**REPORT ON A WEEK OF JOBSHADOWING…**

**EXODUS TO BJÖRKÖ** MARCH 15-16-17-18th 2023

**PREPARATORY MEETINGS**

*The invited expert and teacher from Het Leerke agreed fairly quickly on the theme for this course, based on good experiences with it on a previous workshop day. There turned out to be a lot of unexplored interesting subtopics in it that stimulated the creativity of the facilitators for Bjorko.
Thus, the exodus story from the Bible became the basis for this course: a universal story of human beings, both individually and in groups, constantly making the movement of
- moving away from that which enslaves you, that which holds you back and prevents you from growing
- moving forward to a future, driven by a dream, a promise, a trust that something else is possible
- moving towards that dream through the desert of doubt, unexpected opposition and difficulties, looking for a foothold and not finding it and with the occasional tendency to give up, to want to return to 'the meat pots of Egypt'.
The obvious link to current events and to the European idea only confirmed the accompanying team in that choice: war in Ukraine, particularly exciting for Finland as Russia's neighbor, refugee issues, whether or not Finland will join NATO, the problem of caring for our environment, the proximity to natural world heritage sites,...*

**How was the course prepared?**

*- The theme is determined
- Each facilitator reads up on the theme and looks for interesting angles, useful to work out a bibliodrama work form for it
- Joint brainstorming, shared documents in google drive can be consulted, edited, added to by any member of the team.
- Life discussion to choose the sub-themes that can be placed in a meaningful context in function of the goals to be reached: inspiring introduction to new bibliodrama work forms (invited expert), specifically to the contribution of the clown (teacher), and collaborative work in a European context (Finland - Belgium).
- Rough daily schedule is made after philosophizing and exchanging about the meaning of parts in the whole of the big story.
- Tasks are divided, and each facilitator starts working individually to work out his or her own parts in detail.
- Interim online consultation moments for concrete agreements.
- Live consultation for fine-tuning: adjust the time table, who does what exactly and how do the parts fit together, what materials are needed, practical arrangements with the organizing committee, etc.*

**Remarks from the jobshadower**

*It is important to take plenty of time to philosophize about the meaning of the chosen story. It puts everyone in the same direction, helps determine where people want to work towards and ensures that a logical structure can be found between the components of the course. That works more in-depth than separate stand-alone workshops: participants take the experiences of previous workshops into the next one when a sufficiently fluid line is put into it.
Herein lies the strength of our guiding team: in working with a logical process in which all the workshops hook into each other, and reinforcing this process through the use of a symbol with associated ritual, which becomes increasingly shaped and personified throughout the course. It works deepening and connecting parts with each other.*

 *During the preparation of the work schedule, some frictions already surfaced: the day schedule of the organizing institution turned out to be different from what the supervisor team expected, e.g. time of the meals, the duration of the evening program,... Even then I suspected that the program was too full: less is more!*

*That problem became even bigger when it turned out that the local organization also had a number of program components in mind that were not/not properly/too late communicated. Better agreements could have been made in advance on behalf of both parties.
At the same time, this has become a learning point for the team of supervisors:
- It is best to set a time table as early as possible in the preparation process in consultation with the local organization so that it is very clear what working hours there are and what additional activities are planned on site (sauna, church visit, nature walk). Perhaps we all assume too much that habits (e.g. eating times) are the same everywhere, whereas they are not. Learning about other cultures is even in these ‘details’.
- Facilitators should consider in advance which parts of the course can be omitted or moved if necessary, without disrupting the logic of the whole. Seeing this in advance reduces tensions at the moment the problem arises.*

*- Facilitators must always be able to have the necessary flexibility to adjust their planned activity in function of the group they are working with, the location of the event, unforeseen circumstances. But looking at this in advance makes it a little easier to act immediately.*

*- If working with google drive, shared documents, it is important to make clear agreements so that all facilitators have access to the most recently edited version. It is best, for example, to report via WhatsApp to the other members of the team.*

**OBSERVATIONS AND COMMENTS ABOUT THE COURSE ITSELF**

Already on the way to Bjorko where we stayed we learned a few things about nature/culture on the spot e.g. the fact that the island seems to rise about 1 CM per year partly due to the lowering of the sea level but mainly due to a very local phenomenon i.e. the earth was compressed during the ice ages and is now gradually coming loose again (global warming?). Because of this you see everywhere in the forests large stones that seem to come out of the ground. The local leader pointed out the legend about the giant who wanted to build a stone house in the area, collecting stones in a big bag on his back but losing them one by one along the way. A great start to learning more about Finnish-Swedish history, culture and worldview and how they deal with world problems such as global warming, war and peace, refugees, historical conflicts, still having effect on political decisions now,...

**The story of Exodus -** evening session ( starting the course) - wednesday March 15th

The introduction round took much longer than anticipated in the daily schedule. Some participants told a very elaborate story.

*As a facilitator, how do you limit this without offending people? Keep in mind that having the opportunity to tell your whole story could promote to atmosphere of trust but it can also arouse annoyance among other participants.
Possible ways to do this:
- ask a few clearly defined questions: what is relevant to what we intend to do with this course?
- work with a timer/caller and make clear to the participants that each gets the allocated time for her story
- work in an active way with well-chosen items from the sociagram: line up according to age, to the number of years of bibliodrama experience, find a place in the room facing each other in relation to where you come from, etc.
- sitting in a circle, each in turn is allowed to very briefly tell something typical or important about themselves e.g. I am maried, I am a person of few words, I can do something that is very unique namely… etc. Then, at the signal of the facilitator, everyone who reconizes themselves in this story stand up for a moment. No comment, just watch.*

First dive into the story of Exodus showed us that the participants were less familiar with the entire book than we thought, and furthermore, it was fairly strange for the audience to not immediately start from a written tekst, but from fragments of memories one has of a retold story. The memories of the story among the participants were quite low.

*The question can be asked whether that is kosher. In any case, it is a way of working in our bibliodrama vision that is consistent with the Midrash tradition among the Jews: an oral tradition with further explanations and applications to the written tradition. Sometimes this involves the interpretation of rules from the Torah, but often it too involves life lessons that can be derived from the text. The so-called midrashim make it clear that the rabbis dealt very freely with the biblical tekst. Midrash is a way of dealing with the Bible, giving existing texts meaning to the present, and that is also what bibliodrama aims to do.*

*Even in an experienced group of players, it is important ànd necessary to recall the ground rules of bibliodrama. Repetition and recognition make it possible to create a safe space fort he intense philosophical experience and exchange that bibliodrama methods make happen.*

One of those rules is: anyone who feels the need to communicate something important or to tell about how she is feeling, before the program can continue, can say so. Here too, the facilitator must ensure that this does not take up too much space, if necessary by giving the player concerned the opportunity to exchange information during the free moments.

*The rather unfamiliar forms of work on this first evening, the variations with influences from jump-in- or improvisation-theater and clownery seemed very unusual to the Finnish participants, and therefore a little uncomfortable: it is very common for them to be interviewed extensively to get into a role. Therefore, it might have been interesting to demonstrate first with the facilitator team what the purpose of the exercise was.*

During this exercise, a latecoming participant came in. The supervisor just continued with the prepared program, which made her a bit uncomfortable.

*When the team knows in advance that someone will be late, and there is another facilitator available, it is important to agree on who will take care of this participant and update her.*

Because a number of things did not go as planned in the evening program (e.g. the sticks were not there yet), the evening closing came pretty much out of the blue with no real link to the other activities that evening.

**Live in slavery**  – Thursday March 16th

Starting the day with the Olmdans/ Elmdance and a small excerpt from the text of Exodus 10 was a good idea: it immediately got participants in the right mood because we were going to work on the theme of the slavery in Egypt this morning.

The machine-making: also with this exercice it might have been interesting to demonstrate first with the facilitator team what the purpose of the exercise was, because it was not clear for some of the participants. Perhaps it needed some more explanation to make the link with the theme of slavery.
One participant was pointed out that she was doing the instruction incorrectly, and gave the impression of being blocked as a result.

*How to make clear to someone that she does not understand the instructions correctly without shocking this person, or without getting her out of the game?*Giving voice to the machine by calling Hebrew names aloud, was an original trick of the (clown)instructor which made the link to the Hebrew people in slavery clear in a subtle way.

After reading Exodus 1, 8 – 14, sentence by sentence, and then again, each in his own language, we further explored what it is like to have to live in slavery. Especially the exercise with the 4 squares was haunting: pain, fearful, sad, blank. Everyone was invited to imagine themselves as a Hebrew person who was a slave in Egypt: male or female, age, name, what work do you do as a slave, at what moment, etc. There was an opportunity to quickly choose a cloth or attribute to better get into your role.

*This moment of immersing in the role was too quick for some participants: they are used to having a longer individual interview to get you into your role whereas here you had to quickly find your role on your own. Didn't work out well for some.*

Once in the role came the invitation to stand in one of the squares (maximum number per square) and live through that feeling as intensely as possible, express it with body language and give voice to these feelings. At a bell signal you had to change corners with the same task. This was done quietly at first, but faster and faster. The constant switching between these very strong experiences was very intense for me, for others who needed more time it was rather confusing. In the blank square you could let go of the experiences of the other three and feel whatever came up next.

Ending this assignment was done very carefully: step out of the square, close your eyes, take a deep breath in and out, turn on your axis, become yourself again, call your own name. Important so that players do not get stuck in their intense role experiences.

*This is important by the way in any bibliodrama play: the facilitator has to make sure that there is time and space for unrolling, and to take care of the process he/she has started in the participants. Sometimes people are deeply moved by the role they took, by the interplay with the other roles. The facilitator must see to it that each player can move on after the playing. Or as the invited expert puts it plastically: you never leave your participants in the swamp, you help them out and you show them where the showers are. However, you don't have to wash them yourself!*

Everyone was invited to echo something of the past experience in one or a few words.
There was also a brief personal reflection time/writing time in our journal about the dark and light experiences during the past play. This was an important break for me after playing intensely.

*In order to work in depth, it is very important that facilitator provides sufficient personal reflection time between the play sessions, in particular in longer running workshops where all parts build on each other.*

For me in my role, there was the dark experience of being angry and not being able to do anything about the situation. I moved back and forth between becoming apathetic, or taking out my aggression on others who had nothing to do with the cause of my anger instead of connecting to others with the intention of doing something constructive to change our situation in slavery. My light experience was, when in sadness, being gently touched and feeling connection without words.
The square-experience seems to me very recognizable: being pulled back and forth between extreme emotions when you are in a difficult situation.

It was time now for the deferred ritual of handing to each participant the symbol of the crook/stick – still a common branch of a birch tree – which, throughout the course, would become more and more a picture of the personal journey each participant would take during these days.

*This short ceremony made again very clear to me how close small rituals like this are, to what is intended with bibliodrama: trying to come closer to the deeper, almost ‘sacred’ meaning of stories from various philosophies of life, exploring the ‘white space’ between lines and letters of it. Making connection in that way between heaven and earth.*

A solemn moment that immediately gave a special meaning ànd purpose ànd mission to this ordinary branch ànd to the participant that received it.
Always having it with you, accompanying you on your journey, putting all kinds of personal reflections on it: words from the workshops, a ribbon for your past/now/future, … The crook becomes a symbol of the common thread trough this course.

*Reminds me of the importance of developing symbolic thinking, of marking special moments in life through recognizable rituals, the importance and impact of this simple, repeated gestures.*

**Strong women…**

The warming up/bodywork by walking around with yourself, taking care of the body part that needs it, embracing yourself, even the part of your body you struggle with, showing what you are really proud of and makes you happy… Perfect and fun ‘airy’ intro to the exhibition of female virtues. Exercise: each one makes a statue of what is a female virtue according to you in 5 minutes. Group walks around, looking at the statues, one by one, guessing what is presented. ( connection heart & head, sensuality, sensibility, 1000 hands, strength,…)

*Interesting exchange about the content of the word ‘virtue’ in different languages!
Unexpected versatile, multicolored answers to the question.
Interesting approach to introduce the strong women from the Exodus story: Sifra and Pua.*

*Important: giving some background to the story* of this two power women who are called by name in this story, as well as some other strong women (mother and sister of Moses, daughter of Pharaoh). Meaning of their names, their job,… Link with Muslim and Jewish story about Mozes.
Interesting giving them a place among a lot of other strong women from the past and today, and *to give the participants a say in proposing other women themselves*.
Short and clear instruction of the method for this play:
- central question: what to do about the task imposed by Pharaoh for the Hebrew midwives to kill all Hebrew baby boys?
- 4 chairs in the middle with 4 participants in the role of Sifra, Pua and 2 others chosen from the aforementioned strong women, discussing the problem presented.
- other participants are in a wider circle around them. They can enter the discussion by tapping the person they want to replace on the shoulder: this one leaves, new one takes over the same role.
- participants in central circle can leave the discussion too. If so, somebody from outer circle has to come in.
*Important to keep in mind: asking every role to introduce themselves before starting the discussion, otherwise it is not clear who is speaking.*
*Again: the experience that participants are used to have an interview to come in a role. In this method with short work forms there is not that much room for it and facilitator appeals more on the imagination and empathy of the participants.*
Remarkable that on a certain moment the leader/facilitator herself jumps into the discussion in the central circle, and plays the role of a strong woman. Oeps… No leading anymore? But no: other team member immediately takes over the facilitator-task for a moment. Think this is only possible if facilitator team is well attuned to each other and to the goal they have in mind.
Nice closing moment of this workshop by inviting all the strong women in the outer circle to get to the inside circle with a message of hope.

*In this way, participants who never took part in the discussion in the center can still get involved in the event. I do not mean to say that those who did not actively participate in the debate, did not experience anything, on the contrary: it is possible that they had strong feelings and emotions because even in the outer circle one is part of the play. The invitation to come in with a message of hope at the end gives them the opportunity to share some of that with the group.*Morning ends with the singing together: Oh freedom. Singing together connects people, it is an exercise in tuning in to each other too (not too high, not too low, seeking harmony in the different melodies,…). It connects the theme of the morning program with what shall come later.

**Sparkles of hope**

To bring some lightness in the darkness of slavery and the heavy troubles of conscience of the strong women, there is a playful moment with the feather - literal lightness - and as long as the fiery stars burn, we express sparkles of hope and wishes for little baby Moses.
Nice to start this afternoon with this lightness outside in the sun and the snow.
*Nice to make the connection between Genesis 1 (ki-toov) en Exodus (the baby Moses is ki-toov), and between the story of Noach ‘s ark and the little ‘ark’ where Moses was put in. Good to give some background information.*
The walk to the church was not planned or agreed in advance but the facilitator team adapts ‘smoothly’ but with some noticeable friction about who should drop which part of the carefully constructed schedule, without losing track of the whole.
On the way, each with his own crook, this’ piece of wood’ becomes even more meaningful thanks to the small challenges the participants receive: walk around with it, wear it as a precious present, as a heavy burden, as if you were blind, as something you can scare and beat people with, use it to keep others on a distance, try to make connection using your crook, make a circle with crooks between the people and try to move or dance like that without breaking the connection,…
*A nice way to ‘upgrade’ an ‘ordinary’ walk and to include it in the theme of the course.*

**Mozes and the burning bush**

Arrived at the church, it took some time to get used to a new space to play in: it was cold so everyone keeps their coats on which is less comfortable to move around. It is a space with fixed pews, so there was little room to move around. Limited space to sit in a circle.
This makes clear to me that it is *important for the facilitator to know the space where you will be working with your group, to explore it, to be aware of what is and what is not possible there. Or at least to take time to get a kind of familiar with it.* This was not the fact as there were already many shifts in the program and time was running. I noticed that facilitator didn’t feel comfortable with that pressure.

Participants were invited to place an object in the middle that represents something of what for them shows a glimpse of God. It is our belief that God is always there and everywhere, but as humans we usually only catch a glimpse of him occasionally. *Good idea to have this collection of ‘glimpses of God’ become the burning bramble in the next section.*

Reading aloud the story of the burning bramble in English each one verse, and then again each one verse but each in his own language, and then everyone stepping into the role of Moses at different moments in the story: Moses walking in the desert, seeing the burning bush, hearing the voice of God, going or not going, magical trick with the crook…
Everyone in the same role at the same moment in the story, a very short interview with each, and then moving to the next moment.
*Safe work form because everyone is in the same role, though each in his own way. It ensures that each player experiences the whole story from his own interpretation, but at the same time he can be influenced and ‘fertilized’ by what the other Moseses experience.
It was curious to see some players follow very literally the course of the story, others snapped at that but then again found mutual connection with each other again and were able to give meaning to the sometimes strange story anyway.*

To pick up the thread after the walk back home, we sat in a circle with our backs to the middle, our hand in front of our face as if it were a mirror with which we could look behind us, and the question: what lies behind you, what have you just experienced, express that in 1 word. *Good idea to avoid very long stories again, good idea to also literally look behind you via that mirror.*
As we turn our chair, there are on the floor all kinds of words of God taken from the Exodus story we are working with. The invitation to all participants is: what words do you need to hear from God at this moment? Choose one of the texts on the ground, and make it your own. Consider whether you want to say these words as God to yourself or do you prefer that someone in the group does so. If the latter: ask someone to be God to you for a moment and give directions on how you would like to hear those words. In turn, each player is given their word from God and is then invited to intuitively choose a soul card (scattered on the ground) that can be added to ones crook.
*Beautiful connection between the word of God that Moses heard, and the word of God that we ourselves may now hear. ‘Prepare yourself to meet your God.’ Are we as Moses, nót always prepared? Intense experience not only to hear your chosen word of God, but also to see what the effect is on others. Each has his own special meeting with God.
Wondrous also how revealing the soul card you intuitively pick up after this.*

Time for reflection and journal writing, especially about personal perception and experiences during the day, and questions about how to facilitate exercises like this.
*Important to be aware of the fact that it is not easy to give clear and distinct instructions in another language than your mother tongue, and for the participants to understand properly instructions given in another than their native language.*
Nice to have had some time here to share reflections in own language groups (much less tiring!). Afterwards some important items were given in plenum.

**The nation of God** **-** Friday March 17th

Morning prayer makes a link between the words of God we heard the day before and the many names for God. Link with the 99 names of Allah.

Experience of walking away from slavery, through the desert.

*Warming up / bodywork to open and engage all senses, to not get stuck in the head, in thinking but to experience with the whole body…*
- sounds of awakening in the desert: one group lies on the ground listening, other group make sounds and then vice versa. Strange that sounds can have such an effect on me, can create an atmosphere of trust and safety or the complete opposite.
- smell and taste the desert (cloth with a scent, raisin or cranberry)
- clapping hands, stepping, sounds with it, on a journey through the desert

Making our face and tearing it out: look at it, talk to it. Trying to find out who this member of God’s people is, one of the people of Israel who left Egypt and ended up in the desert. Walk around with this face on yours and become this person. Use cloth or attribute if needed.
Choose side: are you just tired, or are you tired of it.
Briefly interview to tell who you are, where you are, age, what you are doing… Alternating someone from each camp.
*I noticed that a lot of experiences from past exercises, even from the day before, helped me to determine how I interpreted and played my role. I was wondering if that was the fact with the other participants too.*
A new surprising (clown)element was introduced: each was assigned a random object with the question of whether it could offer you something of hope in your role. *The really strange objects pushed us to react in a very intuitively, creatively way. Surprising reactions!*Next step in the process: is there anyone who want to share something with another, who wants to make contact with another, who wants to change objects? After several reactions, facilitator notices that one character is somewhat stuck in her role. That makes him choose to invite everyone else to say a last word to this person, after which she can also give a response herself to end the play.
*I was wondering if it is okay to put one person at the center like that and give all the attention. Perhaps first checking if that’s okay for her?
If some of the participants do not really get involved in the game, the facilitator can always try to get them into it by e.g. addressing them in their roles and asking questions such as: what do you see happening here - how does this feel to you - would you like to say or do something -…
We experienced that in the European bibliodrama scene, and more specifically when it comes to a big play, a group interaction, that people then often allow all the players to do whatever they want to do at the same time without intervening. The facilitator just watches everything happen. Often several scenes then play out at the same time, each important in its own way but completely unrelated to the others, and they don't get involved with each other. This is a pity: some of the richness is lost, and some players don't feel seen even though they might be able to make a deepening contribution to what is happening elsewhere in the group. In our Belgian bibliodrama tradition, leading this form of bibliodrama, facilitator is always in control: he/she points out the moment in the story where the game begins, invites one of the roles to start the interaction, keeps an eye on what reactions come from the other roles, draws attention to them, tries to make connections between the roles, sometimes slows down the game so that each participant can follow what is happening, tries to include each role actively in the game… Guiding this form of play is therefore not easy. It requires a lot of attention and alertness from the facilitator, and it is often more comfortable if you can do the facilitation work in this in duo.*

To close this workshop, everyone standing in a circle with crook, together reading a poem that sounds like a prayer from the tired Hebrew people in the desert.
*Dancing the source dance feels like a refreshing moment*: everyone supporting everyone, sometimes letting go to get refreshing water and sprinkling it out over each other.
Participants step out of their role, but are asked to put all material they need for that role aside on a clear place , so that they can pick it up later for next workshop.

Even the nice walk to the frozen seashore fits well in the theme we are working with, even if this was not planned in advance: a long walk through snow and ice instead of the desert, the frozen sea that didn't split in two but that we could walk right over, the ascent of the watchtower that perhaps gave a similar view to what Moses got to see atop his mountain… *Again this meant adjusting the schedule: a great deal of flexibility is expected of a facilitator to adapt to the group, to the place of play, to the unexpected events that thwart the schedule…*

**The golden calf**

The facilitator uses the torn-out mask to get back into the role: first look at it as if you were looking at yourself in the mirror, then wonder if your mask tells you something about the role you played and now will take up again, hold mask in front of your face, use attributes from the morning before to take up the same role again, the same person, only a long time later.
*For some participants it was a bit confusing to first look at the mask and see yourself and then all of a sudden it became the face of the role.*

Moses has been sitting on his mountain for far too long, the people become hopeless and look for something to hold on to. They scream and cry out their despondency and despair to God and sometimes get an answer: a short but intense exercise that for me made very strongly perceptible the atmosphere among the Hebrew people at this point in the story. The possible words to god and the possible answers on papers facilitated this rather simple exercise and *in no time each player was completely back in her role. A brief interview made that empathy complete.
Because of the relatively small play space in the attic, it happened that the supervisor regularly had her back to some of the participants. As a result, one can be less easily understood as a facilitator. Participants may get the feeling that they do not belong to what happens or they have missed important things so that they are not really included in the interaction that is going on.*

Everyone in her role was invited to build the golden calf, after reading the text in different languages. To that purpose, players could use any objects available in the attic to become part of the sculpture. One by one, they could give their object a place in the whole after briefly telling what it represented.
*For some (many?) participants this was a real uncomfortable assignment, not from the role they played but primarily out of their personal background as a pastor or minister or teacher in church: is it appropriate to build a golden calf – can we really do this, even if it is only ‘to play’? In the reflection afterwards, the group responded that this is really just what we are doing anyway, anyhow: we all dó build golden calves! So it was a good challenge to experience this. It was an impressive experience that made clear to me how desperately people need rituals, complete with singing and dancing and touching something tangible, especially when they are in despair or going through rough times.
When does something one worships, become a golden calf? Not easy to answer this question.*

Sudden commotion among the participants in their role, when a chair is placed in the scene representing Moses who has just come down from his mountain and sees what happened to the people who have built themselves a golden calf.
At first people seemed to feel a sense of shame when they see Moses, a kind of guilt for having failed. But soon it turns into anger and disillusionment, as they felt abandoned by him. There was frustration because Moses didn’t answer. People were really fucked up seeing Moses appear in the scene.
During a short time-out, facilitator explains how to play with the ‘open chair: asking questions to Moses or telling something to him from where one stands in her role, answering or speaking às Moses by standing behind the chair, hands possibly on the backrest of it and then going back to your place in your role. Different answers, even opposite answers on the same questions are possible.
Luckily this participants are experienced players, because this constantly changing roles (Hebrew person, Moses) is not obvious.
After closing the heavy discussion with Moses the chair needed to be unrolled very carefully. *That is important in èvery open chair session: to literally unroll it, put it aside and not using it immediately again. It was also important for the players to take time to first dismantle the golden calf and then themselves, especially after this fairly intensely experienced play: clothes, attributes one used in the role become just ordinary clothes or scarves again, or part of the room, player becomes herself again by saying out loud her own name.*There was a possibility to pick a small object that one could link to the just past experience to attach to the personal crook, but this assignment did not really contribute anything to the process and was considered superfluous. It would have been a better idea to take a piece of the golden calf for this.

*Reflection time brought some questions and concerns to think about:
- choice to work with a complete book and trying to find a main theme in it, or work with short text parts of a few verses with the risk of becoming very fragmentary and losing cohesion…
- participants come to this course with some expectations, based on previous bibliodrama experiences with this or with other facilitators, with their own experiences as facilitator, with questions too about what would be the own new input from the clown. Sometimes really unexpected things happen then, and this can be confusing at first. But if you dare to an surrender to it, if you really dare to step into it, these experiments can provide real new insights. It is nice in this way that we learn from each other , that we inspire each other in this international context.
- interesting to realize that Exodus was and still is the lifelong journey of mankind. That the people who arrive in the promised land probably were not the same as those who left Egypt, and if so, they had really changed.
- Are we arriving in the promised land? We are there already! See the freedom we have. We already can taste the milk and honey…
- Doing bibliodrama connects people. It is always searching for truth together. Nobody owns the one and only truth, although there are people inside and outside church who claim that. For several members of the group this causes great disappointment in structures of church. In this way the EBN network has always been open PEACE and INTERFAITH work.*

Final ritual and ceremony (closing the course) - saturday March 18th

Four couples of participants prepare each a part of the closing ceremony:
dressing the room, looking for a text, a dance, a ritual moment with the personalized crooks.
Well done, and nicely connected parts brought to unity.

Evaluation of the course with 4 chairs: at the end of this course, what would you like to say to the group, to the facilitators, to the project, to the group. One after another comes to the chairs, with or without words, perhaps only sounds or gestures or words in your own language or drawings… A very open and creative way of expressing appreciation or doubt or whatever with the whole body in stead of only by the head.
Some of the conclusions:
This course was different from expectations but very OK, Exodus came to life and got connection with ours and with the world today. It was also a very coherent whole. The playful elements the clown brings into bibliodrama prevent people from staying too much in their heads but daring to follow their impulses more.
It was too much, too short time, too fast passed: less is more!
It took a long time to make this course come true and all of a sudden it’s all over.
Thanks to the team for taking responsibility, for trusting the group and the process, for giving appreciation to each player, and taking them serious. Thanks to the group for trust and each contribution. Thanks to the workers behind the scene.