

# PLANNING A PROJECT HOW TO CREATE A KARABIRRDY: A FACILITATOR'S GUIDE

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**ABSTRACT:** *The Karabirrdy or “Spider’s Web” diagram is the “Board Game” on which a Dragon Dreaming project gets played. It is the basis by which we can integrate all the strategic planning, and testing of a project with the implementation, administration and management and monitoring of progress. It is one of the central processes of Dragon Dreaming.*

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## The karabirrdt



## INTRODUCTION – WHAT IS A KARABIRRDY?

### Karabirrdt Questions

1. What does the Karabirrdt really show? What does it mean to say that the connections are more important than the tasks?
2. How to do the time line and the financial line – a practical exercise?
3. How to deal with the Dynamic in the process?
4. How can we visualise change in the Karabirrdt?
5. How do we maximise the output in the sense of community wisdom?
6. How does the Karabirrdt fit to this culture and my personal way of working?
7. How do I integrate it and adapt it for my work?

“Karabirrdt” is a Whadjuk Noongar word. “Kara” is the word for spider, found in such words as Karakatta (Spider Hill). “Birrdt” is the word for web. When we look at a spider’s web, what we see is a fractal

pattern, based upon rays out from the centre, held together by a spiral pattern, a spiral which can be thought of as going two ways, spiralling into the centre, or spiralling out, as in Dragon Dreaming. Starting in the centre, this spiral goes anti-clockwise out from the centre. I do not know if spiders in the northern hemisphere spiral outwards clockwise, but this photo here comes from Balingup in Western Australia. In a Karabirrdt, as in reality generally, the tasks of a project are not separate “things” but are part of a process of the flow of the Dragon Dreaming wheel, caught like these beads of water on the various song-lines that create your project and can make your dream come true.

The Noongar, whose name simply means “person” or “people”, are the name of the Aboriginal “First People’s Nation” that originally inhabited the South West corner of Western Australia, before contact with European settlers. They may have been there for as long as 70,000 years. They were the people who, divided into a number of different groups, cared for the country of the Rivers and Creeks that drained into the Southern Indian Ocean. If we are to build the kind of projects we need that builds a culture that sustains life, the culture of the Great Turning, our experience shows that a Karabirrdt is probably the central process of Dragon Dreaming.

As demonstrated in Dragon Dreaming conventional experience shows that most projects fail. John English in his analysis of small to medium businesses, for instance shows that the vast majority of small businesses fail to last longer than 3 years, and starting a business is only one kind of a project. For non government projects started by volunteers the failure rate may be even higher. Only a tiny fraction of projects manage to really make the difference that those that planned them originally hoped for. Also, very often, those that get involved in a project finish up by feeling exhausted and burned out, vowing never to undertake such a project ever again. And yet we find that the average person is dreaming up new ideas all the time, ideas rarely implemented that if acted upon in a successful way would really make a difference in making this world a better place. Few if any of these ideas ever see the light of day. In fact most of these ideas are not even shared with others – the vital first stage for a successful project. In fact, the bitter reality is that in everyday life, on the basis of these statistics, less than one in a thousand projects travel the full course from the stage of its initial “dreaming” to the final stage of its “celebrating”. As we know, the reason for this is that people don’t plan to fail, they merely fail to plan. No wonder that so many people seem caught in the mantra “I am only one person, I cannot make a real difference”. What we find, with such high failure rates people give up their dreaming. They become sleepwalkers through their life – merely existing.

From our experience, without doubt the Karabirrdt is a most powerful planning tool for designing the strategy essential to contributing to the eventual success of any project. In Dragon Dreaming we define a strategy is *“a sequenced organisation of tasks and activities, which when combined together with sufficient resources, money, time and people, can achieve the objectives of a project and make participants dreams come true”*. We have found that the Karabirrdt thus significantly increases on these 1:1,000 probabilities, and can by itself, if used properly, literally make your dreams come true.

The Karabirrdt is many things. It is a “spider’s web” diagram, a living ecology or sacred geography of a project, conceptually linking together all the tasks and activities required to make your Gaia Project outrageously successful. It is a powerful tool of Participatory Strategic Planning, one used after you have

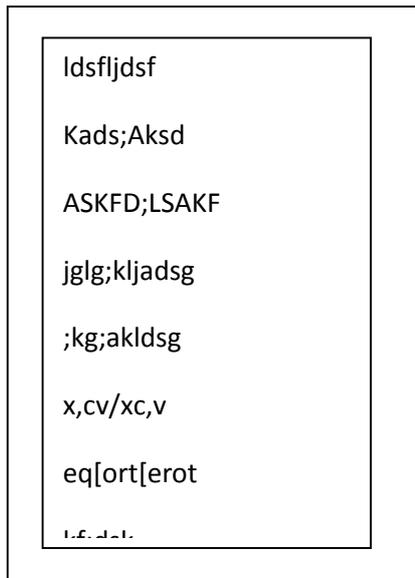
participated in a Dreaming Circle for the creation of a collective dream for your project, after you have gathered the relevant information about the context of the environment and after you have agreed about the project's vision, its mission, goals and objectives. Ideally it is also perhaps a process to use after you have conducted a "Force Field Analysis", where you identify those factors that can help or hinder your project, and have identified which of these processes can be easily changed, or when you have established the state of the environment and the environmental social and financial trends effecting the future through a Community Audit. From another point of view, a Karabirrdt is a piece of Art, a developing work created by a group of people as a project develops. Creating the Karabirrdt artistically as a painting, as at Le Tiocan do in France or as a three dimensional sculpture as do the Dragon Dreamers in Venice, can be a powerful expression of a group's identity and purpose. Finally from yet another point of view, the Karabirrdt is the "Board", on which "Game" of your project is played, in a way similar to the way a Snakes and Ladders, Monopoly or other game is played on a board specific for that purpose. The difference between a Dragon Dreaming Karabirrdt and other games though, is that unlike the win-lose games a Karabirrdt is one that brings a win-win for all its players.

Although all Karabirrdts have much in common with each other, each "Board" is specific to each individual project "Game". As a planning tool, it is a way of staying aware of where the project is up to, who is doing what, how much it will cost and how much time it should take and what needs to be done next. It is thus a way of permitting a complex set of tasks and activities, like those involved in any successful project, being seen as part of something much larger than themselves. In this way, using a Karabirrdt, we can see the wood, without getting lost in the trees, but also we can keep track of each individual tree, at the same time.

## CREATING A KARABIRRDY FOR YOUR PROJECT

How does one create a Karabirrdt? The Karabirrdt is essential to shifting the Dragon Dreaming wheel, from the Consideration of Alternatives, through the Strategic Design, to the process of Testing, Trialling, or setting up a Pilot Project and on to the Implementation. Once people have chosen their project objectives which contribute most to the overall success of a project, your Dream Team then gather in a half circle "horse-shoe" shaped seating space around a board which all can see to begin this central process, necessary in the "planning" of the Planning. It is best to create the Karabirrdt on large A1 or A2 sheets of flip-chart paper or white card as a record that can be taken down and used at a later date.

There are multiple ways of creating a Karabirrdt as you will see. I here show the long way, that has been field-tested in many locations around the world. Useful modifications will be discussed at the end. The card you need for the Karabirrdt should be held on the backing board with bulldog-clips, masking tape or blue-tak in a portrait mode (short side across the bottom). The Facilitator selected starts by leading a conventional Brain Storming session. Created by Alex Faickney Osborn in 1953, a Brainstorming is a method for finding a conclusion for a specific problem by gathering a list of ideas spontaneously contributed by participants. In this case a specific Generative Question is used. The question in this case is to asking the group for all the tasks or activities which they consider essential to achieve the two or



three highest priority project objectives that have been identified in the previous process of setting project objectives. You may need to explain that, using the definition of a strategy above, *“a task or activity is a specific action, which when structured in a logical and sequential series with other tasks and activities, and with appropriate human, financial and material resources, and given sufficient time, will achieve an objective.”* You will need to explain to the group of the nature of Brain-storming

1. Focus on generating a rapid quantity of ideas, on the basis that quantity breeds a divergent quality. The greater number of ideas the more chance creative solutions will be found.
2. Evaluation or criticism at this stage is to be avoided, so it is important that participants do not at this stage criticise other people’s ideas.
3. Welcome and celebrate unusual ideas that are generated by looking from new perspectives and suspending assumptions.
4. Combine and improve on ideas by focussing upon win-win, where ideas can generate a positive sum game, where with synergy  $1 + 1 = 3$ .

Usually ideas come fairly quick and fast. It may be important to have a subsidiary recorder, to assist the facilitator in ensuring all ideas get written down on a second sheet of card or paper. After an initial flurry, the ideas begin to come slower, and may peter out when between 20-30 ideas have been captured. Don’t go on beyond that, as if you do the “Splitters” will “win” and the Karabirrdt will become too complex to follow. Generally keep going until people begin to repeat themselves, giving tasks that have already been listed. When this happens call a halt. Here the facilitator may ask is there any last minute ideas before proceeding onto the next stage in creating a Karabirrdt.

All successful projects, not just those of Dragon Dreaming Projects, goes through the four stages as follows

**Stage 1: The Dreaming** – is a stage of *“The Stimulus of Intention in Relationship”*, a process of *“perceiving newly”*

**Stage 2: The Planning** – is a stage of *“The Threshold of Possibility in Context”*, a process of *“thinking globally”*

**Stage 3: The Doing** – is a stage of *“The Action of Behaviour in Commitment”*, a process of *“acting locally”*

**Stage 4: The Celebrating** – is a stage of *“The Response of Feedback in Satisfaction”*, a process of *“being personally”*

What the participants need to do now is to decide which of these four stages does each individual task or activity of the brainstormed list, belong to. There may thus be some difference of opinion regarding a task or activity at this stage. Sometimes, everyone agrees, for example, that a task is Stage 1; whilst at other times some will consider an activity is a Stage 2, or 3 or even a 4. The Facilitator at this stage does not try to evaluate what a task is but merely records all numbers against that task. There is a danger here. As we have learned in Dragon Dreaming, each part of the process can be considered to be a fractal. The fractal nature of a task means that for each activity there is a Dreaming Stage, a Planning Stage, a Doing Stage or a Celebrate Stage. Thus each task can be considered to have a dreaming stage, a planning phase, a doing stage and a celebrate stage. It is important that people suggest it fit into two or at most three stages, based upon which of the twelve steps of the Dragon Dreaming wheel has the best "fit". One of the reasons for the dispute over the nature of the task (whether it is a Stage 2, 3 or 4 for example), may be due to the fact that the current wording of a task is ambiguous. It is because the task is in fact a general heading which effectively summarises two or three separate tasks. At this stage it is important for the group to identify which tasks this particular task summarises, in as much detail as the group feels required. At this stage it helps to consider the 12 steps of the Dragon Dreaming wheel to identify from the language used, which quadrant in which this task falls.

The four stages of Dragon Dreaming are linked, as we have seen, to four key personality types. Firstly we have the "dreamers". These people tend to be intuitive, strongly connect to the world of the imagination, are a little more introverted, and good at theory. They are very good at dreaming up new ideas, which could make a difference in the world. Then there are the "planners". These people are good theoreticians and work conceptually, but tend towards judgement, identifying all the problems and difficulties which need to be surmounted if the dreamers' ideas are to come to fruition. Then come the "doers". These people are learn best by doing it for themselves, are practical or pragmatic, and who are happiest when things are really being done, who are perceptive and like seeing effective progress. They feel most offended by the "woolly headedness" of the "dreamers", who they feel would prefer to think about things rather than getting into action. Finally there are the "celebrators", those who are strongest at reviewing situations, and who feel it important to acknowledge and recognise and celebrate those who are doing the work. These people are often very spontaneous, and may appear chaotic or disorganised to the logical rationality of the planners. To the "celebrators", planning seems a totally boring activity, dominated by "anally retentive" people who are only interested in deferred gratification. "Planners" find "celebrators" live too much in the present, and are a distraction to real activities that could prevent the project from being effective.

A successful group needs all four kinds of persons present. But such a group will be inclined to have open or latent conflict. (Most of us are not "purely" of one category or another – we may often contain a mix of categories, but the "perfectly balanced individual" who is equally strong in all four areas is usually very rare. If you do find one, invite them to join your project immediately, they are worth their weight in gold!) A group comprising all four kinds of people, as these skills are often semi-contradictory (as we showed with "Dreamers Versus Doers", or "Planners Versus Celebrators"), is a group that is most likely to succeed, eventually, but requires a structure to manage the conflicts that may inevitably arise. Conflicts over wording especially are prone at this stage, producing a form of Analysis Paralysis, as people may engage in minute arguments over the perfect definitions and meaning of words. In Dragon

Dreaming we have found the best way to deal with this conflict is to expose the differences and make it “playful”. Perfection here is the enemy of the good. The “Board Game” of the Karabirrdt offers this playful structure.

More often than not, the initiator of the project, the person who had the initial idea and gathered the group of friends or colleagues to implement the project, has their own special set of strengths and weaknesses. They tend to feel more comfortable, (and less challenged) by friends and colleagues who tend to have the same set of strengths and weaknesses as themselves. The very way they speak about the project will tend to attract people like themselves and repel those who are very different. The chances are that the project group will tend to be similar as a general rule with the strengths and weaknesses of the initiator.

At this time in the process it is possible to see where this project is most likely to have the greatest difficulty and is probably likely to suffer a blockage. Consider the list to the right. At this stage of the process in creating the Karabirrdt it is possible to see what is the character of the group the facilitator is working with, where are their strengths and where are their weaknesses. The group example I have illustrated above has identified many 1 and 2 tasks, but few 4 tasks. It is a group that is “top heavy” with “dreamers” and “planners”, and low on celebrators. This project will be well developed in the dreaming and planning stages, may have some difficulties with the doing stage, but will certainly show up as having greatest weaknesses in celebration. We could conclude that the people who get involved in this project as it stands at the moment are liable to suffer burnout. They tend to be “givers” rather than “receivers”. But givers, like a person who only exhales and never inhales, always eventually run out of “puff”. At this point they need to take a break, to rest and recuperate. But the givers feel that such a process is in some way an admission of failure – they stop giving – and for health or other reasons are “forced to

ldsfjdsf .....	1
Kads;Aksd .....	2
ASKFD;LSAKF ..	2
jglg;kljadsg .....	1
;kg;akldsg .....	2/3
x,cv/xc,v.....	1
eq[ort[erot .....	2/ 3
l.f.d.t.	?

retire”. This again is one of the purposes of celebration – it is a process of gratitude and thankfulness, recognising achievement and acknowledging those who have done the work.

Alternatively a group full of doers or celebrators, may have a great number of 3 or 4 tasks identified, but they may feel that the Karabirrdt (being a planning tool) is not needed for their personal project – they feel they know immediately what needs to be done (and cannot understand why everyone else just stands around dumbfounded not knowing what to do). They just want to get on and do it. Eventually as the project nears completion they may find that the project is making a loss, or is having major difficulties because a vital component was left out at the dreaming or planning stage. For example, the group’s morale and motivation may be lacking, or they may all be thinking that this project was intended to

do one thing whilst in fact it is doing something else altogether. This is often due to a blockage in the “dreaming stage”.

For a truly successful project there should be roughly equal numbers of tasks for all four stages identified. If the facilitator of the Karabirrdt sees an imbalance in the number of tasks in any one section, it is a good idea to draw attention to it now. When they do, participants may start suggesting tasks which will “fill” the “gap”.

Once completed, it is time for the group to start creating the Karabirrdt proper. This time a new sheet of card or paper is required, this time mounted again in a portrait mode (with the shortest side across the top). Take the sheet of paper and fold it from the bottom to the top, and fold it again, creating four equally sized rows. The person facilitating this process starts by writing “Start” next to a middle sized circle at the top in the centre, and also writing “Finish” at the bottom of the centre. The group now have to build a bridge of the various “song-lines” – the flow of tasks from start to finish. On the right hand side in the top row, write “Dreaming” vertically, then in the second row write “Planning”, in the third write “Doing” and the bottom row thus becomes “Celebrating”. On the left hand side in small print, you write the 12 steps sequentially down the page, 1,2, and 3 for the Dreaming Stage, 4, 5 and 6 for planning and so on.

At this level the Karabirrdt connects to some of our deepest and most ancient spiritual traditions. Row number 1 to 3, on the top is for Dreaming Tasks of Stage 1, and is linked with the Sahasrara “Crown” and Anja “Third Eye” chakras of insight and awareness in Hindu philosophy. In the Cabala it is linked to Atzilith (אֲצִילוּת), or “World of Emanations”, on this level the light of the Ain Sof (the source) radiates and is still united with the dream of its beginning, and is associated with the Keter Ayin of conscious awareness, the Hokmah of Wisdom and the Binah of Understanding. In Buddhism it links to the Dukka, “seeing newly” about the nature of suffering, of “Right View” and “Right Intention” of the Eightfold Path. Sufi Islam speaks of the Dreaming Stage as shifting from Alam e Hahoot, the “realm of pre-existence” to Alam e Lahoot, the “realm of the beautiful vision”, through Shahada “The declaration of unity”, In Dragon Dreaming we have Awareness, Motivation and the Gathering of Information, which are written descending down the page as far to the left as possible.

Row number 2, to the right of the first column is for Planning Tasks of Stage 2, linked to the Vishuddha Throat (Speech) of living expression and communication and the Anahata Heart (Compassion) chakra of love and equilibrium and to the Beri’ah (בְּרִיאָה) or “World of Creation”, on this level the first concept of creation of the idea ex nihilo (out of nothing) however without any shape or form in the material world. In the Cabalistic tree of life, which has a great similarity to the structure of the Karabirrdt it is linked to Daat (Union), to Hesed (Grace), Gravurah (Determination) and also to the Tefiret Rahamin (Compassion). Buddhism talks about Samudaya, (Thinking Globally) about the causes of suffering through “Right Speech” and “Right Action”. Sufis talk about the transition from Alam e Lahoot to Alam e Jabaroot, shifting from the vision into the power, using the strategy of Salat (Prayer). The three Dragon Dreaming stages involved here are Considering Alternatives, Designing a Strategy and Testing and Trialing, and these are written down the page on the left side also.

Row 3, to its right are for tasks that are part of the Doing Stage 3, connected to the Power Chakras of the Manipura Solar Plexus of will, determination and perseverance and Swadhisthana of the Adrenal glands, of energy, power and creativity or to the Cabbalistic Yetzirah (יְצִירָה) or “World of Formation” on this level

the created being assumes shape and form in the world. On the Tree of life it is Netzah (Persistence), and Hed (Surrender). Buddhists speak of Nirodha, "Acting Locally" to end suffering, through Right Livelihood and Right Effort, and Sufism here is centred in Alam e Malakoot, the "realm of evidence", achieved through Zakat, the giving of oneself. In Dragon Dreaming this is the stage of Implementing the Project, Administration and Management and Monitoring Progress.

The tasks of the bottom row are for Celebrating, linked to the Muladhara base or Kundalini chakra, linked to the Shiva, the Earth, survival and sustainability, destruction and rebirth and to the Asiyah' (אִשְׁיָה) or "World of Consequences", on this level the creation is complete with Yesod (Manifesting) and Malkhut (or Realisation) in the Cabalistic schema. In Buddhism this is the area of Magga, "Being Personally" in ending of suffering. In Sufism it is the Alam e Nasroot (the realm of manifestation), linked to Sawm, fasting before celebration, which completes with the Hajj or the Pilgrimage. In Dragon Dreaming this is the stage of Acquiring New Skills, Transformative Results and the Discernment of Wisdom.

There are also three positions horizontally into which tasks can be placed. Those on the left of the sheet are the internal tasks necessary for maintaining the integrity of the group doing the project. They are activities that are needed to allow the project's Dream Team to function effectively. Those tasks on the right are those external tasks that take the project out to the world. Like Yin and Yang these are polar opposites or seemingly contrary forces are interconnected and interdependent in the natural world, and how they give rise to each other in turn in relation to each other. Those tasks that are placed vertically down the centre are those that have elements of both Yin and Yang, internal and external, and are required to secure both. From experience these tasks are often those that involve money.

Such an presentation of schemas drawn from different traditions indicates the integrative nature of Dragon Dreaming, illustrative of the deep mystery that surrounds our existence, and allows people of different faith traditions to come to respect and welcome the diversity of our existence.

The Finish circle at the bottom of the chart may not be the actual completion of the project (your project may in fact be on-going and have no finish), nevertheless it marks the finish of this particular cycle of the project plan. This may mark the stage at which the first part of the project is complete, and celebrated and a new Planning Workshop is convened and another Karabirrdt is designed.

There are thus twelve key areas to any project, three to each stage, reduplicating the stimulus, threshold, action and response phases of the project as a whole. Thus the stimulus to the Dreaming Stage of a successful project (as discussed elsewhere) is Awareness, its threshold is Motivation and the action is to Gather Information, which feeds-back to change Awareness. The stimulus to the Second Stage of Planning is to Consider Alternatives, the threshold is to Design a Strategy (the process that the Karabirrdt is all about), and the Action is a process of Testing or Trialing the strategy, which feeds-back to change the way the group considers alternatives. In the Doing Stage, the stimulus is Implementation, the threshold is Administration and Management and the action is Monitoring Progress. Finally in the Celebrating Stage the stimulus is the Acquisition of New Skill. The Threshold is Results for Individuals and the action an exercise of Judgement, which feeds-back to change the way those new skills of the individual get applied. With the three positions, Group Task Focussed, World Task Focussed, and those

that are both Group-and-World Task Focussed, this gives us 36 positions in which tasks can be placed. Of course some tasks can be intermediate, between two positions, either horizontally or vertically.

Thus we need to identify the position of the tasks that the group has already brainstormed

**STAGE 1 Dreaming Tasks are often about**

1. Raising Awareness (stimulus) of the project team
2. Generating Motivation (threshold) of the group or clients (in the environment)
3. Gathering Information (action) from the world required for the project

**STAGE 2 Planning Tasks are usually about**

4. Considering Alternatives (stimulus) for the project often based upon environmental context
5. Planning a Strategy (threshold) of the project, for example budgeting, or PR
6. Testing and Trialing (action) of the strategic design in some way

**STAGE 3 Doing Tasks are concerned with**

7. Implementing (stimulus) of the agreed plan
8. Management and Administration (threshold) of the process, such as establishing logistics
9. Monitoring Process (action) to make sure everything keeps on track

**STAGE 4 Celebrating Tasks grow out of**

10. Acquisition of New Skills (stimulus) for the project team or for the public
11. Transformative Results for the people involved and the Environment (threshold)
12. Discerning Wisdom (action) to determine where to from here onwards.

We are now going to allocate each task accordingly from left to right, drawing a small circle where you feel it should go according to these stages in the process and ensuring it is labelled appropriately with the task. From experience I usually give the example that the final task in any project is to “Celebrate the

Achievement” (as this task is usually forgotten by the participants). Similarly, I find that the second last task “Debrief what could be improved” is also often forgotten. This debriefing is what allows participants to clarify what they have personally learned from the process and ensures that the next project they undertake will in fact be even better than the present one.

Michael Plesse of Orgoville in Germany, has devised a helpful way of determining where tasks shall be placed on a Karabirrdt. Tasks are divided between individuals who are given post-it notes, and asked to re-write their tasks to more accurately reflect their position in the vertical scale of the 12 areas and the three natures of the work to be done. On their post it note they draw a circle equal in size to the Start and Finish circles already drawn on the Karabirrdt, writing the task beneath. If people know their nature, “dreamers” can be allocated dreaming tasks, “planners”, planning tasks and so on. These they then place on the Karabirrdt. Once they have finished, they may find there maybe two separate tasks occupying the same space. If this happens, a simple change in the wording of the task (for example, using the word “test” rather than “implement” may be enough to separate two different tasks here).

Once all the tasks have been placed it is now fairly easy to see where there are major holes in the process. For example there may be a series of celebrations that the group do together, but there may be a hole in the celebrations that the group do with the larger and wider business or community of which they are a part. Finding specific actions or tasks that fill such holes in the Karabirrdt may overcome potential project “blockages” at this stage. However an important factor is that in this process we should never have, at the conclusion of a Karabirrdt more than 48 tasks or less than 24. If there are more than 48, we can safely assume that the “splitters” have won; less than 24 and it is a “lumpers” victory. With 12 rows of 3 tasks, 36 tasks is a good target number to aim at. This would imply that that when we finish there are equal numbers, nine in the dreaming stage, nine planning stage tasks, nine doing and nine celebrating. Rarely are project strategies as balanced as this but it gives a good target for which to aim.

As Dragon Dreamers should by now know. These tasks are not separate “things”, objects over which we have power over. They are in fact temporary node points in a process of flow. It is the flows that give them power, not the tasks in themselves. So the next step is to consider the way in which certain tasks are logically linked with other tasks. For example the identification of a suitable venue comes before the hiring of the venue and this precedes the “setting up” of the venue for the event you are planning. If present in a Karabirrdt, these three tasks would be connected with a line that indicates their connection, passing from the circles from left to right. To connect up the tasks, after first giving an example (like the case with the venue above) the facilitator asks the group to contribute its suggestions about which tasks are logically and mutually interconnected. There is a danger here. The “first Law of Ecology” suggests that “everything is connected to everything else”. It would be possible to draw connections from every task to every task, which would make our map of the songlines impossible to follow. This is clearly what would happen if the “splitters” won. The “lumpers” on the otherhand would just have one big line that connected every task, and it would be called “Do the Project”. We want a balance here. One way to get a balance is to give someone a pen and get her or him to draw a connection that they see.

In drawing a line it is important that the line be as straight as possible from the original task to the target task. A snake-like curvilinear path will only add to confusion later. It is OK to go through the written

label of an intermediary task but not the circle. Make sure that in drawing a line that the person drawing does not pass through any intermediate task by accident. It is also important in drawing lines, that the drawer construct their line to be connected to the circumference of one of the circles to the circumference of one of the others, and is not drawn from the centre of a circle to the centre of another. There is yet another rule for drawing the songline flows. If you see a connection between a dreaming task and a celebrate task, try to find a planning task and a doing task that can be connected in an intermediate position. Try not to pass direct from dreaming to celebration without planning something and doing it first.

Eventually, after some minutes of drawing interconnections the group will run out of suggestions about interconnecting lines.

The Karabirrdt represents a flow of matter and energy and information from top to bottom, whilst the circles are merely temporary nodes in a process of flow. Thus, the only reason why every circle is not connected to another by a line at this stage is usually because the tasks or activities to which it is linked have possibly not yet been identified. At this stage the facilitator explains that it is important that every task has one or more input lines coming into it from the top side and one or more output lines going out from it from the bottom. If a task has no lines to which it is connected in this way, then it is not part of this project and will not contribute to it, so it can be eliminated. The facilitator asks the group to identify the missing tasks and activities that would permit the whole diagram to be properly “wired” with the missing interconnecting lines. Every task needs to be connected directly or indirectly with a songline that begins at the start, and ends at the finish of the project. For example, how would “Setting up the Venue” (above) be connected to “Debrief what could be improved”? Clearly two missing tasks here are first “Hold the event”, and secondly “Clean up the venue after the event”. The tasks about the venue can now be connected as a single flow from left to right passing from those previously interconnected to “Hold the Event” to “Clean the venue”, “Debrief what could be improved”, “Celebrate the Achievement” and “Finish”. Similarly “Identify the venue” would be connected to “Clarify the purpose of the event” which could be connected to the start. We now have a complete songline from the start to the finish. It is important, for maintaining morale, that the group celebrate the construction of each complete songline.

At this stage, “gaps in the project” should be easily identified. They are regions in which there are clearly no tasks. For example, in the diagram here, there is a gap in the connection to the world in the doing phase. It probably suggests that there is a blockage here in the project. Identifying the missing tasks and their connections may mean that many of the loose ends in the planning tasks or celebrate tasks could be connected to songlines which would now run from the beginning to the end.

The next task in your strategic planning workshop, once every task is connected to another via input and output lines, should be to number the tasks identified passing from the top (Start = 1) to bottom to the highest number, attached to the circle labelled “Finish”. Numbering the tasks is important later for using the Karabirrdt to create a the budget or what is called a Gantt Chart (see below).

Once numbered, the Karabirrdt is essentially complete. But what you will find in the group at this stage is that a great deal of the motivation for the project is lost. A magnificent dream, a simple set of

objectives and an inspiring goal have now become a complex spider's web of tasks and activities. The Karabirrdt may look like a mess of lines and circles, a little like a chicken scratching in the soil looking for worms. It is important to do something with the group to re-instil a higher motivation for the project.

A light and lively activity may help. One way that illustrates the logic behind connectivity is to get people into a circle, shutting their eyes and putting their hands in front of them, until they connect with two other hands. The hand holding their left hand is an input line connecting them to the task on their left. From this person they are going to receive vital information. The hand holding their right hand is an output line, to whom they share vital information. The aim of the activity is now to untangle the group to see if there is only one circle, or perhaps two (or even three) interlocking circles. As people climb over or under others hands see how many times you have to turn around, temporarily letting go of a hand before you reconnect. Eventually when everyone is in their circle, facing the same way, one person begins and tells the person on their left something that they appreciated about the way they helped in completing the task just done. The person who has just been appreciated passes on the appreciation to the next person in the line, the person holding their right hand. Everyone practices Pinakarri as the appreciations spread.

Another important activity that raises the energy of the group is to consider which tasks have already been started to some degree. Each task when it has commenced can be considered to have a Dream, Plan, Doing and Celebrate phases, and Sam Nelson, an American Dragon Dreamer living in Australia once created a Karabirrdt for his "Learning Telegraph" project with a little cross in each circle to show which quadrant phase could be coloured as complete. Personally I find this a case of a "Fractal overkill", and generally prepare to suggest that a circle can be coloured in with a cross hatch pattern when started, and coloured in solid when complete. With your Dream Team it is important at this stage to colour in those tasks which can, to some degree, however remote, can be considered to have commenced already. For each circle coloured, it is important for the group to celebrate that fact. For example, on our songline about the venues, discussed above, for instance, we can declare the project has started. The group may have also begun clarifying the purpose of the event during the earlier Dreaming Circle, or creation of project Objectives and Goal, so it can be coloured in with a cross-hatching. Perhaps too there is a member present who knows of a possible venue, so that too can be considered to have started. The group continues on this activity, celebrating each activity or task which can be considered to have started to some degree, until it is clear that the group is "stretching their imagination too far to declare other tasks have commenced. Nevertheless the Dream Team will find that possibly between one quarter to one third of all the tasks have started to some degree. This fact needs to be celebrated too. Doing this is important to rebuilding the motivation and morale of the group as it shows that, although the Karabirrdt may look complex, it is clearly do-able.

The tasks can now be allocated. It is important at this stage to stress that no one person will be doing a task alone, and that there will be a team of support created for each task. Allocation generally is based on one of two criteria. Firstly an individual can volunteer to undertake a task based upon the fact that would be enthusiastic for that task and they already have skills in that area and they find it would easy to complete this task. People come to the front and take a green pen and write their initials against those tasks. It is good to have everyone on the Dream Team do that, as it signifies that this is a project which

will make all members' dreams come true. A task may clearly have more than one set of initials at the completion of this process. There are two dangers here. Firstly, if a Dream Team member does not consider that there is a task that they are enthusiastic for, one could question their motivation for the project, and the degree to which this project has become truly "theirs". Secondly it is possible that a person who is really enthusiastic for the project may over-commit, and the group can help this person by asking gently does the person have sufficient time to do all the tasks for which they are volunteering. Once all people have put their initials against one or more tasks we are ready for a different kind of allocation.

Alternatively, an individual may consider a task difficult, and be afraid that if they were asked to do it, it would lead to chaos and catastrophe, because it is something they have never done before, but it is in an area in which they would like to develop some new skills. Such tasks may be outside their current comfort zone, and it therefore represents something of a Dragon. At this stage the facilitator of this process will pass a red pen to one person and he writes his or her initials against the task in which they would like to learn new skills in that area. The pen then gets passed to a second and a third member of the Dream Team until everyone has had a chance to identify those tasks they consider to be their Dragons. Once again, an individual may identify two or three red tasks should they so wish.

This done we are now ready for the next stage. The third colour, black, represents the tasks which an individual has done successfully many times before and if they were to do it again they may be bored by. One person starts and the pen gets passed around yet again as before. It is now that I generally announce what the colours mean (although it can be done earlier). The green initials represent team leaders for a specific task. Clearly in Dragon Dreaming there can be multiple leaders here. The red initials represents a Trainee, who will learn how to do that task and so achieve a degree of mastery over their Dragon in a way not done before. The black initials represents someone whom the team can go to for advice, information, training or support in achieving the task that exists.

There is always at this stage some tasks for which there are no names at all attached. This can in the Karabirrdt mean one of two things. Each circle in the Karabirrdt represents a Karlupgur, a meeting in the Noongar language, where people come together to celebrate, to share stories and dreams, to make decisions or to organise how an activity can be achieved. Some of these Karlupgur meetings will take all the members of the Dream Team, and it is important for the group to identify which important milestones in a project these are. In such cases it is helpful to write "All" against these events, and identify any significant dates on which they occur. Nowadays it is difficult often to find free time in which a large group can coordinate a meeting and so it is helpful to do this at the time the Karabirrdt is created.

Even so at this stage, there still may be tasks with no initials against them. This may be because there is no-one in the group who has the skills to do this task, and nor is there anyone who considers that this task would empower them in a new way. For such tasks it is important to identify a new member and invite them to join the Dream Team. It may be an "Active Resister" as discussed in the previous chapter, as they may have skills that none in the team possess. It may also be someone with specialist skills, for example someone with web design skills, an architect or an accountant. To enrol such a person into the

Dream Team will require the deeper listening of Pinakarri, the ability to speak charismatic win-win language, and the skill in being able to frame generative questions. When this person joins the Dream Team, his or her dreams need to be added to the results of the Dreaming Circle, which may stimulate a new round or two of the dreams of the others. The new member may also add one or two new tasks to the Karabirrdt, tasks overlooked by the others because they lacked the specialised skills involved. They should be added at the appropriate place, connected into the web of songlines, and allocated as before. As a result the Karabirrdt becomes a living document, that grows and develops with its use.

When doing a project conventionally it is all too easy to find that half-way through, you are dealing with some administrative matter or another which occupies your whole attention and you may have completely lost sight of the project as a whole. You are getting lost and “cannot see the forest for the sake of the trees”. It is a little like the inability to be able to see the wall you are building because your eyes are too close to one of the individual bricks. This can zap your morale, and rob you of all enthusiasm for the project. The Karabirrdt overcomes this problem. Conventionally, when using the Karabirrdt, when a task was commenced we would mark it with a hatching to indicate clearly that this was a task that was underway. It is often a good idea to write the date commenced for that task. As discussed above, when complete we would fully colour in that circle, and that can be dated too. The Karabirrdt thus is a tool that shows us what we have finished and what needs to be done next. In this way we cannot get lost in the process, and we are always able to see how our part contributes to the development of the whole. The colouring of every circle is also an opportunity to celebrate! It also gives us the chance to monitor how long it takes to complete individual tasks.

I spoke above of how Sam Nelson, a Dragon Dreamer, working on a project called “Learning Telegraph” has come up with a successful variation on this method. It is based on the fact that like the project as a whole, every task on this chart, always also has four steps to it. Every task will pass through a “dreaming” stage, a “planning” stage, a “doing” stage or a celebrating stage. The way to show this is to envisage every task on the chart as a circle now cut with a cross. When the “dreaming” of a task is complete, you can colour in the top right hand quadrant of the circle to show the nature of its completeness. When “planning is also complete” the top half of the circle will be coloured in. The successful celebration of a task complete would see the final quadrant coloured.

## FURTHER DEVELOPMENTS FROM YOUR KARABIRRDY

When using a Karabirrdy once in the Kimberley Region of Western Australia, an Aboriginal Elder and Lawman afterwards approached me. He pointed to the Karabirrdy and asked me had I seen any of the “dot paintings” for which his people were justly famous. I replied that I had. He then told me that what I had just done was to create an equivalent “Gadya (White’s) Dreaming” for the project that the group wished to undertake. Each task shown on the Karabirrdy represented a Karlupgur, a campfire stopping place, a camp or waterhole. And the lines represented journeys from one such place to another. What you have drawn, he said, represents the sacred sites of this project. In a very real way, a Karabirrdy does represent a sacred geography of the soul of a project. It is a way of us in the 21st century to create new “song lines” in the country of our projects, projects which are intended to make our dreams come true, whilst avoiding the nightmares that would otherwise affect us.

As mentioned the Karabirrdy is a planning tool for successful projects. It should be used at every project meeting, at the completion of the meeting to see what has changed. It equally should be used before the commencement of every meeting to help determine what the agenda of the meeting should be about. Meetings that do not contribute in some way to the completion of the tasks of the Karabirrdy are a waste of time. We will spend more time looking at this in the next chapter. People could spend this time much more profitably elsewhere, or by just “hanging out” and just having fun.

## TOOLS FOR CREATING A TIME BUDGET

It is important to recognise that in a project each task identified on a Karabirrdy, will involve a cost – a cost in time and effort, and very probably in terms of money too, if it is to be completed. A Karabirrdy thus offers the best way to create a budget for the project. Once all the tasks have been identified, it is a good idea to acquire a “multi-column cash analysis book”, for your project. Many now work from computer spreadsheets. In creating your budget list in a column all of the items in sequence under the stages of the project, from start to finish. Thus

STAGE 1 DREAMING TASKS may number from 1-9,

STAGE 2 PLANNING TASKS, from 10-18,

STAGE 3 DOING TASKS from 19-27 and

STAGE 4 CELEBRATE TASKS from 28-36.

Against each task you can now identify firstly how much time it will take in terms of “time estimated” for completion and how much it will “cost”. Some tasks might take only hours (these can be marked with an

H). Others may take days (D) or weeks (W) or even months (M). Once complete you can identify exactly how much time the project is estimated to take, based upon a total of the amount of time estimated. In seeking a grant, groups now-a-days are required to write a submission, laying out the reasons why the group should receive such a grant. In such cases it is important to show how much the group is contributing to the overall costs of the project. Doing a Karabirrdt time budget in this way is important. First of all you need to agree upon a reasonable cost per hour of time spent on the project. In Dragon Dreaming, the general principle is that the inequality of pay-scales is a symptom of structural violence, a situation of encouraging win-lose games, that will eventually and inevitably produce lose-lose outcomes for us all. As a result we encourage people to consider the average annual income within a country, and then divide that figure by 52 weeks in the year and 40 hours per week and to charge at that level. Already this is above the median income so less than 50% earn more money than that, but that is the income level we would all get if incomes were distributed fairly. As this is above what 50% of the people earn, we encourage people who earn money through Dragon Dreaming to donate 10% of their earnings to another Dragon Dreaming project of their choice. In this way we can, as the next chapters show, rebuild a thriving gift economy; an economy which is capable of maintaining a living biosphere.

You can now multiply the number of hours this project will take by the cost per hour to estimate the value in dollars of the voluntary community contribution to the project (minus any payments made in return for this work). A “time budget” of this kind can contribute greatly to your success in getting the grant you seek.

One of the interesting features discovered in Dragon Dreaming in allocating tasks from a Karabirrdt is that creating budgets and fundraising are generally the most hated functions of a project. Fundraising will be covered in a future chapter, but in Dragon Dreaming we have discovered a way to create the project budget within 20 minutes, literally as a song. The way to do this is as follows.

First of all we need to start up a rhythm, clapping, drumming, or creating a rhythm through flicking of the fingers. If there are percussion instruments or a repeated tune it is even better. The facilitator begins by calling “Dreamers – are you there!” The response is usually half-hearted, and the facilitator will then admonish the Dreamers for their lacklustre response, asking again “Dreamers are you there!” The response on the second try is usually somewhat better, but may need a third try. The facilitator will then ask the Dream Team for the first task which they read out and ask “How much time is needed?” Someone in the team will then suggest an answer which gets written down. The second question is “how much does it cost?” and the result of that question gets written down. The facilitator will then move on to the second and third task in the same way. When all the Dreaming tasks are covered, the facilitator asks the Dream Team to celebrate its dreamers and the sum of the costs for the first stage is totalled.

The facilitator then calls “Planners are you there?” The rhythm recommences and the planning tasks are read aloud, with the time for completion of each is estimated, and the cost of completion also estimated. If there is a dispute between two figures, the secret here is to monitor the body language of the group. You will always gain a clear impression of which of the two amounts the group as a whole agrees with. If the sum is too outrageous, just as the caller “Why?” and they will either give you a valid reason or

modify the sum downwards. After all planning tasks are complete celebrate the planners and again the sum of the second stages are estimated. One does the same with the Doing and the Celebrating. Once all the amounts have been covered you get someone to add the totals of the four stages and that, within 20 minutes will give the budget of the program.

People exposed to this for the first time, particularly accountants or people with commerce degrees, have difficulty. They say that “the figures are purely imaginary!” What they forget is that the budget of every project ever done is imaginary, there is never a project that spends only the budgeted amount on all items. All budgets are imaginary. But what normally happens is that some single person is sent off to prepare the budget for a project, a thankless and difficult task. They try to work out the budget rationally and logically, a process in which they can hold at most 40 unrelated pieces of information in their head at any one time. In the Dragon Dreaming way through accessing what Malcolm Gladwell wrote of in his book “Blink: the power of thinking without thinking”<sup>1</sup>, the ability to access accurate information in the blink of an eye because we are accessing, through the intuitive and imaginative process of Dreaming 40 million pieces of information, not individually, but from a group through its collective wisdom. It is interesting that recent research in Germany by a Dragon Dreamer who did a double blind test (using conventional budgeting compared to this method) showed that this method was in fact more accurate. Nevertheless, I would still recommend that one add 15% extra to the budget for unexpected contingencies.

Once the “time budget” of the project is created, if you are preparing a submission or maybe a business plan, a Gantt Chart can now be constructed. A Gantt Chart is named after Henry L Gantt (1861-1919) who was an early 20th century engineer and social scientist. Gantt worked for Frederick Winslow Taylor (1856-1915), the pioneer in “scientific management”. Henry is remembered chiefly for the Gantt Chart that bears his name. What is often not remembered is his humanising influence upon business management, where he continually emphasised the conditions that produce the most favourable psychological conditions for workers. Up until his work, owners and managers simply demanded that workers work harder by working longer. Gantt showed that greater productivity could be achieved by working smarter, not necessarily putting in longer hours. Like with the Karabirrdt, he realised that a job could be broken up into a number of tasks, and by each task being more efficient, so productivity as a whole could improve with, at the same time, a shortening of the hours worked. Working on the construction of ships in World War I he showed how all tasks could be divided into the now familiar time and task grid showing bars for the different activities and milestones. In addition to developing this indispensable project-management tool, Henry was a proponent of social change. He strongly believed that wage-workers should be rewarded for good work through a bonus system—rather than be punished for poor performance through pay reductions. He developed a pay incentive system with a guaranteed minimum wage and bonus systems for people on fixed wages. Also, Gantt focused on the importance of the qualities of leadership and management skills in building effective industrial organisations.

To convert your Karabirrdt into a Gantt Chart, simply list all the tasks down the page, and across the page decide a suitable interval of times created in the Budget Process (described above). For those tasks that we earlier in the completion of the Karabirrdt decided that they had already started one can plot them already as underway and give a length of bar proportional to the time they were estimated to require. In

a short project Days might be sufficient, in a longer project, Weeks or Months may be required. With the start of the project mark this as a milestone (usually shown as a coloured triangle). Draw each task now as a coloured bar for the amount of time you estimate it will take. Starting from the top (number 2 onwards) mark out each bar on the chart. Remember, although you have numbered each bar sequentially, some tasks can in fact occur at the same time as others, or some tasks can start before one of the tasks of its inputs is complete. Overlapping such tasks enables the project to be completed more rapidly. Shifting from Stage 1 (Dreaming) to Stage 2 (Planning) should be shown with another milestone triangle.

Henry's chart has changed little since it was started, nearly 100 years ago. It was not until the 1990s that it was improved showing the various linking of lines used in the Karabirrdt. It is a useful diagram to show to potential investors, bank loans, or philanthropic groups to show you have properly planned your project.

The Gantt Chart, like the Karabirrdt is also a useful one to keep displayed. Underneath each coloured bar of the amount of time estimated for the task, a second bar (in a different colour) can be constructed showing the "actual time spent". This will show the degree to which the project is on target, and if the deadlines ultimately will be met.

The Gantt Chart is also immensely useful if you have a fixed deadline to meet, some time in the future. For example imagine a project that has to be achieved by (for example) the 15th of October this year and you start planning in February. Through the multiple pathways possible for the Karabirrdt, when you add up the time needed, one pathway will take the longest. This pathway is called the "Critical Path". It is possible you find that it would seem that the deadline of the 15th of October is impossible, as it will in fact be the 23rd of March on the year following by the time you get to your destination! To meet your deadline, it is important to devote additional resources, time, people, effort and money, to the tasks and activities of the critical path. In particular see if these can be accelerated so that the time devoted to the tasks on the critical path meet the deadline that has been set. Eventually, what may happen is that the "Critical Path" may suddenly "flip" from the former "longest path" to another pathway through the maxe of the Karabirrdt altogether. When this happens abandon for a while a focus on shortening the tasks on the former Critical Path, and focus instead upon accelerating the tasks upon the second new pathway.

## CONSEQUENCES OF CREATING A FINANCIAL BUDGET

A second important part of your project will be the financial cost in terms of any money's required. Some items may even yield an income too. This can also be estimated, and listed in the multicolumn cash analysis book under separate columns for "estimated cost" and "estimated income". Listing individual cost items against each of the tasks and then totalling these items is a quick way of creating a total overall financial budget for your project. Remember, the cost of a project celebration, is always a legitimate item of project expenditure!

Once you have totalled up the total cost of the budget and subtracted the estimated income, you can see whether your project is likely to make a profit or a loss. No Gaia Project should ever make a loss, unless there is some way that the group can create that can subsidise this loss. Dragon Dreaming has found that the best way to subsidise the project is through an agreement between team members, at the point at which the Budget has been agreed upon. Of all those people participating in the project, if the project runs at a loss, there is a need to have a minimum of four people who then need to agree to split that loss between themselves and pay it off individually. This agreement is important and a special project meeting should be conducted specifically for this purpose. Those people who are not prepared to make this commitment should not be judged or criticised for their decision. It is important that they are still involved in the project to the degree that they feel fit, it is just that these people are not fully participating in the project.

To illustrate the difference between involvement and participation, one can consider the difference between hens and pigs in a meal of bacon and eggs. The hen is “involved” but the pig is a “participant”. We have found from experience that it is the participants are those people who have the responsibility, ultimately, for ensuring the project’s success (or failure). As such, it is only these people who have the corresponding “right” to make decisions about the project. This clarifies immediately who is “in” or “out” of a particular Gaia Project, and also clarifies who is on the decision making team from henceforth. No one outside the team of participants, as defined here has any rights in determining the direction and nature of the project. The only thing agreed to by the Gaia Foundation is that in order to use the name “Gaia Project” the project must be one that meets the three objectives of the Foundation. If you are unsure of what this means, contact me, John Croft, at [jdcroft@yahoo.com](mailto:jdcroft@yahoo.com) individually.

We have found by making the difference between “eggs and bacon” is possibly the crucial reason why we have, to date, not had a single Gaia Project that has ever run at a loss. There is also another important part to the idea of a Gaia Project. Gaia Projects also should aim at self-sufficiency, at fully covering all costs. They cannot be projects that aim to maximise profit. When we look at the concept of maximising profit, we always find that profit is based upon a concept of unearned theft from the community in some way. It is based upon getting more than you give, taking more than you provide, receiving more than you offer. Ultimately in some way a profit is a theft from the Earth, from Gaia itself, and is always ultimately not sustainable. This is not to say that people should not receive a just and fair income for the work that they may do for a project. People can be and should be paid for the work that they do, should that be their decision. This “payment” is most often in non-material rewards achieved through participating. But they can be material rewards too. As a general rule we have found that if an event is being organised, for example, the participants have already paid any registration fees by the amount of work they have contributed to making the project successful. But this is a decision that can and should only be made by the participants concerned.

If the project does fully cover its costs, it will usually end up creating a small surplus. Projects need to be in the black not in the red, and so a small surplus is to be expected in a Gaia Project. In such cases it is to be realised that as a “not-for-profit activity” the participants of a Gaia Project should not split this profit up amongst themselves. It is recognised that this would again be a form of “theft”. Instead the surplus should be donated to another Gaia Project. Here, as before, it is only the participants, acting through

consensus, that can decide which Gaia Project they wish to support. If you wish to get a list of projects that could be supported in this way, contact the Gaia Foundation's Project Support Project.

## WHERE TO FROM HERE?

It is the creation of the Karabirrdt that makes all of this possible. There is an important point here to be recognised however. As a planning tool, the Karabirrdt is intended as an aid, not as a strait-jacket. No project will ever go "according to plan". Often for instance, the group will get started and they will realise that they have left out an important task or activity. If so, then at that meeting, the group should just add another circle in the appropriate place, find and draw its connections to other tasks, and number it appropriately. For instance if after number 18 but before number 19, number it 18.2 (or subsequently 18.2, 18.3 for other additions in the same place). It can then be allocated and delegated as before. On other occasions, you may find that the plan has changed when you get to a specific task that is no longer needed. At these times, colour it in and celebrate anyway! Another good reason for a party!

Occasionally, when underway on a project you may find a task or activity, which you anticipated would take only a few days, blows out and it threatens to take months instead of days. In such circumstances the person who volunteered for the task should convene another Karabirrdt workshop, just to focus on this difficult task. The task that is being examined can then be re-mapped as a Karabirrdt for itself, this time with its own start and finish. In this way, it is possible to "nest" one Karabirrdt inside another. Just as one can go downwards – ultimately if required – to create a Karabirrdt for each individual task, so it is possible to consider that your project's Karabirrdt, is in turn just part of a living ecology of Gaia Projects. In this case each project is just a separate task or activity in the ongoing development of the Gaia Foundation itself. And as a part of the "Deep, Long-Range, Ecology Movement", the Gaia Foundation too can be considered just one part of a larger Karabirrdt of humankind. This larger Karabirrdt is to make our species truly part of the earth to which we belong and from which our culture has estranged us, to be part of the Great Turning towards a Life Sustaining Culture away from the Industrial Growth Trance which has bewitched us for so long.

So where to from here? Gather your friends and colleagues together and propose that you wish to create a Karabirrdt so as to be able to make your dreams come true. Get in touch with the Gaia Foundation's Project Support Project at Gaia House, if you have any difficulties, or if you just want to check out your understanding of the concept. Have a go, play the game that could, just possibly change the planet and save the world....

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<sup>1</sup> Gladwell, Malcolm (2007) "Blink: the power of thinking without thinking" (Back Bay Books)