

**CREATIVE COMMUNITY PLANNING**  
**CHAPTER 5**  
**HEARTSTORMING:**  
**PUTTING THE *VISION* BACK INTO VISIONING<sup>1</sup>**

**Invitation:** Walk into Wendy's multi-faceted evolution and clarification of her community visioning practice, an approach she calls: *Heartstorming*.

**Introduction: Wendy's approach to *heartstorming* and community visioning**

In April 2009, I attended the Ideas Festival in Brisbane and heard three speakers who were describing global sustainability challenges paraphrasing Albert Einstein's statement about the need for *new thinking* to address future problems. Einstein's statements go something like this:

We can't solve problems by using the same kind of thinking we used when we created them.

By painful experience we have learned that rational thinking does not suffice to solve the problems of our social life.

Many critics are now echoing Einstein's views, claiming that we must deepen our community conversations about the future. We can no longer rely on 'mental models based on past experience'. We need, says American planning academic, Patricia Wilson, 'new wisdom about the emerging future'. This is because the new direction of 'deep democracy' involves 'the inner experience of interconnectedness'. The sort of civic dialogue Wilson envisages moves from civic 'knowing' (learning and sensing together in community) to civic 'willing' (the visioning and presencing of the whole that is wanting to emerge).<sup>2</sup> Finally,

'... the core practice of dialogue can be deepened until we are listening beyond the words to our own and others' needs, feelings, assumptions and frames; and even deeper until we are listening together to the silence, to the heartbeat of the whole, to what is wanting to emerge and be born.... At this point we are listening to the deepest faculty of inner knowing'.

**Appreciations and Foundations**

Exploring the dimensions of community visioning has led me to many wise teachers, some much younger than I.<sup>3</sup> Looking back over my career in planning and community visioning, I bow in gratitude to my dear friend and mentor, Clare Cooper Marcus, who initiated me into the miracles of guided imagery in 1973. At that time, Clare was a Professor in the Department of Landscape Architecture at the University of California at Berkeley. In an innovative process called an 'environmental

autobiography', Clare invited students to explore their favourite childhood environments. A guided visualization called a 'childhood fantasy' is a component of the process.<sup>4</sup> Clare's work is chronicled in a number of professional papers and adaptations of her approach are reported in many publications and in her book, *House as Mirror of Self: Exploring the Deeper Meaning of Home* (second edition, 2006), which contains one of my drawings from such an exercise, which I reproduce below.<sup>5</sup>



**Wendy's Drawing from a Childhood Fantasy, 1980**

British-born Clare taught in California for many years and was adept in a wide variety of healing and therapeutic modalities, having undertaken training as a Jungian analyst for the research for the *House as a Mirror of Self*. Widely experienced in working with planners and designers, she carefully prepared her students to explore their ideal childhood environments: 'I find a period of quiet, relaxed breathing starts to get people out of their normal, academic, logical way of thinking, and opens them up into a more loose, fantasy state'.

In Clare's model, once having entered into the visualization, the journeying person sees a figure in the distance walking toward them. They feel slightly curious to discover that the figure is a person — themselves as a child. (I remember looking down to see the small child's hand in mine and feeling a strong and palpable connection.) Then 'you-the-adult' then fades away and 'you-the-child' starts to explore the childhood place, experiencing all its qualities from their point of view. Carefully worded cues encourage the sense of touch, smell, feeling and recollection

of special events. In her script, Clare leaves plenty of silent periods for contemplation and remembering.

### **Coming back**

How do we bring participants back so that they can record what they have experienced? Do they arrive by hot air balloon? Are they magically transported back to the room? Clare reminds us that ‘... this can be a very profound experience ... that takes people into a state of consciousness not normally experienced in the classroom. Therefore, a firm and structured ending is called for to bring them into the next stage, that of recording what they experienced’. Her suggestions are to:

‘...ask them to lie down in their fantasy, in what they consider to be the center or heart of their environment, to close their eyes (still in fantasy – they have them closed already in reality) and then listen to my voice slowly counting from ten down to zero; as they listen, they will gradually leave their child-self and their child-environment and return to the here and now – and open their eyes’.

Clare asks participants to draw in silence and to write about their experience both objectively and subjectively. Sharing of insights with other participants adds another dimension.

### **Wendy's approach to community visioning**

My approach to community visioning builds on the work of many practitioners and theorists and reflects years of experimentation.

The method I use is a variation of *guided imagery* or *creative visualization*.<sup>6</sup> A script is used take a group on an imaginary passage into the future. People close their eyes, clear their minds and at the instruction of a facilitator or leader, either recall and experience the past or imagine the future. It can be useful to give participants the ‘feel’ for a situation or to understand how things might appear from another person’s point of view or at another point in time. It can cut through intellectual blocks by calling on people’s imagination and enables people to tap into their own memories and instincts.<sup>7</sup> I use visualization to allow community groups to collectively develop a common strategic vision for an area. Community values and aspirations can be openly tabled as participants articulate the issues and concerns, likes and dislikes, so that special characteristics can be identified for future improvement or protection.<sup>8</sup> My approach aligns with the ‘guided visualization’ described by the New Economics Foundation in *Participation Works!*<sup>9</sup>

I have found that *everyone* is capable of visioning. In a workshop for small house builders in Melbourne in 1990, participants visualized their ideal suburban environment incorporating mixed sites and medium-density housing and then collectively drew their visions, using their non-dominant hands. The result was a

splendidly creative representation that surprised some onlookers. An angry builder retorted, 'What makes you think that builders can't dream?!' Also in 1990, in a workshop to create concepts for the future of the Town Centre in the semi-rural community of Eltham in suburban Melbourne, participants visualized themselves walking around the revitalized Town Centre 20 years hence. They were accompanied by a young girl who pointed out its features. After participants drew their collective visions in crayons on large sheets of paper, a 'backcasting' exercise encouraged them to examine the steps necessary to achieve their ideal visions.



**Eltham visioning workshop**

### **Setting the scene for deep work: hospitality in planning**

People often ask me how we encourage community participants to engage in creative processes like community visioning. I usually respond that we take care of the details and allow participants to take care of their own dreams, fears, ideas, contributions...

Hospitality and welcoming are essential. I cannot over emphasize this aspect. We try to set up the room or working space as though we were welcoming friends for lunch. Setting up is a critical first step. I try to be creative in thinking about how people will feel welcomed into the space where the visioning is taking place. What sort of space would you walk into and feel comfortable? Will this work for 'the guests' you've invited to attend the visioning session?<sup>10</sup>

As we aim to create a sacred place for working deeply on issues of great concern to participants, we need to ensure that our own bodyminds are sacred and receptive

places, open to receive their heartfelt contributions. A short period of attunement for workshop staff can make a huge difference for everyone.

### **Early consultation with participants and their advocates (*coproduction*)**

By far the most successful visioning workshops are those that are co-designed with community members and their advocates. They can help us with ideas that have worked before and can support deep work by demystifying the process with other community members. In one workshop in Sydney, Christine Fraser, the Community Advocate, co-designed the visioning exercise with Yollana Shore of my consulting firm. Christine was particularly adept at this work as a long-time student of Jean Houston.<sup>11</sup> When you are ‘working at the edge’ with community members, this collaborative approach enables them to see you for who you really are and can help demystify your approaches. But more importantly, you can tailor approaches for the people with whom you will be working. Asking for and receiving permission is very important with certain cultural groups for which visioning or role plays may not be appropriate.<sup>12</sup>

### **Teamwork**

In working with so-called ‘alternative’ approaches such as community visioning, it’s important to build participants’ confidence and a positive expectation. It will be easier if all members of your team support your approach and can help if another is ill or called away. When I was visited by laryngitis the day of an important dreaming workshop in Sydney in 2005, I was blessed with a co-facilitator, Sophia van Ruth, who not only was adept at these processes, but also had co-written the visioning script. I’m positive Sophia did a better job than I could have. (The visioning script is in the Gilt-Edged Resources at the back of this book.)

### **Interdisciplinarity: many paths to the centre**

My approach is highly eclectic and interdisciplinary. I am always searching for new ideas and approaches that can deepen the visioning experience for workshop participants. I rarely find ideas in the work of community engagement practitioners working in planning (William Ziegler is an exception). I do find guidance in the wisdom traditions, from therapist friends and colleagues, from reading in a variety of disciplines, including the thirteenth-century Persian poet, Rumi, cited above.

### **Building confidence (*preframing*)**

Many proponents of creative visualization and guided imagery in community engagement emphasize the importance of *preframing* before undertaking such a process. There are many reasons for this. First, it’s wise to prepare participants for the intensity of the process they are about to experience. Second, research and experimentation in management and sports psychology has demonstrated the effectiveness of approaches that bridge between linear and lateral ways of being and seeing the world. We can explain that, with our current understanding, we may

not be able to perceive every possible alternative or solution to a problem or a situation. If necessary, we can explain that guided imagery is not a strange 'way out' experience but is used frequently, especially in sports psychology and increasingly in business and organizational development, to help people improve performance and achieve clarity about their goals and plans. There is now widespread and public acceptance of guided imagery. It is used to teach relaxation, alleviate anxiety and depression, relieve physical and psychological symptoms and resolve conflicts.<sup>13</sup>

Visualization is a right-brain activity that forces people to break out of analytical thinking patterns, which may be exactly what critical thinkers need to solve their problem.<sup>14</sup> There are ways to reach an understanding of a situation through visualization that are not possible exclusively via rational thought processes. Some things simply cannot occur to us unless we open all our senses to the possibility.

Third, to increase participant comfort and 'ownership', it's valuable to explain what's happening (all the steps of a visioning process) so that people are not frightened or simply 'put off'. It's also important at this early stage to address and confront the *Voice of Judgment (VOJ)*, which can stifle creativity in groups.<sup>15</sup>

The fourth, and very important, reason for *reframing* is to help people know that what they see is *what they really want*. This is a complex matter and clarification may require several iterations of a vision.

I was taught this by Australian David Engwicht, master storyteller and visioning practitioner. For our purposes — *knowing what we want* — a story about Brisbane activists is particularly helpful. In 1987, David led a community action to stop a road-widening project (Route 20) in his home suburb in Brisbane. Early in the campaign, David argued that his community should not try to push the problem into someone else's backyard, but should search for city-wide and long-term solutions. He also prompted residents to take personal responsibility for their car use, a factor influencing demands for road widening. Residents discovered, three years after they visualized their success and identified the necessary steps to achieve their aims (using 'backcasting'), that they had achieved all their objectives according to their original script.<sup>16</sup>

### **Respecting multiple intelligences and learning styles**

In a recent book, *Kitchen Table Sustainability* (Earthscan, 2008), we described Howard Gardner's 'theory of multiple intelligences', which initially proposed seven types of intelligences: linguistic intelligence (*word smart*); logical-mathematical intelligence (*number/reasoning smart*); spatial intelligence (*picture smart*); bodily-kinesthetic intelligence (*body smart*); musical intelligence (*music smart*); interpersonal intelligence (*people smart*); and intrapersonal intelligence (*self smart*).<sup>17</sup> Later, Gardner added naturalist intelligence, spiritual intelligence, existential intelligence and moral intelligence.<sup>18</sup> The message for community visioning is that we need to be alert to our participants' different learning styles and multiple intelligences. A 'one-size-fits-all' approach will not work. Daniel Goleman's

concept of *social intelligence*, which has two major components: social awareness and social facility, expands the notion of multiple intelligences.<sup>19</sup> To ensure that participants are not inadvertently sidelined in visioning exercises, we *must* be alert to their multiple intelligences.

Our intention in developing a vision script is to allow people to experience, feel and see vividly and remember clearly. For this work, we are indebted to neuro-linguistic programming (NLP) for many helpful insights.<sup>20</sup> NLP is an in-depth technique we can use to understand our own and others' systems, which can be broadly categorized as *visual*, *auditory* or *kinaesthetic*. NLP offers a series of methods that model human experience and communication. When used systematically, the approach is oriented toward sensory channels that provide the individual with the maximum amount of information. We use NLP principles in designing our visioning scripts because it helps us understand how people represent their world so we can appreciate their views. It offers tools to help us communicate effectively with a variety of participants. It also profoundly influences understanding of how we communicate and why it is easier with certain people.

### **Visual, Auditory and Kinaesthetic (VAK)**

Using NLP principles in our visioning practice, we work in this way. We draft a visioning script, bearing in mind the purposes of the process. If the aim is to help people imagine their community following community renewal and/or redevelopment, participants may be guided to walk around the renewed community 15 or 20 years in the future. Once we have completed our draft, we apply NLP principles to it, taking into account the need to stimulate all senses in the listener, especially the visual, auditory and kinaesthetic sensibilities.

Often people understand and express visioning in multiple ways; however, we are aware that those people who are primarily *visual* will have good access to their inner pictures and may be able to visualize everything. For them, emotions unroll like an inner movie. These folks are generally focussed on seeing and take an interest in being seen. They love performance and respond to evocative images. There are many ways (as you will see in the examples below) to stimulate the imagination of the predominantly *visual* person.

For the predominantly *auditory* person, we take into account that they are already adapted to listening and have a strong preference and feeling for speech. These 'rational' people prefer to understand everything exactly. Making sure that there are no discontinuities in the visioning script and that adequate time is provided for debriefing in 'rational' mode can help these people participate fully.

For the *kinaesthetic* person, the visioning script must simulate a *physical* experience, which can be supported by words or stimulating music. In designing the script, it's helpful to provide cues for opportunities to sense, feel and touch elements in the landscape or the environment of the vision.

We have found that by using simple NLP principles in designing our scripts, we can help to reduce participants' fears, promote self-confidence, increase mental awareness and create compelling visions of the future. This is 'an emerging future that depends on us' and is seeking to emerge through us.<sup>21</sup> To help people get in touch with the environment of the vision, we can use direct questions, such as, 'Can you see the vehicle?' Or we can pre-program the visioning exercise to be directive: 'Feel the wind. Then what else do you feel?' Or we can say, "Breathe as you would normally breathe'.

### **How to begin?**

How to begin the visioning journey? Following a *preframing* designed to put people at ease and convince them that this is not a recruitment session for the Church of the Cosmic Banana, I ask people to loosen their belts and uncross their legs. I invite those who are used to doing meditation or yoga to sit in any position that helps them feel centred. There are two ways to proceed. The approach of *Enspirited Envisioning* is to 'leap into the future time' and to find yourself in the future environment. This works well for most people. For those who have a bit more time and perhaps a bit of orientation to this way of working, I guide them along a country road, through an old gate into a secret garden, where they meet a young child who takes them on a journey in a hot-air balloon. Either way works. It's often a matter of timing. The important thing is to guide *with confidence*, demystifying the journeying process and giving the impression that this is the most natural thing to be doing!

### **Paying attention to wording**

It must be clear from the foregoing that the *wording* of the script is critical to success. There is much more to community visioning than sitting around, brainstorming, imagining an ideal future and writing down the key points. Many planning practitioners do nothing more than that and miss the huge benefits of paying attention to wording to prompt participants to look for certain features in the future landscapes they are 'visiting'. This is not 'leading the witness'. Quite the contrary. By paying attention to careful wording and the NLP principles described above, we can ensure that we prompt only in a *generic* sense. For example, a future 'ecological' vision may have transport or transit components. Rather than guiding participants into a bus station or a train, we can ask them to visualise the transport interchange and they can work out for themselves what the mode of transport might be. Similarly, with schooling, entertainment, community enterprises, shopping, local food production... The key is to cue for a response but keep it generic, while stimulating participants' unique learning styles.

Yollana Shore, a therapist adept at this work, employs many therapeutic techniques in her guided imagery scripts. In crafting these scripts, she pays careful attention to language. For example, in setting a scene, she might say, 'I wonder what would happen if you were to find yourself waking up in the year 2012?' The phrase, 'I wonder what would happen if' will often allow the participant to picture the proposed scenario without feeling overly controlled or directed. When asking participants to do



something actively within the scene (to hear, see, feel, walk forward, etc.), Yollana might say something like, 'Just allow yourself to look closely at the kinds of people who are here with you in the park.' In contrast to direct commands like, 'Now, walk up the stairs,' or 'I want you to listen to the sounds on the street...', the phrase, 'Just allow yourself', used liberally in a script, allows participants to feel guided without feeling controlled.

Yollana is often careful to include visual, auditory and kinaesthetic sensing/feeling prompts to ensure that participants with different learning and thinking styles can engage with the experience. She may also prompt dialogue to encourage people to engage more deeply with the imagined setting. For example: 'If this tree could speak... or if it had a message for you about its place in the park... what would it say?' Using lots of strategic, open-ended questions helps participants to be creative and have their own imaginary experience validated, while at the same time exploring the elements suggested in the script.

### **Timing and pacing**

The temptation is to make a visioning script too long. Twenty minutes is probably too long; 15 is better. Inexperienced practitioners tend to rush visualizations, perhaps because they are uncomfortable or are being hurried along by others. It's important to provide enough time without losing your participants in the future! It's often difficult to keep calm when those who are uncomfortable with this way of working seek either to help or to sabotage our efforts. In a corporate visioning process for an organization experiencing a great deal of stress in a highly competitive environment, Yollana and I developed a script that allowed staff to experience working collaboratively and with confidence. In a room of 40 people sitting with their eyes closed, I looked up from my script to see the manager giving me the 'wind-up' signal. I glanced at Yollana, who shrugged her shoulders. I ignored the manager. The next time I looked up, the manager was standing outside speaking on her mobile telephone!

Silence is critically important. Make sure there are many pauses in your script (see the example in the Gilt-Edged Resources) so that participants can feel themselves in and experience the future environment.

### **Intergenerational and interspecies approaches**

As my initiation into guided imagery came via the inspired childhood fantasy approach of Clare Cooper Marcus, I often choose to guide the visitor to meet a child on a path. The child can then identify different elements and qualities of the environment *from their point of view*, introducing an intergenerational component and a freshness that comes from a child's way of seeing the world.

Another approach is to ask the journeying person to have a dialogue with a person or an element in the landscape they are encountering. You can ask them to listen to

the voice of the forest and respond to what the forest (or any component) says. Again, this component of the journey must be later recorded.

### **Backcasting (Rumi's *backward-and-forward-at-once vision*)**

Robert Shipley wisely notes with respect to 'backcasting' that

'If forecasting ... was an attempt to project current trends into the future and thereby predict what would happen, the backcasting was the exercise of speculating about a future state of affairs and working backwards from that point to reconstruct the steps that must be taken to get there. This concept was one of the pieces that went into the modern approach to visioning'.<sup>22</sup>

*Backcasting* is a valuable, established visioning tool. It works like this. When you have guided your participants to a future time and place and they have experienced its qualities, it's time to return to the present and record the journey. While still in the future time, you can ask your participants to reflect (or to listen to the voices of people of that future time): 'How did you get here?' It's often helpful to ask *what needed to change* to bring about this new future (or these new futures). Spending adequate time on this stage of the process is important, as it can yield valuable insights. It's critical that this 'backcasting' instruction not be lost in the drawing and recording stage.

### **Handling 'The Return'**

How to bring people back? There are many ways, echoing the advice about how to enter the visioning process. You can simply ask people to return to the place they are in, ground themselves and gently open their eyes. Or you can count backwards from 10, as Clare Marcus recommends in her childhood fantasy exercise. Or you can use more elaborate methods, again considering time constraints. Participants can return in a space shuttle or a hot-air balloon. One way is to ask people to walk through their future environment, using backcasting at each point. In this approach, participants would arrive at the last/first place and 'have a final look around at this place'. They can be cued to listen for 'any final messages that the place wishes to communicate'. You might ask, 'If the animals had something to say, what might they say?' or 'If Nature had something to tell you, what might it be?'

It's critical to end on a positive note. Your participants may have received a message or a gift from the future time. That is a talisman to cherish in the present time. So you may want to cue them as follows: 'Know your vision is possible'. Or, 'Remember the beauty and power of this place'. A simple instruction concludes the journey: 'When all parts of you are fully integrated and ready, open your eyes and record (or share) your vision...'

## **Recording and discussion**

You'll find a soft-eyed and mellow group when you look up from your visioning script. They will now be ready to record their visions. It's important to tread carefully at this point. I recommend that they draw their vision in silence, using the crayons provided.<sup>23</sup> It's also important to give permission and hold it lightly. As Senge and his colleagues advise, 'the visions don't have to be perfect. They just need to be enough to get started'.<sup>24</sup>

After about 10 or 15 minutes of silent drawing,<sup>25</sup> participants will be ready to share their drawings. This is where the table facilitator comes in. They should carefully record all the qualities discussed as table participants share their visions.

## **The next steps: treating material respectfully and respecting individual privacy**

What happens next is largely determined by the needs of the project. What is important is that the participants' privacy is respected (they can sign forms to allow us to use the material if we need that) and that all their material is analysed in the most respectful and thorough manner. Drawings may be copied and themes and qualities drawn out for further analysis. We try to return the drawings as soon as possible to participants so it's helpful to have a colour printer or photocopier on hand. Where permission is given, all contributions must be acknowledged in reports. Participants may feel a strong attachment to the product of a deep process and may be unwilling to have their drawings reproduced.

## **Final words**

It's difficult to capture the quality of a community visioning experience when all participants seem to become attuned with a common desire to seek a happy future. That's very different from a common vision. And it's very powerful. Listening to people share their visions can bring me to tears. Sometimes the qualities in the future scenario are nothing more than community safety and security or, as one woman in Sydney explained to me in 1997, 'not being ganged on', as she showed me a simple drawing of herself and her female neighbour shaking hands across a fence.



Sitting here in the bush in Nimbin, remembering *Our Bonnyrigg Dream* – a powerful workshop in Sydney, a thousand kilometres away, four years ago, I sense again that feeling of being drawn to the future. By the future waiting to be born in us. Here's my recollection poem.

*Our Bonnyrigg Dream*  
For Sophia

I lost my voice  
The day of the visioning workshop  
So I could simply  
*Listen*

Listen.

To bells  
Not voices  
Inquiring  
*What might our future be?*

Interpreters communicating:  
*Listen to the years ahead*  
in eight melodious languages  
carried to this place  
from all Earth's corners

Their words  
Our dreams  
consecrating the humble

community hall

Sophia reading the vision script  
Sentence by sentence  
Pausing, breathing  
(as only Sophia knows how)  
Interpreters following

Tibetan bells!

A hundred residents  
listening  
in Arabic  
in Vietnamese  
in Lao  
in Spanish  
Khmer, Assyrian, Cantonese, Mandarin  
and English

A shawl of prayers  
Wrapping round the elder ones  
The stolen, forsaken and frightened ones

Dreams rising above words  
Waiting to be born in us

This gentle listening

all there is to guide us.

## Notes

1. Although Wendy thought she'd invented the term 'heartstorming', others have beaten her to it. Mark Silver uses it in his passionate guide to soulful business, *Unveiling the Heart of Your Business*, available at [www.heartofbusiness.com](http://www.heartofbusiness.com). Others have websites and books dedicated to similar concepts. See [www.heartstorming.com](http://www.heartstorming.com). Paul Keenan has written an Adobe e-book called *Heartstorming*, which purports to offer readers a revolutionary path to lasting inner peace and fulfilment linking the mind, soul, and heart — a process he calls heartstorming. See: [www.amazon.com/Heartstorming-Purposeful-Life-Paul-Keenan/dp](http://www.amazon.com/Heartstorming-Purposeful-Life-Paul-Keenan/dp)

Nevertheless, in this context, we advocate *heartstorming* as an antidote to 'brainstorming', which is the dominant approach to community visioning

2. Wilson, P.A. (2004) 'The Inner Practice of Civic Engagement', *Fieldnotes: A newsletter of the Shambhala Institute*, February, issue 3, p6

3. The depth and span of Clare Cooper Marcus' influences on my life are beyond imagining. I describe one small part of her work in this section. Yollana Shore, a Journey™ Practitioner, has guided me, co-written many visioning scripts developed by Sarkissian Associates Planners and is a visionary in her own right.<sup>1</sup> Community advocate Christine Fraser contributed many ideas and former Redemptorist priest, Denis McNamara, offered the memorable instruction, 'Let your heart picture your world the way you would love it to be'. Sophia van Ruth introduced calm, wisdom, laughter and body awareness. Graeme Dunstan enlisted powerful language to envisage transformative community events and then created them before my eyes. Daniel Weber embodied the practice of transmuting dreams into dance, song and poetry. Poet Dianna Hurford shows me how

4. Marcus, C. (1979) *Environment Autobiography*. Working Paper 301. Institute of Urban and Regional Development, University of California, Berkeley, January

5. Marcus, C. (2006) *House as a Mirror of Self: Exploring the Deeper Meaning of Home*. Second edition, Nicolas-Hayes, Inc., Lake Worth, Florida

6. Creative visualization or guided imagery is another way to express what is going on that can build our confidence that we are growing in our experience and — at least to some extent — making sense of it. Now in its 25<sup>th</sup> Anniversary edition, Shakti Gawain's *Creative Visualization* is an excellent resource for understanding the power of visualization. It includes many exercises and meditations to guide the inner journey of discovery (see Gawain, S. [2002] *Creative Visualization: Use the Power of Your Imagination to Create What You Want in Your Life*, New World Library, Novato, California).

And there are many other marvellous sources available. Mark Burch suggests 'Visioning a Well World', with a guided imagery exercise that involves reconnecting with our own imaginative powers and our visions of a healthy world (See Burch, M. [2000] *Stepping Lightly: Simplicity for People and the Planet*, New Society Publishers, Gabriola Island, B.C., Canada)

7. Rietz, H. L. and M. Manning (1994) *The One-Stop Guide to Workshops*, Irwin Professional Publishing, Burr Ridge, Illinois and New York, p112

8. See: Ng, K.S.L. (1996). Community Participation and How it Influences Urban Form. Unpublished Master of Urban Design dissertation, University of Sydney, Urban Design Program, Faculty of Architecture, Sydney, December, p20  
See also Grogan, D. and Mercer, C. with Engwicht, D. (1995) *The Cultural Planning Handbook*, Allen and Unwin, Sydney, pp101ff.

9. Source: New Economics Foundation (1998) *Participation Works: 21 techniques of community participation for the 21<sup>st</sup> century*, New Economics Foundation, London

10. We always 'cleans' the room we are working in, reminding us that community engagement is a sensory practice. The space may require nothing more than airing it out, cleaning and placing flowers, a candle or a beautiful object or piece of art inside it. Or we may need to erect a small, welcoming marquee as a porch if we are working in a large, bare tent. To transmute any negative energy, I'll burn a candle or some essential oils (selected for the ambience we are seeking — like 'harmony') or I'll flick water into all the corners of the room. I always do this unobtrusively. Music can also transform the mood of a room and create a welcoming atmosphere. If it's not appropriate to play it, it can be played at such a low volume that the effect is subconscious. The slow movements (*largos* or *adagios*) of Baroque composers such as Bach, Handel, Corelli and Vivaldi are ideal because they have a tempo of 60 beats per minute. A Gregorian chant, a light and Airy Mozart sonata or a slow movement of a Haydn cello concerto can have a soothing effect (Hatherley 2000:72). We have synthesized Pachelbel's *Canon in D* to a human heartbeat and often play it quietly in the background. Not surprisingly, even in high-conflict contexts, people often comment about how relaxed they feel in our workshops

11. See: Houston, J. (1982) *The Possible Human: A Course in Extending Your Physical, Mental and Creative Abilities*, J.P. Tarcher, Boston  
Houston, J. (1987) *The Search for the Beloved: Journeys in Sacred Psychology*, J.P. Tarcher, Los Angeles  
Houston, J. (1992) *The Hero and the Goddess: the Odyssey as Mystery and Initiation*, Aquarian/Thorsons, London

12. In a Sydney conference workshop in the early 1980s, I asked participants to spend the next 2 days in the role of a person with a disability or their carer to identify barriers to accessibility in the conference building. As I was setting the exercise, a group of Torres Strait Islander women abruptly — and silently — left the room. During lunch, they apologized, explaining that while some cultural groups may be comfortable with role playing, it may be inappropriate or even dangerous for other people to assume or embody another person's 'spirit'

13. See Academy for Guided Imagery,  
[www.academyforguidedimagery.com/canimageryhelpme/whatisimagery](http://www.academyforguidedimagery.com/canimageryhelpme/whatisimagery)

14. See Rietz and Manning (1994) *The One-Stop Guide to Workshops*, p115

15. VOJ involves 'fear, judgment, and chattering of the mind' when we begin to develop a capacity for suspension. 'Suspension requires patience and willingness not to impose pre-established frameworks or mental models on what we are seeing.' See Senge et al. (2007) pp30-31. For more on the VOJ, see Ray, M and Myers, R. (1986) *Creativity in Business*, Doubleday/Currency, New York

16. See Sarkissian, W., Cook, A. and Walsh, K. (1994) *Community Participation in Practice: A Practical Guide*, Institute for Sustainability and Technology Policy, Murdoch University, Perth, Western Australia, Chapter 5. See also Engwicht, D. (1993) 'Just Imagination.' The 1993 Meares Oration, Disability Advisory Council of Australia, Sydney

See also: Grogan, D. and Mercer, C. with Engwicht, D. (1995) *The Cultural Planning Handbook*, Allen and Unwin, Sydney  
and Engwicht, D. (1999) *Street Reclaiming: Creating Livable Streets and Vibrant Communities*, Pluto Press, Annandale, NSW

17. See Gardner, H. (1993) *Multiple Intelligences: The Theory in Practice*, Basic Books, New York and Gardner, H. (1999) *Intelligence Reframed*, Basic Books, New York

18. See Infed (the informal education homepage) (2002) 'howard gardner, multiple intelligences and education', [www.infed.org/thinkers/gardner.htm](http://www.infed.org/thinkers/gardner.htm), accessed 13 June 2008

Gardner (1999) *Intelligence Reframed*, p52

Louv (2005) *Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder*, Algonquin Books of Chapel Hill, North Carolina, p71

19. See Goleman, D. (2006) *Social Intelligence: The New Science of Human Relationships*, Bantam Books, New York

Gardner, H. (1999) *Intelligence Reframed*, Basic Books, New York

20. See Revell, J. and Norman, S. (1997) *In Your Hands: NLP in ELT*, Saffire Press, London

21. Senge, P. et al. (2007) *Presence*, pp83,104

22. Shipley, R. (2000) 'The Origin and Development of Vision and Visioning in Planning', *International Planning Studies*, vol5, no 2, p231

23. Tip: If we are going to photocopy the drawings, we remove yellow crayons from the boxes before drawing begins. With scanning, that's not an issue

24. Senge, P. et al. (2007) p112

25. Additional instructions can include:

- Draw only with your non-dominant hand and try to draw in the mode of a young child
- Put a drawing of yourself in the drawing (but no stick figures);
- Identify all the important features of your drawing (you can use your dominant hand for labelling);
- Consider recording a dialogue between you and one element or feature of your vision; record this as a conversation; and



- Record the qualities of the environment in as much detail as you can (how you felt about it and what it communicated to you); consider giving a name to those qualities or to the place itself