

**Weave Five: Novel Threads of Love In My Cloth – Tapping Family,  
Seeing Rediscovered African Voice Through the Eyes of a Lover and  
My Embodying Living Ubuntu and Embrace of the Great Work as My  
Great Passion**

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Collaborative inquiry with My Son focused on What Manner of Man is my Father; Elmina slave fort as a Cite for my Rites of passage and Reconfiguration of Personal and Universe objectives

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*By carrying out a certain inner work, an inner work that is related to a threefold reversal process: turning one's thinking away from judging to exploring; the reversal of feeling away from emotional reaction to appreciation and seeing with the heart; and a reshaping of the will away from hard ego intentionality to a softer, more future-receptive will that the philosopher Martin Buber refers to as "Grand Will."*

'Theory U: Leading from the Emerging Future', (Scharmer, 2007)

### **Introduction**

In my own mind it is through engagement with Scharmer's (2000, 2000a & 2007) innovation that a significant step is made in my own rise "from the rubble" (my stuckness), as I embraced a second source of learning, managed deep change and accessed deep levels of knowing.

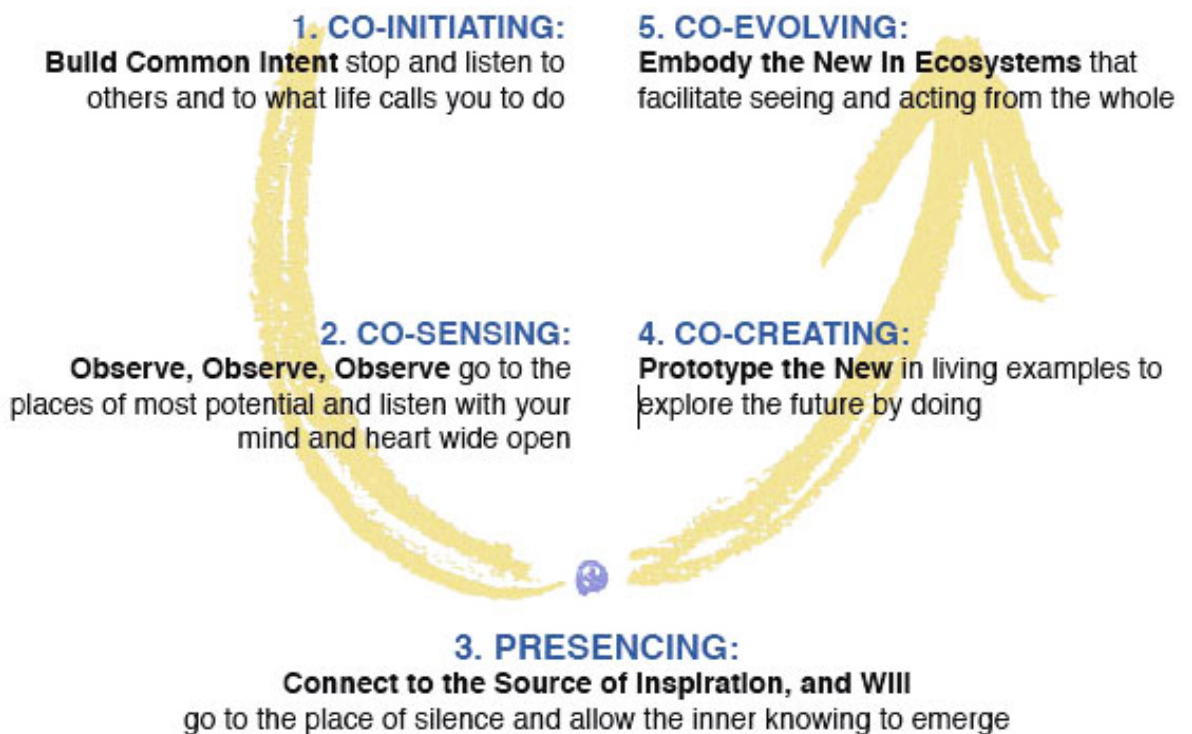
Similarly, it is Scharmer's (2007) challenge to tap the collective, illuminate my blind spot and connect with my field structure of attention that is the inspiration for innovation in my own learning, living and working, as I inquire into the patterns of warp and weft in my Cloth.

I am in the whirlwind (eye of the needle) and there is a glistening across my Cloth and in the action of the loom. My Self and Will has been awakened to engage

generatively with a diverse collective, valuing Scharmer's (2007) innovation, and also to go to the places and cocoons of deep reflection and silence that facilitate deep listening and connection to the source of authentic presence and creativity both individually and collectively (p.44) and allow inner knowing to emerge and as if a living example explore the future by doing (see me talk about change).

I reflected on Scharmer's (2009) innovation for some considerable period, and found in his notion, that effective leaders seek first to map the field, the "inner space from which they are operate or the source from which all their actions originate" (p. 9), a spark for further cycles of inquiry.

**Figure 26: One Process, Five Movements (Scharmer 2009a)**



It is with conscious intent that I sought to illuminate my blind spot, inquire into my interior condition and connect with the source dimension of my leadership and social relationship through engagement with Scharmer's U (2009) process with its integral five movements of co-initiating, co-sensing, co-inspiring, co-creating and co-evolving (see Figure 24).

Scharmer (2007) informs that in this time of "massive institutional failure: we haven't learned to mould, bend and transform our centuries old collective patterns of thinking conversing and institutionalising to fit the realities of today (p. 3)." Intimated is need for a new consciousness and a new collective leadership capacity to meet the challenges of creating a future of greater possibility". Scharmer suggests that we are collectively creating results that no one wants, and evidences Climate change, AIDS, Hunger, Poverty, Violence and Terrorism as exemplars (Scharmer 2009).

This call for a new approach affords a different emphasis in the development of my engagement with Scharmer's ideas across my Cloth, for in evidence for me, is changed nuances in his innovation.

Important, in this, is Scharmer's (2009a) direction to tap the collective to meet the challenges that is seeing the destruction of "communities, nature, life – the foundations of our social, economic, ecological, and spiritual well-being (p. 3)" and the need to inquire into the source dimension of my leadership and social relationship to illuminate my blind spot and act in reach of the "future seeking to emerge" (p. 14).

Scharmer (2009a) posits that this blind spot is there in leadership and everyday life, and there is a field structure of attention that we use in approaching our work, which

determines how the world comes into being through our individual and collective patterns of action and thought.

Scharmer (2007a) notes:

*"When leaders develop the capacity to come near to that source, they experience the future as if it were 'wanting to be born'." (p. 1)*

It is this capacity of coming near to the source, which I felt was emergent, as I inquired into my interior condition valuing Scharmer's Theory U and presencing in bringing a seemingly otherwise impossible future - my fullest co-creative self into presence.

**Figure 27: Structures of Attention Determine the Path of Social Emergence**

Field	Micro:	Meso:	Macro:	Mundo:
Structure of Attention	THINKING (individual)	CONVERSING (group)	STRUCTURING (institutions)	ECOSYSTEM COORDINATING (global systems)
<b>Field 1:</b> Operating from the old me-world	<b>Listening 1:</b> Downloading habits of thought	<b>Downloading:</b> Talking nice, politeness rule-reenacting	<b>Centralized:</b> Machine bureaucracy	<b>Hierarchy:</b> Central plan
<b>Field 2:</b> Operating from the current it-world	<b>Listening 2 :</b> Factual, object-focused	<b>Debate:</b> Talking tough rule-revealing	<b>Decentralized:</b> Divisionalized	<b>Market:</b> Competition
<b>Field 3:</b> Operating from current you-world	<b>Listening 3:</b> Empathic listening	<b>Dialogue</b> Inquiry rule-reflecting	<b>Networked</b> Relational	<b>Dialogue:</b> Mutual adjustment
<b>Field 4:</b> Operating from the highest future possibility that is wanting to emerge	<b>Listening 4:</b> Generative listening	<b>Presencing</b> Collective creativity, flow rule-generating	<b>Ecosystem</b> Ba	<b>Collective Presence:</b> Seeing from the emerging Whole

Scharmer's Theory U identifies four field structures of attention, which result in four different ways of operating (see Figure 25) Structures of Attention Determine the Path of Social Emergence (above). Field 1 informs on operating from the old me world; Field 2 on operating from the current it-world; Field 3 on operating from the

current you-world; and Field 4: on operating from the highest future possibility wanting to emerge in the now world. Focus is also given to the quality of attention at micro, meso, macro and mundo levels and identified are four fundamental *meta-processes* of the social field that it is suggested people usually take for granted (Scharmer, 2007) as follows:

- thinking (individual)
- conversing (group)
- structuring (institutions)
- ecosystem coordination (global systems)

Scharmer says the differing field structures of attention impact the way we listen as individuals, communicate as group members, structure our institutions and coordinate our global system. However, it is the shifting from operating in the old me world and current it-world (Fields 1 and 2) to operating in the current you-world and now world (Fields 3 and 4) that is the single most important leadership challenge of our time. Inquiry into my interior condition stirred my imagination and uppermost was this important 'shift'.

### **Sensing: What Manner of man is My Father – Tapping the collective/Family**

It was with a mindfulness to act to know Self and my Work, (my interior condition and purpose), that I returned to the loom table and in a most careful way picked up and placed What Manner of Man is My Father. Part 1: Novel Threads of Love, the result of collaboration with my son, on the warp beam. The first part of the audio-visual record is on the loom.

It is an engaging thread and there is a great deal to appreciate here, for with the inclusion of Scharmer's presencing in my living theory methodology toolkit, a

second cycle of learning is afforded in my focus on transformation/profound change, heightening attention to my inner and outer arcs as the heddles are employed.

For me this complements inquiry into who I am, notions of a complex self and what Scharmer cites as accessing deep levels of knowing. It is in this way that I focused on the collaboration with my son, Kamau Phillips, framed as, “What Manner of Man is My Father.”

This collaboration with my son has many complements. However, its initial stimulus came from early work in the Mandiani project (included in Appendix Six) where participants on a residential programme for black men working with black boys had been requested to bring a picture of their father to the workshop. I did not have a picture of my father and would not get one until the residential programme had been completed. On receipt of the picture I composed the poem, ‘Simultaneous Thoughts’, which would be used to improve communication and relationship with my father.

The poem is as follows:

Simultaneous thoughts  
 Dear father ... recently I had this urge to see you  
 As I have been in conversations with other black men  
 Relating on the important figures in our lives  
 And father I know ... that for me, you are amongst them  
 I have held you high  
 I have talked about you with pride  
 I've remarked on your accomplishments  
 The high positions you've held  
 How you never liked England  
 And how beautifully you sang  
 Then father, running alongside, invading my memories  
 Were Simultaneous thoughts  
 That cried  
 I wish you were there for me  
 To hold me high  
 To talk about my accomplishments  
 The lofty positions that I have held  
 To know of my experiences and how I felt about being in England,  
 And that I too could sing... though ne'er as well as you

Dear father... recently I had this urge to see you  
 I've felt as though time was running out ... if not for you certainly for me  
 This was not in the sense of you or I passing on ...  
 It was more in the sense of missed opportunities  
 Things we should have done, but never got around to do  
 That if accomplished would make a big difference to our living  
 Would put our unnecessary troubled minds at ease ...  
 Would make our hearts pulsate and dance to new beats  
 Would make us walk as if in the company friends  
 Light, bouncing, protected and warm  
 Then father, running alongside, invading my memories  
 Were Simultaneous thoughts  
 That cried  
 Time's really running out ... Your 80th birthday is near ... My 50th has past  
 Much water is under our bridge unfiltered ... that should have been attended  
 to Muddied are our waters ... in it much refuse is contained ...  
 And our loving memories in that still water may be so deep, so entangled...  
 That to unearth, bring into the light, may cause pain ... moments of silence  
 But words never say all ... it's to our feelings ... which we must give sense

Dear father ... recently I had this urge to see you  
 I have talked to my sons about this feeling  
 And have told them about you  
 And that they must try and see you too  
 I have told them about how black you are  
 So black ... that your complexion is blue  
 And that I am so proud of that ... so proud of you  
 I've have told them what a handsome man you were  
 How tall you walked, the respect that was accorded to you  
 And how sporting and athletic were your abilities  
 Then father, running alongside, invading my memories  
 Were Simultaneous thoughts  
 That cried  
 Oh father I wish you knew my sons  
 So they could see you  
 And you see them too  
 You would be proud of them  
 Proud of me too  
 To see what manner of men they have become  
 Walking tall amongst other men

Dear father ... recently I had this urge to see you  
 Yet, I came to know that on no wall of mine's was there a picture of you  
 In no album of mine's did your image appear  
 I was saddened, frustrated ... For it seemed to confirm  
 The absence that I have felt  
 For such a very long time,  
 Of you in my life and I in yours  
 Together, very little time we have spent  
 I began thinking ... this has to change ... And I know that it is not right  
 That in my home, on my wall, there is no picture of you

Then father, running alongside, invading my memories  
 Were Simultaneous thoughts  
 That cried  
 Oh father ...have you a picture of me...Is that picture on your wall?  
 Or in a treasured album that you hold dear  
 Or are you like me ...No picture on the wall ... no picture of me  
 Do you feel like I do ... the absence that I feel ...the yearning to see you ...  
 To reengage our lives  
 Make our lives light ... make our wrongs right

Dear father ... recently I had this urge to see you  
 Now I can see you ...I have your picture with me – waist up  
 Sent electronically from across the sea  
 I am looking at your face ... I'm surprised ...there is a scar on your forehead  
 And I am wandering ... if you'd been hurt  
 That receding hairline is a sign of your aging  
 That upper body of yours seems to have lost some of its power  
 But those eyes remain piercing  
 Insightful, purveying beyond mere horizons  
 And that stature ... that is yours ...remains upright.  
 Then father, running alongside, invading my memories  
 Were Simultaneous thoughts  
 That cried  
 I know if I was with you now...You would see my face  
 And you too may be surprised by my aging  
 Grey-speckled head of hair... grey beard  
 A fulsome and meaty figure...Not scrawny anymore  
 But I too have piercing eyes... that look beyond the surface of things  
 I have that upright gait that only true pride in self brings

Dear father ... recently I had this urge to see you  
 To see you I now know I must  
 I need to talk with you ...Connect with you  
 Engage in purposeful conversation  
 I want to laugh and joke with you  
 Have a drink with you ...Share stories of times past  
 Talk about the future ...And live each precious moment  
 I want our time to be filled with happiness  
 Man to man ... I know we'll dialogue  
 I just can't wait – you are so big in my life  
 Then father, running alongside, invading my memories  
 Were Simultaneous thoughts  
 That cried  
 Father..if only you knew how often I had felt this way  
 Would pretend that we were talking, connecting, engaging, laughing, joking,  
 Drinking, sharing stories, imagining the future, living each precious moment  
 Yet Father, talking man to man – You've really missed too much of my life  
 I've wanted your real presence... no picture ... no imagined image of you  
 Seriously Father, I've an urge to see you ... to put this pretence right



I shared this poem with my father. It was a significant moment. We no longer have the conversations we had before. I heard my father say that his children were his world and listened when he shared the hurt that he had felt as he charted a litany of the things that he felt that he had missed, not being part of his children's life. I would see my father again and our conversations would be different. I would be different with my changed self. My father's picture is on my wall in purposeful recognition of his importance in my life (He is now passed).

On the inquiry, 'What Manner of Man is My Father' I was hoping to gain insight of other voices on Who I Am, the nature of my influence and enhance the relationship with my own son.

Kamau interviewed family members (Mother, Aunt, Uncle, Brothers, Sister-in-law and Cousin) in the Barbados, Trinidad and Tobago, United Kingdom and the United States of America and this activity would afford communication of some new voices in my living theory thesis.

They are celebrated voices in my Emergent African Great Story, and I value the quality of their storytelling, contribution to my inquiry and my 'humbling'. I felt privileged to have this opportunity to listen to what others were saying about me (I in You), and to actively use what they presented in my own learning, change and cognition.

In the audio-visual record, *What Manner of Man is My Father, Part One, "Novel Threads Of Love"*, Kamau posed the following questions:

What manner of man is my father? (Who is Ian Phillips?)

What is the nature of his influence?

How has he been an influence in your life?

In this way I open myself to the wisdom of the heart and move into the space of sensing, as I consider Scharmer's recall of the story of Plato's cave. The intent is to inform that for sensing the act is the redirection of our attention away from the mental shadows on the wall and to the sources of those shadows and beyond to the reality outside. In the field structure of attention sensing is outside of self and organisational boundaries. It involves charging the container, deep diving, redirecting attention and opening the heart. In this sphere Bortoff's (1988) work is valued in the distinction made between valuing counterfeit wholeness and authentic wholeness. Counterfeit wholeness is seen as attention within the mental constructs, while authentic wholeness is about sensing from within the field, having a perception from wholeness.

The clips in the first part of the audio-visual record, "Novel Threads Of Love" offers a timeline (and is used in this way) depicting some of my significant life experiences (learning, living and working) from early childhood into the present from other voices.

These treasured individuals and their appreciated voices combine to offer me authentic stories of my Self and Work. These stories are placed on the loom and are appreciated as the life affirming humanity extant amongst the collective shines through in a rich display of 'love', unconditional care and critical support for my greatest advance. I am inspired and find guidance/redirection across my learning,

living and working sites. I sense (shifting the place of perception to the current whole) and co-sense (observe, observe, observe), listening with open mind and heart to patterns in my thinking and behaviours that are in need of reframe.

These appreciative voices also encourage a continuing alertness to my integrous application of living theory methodology extant in the email exchange with Eden Charles (tapping the collective), a build on the assessment of my behavioural responses to change in the Sankofa Learning Centre (illuminating my blind spot) and an advance of my embrace of the challenge for rediscovery of the African Voice in Self and Work, inspired by appreciation of my African birthing at the Elmina Slave fort.

It is in this way alert to my capacity for presencing (shifting the place of perception to the source of the emerging future), that I awaken my 'Source of Inspiration and Will, go to the place of silence and allow my inner knowing to emerge' – letting go and letting come – affording profound change in my 'interior condition'.

These inquiries bring me to the cusp of the need for self-renewal (regeneration), and that step is embraced in my living theory thesis, as I build from the email exchange with Charles (tapping the collective), valuing his voice (I in you), to value collaborating with my sons, to embrace other valued voices (I in You), in the inquiry, 'What Manner of Man is my Father', which is presented as a video narrative giving evidence of my tapping the collective at diverse levels (with my sons, my sons with my wider family, and family members contributing their stories). The "Novel Threads of Love" follows:

## **What Manner of Man is My Father Part 1: Novel Threads of Love**

### **I. Stories about my loving relationships in childhood**

#### **a. A Loving Bond**

In this first video (reference) my mother is talking about our loving bond and my lovingness, alongside my mischievousness. I can feel her warmth and our loving relationship, which been a powerful influence in my life. I am thinking of my mother now, who is in hospital as I write and my love for her is still inspiring me to write as I worry as to her health. My mother passes before I complete my thesis. However, she knows that I am on my way to complete.

#### **b. Heck of a Man (Ib)**

In this second video (reference) Aunt Dora is recalling stories from my childhood and speaking with care and a sense of pride. She informs about how I was brilliant in school and that even now as an adult I continue to keep in contact. My aunt also speaks of the quality of relationship that I had with Papa Leo, an elder with whom I had great love. Tantie Dora says of me, 'he is a heck of guy'. The emotion that rises in me when I see Tantie Dora speaking.

### **II. Stories about School Years, Family and Emergent Values in the UK**

#### **a. Ian as a brother (IIa)**

Anthony talks about my arrival in the UK and what it meant for him. He talks about how this may have impacted my education and the absence of our father at a time when we possibly needed him most. He is talking in way completely novel to me.

b. I as Learner, Protector and Welcoming Home (IIb)

Here, (reference) my younger brother, Peter, informs on the importance of education for me. He shares that I was good in school, but not so good in the home. He describes me as a 'shelterer and protector' and how my outgoing qualities meant all my friends came home. Further, he informs that we had a welcoming home and I can see and feel his willingness to talk.

c. Ian's Life Ethic (IIc)

Peter is relating here on my life ethic. He speaks of my purpose and my passion for helping others. He says that even if I was not being paid, I would not be doing anything different from what I am doing currently. Of my greatness he says that it is my willingness to share everything with everybody. He says he hopes that is changing and that I need to take care of myself to be most productive. This is another insight for me, because Peter talks about how I make sacrifices. Peter closes I have impact on people lives. I have impacted his life and he loves me as his brother and he is blessed to be my brother. What lingers for me is Peter's thought of me being in reach of my fullest co-creative future possibilities and the need to change behaviour away from my beholding of sacrifice.

d. Ian as someone who hides behind humour (IId)

The remarks here are that of my elder brother, Anthony Phillips, who in responding to the questions, 'Who is Ian Phillips? What kind of person is he?' says the following:

'What you don't see is someone who thinks about themselves, family and

human issues’.

‘What jumps to mind is that he is someone who hides behind humour. What everybody sees in someone who is very jovial, probably a bit riske and loves food. What they don’t see is someone who thinks about themselves, family and a range of human issues. You have to get close to him or catch him in a sensitive moment to get an insight and but even if you get him talking about that he would trivialise it, conceal his deep thoughts’.

Here again this well-defended self makes an appearance, with Anthony’s remarks pertaining to my hiding behind my humour, not being seen as someone who thinks about human issues, who trivialises when you get him talking, and conceals his deep thoughts. Again I appreciated a self that needed to be more open (less well-defended, letting others see who I am and where I am at more easily). I needed to operate more transparently.

It is here that a real link emerges, as I envision what I am seeking to do in this living theory thesis. I am able to connect Graham’s question of Ian what is your work – what are you seeking to do you in your thesis, Eden’s informing on my well-defended self in our email exchange, and now my brother’s telling on how I conceal my deep thoughts, with my own conscious intention to bring about profound change in my learning, living and working.

It is here that my own vision of my living theory thesis is crystallised as:

*What am I doing to communicate the African Voice in ways that are authentic, African and at the same time understandable to Africans, non-Africans and the Academy?*

This development is important at many levels, and reconciles diverse concerns about who I am writing for and who am I seeking to communicate with. I am writing for my Self and to improve my Work in communicating the African Voice in ways that are authentic, African and at the same time understandable to diverse peoples and the academy. So, I am writing for Africans. I am writing for diverse peoples. I am writing for the widest community. I am writing for the academy. It is in this context I want to write, to communicate my African Great Story, acknowledging that there may well be something different that I may have to say to each constituent, but in a way that is understandable to the whole.

e. Ian as an influence in another's life (Ile)

In this clip (reference) Peter talks about shadowing me at work, my passion for community development and influence in his career shift.

He also talks about my part in his leaving home, my open and honest marital advice, my move to the Caribbean, our mum's return to Trinidad, reconnection with family and being in Florida.

f. Ian as the family ambassador (IIf)

Anthony (reference) talks on my role as a family member and ambassador.

He notes on how he appreciates how I tie the links and perform a caretaker role with family. He queries should it be him.

Anthony also relates how I drop by unannounced, put punctuation on some aspects of life and is prepared to dive in with my barbed humour. He considers that this helps in bringing things to the fore and puts people at ease.

However, my elder brother wonders if in our early separation there is something missing in how we communicate. We seem never to have enough time to catch up and consider that there may be something in why we are avoiding this.

#### **IV Sensitive Side**

a. A Relaxed Ian (IIIa)

Lenise in this clip (reference) informs on a relaxed and handsome Ian at Carnival Time, who is comfortable with everyone and has a sensitive side, which she has observed with her friends.

b. Education and Emotions (IIIb)

Kwame talks about his importance for education and he thinks he gets this from me. He also notes that I counsel to share emotions and is not sure if I do that well.

c. Respected by Elders (IIIc)

She also informs how elders respect me and how I was chosen by her mother to give her big brotherly advice. Get my mum to talk – share personal things – very respected member of the family, approachable and makes you reflect



d. Maintains His Own Space (III d)

Further, Lenise informs on my independence (going straight to Savannah), how I maintain my space (nobody crowds me or I do not allow being crowded), how I do things at my own pace and in my own time. She informs on my 'it will work out kind of behaviour' and my intellectual/reflective conversations included with jokes that enables me to sidestep family drama. Yet, I am a big brother when the occasion arises to take charge and a serious person.

e. Wise Old Man (III e)

Additionally, Lenise says she sees me now as a wise old man (does not react as quickly), a family man, unorthodox professional – who does not follow the rules, but get results

f. Purposeful Storyteller (III f)

Lenise notes of me as brilliant person in appreciation of the eulogy to Granny's that proffered her personality and that of her children.

These new voices combine to offer me redirection as I sense the field with open heart and thoughts of reframing and improvement in my learning, living and working.

I appreciate my mother's sense of knowing and my son's note of my influence of the importance of education and being open with emotions. I also appreciate my own storytelling influence in Granny's eulogy.

Further, these voices affirm authenticity in my own story in my focus on who I am,

my relationships and purpose for being in the world.

What Manner of Man is my Father: Part 1, "Novel Threads of Love" is now complete and I leave it on the cloth beam as I consider some of the new challenges. My elder brother had noted how I did not reveal myself. Peter my youngest brother had noted my sacrificial way of working. My son had informed on working with emotions and my mother her uncanny sense of knowing. I also in my own storytelling had recounted experiences and given a hint of change in my collection of pictures, and I noticed how the collection of my pictures and their framing were adding quality to my talent.

This focus on change encouraged further activity on the loom table as I wondered about the African Voice in the audio-visual narratives. I cannot recall hearing and great use of the words Africa or black. However, what came through for me was the sense of timeless African values exemplified in the extended family, of community, of unique purposeful recognition, of love, of respect, of relational mutuality, of a dialogical praxis (of storytelling) that was communicated by family members.

### **Rediscovery of African Humanism**

Mphahlele (2002), suggests that the "African begins with the community and then determines what the individual's place and role should be in relation to the community... (the African) finds fulfillment not as a separate individual but within family and community" (p. 147).

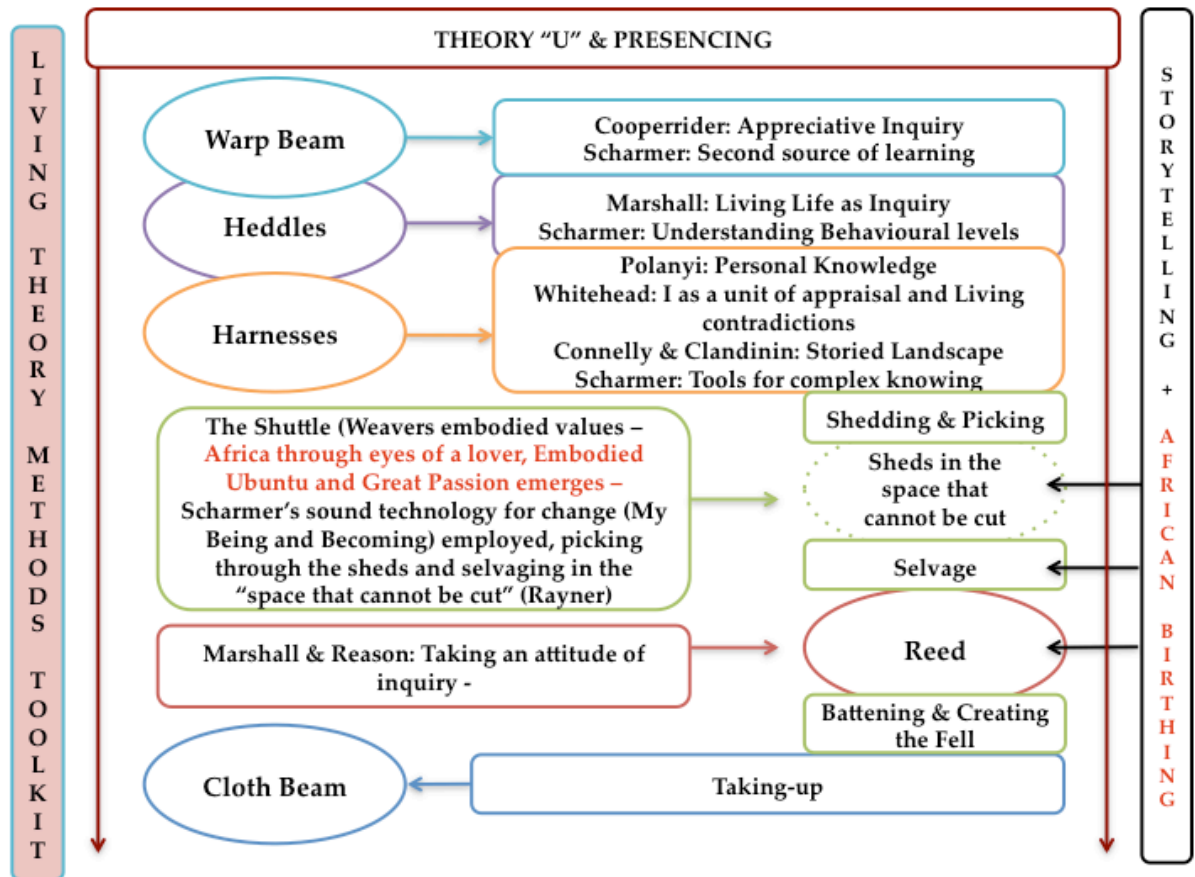
African humanism for Mphahlele is rooted in traditional values of mutual respect and a sense of position and place in the social order, the natural order, and the cosmic order. It is communal and rooted in lived dependencies.

"I am because we are; and since we are, I am" is a cardinal point in the African worldview and African thinkers or political leaders in seeking to construct alternative value systems to that imposed through colonialism have sourced African humanism in their conceptions. They include Nkrumah's "Conscientism", Nyerere's "Ujamaa", Kaunda's "African Humanism" and Biko's "Black Consciousness."

However, it is Okri's challenge to rediscover Africa that engaged me. Okri says that:

*"We have to rediscover the true Africa, the Africa of laughter, of joy, of originality, of improvisation, the Africa of legend, of storytelling, of playfulness, the Africa of brilliant colors, the Africa of generosity, of hospitality and kindness to strangers, the Africa of immense compassion, the Africa of wisdom, of proverbs, of divination, of paradox, the Africa of ingenuity and surprise, the Africa of a four-dimensional attitude to time, the Africa of magic, of faith, of patience, of endurance, of a profound knowledge of nature's ways and the secret cycles of destiny"* (Okri 2004).

**My Commitment to Profound Change, Rediscovery of the African Voice and Embrace of the Great Passion**



This is appreciated as a powerful undergirding of my commitment and intent derived from the sentient awareness of my African birthing and deeper understanding of the experience as a rites of passage event. Okri’s challenge to rediscover proffers a context within which to reconfigure my personal objectives, as my suspension of the Maroon and Sankofa bird opens the African Voice for renewal. I also concur with Okri’s avowal that:

“The world should now begin to see the light in Africa, to see its sunlight, to see its brightness, its brilliance, its beauty. If we see it, it will be revealed. We only see what we see. Only what we see, what we see anew, is revealed to us. Africa has been waiting, for centuries, to be discovered with eyes of love, the eyes of a lover. There is

no true seeing without love. We have to learn to love the Africa in us if humanity is going to begin to know true happiness on this earth" (Okri 2004).

Okri's avowal is my passionate embrace and offers a steer in how my reconfiguration of the African Voice needs a different nuance from my long held warrior status (as in the Maroon). It also requires a re-positioning for current times without loss of authenticity, but with a weighting that brings the past into presence, and the future into presence. It is a positioning of flexibility, manoeuvrability and a dynamic way of being and becoming that gives functionality to the gems in the possession of the Sankofa bird.

Okri provides me the context for authentic discovery when he asserts that the 'first discovery of Africa by Europe was the wrong one. It was not a discovery. It was an act of misperception. They saw, and bequeathed to future ages, an Africa based on what they thought of as important. They did not see Africa... It is now time for a new seeing. It is now time to clear the darkness from the eyes of the Western world' (Okri 2004 ).

This statement embraced as truth from Okri encourages both self-reflection and challenge and awakens my living theory thesis at a deeper level as mouthed more deliberately: What am doing to communicate the African Voice in ways that are authentic African, and at the same time understandable to non-Africans and the academy?

Okri concludes:

"We love the America in us (or can appreciate it). We love the Europe in us (or can reason with it). The Asia in us we are beginning to respect (This is long overdue). Only the Africa in us is unloved, unseen, unappreciated. The first step towards the regeneration of humanity is making whole again all these great continents within us. We are the sum total of humanity. Every individual is all of humanity. It is Africa's turn to smile. That will be the loveliest gift of the 21st century: to make Africa smile again. Then humanity can begin to think of the universe, even the most remote stars, as its' true home" (Okri 2004).

I am smiling and I am thinking about this project to become whole again. I stop smiling and look at the words unloved, unseen and unappreciated and self-reflect. However, I do not stay in this place for any great length of time. Tyson's (2009) "we are in the universe and the universe is in us" cascades into my consciousness.

As I associate this thought with a wide self-conscious smile and Okri's words of the "great continents in us". I remember feeling "kinda cool" with Tyson's remark and I am feeling "kinda cool" again for Okri is telling the universe story from an African worldview. The gift that Okri wants for the 21<sup>st</sup> century is simple and profound and for some time I muse on Biko (1978) thinking the great gift still has to come from Africa – giving the world a more human face (p. 46).

I concur with Okri's sentiment and Biko's thinking stirs in my own thoughts that the authentic 'African Humanist Voice', so often missing throughout the 20<sup>th</sup> century when important mainstream universe dialogues at all levels were taking place, that for such an unsatisfying circumstance to be continued as the 21<sup>st</sup> century unfolds (and absent in the 'Great Work') would certainly be negligent.

I agree with Ben Okri when he says, 'Africa is our dreamland, is our spiritual homeland. There is a realm inside every human being that is Africa. We all have an Africa within us'(Okri 2004). It is with this embrace that I am encouraged to consider how I care for the Africa in me and in this way find meaning in engaging with Charles (2007) who notes on his "embodied practice of Ubuntu" that "I know about my Ubuntu way of being through the increasing awareness gained through my reflective practice"(p. 10).

This encourages me to think about my own way of being and I reflect and recall how in collaboration with my son, Kamau, I tapped the collective (my extended family) and in their "Novel Threads of Love," I was recharged. This was as a result of their affirmation of my loving my way of being, that I am a heck of a guy and that I make a great contribution to family and community. This propelled me to a place as if I am almost beside my self.

In a moment of stillness though, I am reminded of the significance of affirmation in my own learning, living and working, and how I am very much a different being when it is absent.

I also recall the insights of extended family members, which have implication for answering the questions – Who is Self and What is my Work? It is in this way that my eldest brother's insight that I hide behind humour is embraced. The same embrace is proffered to my youngest brother noting that my life ethic is built on an unhealthy display of sacrifice, and in his estimation that (my greatness) my fullest co-creative future is in my reach.

These affirmations and insights complement other voices who I know care for me, and though I accord Scharmer's Theory U and Presencing with my own rise from the rubble. It is how I am resourced (from the source of my origination, leadership and social relationship) that presents the Self, the mind-body-spirit complex, representative of my own surfacing. In this way I cannot underestimate the power of family and community and indeed the African Voice in how I am influenced and made ready for change.

In embracing being and becoming in my learning, living and working the notion of change is extant. In my review of experiences in the Sankofa Learning Centre, and indeed my own leadership and social relationship, inquiring at deeper levels, and finding stuckness across diverse life cites are not only revealed with Scharmer's innovation. I say this not in an attempt to minimise his innovation's influence in my embrace of profound change, because when I say that some of the answers were found in my applying the innovation to my African birthing, it is to my own resource (source of origination) that I feel that I am accessing.

It is from my sentient awareness of my African birthing that I am able to suspend the symbols of the Maroon and Sankofa bird in the African Voice, knowing a new way will be found. This is the premise for my engagement with Charles and he does not disappoint in the sharing of how he comes to appreciate his embodied Ubuntu that I embrace as my "living" Ubuntu.

Charles (2007) says that there are diverse descriptions of Ubuntu. However, it is his appreciation of Ubuntu as a clear manifestation of African cosmology in which people recognise their interconnection and interdependency as reflected in the



phrase “I am because we are” (p. 10), already noted above as a cardinal point in African humanism, that engages me.

Charles (2007) also notes that, “Ubuntu goes beyond that and is founded on centuries of a tradition that traces its roots back to ancient Egypt” (p. 10). Karenga (2010) has also made this point earlier in my study and Myers (1988) optimal theory also make links with ancient traditions of African culture with Egypt in the Teachings of the Ptahoptep and Maat. Later, in this study I give attention to this very point when I focus on The Paut Neteru, as an African source, resource and sound technology for change in my Emergent African Great Story.

Charles bringing his Ubuntu way of being, his cloth, into the academy, as a living standard of judgement that is highly original in terms of what counts as knowledge in the academy, is also of interest to me, particularly as that accomplishment is also integral to my study.

Charles (2007) on African humanism notes that attempts to identify values and life-practices indigenous to African peoples, which distinguish them, in non-trivial ways, from peoples of European descent has been a project of some longevity. Importantly, for me, Charles notes that ‘Humanism as reflected in Ubuntu is not a replacement for political realism, Ubuntu is realism’ (Charles 2007) and has relevance to challenging many of the deep issues that confront us today. This rang many bells for me, and was particularly so, when I read that “remaining in ways of being that are conflictual is to remain in a discredited tradition that we should have evolved away from by now” (p. 10), I was encouraged to inquire into my own conflicted state – stuckness – and movement out of stuckness.

Indeed, when Charles (2007) shares that Ubuntu has a restorative approach that is deeply pragmatic and that it has impacted positively in Southern Africa, I am alert. Critical, for me, is his note on Ubuntu's alignment to a reclaimed understanding of our historical constitutivity, a decolonised appreciation of self and as the living power (African cosmology) of the practice of people engaged in areas of critical importance to human macro political and social relationships as well as to their interiority (p. 10).

I draw from this my "living Ubuntu" and appreciate that the principles of restorative justice are embodied in the concept of Ubuntu. My thoughts travel to the Elmina slave fort as I newly challenged with the notion drawn from Rigby (2001) who is using Tutu's words and cited by Charles (2007), which says that "the thread of interdependence that links us all." (p.136) However, Rigby does not allow me to linger here, and continues "...to the extent that we treat others as if they were less than fully human, so we dehumanize and impoverish ourselves."

Here, I do pause, for I am challenged to consider these words in more depth. However, I skim the following lines to ensure that my focus is true.

Rigby concludes:

*From this perspective, then, it is in all our interests to try to restore social harmony once it has been fractured. Therefore, to forgive others and welcome them back into our common human household is not altruistic, it is the highest form of enlightened self-interest, insofar as it affirms the humanity of the other, and hence of ourselves, and thereby helps restore community. (Rigby, 2001. p136)*

I retreat and it is in this way that I am inspired to conjecture my own self-transformation, that of others and the transforming of social formations within which I had/have involvement.

Charles notes on his embrace of Ubuntu '(maybe it embraced me?)', and counsels 'that this does not mean that I clothe myself in it as if it were a suit of clothes existing outside of myself that I put on and then act in ways that are predetermined by what I am wearing. My practice of Ubuntu is unique to me. It is also original in terms of my own form of life and contains all of the life experiences, the values, and the ambitions that constitute who I am' (Charles 2007).

(I really love this metaphor in the context of the creation of my Unique Cloth and can associate it with my own Emergent African Great story). Charles on his "journey to clarity" shares that his way of being and the knowledge claims that emerge out of it, though not at all linear in reality, could be given shape/form (Charles 2007), and it is with these same sentiments, valuing Charles' Ubuntu, that I resourced my own African humanism, as my living Ubuntu (included with Ukuhlonipha).

It is in this way also that I embraced and can now appreciate the complementarity of the African Voice and the Great Work (Berry 2000) on which I now focus.

My engagement with the Universe Story was initially stimulated by a direction of Jack Whitehead, in response to his interpretations of what was being evidenced in my reflections, writings and communication in tutor group meetings. I did not wholly appreciate the direction in the moment. However, research took me to the

notion of the Universe story and the Great Work, now my “Great Passion” in which Berry has a strong feature.

Berry (2000) was committed to a deep ecology and "ecospirituality" and contributed significantly to our understanding of the history and functioning of the evolving universe as a necessary inspiration and guide for our own effective functioning as individuals and as a species.

Berry's work was impactful. I bought his video. I bought the book the Great Work (2000). However the embrace was not without problems, nor is it without critical appraisal of his views or how he has presented his views. I say this because on reading the opening pages of *The Great Work: Way into the Future* (2000), I could have closed it forever. In those opening pages Berry (2000) states that:

*“History is governed by those overarching movements that give shape and meaning to life by relating the human venture to larger destinies of the universe. Creating such a movement he says might be called the Great Work of a people”. Berry then cites Great Works of the past and provides wide-ranging examples of the Great Work of the classical Greek world, of Israel, of Rome, of India, of China, of the First Peoples of America.” (p. 1)*

There is no mention of Africa.

In that moment I am filled with a sense that I have felt so often through my life, even when Africa is writ large, it is unappreciated. It is not in the room. It is absent from academic texts. You see I have a “live” commitment for the African Voice to be in the room.

Usually, on reading a text that so clearly omits Africa, by this time I would have closed the book. I had done just that on many, many occasions, with all types of

books, but particularly so in relation to the reading of books from a science fiction/fantasy genre. I found that these science fiction/fantasy books were written in way that seemed to convey that there are no African/Black peoples in existence in the future. There were none in the books. Butler's (1979) 'Survivor' would set me free on this score.

There is an African saying though that informs: 'Smooth seas do not make skilful sailors' and as I chose to traverse beyond the 'rough seas' characterising this noticeable oversight/neglect of Africa, I was able to discern that Berry had some important things to say to me. Indeed, science fiction and life experiences, have taught me that the greatest learning can sometimes take place in the most unexpected places. Berry's (2000) Great Work though is no unexpected place. He comes with the reputation of one of the foremost champions of nature.

However, in that moment of perceiving Africa's oversight/omission from past Great Work, I resolved to present the African Voice as Africa's Gift (Rogers) to the Universe Story and to evidence its' past and continuing Great Work.

I am now thinking ...I know that Africa is the birthplace of our modern humanity. This must be a signal event in celebration of the 'Universe Story'. Almost immediately I then re-position my thought and feel I have to be more accurate with its phrasing. It is re-presented as the embrace of a greater accuracy to self when that internal voice says less stridently: 'More accurately, I am aware that there is increasing data that informs on Africa being the birthplace of our modern humanity'. Even with this new utterance, I am sure, then, I am not. However, there is a seeming deep-seated motivation to be absolutely sure. In such a circumstance, I now know that I have to check the status of my knowing.

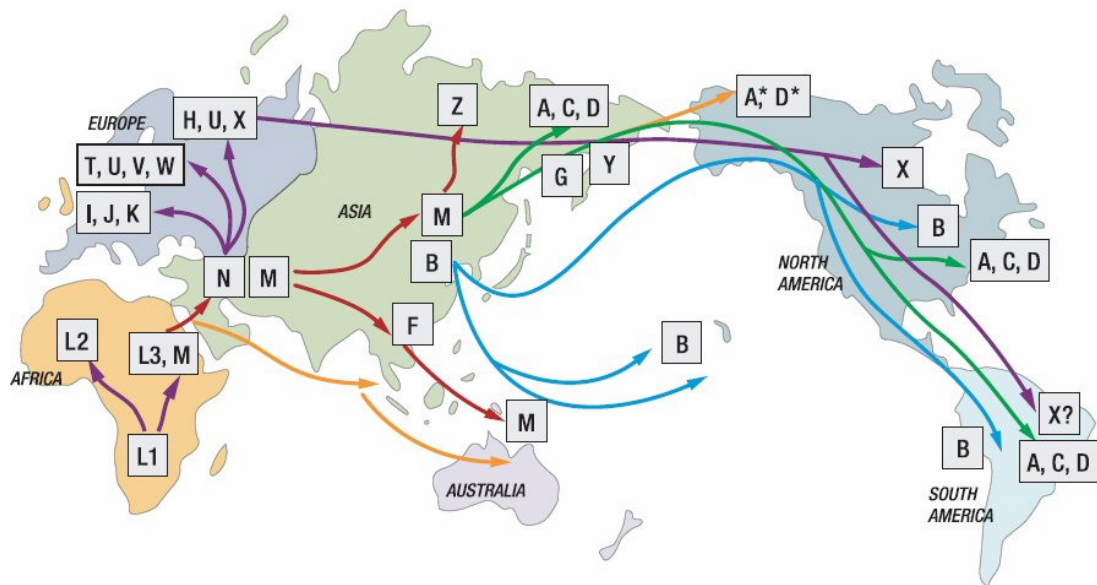
I self inquire: Is this rigour or is this self-devaluing behaviour? I rationalise rigour, yet I know this checking and re-checking process feels self-devaluing. I also know the complex inner feelings that make impact, as I see in full view, my own thinking moving from a place of knowing to not knowing. I try to stem this motion in my thoughts, which seems to be stimulated from a place of self-doubt. This time though my 'trying to stem' is futile, for my self-momentum on this point of 'showing Africa's Gift' is for accuracy.

I find that this premium for accuracy is particularly so with me, when communicating the African experience. I feel as if everything that is said positively about the African experience is 'doubly-challenged', has to be proven and re-proven beyond doubt. I recognise this is a 'live quality' in my African way as 'being'. It is a 'reactive rigour', and I think it stems from the unsatisfying condition of wanting 'apriori' certainty 'to challenge Africa's neglect, Africa not being in room'. However, this 'reactive rigour' also masks self-doubt and the devaluing of self and in my African Great Story, I give evidence of what I am doing to quieten this reactive inner voice in my writings later in Weave Seven focused on my now embodiment of the African Voice as a way of being and 'becoming'.

I research and find the following. On the origins of modern humans there are two theories: 1) they arose in one place — Africa and 2) pre-modern humans migrated from Africa to become modern humans in other parts of the world. Most evidence points to the first theory because:

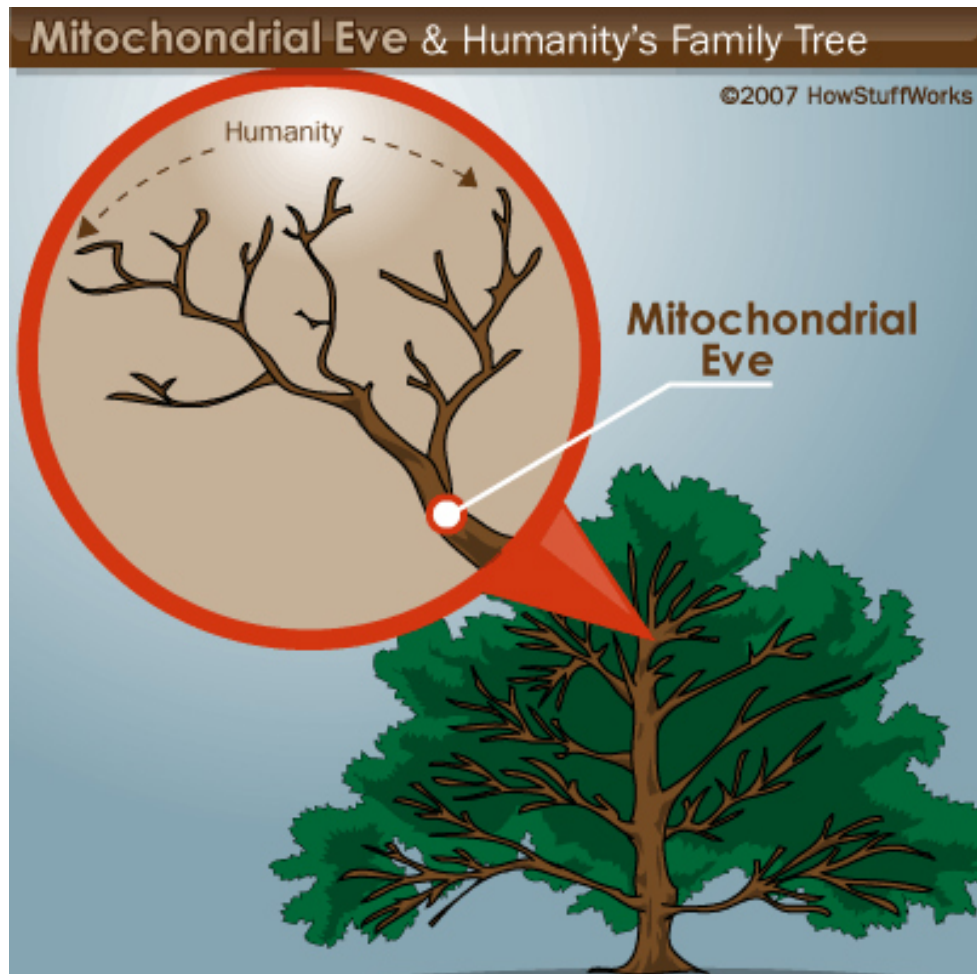
- fossils of modern-like humans are found in Africa
- stone tools and other artifacts support African origin

- DNA studies suggest a founding population in Africa



More than this, I found the 'Mitochondrial Eve'. In the journal, *Nature* (1987), a group of geneticists published a study, the result of examining the mitochondrial DNA (mtDNA) of a wide-ranging group of people (147) people, and evidenced that the lineage of all people alive today falls on one of two branches in humanity's family tree. One of these branches consists of nothing but African lineage; the other contains all other groups, including some African lineage (Cann, 1987).

Even more impressive, the geneticists concluded that every person on Earth right now could trace his or her lineage back to a single common female ancestor who lived around 200,000 years ago. Because one entire branch of human lineage is of African origin and the other contains African lineage as well, the study's authors concluded Africa is the place where this woman lived. The scientists named this common female ancestor Mitochondrial Eve.



Further, there is evidence is emerging from Africa that colours were being used in a symbolic way perhaps 200,000 years ago. Lawrence Barham, a UK scientist, has been studying tools and other artefacts left by ancient humans at a site in Zambia. He says 'the range of mineral pigments, or ochres, found there hints at the use of paint, perhaps to mark the body' (Mitchell and Barham, 2008). If this correct, it would push back the earliest known example of abstract thinking by at least 100,000 years. Being able to conceptualise - the ability to let one thing represent another - was a giant leap in human evolution. It was the mental activity that would eventually permit the development of sophisticated language and math.



Happy, I return to the "Great Work", feeling I can manage Berry's idiosyncrasies. Berry (2000) says, *"the task of moving modern industrial civilisation from its present devastating influence on the Earth to a more benign mode of presence is not a role that we have chosen. It is a role given to us, beyond any consultation with ourselves. We did not choose. We were chosen by some power beyond ourselves for this historical task"*(p. 7).

Berry (2000) continues that the *"nobility of our lives depends upon the manner in which we come to understand and fulfil our assigned role. Our special role is that of managing the arduous transition from the terminal Cenozoic to the emerging Ecozoic Era, the period when humans will be present to the planet as participating members of the comprehensive Earth community. This is our Great Work and the work of our children....."* (p.8)

It is this dream of a participative comprehensive Earth community that resonates with me, and notion that the *'Great Work of a people is the work of all the people. No one is exempt. Each of us has our individual life pattern and responsibilities'* (p.10) is seen as the supreme collaborative celebratory act. Berry then says, *'Yet'*, and this is the important point for me, *'beyond these concerns each person in and through their personal work assists in the Great Work. Personal work needs to be aligned with the Great Work'* (p.10).

The "Great Work" Berry (2000) is the work that people have to do in each historical epoch. Ours informs Berry is to move from our modern industrial civilisation (Cenozoic Era<sup>15</sup>) into an emerging "Ecozoic Era<sup>16</sup>", when in a mutually enhancing way humans in communion with the Earth will be wholly functional participants in the comprehensive Earth community (p.8).

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<sup>15</sup>Cenozoic

<sup>16</sup> Ecozoic

'Great Works' of past periods have seen events such as the movement of the first people out of Africa in the Paleolithic Period; the creation of language, rituals and social structures in hunter-gatherer communities; the establishment of agriculture communities in the Neolithic Period; the development of the great classical civilizations; and, in the modern period, advances in technology, urban civilization, new ideals of government and human rights, the modern business enterprise and globalism.

For our move into the Ecozoic future, Berry notes, that what is required is a creative advance that can only be felt "as a groping or as a feeling or imaginative process" . He says a "new revelatory experience is needed, an experience [in which] human consciousness awakens to the grandeur and sacred quality of the Earth process" (p. 165).

The guiding notions proffered by Berry to assist us with our 'Great Work' are the powerful notions of 'viability, intimacy/community and celebration'. For Berry viability means the human community living within the limitations of the Earth's life systems - it is not the embrace of Utopia. Intimacy/community calls on us to overcome the 'radical discontinuity' between the human and non-human to form a single community of life amongst partners of the Earth. Celebration invites us into an understanding of how it is 'we' in our role as humans that the universe celebrates itself and its mysterious origins in a special mode of conscious self-awareness.

The chart below provides a framework for understanding Berry's vision of our way into the future.

**Figure 28: Our Way into the Future - The Eczoic Era (Greene, 2009)**

<b>Our Way into the Future - The Ecozoic Era</b>			
The Guides	Viability (Is it viable?)	Intimacy/Community (Does it favor intimacy/community?)	Celebration (Does it celebrate the universe?)
The Directions	Developing a viable mode of human presence on the Earth	Forming a single community of life with the other Earth components	Celebrating the universe in a special mode of conscious self-awareness
The Paths	Earth-centered rather than human-centered	Communion of subjects, not a collection of objects	Re-inventing the human through story and shared dream experience
	Self-limitation/creative discipline	Understanding of integral relation	The Cosmic Liturgy/Cosmogogenesis
	Organic rather than an extractive economy	Reform of culture and institutions	Meta-religious movement including all

Berry says: The Universe Story is our story, the human story, the life story, the earth story, all wrapped into one sacred whole. We do not know who we are, how we got here, where we fit in, what we are called to be at this moment on the journey without the full story, the universe story. It is a revelatory message filled with power to allure the human spirit and sustain us for the times to come.

My Emergent African 'Great Story' speaks to a new revelatory experience and is my own conscious awakening to the grandeur and sacred quality of the Earth process. It is in this way that I appreciate each person has a 'great story' to tell, each has beauty and power, each has a unique purpose for being in the world (*my unique purposeful recognition*). Each also has potentiality to be an influence in the world and each has a responsibility and accountability towards each other (intimately, spiritually, relationally, economically, socially and naturely) for the flourishing of their beauty,

power and potential (sacredness and grandeur) towards the realisation of a prosperous, caring, inclusional and just world (my enhanced relational mutuality). Our stories are us, in that they give account of who we are and the nature of our own inquiries. It is in this way that we celebrate ourselves and affirm all are worthy of inquiry (my engaging dialogical praxis in storytelling form) in the context of our human flourishing.

In my “Great Work”, now my “Great Passion”, I am seeking to be a life affirming, transformational, inclusional and just, educational influence to the widest human community. Therefore, I am in accord with Berry (2000) when he says that ‘The historical mission of our times is to reinvent the human—at the species level, with critical reflection, within the community of life-systems, in a time-developmental context, by means of story and shared dream experience’ (p 159).

In Berry’s view, “At the species level” means that we must see ourselves as a species among other species and find our place in the community of life systems based on an understanding of our origination and on our original purpose in being. “With critical reflection” means that we must exercise our rational-critical facilities to analyse our situation and to make moral choices about our future.

I believe like Berry that each of us participates in this dreaming process, and in our dreaming the future awakens within us. It is in evidence, when we tell our stories of our journeys toward (in Berry’s term) the Ecozoic future. Berry says, when we allow ourselves to dream dreams of an Ecozoic Era, we are reinventing the human. When we reinvent the human through story and shared dream experience, we celebrate the universe (Berry, *The Great Work: Our Way into the Future* 1999).

I am motivated (predisposed) to share my authentic, African story of a (social living) way of being in language (words, pictures, body, video, poetry, narrative, touch and sound) that non-Africans, the academy and widest human community can understand, see value and celebrate. I am also inspired by Berry to share my dream of co-creating a viable, intimate/communal and celebratory better world.

This is the purpose of the reconfiguration of personal and universe objectives. That is, the seeing of Africa through the eyes of a lover, the embodiment of my living Ubuntu and embrace of the Great Passion.

***What Manner of Man is my Father Part II: Storytelling and Emergent Valuing Social Living Pedagogy***

I place “What Manner of Man is my Father Part II: Storytelling and Emergent Valuing Social Living Pedagogy” on the warp beam. It is the evidence of how I am responding to the need for change, the challenge for rediscovery of the African Voice and embrace of the Great Work. There are three clips as follows:

1. Telling My Story
2. Success, Beauty and Power
3. African Values

These clips are important events in the ‘makings and un-makings in the making of me’, in that they break new ground in my focus on change and affirm my storytelling influence. I also appreciate them, as important steps on my journey towards rediscovery of my African Voice valuing Okri (‘seeing of Africa through the eyes of a lover’) and Charles’ (embodied practice of Ubuntu) and embrace of the Great Passion as I seek a new vantage point.

It is in this context that *What Manner of Man is my Father Part II: Storytelling and Emergent Valuing Social Living Pedagogy* is presented, as I seek to illuminate my blind spot and engage with that incipient field quality, which determines how the world comes into being through our individual and collective patterns of action and thought.

I see live in Turning Point in a Storytelling session (P3 Ia and P3 Ib) and at a community welcoming event (P3 IIa) in video clips a complementation which I ground as my valuing social living pedagogy. What follows is how I arrived at this place.

In Turning Point we are telling our individual great stories with unconditional respect and sharing our unique purpose for being in the world (unique purposeful recognition), as we co-create our own Great Story in Turning Point (engaging dialogical praxis) and co-evolve relationships of 'beauty and power' (enhanced relational mutuality). There is intimacy (sense of community and enhanced relational mutuality), celebration (human flourishing, unique purposeful recognitions) and viability (communicated in our simple human communication and social relationship in our storytelling), which I ground as evidence of the surfacing of valuing social living pedagogy.

*Here is a clip of me in Turning Point storytelling (What Manner of Man is My Father: Part II: Storytelling and Emergent Valuing Social Living Pedagogy (1) Telling My Story.*

In "Telling My Story" I am talking about my pictures (photographs) with students in Turning Point, Goldsmith University. I am relating my position on pictures, not

having a picture of my father and how in beginning to collect pictures I felt as if I had become “whole” again. I tell the story of the pictures and of some of the people in them. I recall Granny and I: Adversaries, my great grandmother and the reason for the placement of my younger brothers amongst my elders.

It is in viewing “Telling My Story” giving evidence of my engaging with students in storytelling workshop at Turning Point, that I continue to act to know Self and Work and to embrace change with my awakened ‘Source of Inspiration and Will.’

It is here, that for me, the values (of a unique purposeful recognition, an enhanced relational mutuality and an engaging dialogical praxis) integral to my emergent African humanism, living Ubuntu (included with Ukuhlonipha) and grounded valuing social living pedagogy is appreciated visually / consciously for the first time.

I see unique purposeful recognition in how I relate about the people in my pictures, enhanced relational mutuality seems established with the group, with natural responses in evidence with the sounds that journey with my story, and indeed my own light, yet purposeful presence.

The use of video technology is critical in support of my observation of me, of the values I live, their embodiment and nature of their influence.

### *Success, Beauty and Power*

In the second clip, Success, Beauty and Power, a student rises from the gathering, giving evidence her beauty and power, to pose provocatively a request for me to sing. I oblige, and once again my valuing social living pedagogy, and the quality of

its influence is extant in the exchange. It is in this second sighting of what I see in Turning Point that I ground and affirm as my valuing social living pedagogy, included with values of a unique purposeful recognition, an enhanced relational mutuality and an engaging dialogical praxis (storytelling).

### **African Values**

The embodiment of my valuing social living pedagogy is also in evidence in my welcoming of a child/young person (Anthony) to the village in an intimate celebratory event (a rites of passage ceremony). I make connection with the child's name and St. Anthony (c. 251–356), who is also known as Anthony of Egypt and Father of All Monks to proffer significant meaning. Saint Anthony came from a wealthy family and gave up his worldly wealth to become a prominent leader among the Desert Fathers. He is a Christian Saint and was the first known ascetic to go into the wilderness, a geographical shift that seems to have contributed to his renown. This is a story that communicates my vision and new purposeful objectives in a practical way in my participation in a simple initiation ceremony and intimate community event. I proffer an African Worldview in the sharing of my Valuing Social Living Pedagogy.

It is my valuing social living pedagogy that is prototyped as I engage with Scharmer on the upward swing of the U crystalising, co-creating and co-evolving of Mandiani's heal, protect and create strategies for transforming black boys lives (the focus of the following Weave). The challenge is the mainstreaming of the African Voice and I am passionate in ensuring that the African Voice is in the room, and now enthused by the 'Great Passion', I am committed to their being in the room in complementation.



In collaboration, I am also committed to co-creating democratic social forms and formations that are life affirming, inclusional and just, which inspires the interest and imagination of individuals and communities towards a better way of living in the world. My work in Mandiani would contribute to that journey. In the following Weave I focus on the Mandiani Great Story.