDING SOLUTIONS 25 MINUTES

The coaches suggest solutions written down in a mindmap. The solutions shall be used looking at the CLIPS-model, and cover all layers of the model. The coachee can add informations or further develop ideas brought up by the coaches.

### INSTRUCTION 6 WORKING GROUPS; DEBRIEFING 5 MINUTES

The coachee resumes what was important for him/her and what will be his next steps.

### INSTRUCTION 7 PLENARY HARVESTING 10 - 30 MINUTES

The group meets in the plenary and the coachees exchange how they experienced the coachings. After the coachees have spoken, the coaches are invited to speak as well.

#### TIP for Facilitators: I

It works best if there are as many experienced facilitators as there are smaller working groups. This will ensure the most learning of the groups, as then, each working group will have one experienced facilitators with them. If this is not the case, it makes more sense that the facilitator does not enter any group but remains available for process questions from all the groups. Note that it is not advisable that the facilitator enters several groups and tries to participate without having heard everything that has been said in the group.





# SKILLS AND DREAMS

## LAYER TYPE: STRUCTURE, INDIVIDUAL, COMMUNITY

A method to create working groups, know each other better, create synergy and evaluate the real strength of a group in the present time.

A visual representation of human resources that stretches into the future.



### Aims and Objectives

This method has the aims to:

- create working groups that are effective and sustainable
- help people reflect on their personal resources and dreams & wishes
- create synergy in the group and strengthen the peer to peer learning process
- know each other better, in an unexpected way



### Time

60 to 90 minutes, depending on the group size.



### Materials Preparation

- A flip chart with a few clean sheets
- Colored markers
- Sheets of paper and pencils for participants



### Target audience

This method is aimed at groups that need to create a functional structure and perform joint actions in order to achieve their goals. Sociocratic groups during their planning phase can also benefit from this method .



### Number of Participants

Minimum 5 – maximum 30.



Duration	Activity
10'	INTRODUCTION - FRAMING THE EXERCISE
15'	COLLECTING IDEAS
20'	CREATING THE MAP OF HUMAN RESOURCES
20'	CREATING WORKING GROUPS
15'	DEBRIEFING

# INTRODUCTION

## FRAMING- 10 MINUTES

This method is used in a plenary session when a group needs to create smaller, long lasting and effective working groups.

A short introduction on the purpose should cover how to set up teams that work together efficiently and productively. In order for a community to be socially sustainable, we need to give time and space for personal evolution and upgrading of skills as desired by all members.

It encourage people to think with a win-win mind-frame, so they look for their best possible offer/contribution while also fulfilling their inner wishes, dreams and desires.

As strong working groups are based both on good performance and personal fulfillment, this method will look into both areas to make sure they are well balanced or at least openly declared and considered.

# SKILLS AND DREAMS

## INSTRUCTION 1 - COLLECTING IDEAS 15 MINUTES

Each person receives a sheet of paper and is asked to reflect individually on the **first question**:

"What personal skill do I bring to the group? What is my "specialty", my best **professional ability** that I want to contribute to the group's life?"

After 2-3 minutes of individual reflection, each person identifies **three skills** and writes down short three sentences describing each one.

Instruct people to be brief and clear.

Now ask people to reflect on the **second question**:

"What would I really like to do in my life? What is my **"dream in the drawer"**, something that I always liked doing and maybe never could? What activity would make me happy in this time in my life, in this group or community?"

Give again 3 minutes and write the three dreams on paper.

## INSTRUCTION 3 - CREATING WORKING GROUPS 20 MINUTES

The facilitator and the participants together will now create two separate lists.

One with **"Structural groups"** and the second with **"Project groups"**. Structural groups are permanent and will last as long as the community does (administration, communication, and others depending on the nature of the group).

Project groups are focused on a specific event or action that needs to happen in the near future, and can have a beginning and an end (celebration, training, activity, etc.). The topics will emerge from the mind maps, and the facilitator can integrate other ones with the question "What other teams do we need to make this group work well?".

## INSTRUCTION 2- CREATING THE MAP OF HUMAN RESOURCES - 20 MINUTES

On the flip chart, draw a mind map with two parts.

In the top one in the centre write "SKILL" and in the bottom write "DREAM". If the group is large (from 12 to 30), use two separate sheets.

Each participant draws a branch in the top part of the map: name and **three special skills** (in keywords).

Examples:

Mary - cooking for groups, catering, food shopping

Hans - administration, financial management, project writing

Then draw the bottom part of the map with **personal desires and wishes**.

Examples: Mary - gardening, babysitting, meditation

Hans - cooking, woodwork/crafts, farming.

The facilitator will invite the participants to join the different groups, inviting the **"experts"** to be the focalizers of the topic and the **"dreamers"** to be supporters - learners.

No one is obliged to take on a task they do not want; leave time for dialogue in front of the mind map, so that people make connections around a shared interest.

Each person is encouraged to participate in more than one group, ideally changing roles (once as expert, once as supporter). Use graphic skills to draw the identified working groups around the mind-map or on a new sheet of paper.

Ask the group to also come up with **a separate list of important tasks** that currently have no human resources available.

Instruct the newly created working groups to set a time and place to meet and start to work together.







# SOCIAL PERMACULTURE - part 2 ASSESSMENT TOOL

## LAYER TYPE - DIAGNOSTIC METHOD

A method to help groups orient their actions and understand their strengths and weaknesses using Permaculture Principles in relation to the CLIPS model. The Assessment Tool cuts across all the CLIPS layers, and is a diagnostic tool that completes the Social Permaculture & CLIPS Method and should therefore be used **after** the Orientation Table in part 1).

This Tool is currently in its **testing phase**, and we invite feedback from facilitators to the author's email address: <Lucilla@torri-superiore.org>.



### Aims and Objectives

This method has the aims to:

- help the group identify the areas that need urgent attention
- unveil group dynamics that are not clearly visible using other tools
- open new perspectives and relate group processes to natural processes in the belief that “Nature is the Master”.



### Time

About 90 minutes per session, depending on the group size.  
**More than one session** may be needed to complete the whole process and analyze all Permaculture Principles in relation to the four CLIPS layers.



### Materials Preparation

- The 12 Permaculture Principles cards
- The Social Permaculture Orientation table
- The Social Permaculture Assessment Tool
- Colored markers
- Sheets of paper and pencils for participants to take notes



### Target audience

This method is aimed at groups that have a basic knowledge of Permaculture and want to explore the relations between group dynamics and the Permaculture Design Principles.



### Number of Participants

Minimum 5 – maximum 30.



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Duration	Activity
10'	INTRODUCTION - FRAMING THE EXERCISE
15'	PRESENTING THE ASSESSMENT TOOL
5'	CREATING WORKING GROUPS
40'	APPLYING THE PRINCIPLES TO THE GROUP'S REALITY
20'	DEBRIEFING

# INTRODUCTION

## FRAMING- 10 MINUTES

This method can be used during a plenary session when the group wants to have fresh view on the internal dynamics using the Permaculture Principles, language and knowledge. It should be used after a session of work on the Orientation Table to set the basis for a deeper look into the group's dynamics.

The Assessment Tool supports the Clips Facilitator (who should be a Permaculture Design graduate) to identify areas of weakness or incoherence in the group.

It puts in close connection specific situations, behaviors or patterns that recur in the group when a Permaculture Principle is not applied, not present, or insufficient; it helps the group identify possible symptoms that the CLIPS Facilitator will address to meet the group's needs.

The Assessment Tool presents a scoring system that evaluates how often the symptom recurs (always - sometimes - never).

The most recurrent symptoms can be diagnosed as critical points, and will call for the most urgent attention.

# SOCIAL PERMACULTURE ASSESSMENT TOOL

## INSTRUCTION 1 - PRESENTING THE ASSESSMENT TOOL 15 MINUTES

After an introduction to Social Permaculture using the Orientation Table, the group can start using the Assessment Tool to analyze recurring behaviors and critical points. Reading the groups dynamics in terms of the long-term storing of energy will give us interesting information on where the group has an energetic deficit and what symptoms arise from this fault in its social design.

The Assessment Tool has been structured according to the four CLIPS layers in relation with the Permaculture principles; one or more behaviors have been identified and point to key indicators that highlight their effects on each layer. As several principles are closely related to each other, their effect on the group can be similar, and the table should be used with an organic approach to integrate the information we detect.

## INSTRUCTION 2-CREATING WORKING GROUPS 5 MINUTES

The facilitator will divide the large group in 4 sub-groups, inviting the members to choose one CLIPS layer they would like to focus on .

He/she can also use systemic constellation and place a card with a symbol for each layer face down on the floor, asking people to group around them.

## INSTRUCTION 3 - APPLYING THE ASSESSMENT TOOL TO THE GROUP 40 MINUTES

This analysis cuts across all the 4 CLIPS layers in relation to each of the principles.

All the principles have been analyzed and specific symptoms have been identified for each layer; some are closely related but have a slightly different angle. Two pairs of principles have been unified (2&3 and 8&10), and two others have been added (Multiple Functions and Multiple Elements) as both have relevant impact on group dynamics.

The Assessment is organized in 3 columns:

Symptom when principle is not applied,  
Permaculture Principles,  
Level of Recurrence.

Each group will focus on the 12 described symptoms in relation with a specific Principle, and discuss how each of them impacts the group's context. For some symptoms more than one Principle can apply, and this is marked with a star \*.

The facilitator can ask questions to stimulate the discussion:

- can you identify this critical point in the group?
- how often does it manifest itself?
- how is it related to the Principle?

Each symptom should receive a score, and each group should complete the 12 points during the exercise, writing the total at the bottom of the column.



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# SOCIAL PERMACULTURE ASSESSMENT TOOL

## INSTRUCTION 4 - DEBRIEFING 20 MINUTES

Each group is invited to share their work on the layer they choose, starting from the Individual. They can make a visual representation of the result with a chart or a mind map to highlight the areas and layers that need more urgent attention.

When all groups have presented their work, the general picture will offer a permaculture perspective on the group reality, and the CLIPS facilitator will help address the critical points.

In the next steps, the CLIPS methods will be applied and Permaculture Principles will offer a reference to keep the group on track.

## RELATION TO THE CLIPS MODEL

This diagnostic tool looks at the group as an integrated system and analyzes its internal dynamics based on the Permaculture Design / Social permaculture approach. The Social Permaculture & CLIPS Assessment aims at revealing how the lack of each principle can impact each of the layers.

This method is largely experimental and requires the facilitator to have a good knowledge and practice both of CLIPS and of Permaculture Design.

FACILITATION TIP: The Social Permaculture Assessment Tool can also be used individually as a preparation for the group work. Handing out the Tool before the session can give people time to reflect and make connections with Permaculture, a discipline that may not be familiar to them. Sharing the individual analysis should happen in layer-focused groups to avoid dispersion and identify specific critical points.

This tool works best when at least some group members have received a Permaculture training, and the group is inclined to work with this powerful, and complex, discipline.

Here you can find an example of the first page of the Assessment Tool.  
The complete version is a six-page document, available for download here:  
<https://clips.gen-europe.org/permaculture-clips-assessment-tool/>

<b>PERMACULTURE PRINCIPLES &amp; CLIPS MODEL APPLIED TO GROUPS - EVALUATION</b>				
Created by Lucilla Borio and Gloria Gelmi - Use permitted, quoting the authors. For information: <a href="mailto:permaclips@mail.com">permaclips@mail.com</a>				
<b>CLIPS LEVEL: INDIVIDUAL</b>				
<b>SYMPTOMS AND CRITICAL POINTS WHEN THE PRINCIPLE IS NOT APPLIED</b>	<b>PERMACULTURE PRINCIPLES</b>	<b>OFTEN</b>	<b>SOMETIMES</b>	<b>NEVER</b>
Lack of interest and trust for sharing needs or personal problems: people feel alone and this is not recognized. Little empathy.	1 - <i>Observe, perceive and interact</i>			
People avoid each other; lack of eye or physical contact, humor or shared vocabulary.				
Members feel tired, exhausted, depressed.	2 - <i>Catch and store energy</i>			
Little time is dedicated to rewarding activities, parties and celebrations.	3 - <i>Obtain a yield</i>			
Lack of self-observation and self-criticism.	4 - <i>Apply self-regulation and accept feedback</i>			
Some personal behaviors are perceived as excessive / annoying and this creates tensions.				
Lack of regenerative practices on a personal level (e.g. rest, yoga, meditation, sport, relaxation).	5 - <i>Use and value renewable resources and services</i>			
Problems with personal communication and behavior patterns (eg. passive-aggressive).	6 - <i>Produce no waste or pollution.</i>			
Lack of attention to one's personal behavior and how it affects the community.	7 - <i>Design from patterns to details</i>			
The personal vision and needs are not consistent with the collective ones; there is no desire to give up personal privileges to cultivate the common good.				
Group members have difficulty to listen to themselves and their own deep needs; they do not recognize or connect their different parts and needs; emotions are repressed.	8 - <i>Integrate rather than segregate</i>			
Impulsive behavior, sometimes perceived as arrogant, or radical personal choices which generate impatience in the group.	9 - <i>Use small and slow solutions</i>			
It is assumed that information is equally shared and understood, and that individual skills are valued and balanced.				
Poor or absent collective meditation practices, or emotional sharing or co-listening in place.	10 - <i>Use and value diversity</i>			





# SOCIAL PERMACULTURE - part 1 ORIENTATION TABLE

## LAYER TYPE - COMMUNITY, STRUCTURE

A method to help groups orient their actions and understand their best strengths and weaknesses using Permaculture Principles in relation to the CLIPS model. Although it cuts across all the CLIPS layers, it is especially related to Community and Structure. The Social Permaculture & CLIPS method is formed by parts 1 & 2, therefore the Orientation Table (Part 1) should be consulted and applied before the Assessment tool.



### Aims and Objectives

- This method has the aims to:
- merge two integrated approaches and the respective languages and knowledge
- identify the areas that need urgent attention
- unveil group dynamics that are not clearly visible using other tools
- open new perspectives and relate group processes to natural processes in the belief that "Nature is the Master".



### Time

About 90 minutes, depending on the group size.



### Materials Preparation

- The 12 Permaculture Principles cards
- The Social Permaculture Orientation Table
- Colored markers
- Sheets of paper and pencils for participants to take notes



### Target audience

This method is aimed at groups that have a basic knowledge of Permaculture and want to explore the relations between group dynamics and the Permaculture Design Principles.



### Number of Participants

Minimum 5 – maximum 30.



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Duration	Activity
10'	INTRODUCTION - FRAMING THE EXERCISE
15'	PRESENTING THE ORIENTATION TABLE
5'	CREATING WORKING GROUPS
40'	APPLYING THE PRINCIPLES TO THE GROUP'S REALITY
20'	DEBRIEFING

# INTRODUCTION

## FRAMING- 10 MINUTES

This method can be used during a plenary session when the group wants to have fresh view on the internal dynamics using Permaculture Principles, language and knowledge.

The practical application starts presenting the general concepts of Permaculture to the group, and then introducing the principles applied to the social context using the principles cards (freely downloadable). The Orientation Table supports the Clips Facilitator (who should be a Permaculture Design graduate) to identify areas of weakness or incoherence in the group. The assessment tool further defines the possible symptoms that the CLIPS Facilitator will identify to address the group's needs.

In CLIPS, we can apply Holmgren's principles (plus 2 additional design principles) to the group, and identify areas of weakness where the principle is entirely - or partially - not applied.

## SOCIAL PERMACULTURE ORIENTATION TABLE

### INSTRUCTION 1 - PRESENTING THE ORIENTATION TABLE 15 MINUTES

In his book "Permaculture, Principles and Pathways Beyond Sustainability" (2002), Holmgren analyzed and explored 12 design principles, applying them both to natural ecosystems and to human habitats, and laid the foundation of our CLIPS & Social Permaculture Orientation Table and Assessment. Since Permaculture is focused on the long-term storing of energy (in an ecosystem as well as a social system), this perspective gives us interesting information on where the group has an energetic deficit and what symptoms arise from this fault in its social design.

The Orientation Table has been produced to relate the principles to the four CLIPS layers, and identify the key indicators that highlight their effects on each layer; as several principles are closely related to each other, so are the effects on the group, and the table should be used with an organic approach to integrate the information we detect.

### INSTRUCTION 2-CREATING WORKING GROUPS 5 MINUTES

The facilitator will divide the large group in sub-groups of 5 to 7 people, inviting the members to choose one or more principles that they would like to focus on (according to the number of groups).

He/she can also use systemic constellation and place the Principles cards face down on the floor, asking people to group around them.

### INSTRUCTION 3 - APPLYING THE PRINCIPLES TO THE GROUP'S REALITY 40 MINUTES

This analysis cuts across all the 4 CLIPS layers in relation to each of the principles.

All the principles have been analyzed and specific symptoms have been identified for each layer; some are closely related but have a slightly different angle. Two pairs of principles have been unified (2&3 and 8&10), and two others have been added (Multiple Elements and Multiple Functions) as both have relevant impact on group dynamics

The Table A is organized in 3 columns: Holmgren's Principle, Applied to Nature and Garden, Social permaculture examples.

Each group will read the principle(s) and discuss how it / they apply to each individual participant, then to the group's context.

The facilitator can ask questions to stimulate the discussion:

- is this principle applied in our group?
- how does it manifest itself?
- how can we increase its benefit?
- how are the principles inter-related to each other?
- how does this principle impact society at large?

In another session, the facilitator can introduce the group to the Social permaculture & CLIPS self assessment tool, a more specific and layer-oriented evaluation method to frame in more detail the critical areas related to each of the principles.



# SOCIAL PERMACULTURE ORIENTATION TABLE

## INSTRUCTION 4 - DEBRIEFING 20 MINUTES

Sitting in a circle, participants are encouraged to share their experience and what they learnt about each other and the group reality.

There are some interesting reflection points for the group:

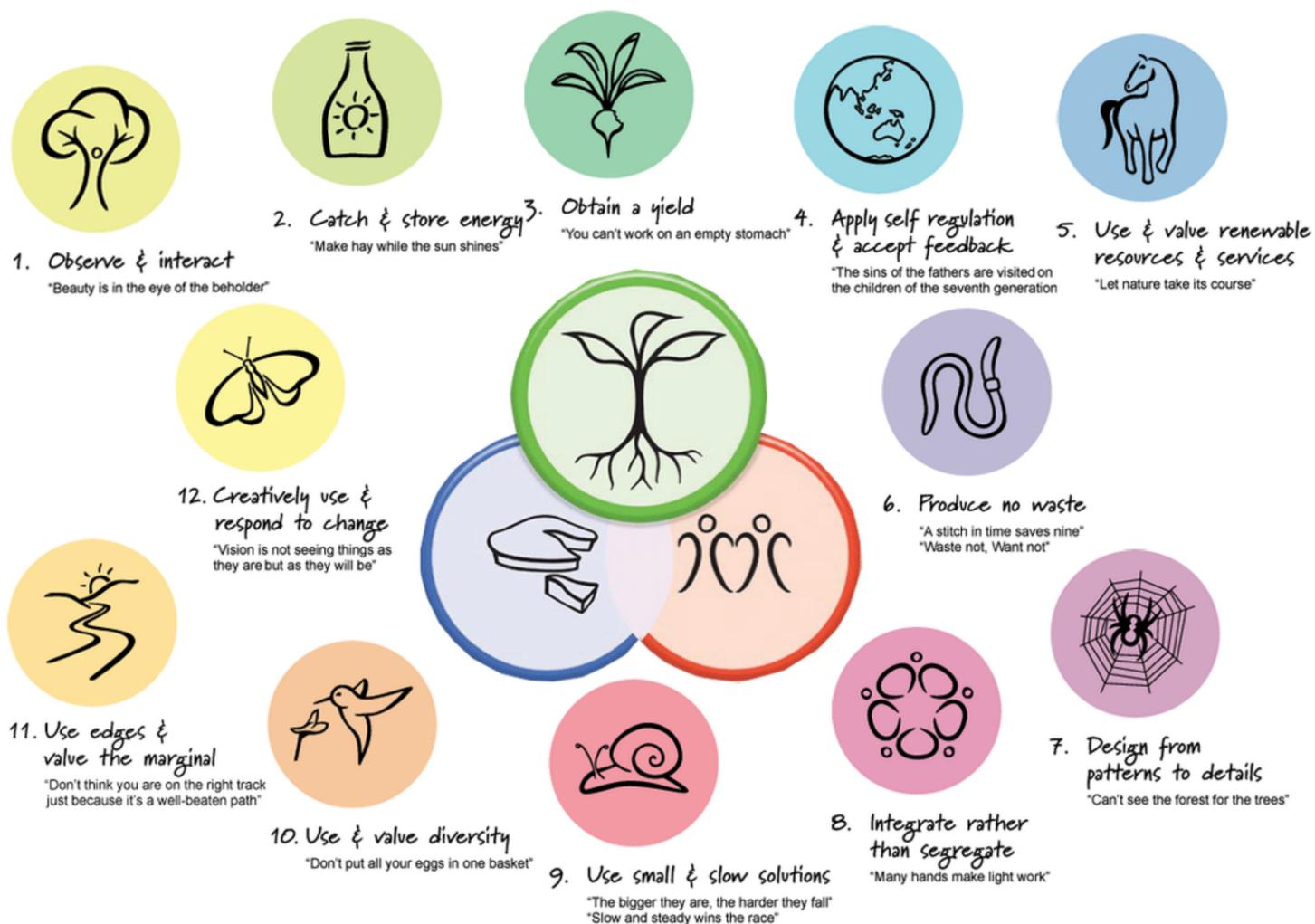
- what do the permaculture principles tell us about ourselves, our group, and society at large?
- how related do we feel with the laws of Nature? are they important for us?
- do we see a connection between permaculture design and group planning?
- do we want to go deeper and look into the Social permaculture & CLIPS Self assessment Tool?

## RELATION TO THE CLIPS MODEL

This method looks at the group as an integrated system and analyzes its internal dynamics based on the Permaculture Design / Social permaculture approach. Even though it applies to all the CLIPS layers, it is most useful when addressing Community and Structure issues. This first approach will help the group to become familiar with the Principles and start to make connections with the group's strengths and weaknesses.

The next step with the Social Permaculture & CLIPS Assessment tool will go deeper into this analysis and will reveal how the lack of each principle can impact each of the layers.

**FACILITATION TIP:** Offering a session with the Social permaculture orientation table can bring a new perspective to the group and open stimulating conversations, especially for groups that have a strong environmental focus. Having group members who are permaculture-literate can be of great support for the facilitator, and investing some time to give a general introduction on Permaculture can be useful, but not strictly necessary during the session. Permaculture Design training is available in most countries and in most languages; a web search will give contact with the local Permaculture Academy, Association or Institute. Literature is also widely available in many languages, and providing the group with a short summary of the most relevant points can be of support.



# SOCIAL PERMACULTURE ORIENTATION TABLE

Here you can find an example of the first page of the Orientation Table.

The complete version is a six-page document, available for download here: <https://clips.gen-europe.org/permaculture-design-and-social-permaculture/>

<b>ORIENTATION TABLE - CLIPS METHOD AND SOCIAL PERMACULTURE</b> Created by Lucilla Borio and Gloria Gelmi - Use permitted, citing the authors. For information: <a href="mailto:permaclips@mail.com">permaclips@mail.com</a>				
HOLMGREN'S PRINCIPLES + 2 BY MOLLISON	EXAMPLES FROM NATURE AND FROM THE GARDEN	EXAMPLES IN CLIPS	LAYER	SYMPTOMS WHEN THE PRINCIPLE IT IS NOT APPLIED
<b>1 - Observe, perceive and interact</b> 	In the garden, we must observe when the fruits are ready for harvest, when the pests attack our crops and which plants require our attention.	Personal patterns of behavior, attitudes, abilities and skills, well-being of members.  Models of communication, celebration, attitude to conflict. Shared identity documents (vision-mission-strategic plan-basic agreements-minutes of meetings). Clarity on <i>governance</i> , property and economy issues.	Individual  Community  Intent  Structure	Lack of interest and trust in sharing personal needs and problems: people feel alone and this is not recognized. Little empathy. People avoid each other; lack of eye or physical contact, humor or shared vocabulary. Difficult and poor communication between members; low attendance at meetings or social occasions. Founding documents (vision, mission and objectives) absent or inadequate; they are not clear, or inconsistent with each other, or unrealistic, or not shared by everyone. The issues and problems to be addressed are not clear: this creates a lack of trust. Important information (minutes, documents, etc.) is not easily accessible or not shared.
<b>2 – Catch and store energy</b>	Different forms of energy: sleep and food for our bodies, water storage (dams, reservoirs), soil fertility	Different sources of personal energy: yoga, exercise, music, stimulating conversations, meditation, working with passion.	Individual Community	Members feel tired, exhausted, depressed. No time for celebration; resignation; pessimism. Superficial or cold personal relationships, little sense of belonging to the group.





# THE EMOTIONAL WHEEL

## LAYER TYPE - INDIVIDUAL AND COMMUNITY

The Emotional Wheel is rooted in the culture of Native Americans and is a practical development of the talking stick (or pipe). It creates an intimate, special atmosphere for people to express their feelings, expectations, desires, and makes visible the magic energy of the group.



### Aims and Objectives

This method is useful to:

- open the space for personal sharing in group, helping individuals to express emotions
- create a confidential moment to harvest useful information on chosen topics
- visualize the “magic” energy of the group and the mutual support among members



### Time

Depending on the number of participants, from a minimum of 30' to a maximum of 90'.



### Materials Preparation

The Emotional Wheel is a practical tool that needs to be assembled beforehand.

It is made with a hula-hoop, a mosquito-net holder or a similar circular tool, possibly in wood or natural material.

Strings are attached according to the number of participants; each string should be about 4 meters long. The group sits on chairs placed in a circle with the Wheel on the floor in the centre.

See pictures at the last page of this handout.



### Target audience

The tool can be used in any group, with different aims in different ways:

- as an evaluation tool at the end of a training
- as a sharing tool in a time when communication is difficult
- as an information tool if a specific question is posed
- as an appreciation tool to celebrate a specific person or event.



### Number of Participants

Minimum 5 – maximum 30.



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## Duration Activity

5' FRAMING - THE EMOTIONAL WHEEL AND CLIPS

5' SETTING THE TOPIC

30'-90' EMOTIONAL WHEEL SHARING

10' DEBRIEFING

# THE EMOTIONAL WHEEL

# INTRODUCTION

## FRAMING- 5 MINUTES

The Emotional Wheel is presented as a tool to give space and support to emotions, inner thoughts, ideas and feelings in the group.

At the beginning, the Wheel is sitting on the floor in the centre of the room, and all participants are sitting in chairs around it. Sitting in chairs is better than on the floor because the Wheel can be lifted more easily when the strings are pulled. Every person takes one string in her / his hands and waits for the facilitator's instructions.

A reference to CLIPS is also useful, in particular to the Individual and Community layers and how they are closely interrelated.

## INSTRUCTION 1 - SETTING THE TOPIC 5 MINUTES

The facilitator of the Wheel open the space by **phrasing the topic or question** that will be addressed by the group.

She/he can give an indication of the time for each person (typically a couple minutes). Then invites the whole group to pull their strings, and the wheel will "magically" lift off the floor.

When a person wants to talk, she/he pulls the string and the Wheel moves in her/his direction.

All other participants are invited to be attuned and "feel" where the wheel wants to go, letting go their own string to allow it to move. All participants are invited to sit through the whole process, but no one is obliged to speak if they do not want to.

## INSTRUCTION 3 - DEBRIEFING 10 MINUTES

Normally, this kind of exercise requires no debriefing other than a minute or two of silence.

The facilitator can invite individual reflection on the personal attitude when taking the space:

was pulling the string difficult?

Did you feel excited when you did it?

Did you feel the group support all through the exercise?

In the end, she/he will thank everyone for their participation, remind the group that all the information shared is confidential and will remain within the group.

## INSTRUCTION 2- EMOTIONAL WHEEL SHARING 30 TO 90 MINUTES

Everyone who wants to talk will have the chance to pull the string and attract the wheel in her/his direction, as close as she/he feels.

The wheel will embody the group energy and focus. When a person talks, everyone listens in silence. Some groups like to say "Aho" or a similar respectful word at the end of each personal sharing.

Allow time for the Wheel to stop in the center and rest from time to time; it will move again as if animated by its own energy.

It is also interesting to notice that the Wheel keeps floating even if one or two people let go of their own string; this symbolizes the group energy that can support its members when they feel in some way weak or less active.



# THE EMOTIONAL WHEEL

FACILITATION TIP: The Emotional Wheel is an excellent tool / method to bridge the gap between Individual and Community, and bring to the open hidden emotions and feelings that struggle to find a place to land.

It works on rank issues, as everyone is invited to contribute in the same way, and encourages personal empowerment.

Finding the confidence to pull the string can be challenging for some people, and can reveal how people feel in the group.

It builds the group trust through the simple and powerful practice of listening with respect and in silence.

It is a simple, powerful, easy to use too and method, highly recommended. Just a bit difficult to carry around, but can be produced fairly quickly if you have the right pieces at hand.





# THE WAY OF CIRCLE

## LAYER TYPE: COMMUNITY, PRACTICE

A group needs practices for sharing.

This is one that is widely used within the ecovillage movement and therefore a recommendation for each community group to experiment with - and find the form that match the group the best.



### Aims and Objectives



### Time

This method has the aim to:

- create a sharing space for the group.

Between 35 - 95 minutes.



### Materials & Preparation

- Items to put in the circle

Prepare the place so it is inviting for the group to be in, together, sitting in a circle.



### Target audience

Community groups that need each other and therefore also a space for sharing.



### Number of Participants

Minimum 5 - maximum 40.



**Duration**      **Activity**

**5'**    **FRAMING**

**5'**    **CALLING THE SPIRIT**

**20-80'**    **THE CIRCLE**

**5'**    **DEBRIEFING**

## INTRODUCTION

The way of circle is a powerful approach to create a setting where everybody is listened to.

The talking stick is often used in a simplified way, just to show "whose turn it is". But it can be a tool for a much more powerful setting that creates a special atmosphere and gives the space for deep sharing of what really matters to us.

What makes the difference between an ordinary "round" using the talking stick and a real "circle", following the way of circle, is the framing - the verbal framing and the setting that is created.

The participants sit in a circle, with a beautifully created center - a candle, some flowers and/or some symbols that symbolize what is important to the group.

## THE WAY OF CIRCLE

### INSTRUCTION 1 - FRAMING (5 MINUTES)

Start the session with a moment of silence.  
Ask the participants to concentrate on their body and their breathing. A short story can help to create the spirit that holds the special energy of the circle. Use the one below or another similar.

#### The story of the two wolves

An old Cherokee is teaching his grandson about life.  
"A fight is going on inside me," he said to the boy. "It is a terrible fight and it is between two wolves. One is evil - he is anger, envy, sorrow, regret, greed, arrogance, self-pity, guilt, resentment, inferiority, lies, false pride, superiority, and ego."

He continued, "The other is good - he is joy, peace, love, hope, serenity, humility, kindness, benevolence, empathy, generosity, truth, compassion, and faith. The same fight is going on inside you - and inside every other person, too."

The grandson thought about it for a minute and then asked his grandfather, "Grandfather - which wolf will win?"

The old Cherokee simply replied, "The one you feed."

### INSTRUCTION 2 - CALLING THE SPIRIT OF THE CIRCLE WAY (5 MINUTES)

The facilitator invites then to share in the "circle way".  
He or she names why the circle was called:  
Is there a specific topic to be talked about? Or is this a meeting "just" for creating a community spirit and sharing what's moving us at this moment?

Then the principles of the Circle Way are presented:

1. Talk from your heart. Only speak if you are really moved by something. Do not react, but speak from your heart.
2. Listen with your heart. Listen with the wish to learn more about the person that is speaking - without judgement, without expectations and without wanting the other to share your opinion.
3. Respect the energy of the Circle and speak the essence - short contributions show this respect.
4. Respect the privacy of the Circle. What has been said in the Circle, remains in the Circle and is not shared outside the Circle.
5. Ask for what you need and give what you can give.



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# THE WAY OF CIRCLE

## INSTRUCTION 3 THE CIRCLE (20 - 80 MINUTES)

Then the talking stick (or any other talking object) is given to the person that sits next to the facilitator.

Only the person who has the stick (or the object) is the one that has the right to talk. All the others listen with open hearts. If the person who has the stick doesn't want to speak, they pass the stick to the next neighbour.

It is okay to stay for a short while with the stick in the hands without speaking and to wait, if there is something that needs to be said or not. With respect for the energy and the time of the group, the stick should then be passed on to the next person.

In the original version, the talking stick usually circles around until nobody has to add anything anymore.

When the talking stick has gone through the whole circle once without anybody adding anything to the circle, the meeting is considered over.

### FACILITATOR TIP:

In many circumstances in communities, it is not possible to have the stick circling until nobody adds anything anymore. A while before the end of the meeting-time approaches, the facilitator should then give the information that the last circle is starting, when the talking object is in his or her hands.

## INSTRUCTION 4 CLOSING (5 MINUTES)

Then it's time to formally close the circle, to thank everyone involved and to ask to move the things that have been heard in your heart without gossiping about it somewhere else.

## RELATION TO THE CLIPS MODEL

THE CIRCLE WAY represents a common way of working in and with groups, in the ecovillage movement. It can be used as a community building practice, to resolve conflicts and to enhance the bonding experience in a community, sharing circles as a supplement to more operational meetings.

At the PRACTISE level the Circle Way can be a practice used in different ways, in a community.





# THE COLLABORATIVE TREE or FLOWER

## INDIVIDUAL - COMMUNITY. CONFLICT MANAGEMENT, COMMUNICATION.

The collaborative flower or tree is a method for attentive and precise listening. The person learns to differentiate from where s-he communicates: from facts? From thoughts and beliefs? From his/her own needs? Is it a request, or a demand, that we are throwing, or placing, into the relationship? This information helps to understand part of the dynamics of tensions and conflicts in which people and groups often get entangled.

Walking and sharing with the group the paths of their own tensions facilitates a more compassionate understanding of conflicts, isolation, and misunderstandings.

NVC (NonViolent Communication) provides a clear framework, which each participant can embrace for the development of his/her communication path.



### Aims and Objectives



### Time

An approach to interpersonal and group conflicts from honest and compassionate communication. (NVC).  
To understand the experience of other people's during moments of tensions and conflicts, honouring diversity.  
To improve the integration of the NVC stages, so that to improve communication skills.

Around 1,5 to 2 hours depending on the amount of participants and what topics the group wants to explore.



### Materials Preparation



### Target audience

Cards written with different colors on which the NVC steps are written in big letters:

Groups and trainers

Stage 1: OBSERVE

Stage 2: THINK

Stage 3: FEEL

Stage 4: NEED

Stage 5: REQUEST -> Strategy

Place them on the ground in several layers, creating either a flower with several layers (5 or more) or two lines creating a tree trunk (see photos).

Bells or similar instruments to make sounds.



### Number of Participants

Minimum 6 – maximum 20.



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## Duration Activity

15' INTRODUCTION

60' DEVELOPMENT OF THE EXERCISE

20' CLOSING ROUND

# INTRODUCTION

## FRAMING- 15 MINUTES

Presentation of the facilitation and the people. The facilitation introduces the communication issue in the clips frame, as part of the Community and Individual layer.

The facilitation gives a brief presentation of the NVC steps, bringing concrete examples; frames the situation to deal with: tension, problem, conflict; describes how the process will be, how long it will take, defines the role of facilitation during the exercise

# THE COLLABORATIVE TREE OR FLOWER

## INSTRUCTION 1: DEVELOPMENT

Once the facilitator invites to start the exercise, a person comes to the centre and begins to "walk" through the petal (flower) or the trunk (tree). The participants enter the tree or the flower one by one, or two by two,

The group in a circle pays attention to what happens in the center, in silence. When other people want to go to the centre, they ask the facilitator, who might ask them to wait a moment, or may welcome them.

Once there is more than one participant, each one talks about what she/he observes, thinks, feels or needs, leaving time and paying attention to the other participants who are in the centre.

## INSTRUCTION 2: THE PROCESS

The facilitator frames the present situation as objectively as possible. Every extra word that is used in a conflict can increase tension and reactions. It is important to clearly describe the stages of NVC:

Stage 1: OBSERVE: This is what the person sees, or hears, it is the level of facts.

Stage 2: THINK: what I think, what I believe ... judging and blaming.

Stage 3: FEEL: the feelings that have been activated by the facts, or by the interpretation of the situation.

Stage 4: NEED: what needs are behind the feelings?

Stage 5: REQUEST: what requests can I make for the situation to improve, for it to be clarified, or not repeated: this can be specified in the process, as a final step.



# COLLABORATIVE TREE OR FLOWER

## INSTRUCTION 3: PARTICIPANTS

Each participant shares his / her experience following the stages of non-violent communication: when I observe ..., I think or believe .... and I feel .... what I need is .....

It may happen that two participants want to dialogue or argue with each other, and are reacting to what one or the other says. In this case, the facilitation asks to go very slowly: it slows down the way in which participants are expressing themselves; he/she asks participants to go slow. The facilitator accompanies the participants by walking first next to one and then next to the other, helping them to refine the message they want to communicate and helping them to identify from which step they are communicating it. When such a situation occurs, no more participants are allowed to join; where the facilitation supports mutual requests, reformulating if necessary. It is not necessary to reach an agreement in this space, sometimes it happens and it is welcome, but it is not the objective of the dynamics.

### TIP FOR PARTICIPANTS:

Participants who decide to go to the center start at stage one, talking about what they have observed, moving through the different steps trying to identify where she/he is, accepting the proposals of the facilitation when she/he rings the bell and is invited to move to another step. And they share their experience in the situation of tension or conflict, identifying the different aspects, deepening internally while sharing with the rest of the group. One person starts, others can join as long as there are free lines, several people can participate at the same time (depend on facilitator); each one communicates from where they are in turn, respecting the voice of whoever is speaking.

### TIP FOR FACILITATORS:

The person who facilitates accompanies (physically) those who come out to the center, paying attention to how the person is communicating, from the space in which they are located. If the facilitator identifies that one of the participants is speaking from a different space, she/he rings a bell and accompanies the person to place herself in the corresponding space.

Example: "I feel that this situation is unacceptable" from the "feel" space, the facilitation rings the bell and goes to the "I think" space, unacceptable is a judgment, not a feeling. Thus each time (identifying these imbalances) being able to go and return through the different spaces as many times as necessary.

## INSTRUCTION 4: CLOSING ROUND - 20 MINUTES

The process is closed when no one wants to go to the center, also taking into account the time previously assigned.

The time is opened to share how the experience has been lived, taking care that those people who have not participated in the flower, or the tree, can share their experience.

### TIP FOR FACILITATORS:

Much attention, especially in the closing round, to re-entering the content of the conflict, is something that occurs frequently: people who do not go to the center (but not only), and when there is no time, they return to bring the conflict to the center. Reformulate quickly and frame appreciating the process that has been lived.

The closing round is to share the experience, not to return to the elements of conflict. If you have this very clearly in mind, you can intervene in the situation.

### TIP: HOW TO CHOOSE TREE OR FLOWER

If the situation in the conflict is very polarized, choose the tree, so that both positions can be heard. The polarities may arise from the beginning, or two voices from the same position may go through the tree at the beginning. Let this flow and trust the process. If the present conflict has different (more than two) parts and voices, choose the flower. This will allow you to hear the diversity of what is in the group. Limit the number of participants who can walk through the flower petals if the conflict situation is very active, depending on your experience as a facilitator, to be able to accompany several participants.

This method is developed by some teams that work with Marshall B. Rosenberg's Nonviolent Communication, also from the field of Gestalt and Process Work



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