

# The 5 dimensions of narrative-building

Manual for those wishing  
to navigate the troubled  
waters of transformational  
narratives and storytelling.

Narrative-building\* is a loom with which to weave meaning. A navigation instrument that guides our action through the fog of the Anthropocene and reactionary discourses, towards a land of wonder: the treasure island of “Metamorphosis,” as the old pirate Edgar Morin puts it.

It is a mermaid murmuring into our ear and taking us on a journey.

It is also a pontoon on which to acknowledge and invite those who are still looking elsewhere and cannot yet envision our destination, bandits!

It is a balm, capable of healing and bringing solace to those who are struck with all the joys and bitterness of adventure – who sometimes row against the current and feel oh so tired and sore.

It pieces together all the added values and effects generated by action which, if difficult to measure, provide depth to the intangible heritage we wish to embody and pass down.

Alongside *The 4 Fundamentals of System Change*, the structural pillars from which groups of actors capable of leading transitions can be set into motion, narrative-building is an almighty compass.

Give it a go! However, be careful. For this tool is powerful and, if applied maliciously, can easily flirt with propaganda. Please use it ethically and responsibly.

***All aboard, sailors!***

*Captain Narrative*

\* The acronym M.E.R., used in the French version of this document means ‘the sea’ – **thus the naval imagery used throughout this report.**

It stands for *Mise En Récits*, which may be translated as ‘the production of discourse or tales.’ Due to the more abundant use of ‘narrative-building’ and ‘storytelling’ in English-language literature, M.E.R. will be translated in these terms here.

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# The 5 dimensions of narrative-building



# NAVIGATION INSTRUMENTS

## Note to our readers

This document was put together with territorial stakeholders in mind, and more specifically those conducting transition efforts.

It aims to delineate and explain the five dimensions of narrative-building envisioned by *la Fabrique des transitions*; to provide inspiration with initiatives and resources, as well as concrete methods with tutorials and tools. This document hopes to make this concept easier to grasp and translate into your world. It was envisioned as a manual: you will be accompanied throughout with the wise advice of Captain Narrative and seek compasses which sum up each dimension, with initiatives, tutorials, resources to explore, and testimonies which put narrative-building into context.

Enjoy!



TUTORIAL



## WHAT'S THE LINK BETWEEN THE 4 FUNDAMENTALS<sup>1</sup> AND THE 5 DIMENSIONS OF NARRATIVE-BUILDING?

La Fabrique des transitions' *Les 4 fondamentaux de la conduite de changement* (the 4 fundamentals of system change practice) explores the guiding principles that can help us drive and manage systemic transitions. They are based on action-research led within pioneering territories in France. *The 5 dimensions of narrative-building* adds to these principles and provides them with a goal: system change towards emancipation.

The narrative-building approach is incredibly helpful for delineating meaning - from individual and collective values to economic added value - and weaving powerful collective stories within which individuals, communities and territories can liberate themselves.

<sup>1</sup> *Les 4 Fondamentaux de la conduite de changement systémique*, la Fabrique des transitions, 2022 – can be found on *la Fabrique des transitions'* website.





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# THE END OF NARRATIVES?

*“Narratives have become our pharmakon, both our poison and our remedy in the face of the current hypercrisis. Not a single crisis is not analysed as a crisis of storytelling.”*

– Christian Salmon<sup>2</sup>

Calls to “shift imaginaries”, “invent new narratives<sup>3</sup>”, “lead a cultural battle” or even “put together a story of transition” are plentiful. Storytelling is often portrayed as the keystone to radically transforming our systems of thought, action and organisation and leaving behind the capitalist, extractivist, predatory and unequal system that keeps us hostage while toying with Earth’s very habitability. Our failure to break free is put down to our incapacity to carry “new alternative stories” with enough might. The cultural battle trumps the material battle!

<sup>2</sup> Christian Salmon, « Contre l’absolutisme du narratif – storytelling (2/2) », AOC, november 2023.

<sup>3</sup> More information on the concept of “récits” (stories, tales) can be found in the the appendix.


In reality, narratives are not the full picture: they are not a panacea, and we should not expect them to solve everything, especially if they are only envisaged from the point of view of imaginaries and communication, in the marketing sense of “storytelling.” Narratives, as well as our representations of the world are first and foremost the product of the material conditions we live under.

*Narratives must come in support of the practical transformations we are already driving.*

This appetite for narratives also suggests a lack of direction, a lack of clear collective vision – or at least a difficulty to plot together the world we would like to see – and a need for projection as a springboard for organising and action. We find it easier to name the system we wish to escape, than embody the ideals we envision instead.

This call for new narratives is important. The aim of this document is to hear it, to take it seriously, and respond to it by proposing a practical guide helping each and every one of us to grasp it, and amplify our capacity for change through it.

*A matter of imagination: “the flight of the fairies preceded the departure of the swallows”*

How could we possibly pull out so many hedges, at the time of post-war farming reforms, without batting an eyelid? The anthropologist Charles Stépanoff<sup>4</sup> suggests that some clues might be found in the destruction of vernacular languages and the ancient mythologies they conveyed. Historically, the word ‘hedge’ (hag) referred to fairies and witches. Yet it was progressively emptied of its magical dimension as local languages disappeared. Nowadays, the word ‘hedge’ only refers to a bunch of worthless branches. In a way, our impoverished imaginaries no longer consider it necessary to preserve the (magical) life they hosted. Therefore, “the flight of the fairies preceded the departure of the swallows.” [p.13 

We need to replant hedges in our depopulated imaginations. Transition will not be made with a stroke of the stick, but by arousing desire. Constraint alone does not create the conditions of eman-cipation, because our engines are fueled by desire. Yet many elected representatives say that they *endure* transition, that they see it as constraint, an obligation. Narrative-building must help us in drawing up what transition seeks to achieve in practical terms: keeping the village school open, weaving links between new populations and natives, upholding public services, dealing with our colonial past and imagining a life of solidarity from villages to rich neighbourhoods.

<sup>4</sup> Charles Stépanoff, *L’animal ou la mort*, Éditions la Découverte, 2021

*Stories shape us much more than we shape them*

While the degrading conditions of habitability on Earth are the object of robust scientific documentation,<sup>5</sup> which is increasingly acknowledged, narratives offering a glimpse into an alternative to the current cul-de-sac are struggling to emerge. We are caught in a “dominant discourse” produced by those who benefit from the status quo.<sup>6</sup>

We firmly believe in our agency in shaping our own lives, but social psychology and the work of Michael White and David Epston<sup>7</sup> suggest that the stories we tell ourselves may have a greater capacity to do so. That is, they shape the way we perceive the world, the situations we experience, and push us towards decisions that align with our thought patterns, the narrative framework that constitutes us.

This awareness can help us escape social, cultural and narrative determinism. It allows us to interrogate and address the way we view the world. It’s a path towards emancipation.

Some narratives act as a constraint. Others liberate us. Without delving deeper into human and social psychology, territorial actors might find it interesting to examine them further. Which ones are closing us in? Which ones are liberating? Which ones are dominant? Which ones are really a path towards emancipation? Some dominant discourses curb our capacity to engage in deep transition. For example, somewhat schematically:

*Dominant discourse:* wealth is material, it rests on consumption patterns and is accounted for in GDP points, “it’s the only truth”.

<sup>5</sup> See the IPCC’s 6th Assessment Report (2023).

<sup>6</sup> Julia Cagé, *Pour une télé libre : Contre Bolloré*, Éditions du Seuil, 2022.

<sup>7</sup> Michael White, *Cartes des pratiques narratives*, Éditions Satas, 2009; David Epston, *Réimaginer l’approche narrative*, InterEditions, 2024.

*Alternative discourse:* wealth can also be immaterial, resting on relationships, reciprocal non-commercial exchange and can be accounted for in terms of our attention to others. It is another story, alternative to the dominant one.

However, this alternative narrative can also carry dominant discourses within it: “in the collective imagination, material sobriety is tantamount to renunciation, diminution and impoverishment...” Yet there can be an alternative story: sobriety isn’t decline, it is also an increase (in relationships of solidarity for example), territorial innovation and the creation of value.

Multiple dominant discourses can coexist: those keeping us caught up in the current system while ignoring transition concerns (ultra-consumerism, capitalism...), but also those that tackle transition but make it slower, weaker, or reduce it to isolated elements (technosolutionism, maladaptation...).

In the face of dominant narratives, alternatives deserve more coverage. New economic models founded on cooperation and territorial responsibility, for example, ought to be promoted better.

Stories of collective resource management, which challenge the competition model and reinforce cooperation are far from taking up the space they deserve in public discourse, and more widely, in our collective unconscious.

These alternative stories are not less powerful: in reality, they are levers of significant innovation. Now, be careful: everyone can be the bearer of a dominant story or be in a position of domination. **Producing alternative discourse is a matter of democratic hygiene and a political driving force.**

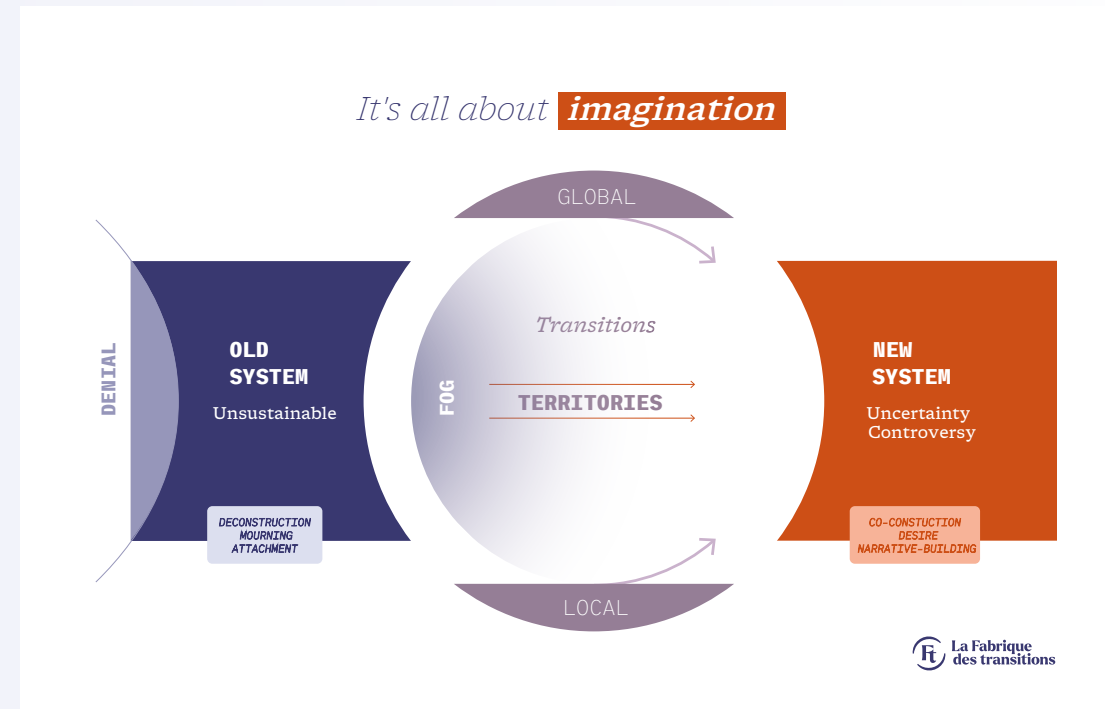
*Let's get going!*

[p.13 TUTORIAL]

## A truthful stance

While the “great narratives” that shaped our societies are fading (whether they are religious, historical or political), and conspiracy theories are reinforced by fake news, the challenge is twofold. On the one hand, it consists in deconstructing dominant discourse that constrain us. On the other, it involves propelling alternative narratives grounded on facts, which reinforce democracy, pluralism and social cohesion.

**Narrative-building is about democracy :** it makes space for new ideas, sensations, arguments, and debates. It is intrinsically plural and antagonistic: a political lever, it creates unity by respecting the multiplicity of points of view.



## TUTORIAL :

### Detecting dominant discourses: reading between the IPPC's lines

- **Society, politics and media :** “green capitalism and technological innovation will save us, ecology is intrinsically punitive, it's too late, we have always managed to adapt, it's too radical, transition is for fashionable middle-class lefties, we don't have the money, it will take too long, we must maintain progress, we need incentives to change, everything will collapse so why change...”
- **Territories :** “rural areas don't have the right resources, they are forgotten, my territory has no problems...”
- **Organisations :** “we work in silos too much, the organisation will never budge, it's other people's fault...”

- **Individual :** “I'm not up to the task, I'm not legitimate enough, it's too overwhelming, I don't know what to do, I don't have the right skills...”
- Alternative discourses still don't have the right level of depth, we must give a tangible voice to the graphs showing changes of direction in IPPC reports: a diagram says nothing of the path ahead, the choices, the relinquishment \* and the mourning we will need to process, nor of the emotional attachments that bind us to old models and ought to be redirected.

\* Emmanuel Bonnet, Diego Landivar and Alexandre Monnin, *Héritage et fermeture. Une écologie du démantèlement*, Editions Divergences, 2021.



# THE FIVE DIMENSIONS OF NARRATIVE- BUILDING

## *Narrative-building is an instrument with five strings*

There are five dimensions to get to grips with, five strings to tune and play! As explored above, it can be difficult to decipher some of the fainter little tunes within the great orchestra of dominant discourses. With these five dimensions, we are building a powerful instrument that can propel new melodies:

- ❖ **Creating trajectories**
- ❖ **Sincere communication**
- ❖ **Uncovering alternative discourses**
- ❖ **Narrating cooperation**
- ❖ **Evaluating added values**

These five strings shouldn't all be plucked at once, the aim is to let them vibrate as you wish, seeking the best harmonies depending on your area of work, your priorities and your preferences.

**These five strings are neither linear nor chronological:** it is possible to enter narrative-building from either of these dimensions. The trick is not to pick only one, but link them up together. For example, if you are organising a participation process by mobilising multiple discourses (3rd dimension), you will also need to rethink how you welcome this diversity (4th dimension).

They echo philosopher Hartmut Rosa's<sup>8</sup> concept of "resonance": the capacity to immerse oneself, to be touched, to allow our sensitivity to vibrate and through it, to transform our relationship to the world.

<sup>8</sup> Hartmut Rosa, *Résonance : Une sociologie de la relation au monde*, Éditions La Découverte, 2018.



# DIMENSION

## 01.

# CREATING TRAJECTORIES

*Defining a historical trajectory, “from situation to destination”*

Creating trajectories is a battle against “the acceleration of time” (Harmut Rosa<sup>9</sup>) sometimes imposed by situations of urgency: we are caught on the hop, we respond to the impossibility of being inactive. For our projects to last overtime instead of going out like a comet, we must think long-term. [p.17 ✨]

## Where do we come from?

*Stage 1 : building on the history and heritage of our territories.*

Drawing on the past starts with building on its evocative power, finding common historical and cultural references to better determine what we are gearing up to.

It is a way of leaning on what has been passed on to us, that is, our collective heritage: a common memory, stories we can be proud of, a cultural and historical heritage we share. This heritage is sometimes brushed under the carpet. Its historical lessons haven't been learnt and it can still scar the territory and its inhabitants. For example, a territory shaped by conflict, industrialisation, the closure of a mine, farming reforms, a drastic displacement of populations, a badly managed administrative process etc.

Indeed, we might not all immediately agree, but we have a **sense of what attachments are based on, our bonds,**

our dissents, what shapes everyone's identities and stories, what triggers a sense of collective pride.

Building on the past, therefore, is addressing seriously “the notion of *patrimoine*, understood both as a *legacy* – what has produced a trace (of the past), as *heritage* – what is fragile and must be protected (in the present), and also as a *common* – which ought to be managed and highlighted (for the future).”<sup>10</sup>

Creating trajectories consists in drawing on feelings of collective belonging in order to produce a sense of continuity or, inversely, to indicate rupture without relinquishing the past.

It is a good way of bringing territorial actors together on the same starting-block, and understand where they situate themselves. [p.17 ✨ – p.19 🌐]

*« Creating trajectories draws on feelings of collective belonging to produce a sense of continuity or to indicate rupture, without relinquishing the past. »*

<sup>10</sup> Florentin D, Veys M, Beaussier T, Blache M, Schwartz C : *Transition systémique et nouvelles écologies territoriales. À la recherche du modèle loossois*, Rapport de recherche pour le compte du Forum pour l'avenir franco-allemand, Paris, 2021.

## THE COMPASS



### THE ROUTE

Garnering a retrospective understanding of our territory's history, resting on a sense of heritage, building a shared prospective vision, locating ourselves collectively on this trajectory and leading change without relinquishing the past.

### THE BEACONS THAT GUIDE US

- **Local identity:** Which identities are forged in my local area? What gives us a sense of belonging?
- **History and heritage :** not relinquishing the past, traumas, and territorial strengths, but resting on what “made history” locally from different standpoints, reactivating the collective memory
- **Lessons from the past:** learning from history, what we do and don't want anymore, looking the past straight in the eyes (the good, the bad, what's somewhere in-between)
- **Emotional attachments:** making local attachments visible all the while deconstructing its dominant discourses
- **Bonds:** agreeing on what draws us together and gives us a sense of collective spirit, beyond “minefields”
- **Future projection:** drawing up a vision of what we are gearing up to, while telling a story of the historic and cultural past, projecting into the future and establishing clear objectives. What scenario are we aiming for? How will we get there?

## THE INITIATIVES



- The “Gohelliades”, a cultural and participatory festival in Loos-en-Gohelle since 1986 which builds narratives of attachment and stages stories of collective heritage to reactivate local pride and reigniting local identity by building on inhabitants' imaginary
- The territorial innovation program **RESPIR**, pushed by the Terres et Fils and RTE foundations, in partnership with la Fabrique des transitions, aims to support the development of local municipalities by promoting their local heritage. How can we think about the future of a territory based on its history and its savoir-faire, to move away from a development logic that is purely marketing and tourism-based?
- The “Memory of the City” project in Strasbourg offers thematic walks, such as “Strasbourg during WWII” or “the markets of bygone days.” Local elders share their personal and historical memories with younger people to pass on their place-based memory and encourage intergenerational engagement.
- The Echo of rabastinois Country (Tarn region, France), a quarterly magazine established in 1948, tells the story of inhabitants of the village of Rabastens, in order to “ensure the conservation of the historical and artistic heritage of the Rabastens region”



<sup>9</sup> Hartmut Rosa, *Accélération, Une critique sociale du temps*, Éditions La Découverte, 2013.



## Where are we now?

*Stage 2 : Acknowledging what binds us together.*

**Narrative-building also involves an acknowledgment of what gives us a collective sense, beyond “minefields”:** before drawing up a vision of what we aim for, it is vital to carefully narrate our historical and cultural past. In case of disagreements regarding our collective vision of the future, grounding ourselves in a historical trajectory allows us at least to agree on our shared heritage and the stories that bind us together, as well as to take stock of our actions. What have public policies produced these past thirty years? Are we hoping to pursue the same pathway? In one word: **looking the past straight in the eye.** Even in territories where memorial conflict persists, not dealing with trauma and historical tensions can only hinder our capacity to project into the future with equanimity.

Without resting on the past, it is arduous, if not impossible, to project our future in a different pathway. **Narrative-building can help us learn from the model that underpinned previous territorial developments.** Have our past choices met our needs, have they made room for dissenting, forgotten or erased voices? If not, how can we act differently?

*"Coming to an agreement on what brings us and binds us together."*

It is therefore a form of **diagnostics which faces up to the territory's situation at a given moment**, by resting on the past and the question of “where do we come from”. It is necessary to discuss attachments, past choices and their current relevance, before projecting further. [p.19 TUTORIAL– p.21\*]

## Where are we going?

*Stage 3 : Looking ahead.*

**Looking ahead means adopting a forward-thinking perspective:** integrating key facts to imagine future scenarios; building a vision, a course of action, a star in the sky, an ideal before returning to the present. “In order to aim for this > we would need this > in order to get this > we must have done this.” The intention is to build this road-map through debate. Forward planning isn't just imagining for the sake of it, but to come to an agreement through debate and pursue change collectively.

It is therefore a matter of imagining one or several possible future(s) by crossing facts/ data and debated political aspirations, before envisioning stages in more or less near futures, and drawing strategic and political threads (what should and should not be done to achieve it, etc.).

**The aim of narrative-building is also to accept a slower approach of baby-steps :** we understand that our history is written in the long-term. What might seem like insignificant little actions today can become strategic pivoting points in this global trajectory.

The ADEME's four scenarios for France in 2050 suggest to ponder tomorrow's strategic choices: frugal generation, territorial cooperation, green technology or “*pari réparateur*” (belief in society's capacity to repair ecological and social systems in the future). Each of these scenarios aim for carbon neutrality by 2050, but they are all fed by specific discourses and involve pivotal societal decisions. The ADEME<sup>11</sup> presents an archetypal worldview, with intentionally contrasted societal and political visions which are helpful for positioning oneself. [p.21\*]

<sup>11</sup> The scenarios can be viewed (in French) on the ADEME's website

## CAPTAIN NARRATIVE'S TIPS

You'll always find constraining dominant discourses. But there are also alternative stories!

- **Ask questions** to gain perspective on dominant discourses and promote alternatives (see: la Fabrique Narrative)
- **Interrogate discourses' categories and narrative levels:** societal stories (hyper-consumption), territorial stories (the forgotten rurality), organisational stories (the silos), individual stories (self-doubt).
- **Listen to what doesn't match the dominant discourse** and dig deeper. “We've never known how to do this, but what have we still managed to do?”



## THE INITIATIVES

- **The Traverse residencies:** a method for supporting territorial resilience based on immersion, a sensitive diagnosis and podcasts.
- **The Fabrique des transitions' sensitive diagnoses** help decipher local pride and sense of attachment, but also identify political and organisational blockages slowing down transition efforts.
- **Destination Katalyse:** a play written while traveling through a territory, including inhabitant testimonies regarding their vision of the present and future. It was included into the Spectabilis company's show the *Cabaret des métamorphoses*.
- Emmanuel Bonnet, Diego Landivar and Alexandre Monnin, Héritage et fermeture. Une écologie du démantèlement, Éditions Divergences, 2021.

## TUTORIAL : HOW TO GO ABOUT IT?

**Here's a few things you can try:**

- A sensitive diagnosis
- A remembrance project
- Sound and video capture
- Historical research with archivists and researchers

- Artistic productions
- Historical timelines
- The Cerdd's “*mise en récit*” toolkit
- And more generally, combining all these elements overtime and using our collective intelligence to embrace the past while building new projects



«The rough idea is that desirable narrative-building is a bit like time travel and imagination first acts as a leaflet: an enviable representation of what we could experience, that stimulates desire, even if our lived reality will likely be rather different. Secondly, imagination also acts as compass: many representations inspired by present-time aspirations draw up as many cardinal points, unreachable by definition, towards which we might travel».

– Nicolas Leprêtre <sup>12</sup>

<sup>12</sup> Nicolas Leprêtre, *Que faire de nos nouveaux imaginaires ? Deux pistes pour l'appropriation de futurs désirables*, Millénaire 3 Grand Lyon, 2023.

Ultimately, looking ahead allows us to find and keep a general course of action as well as a sense of meaning: that's the compass! The dialectic between "situation" and "destination" uncovers a different aim: there is the vision, the dream which triggers enthusiasm (and helps others get onboard, if well communicated), but also the reality (the contradictions, the limitations) that catches up on us and reminds us that there are still a lot of things to tackle, that require us to adjust. Real danger lies in focusing on marketing communication at the expense of tackling reality. **This level of ambition also involves great responsibility. Ethical and sincere communication is key.**



CAPTAIN NARRATIVE'S  
ADVICE

Beware! Don't forget to seek the stories of those we rarely hear: they count just as much for looking head locally or in your project. You can also choose a sensitive or artistic approach to stimulate desire and get more people onboard (have a look at the 3rd dimension on alternative discourses).

## THE INITIATIVES



### TRAVEL VS. TOURISM

In mountain territories, the dominant discourse promoting a full-blown skiing industry is actually quite recent (see the "Plans Neige" of the 70s). Reigniting this area's historical narratives allows us to appreciate the (legitimate) attachments that tie us to the old model: but can we still allow ourselves to believe in it nowadays, even if we are still attached to it? What do we wish to keep and leave behind?

Narrative-building is also a way of reactivating past memories of ways of living and being in a territory. This is a good way of battling discourses that claim, for example, that "the area will collapse without the ski industry". It is interesting to dig into history for times and places where lifestyles and practices were different, to allow ourselves to imagine other ways of doing things. In that sense, the idea that local development necessarily involves ski tourism is a dominant discourse. And from it, alternative discourse can emerge, such as "four-season" tourism or deeper interrogations of the concept of "travel": no longer coming to "consume" the mountains" but to engage in real relationships with the territory and those who live there...

- It is worth looking into the "Imagine" project (Pays des Ecrins, France) on the future of mountain territories in times of sanitary and climatic instability
- Observatoire des politiques culturelles, *Tourisme et culture : des récits aux contre-récits*, n°61, décembre 2023.
- Thierry Paquot, *Le voyage contre le tourisme*, Éditions Etérotopia, 2014.



## THE INITIATIVES



- The territorial climate-air-energy plan (PCAET) of Grand Douaisis (Virage Énergie) : draws on the unique history of the territory - its geography, landscapes, strengths and identity - to think about the future of the area.
- *Université de la Pluralité* (U+) imagines a systemic transformation of the world as well as alternative futures
- *Futurs proches* : explores "news from a desirable future" through imagination workshops and co-writing
- *La Rochelle Territoire Zéro Carbone*, "imagine your life in 2024 - in a low carbon La Rochelle urban area" since 2022: pupils from primary schools, secondary schools and colleges have been invited to imagine what their daily life will look like in 2040
- « *Imaginons nos futurs* » (ADULM, 2021) : a scenario through five types of places corresponding to local areas (a shopping centre, the Deûle riverside, the city centre) to imagine the European Metropolis of Lille in 2050
- « *Eau FuturE* » (Lyon Metropolis, 2021) : a participatory project to imagine daily life at a time when water is rarer, based on a map representing six types of future water uses.
- « *4+1 Histoires pour y croire* » (Les Essaiemurs and the Cerdd, 2024) : this booklet describes the process of supporting inspiring food projects in the Hauts-de-France region.
- « *Récits de vies en 2050 : 6 fictions pour incarner l'adaptation au changement climatique* » (Agence d'urbanisme de Rennes, 2024).



## TUTORIAL:

HOP ON BOARD  
NARRATIVE-  
BUILDING

01

**Where do we come from  
and where are we now?**

To set your project in a historical context, have a look at how you got here. What were the historical milestones that led to this situation? What were their founding values and where did you start from?

*The narrative-building tool will help you navigate different scales: individual, collective, organisational, or territorial. You can therefore define the parameters of your enquiry and action:*

- The territory and its local area?
- The project you are focusing on?
- The team working on it and its members also have a story to tell...

**How can we choose?**

If the chosen angle resonates and makes sense to you and your group, it means that a nerve has been hit and it is worth exploring.

But looking into the past is only one aspect of the work involved in defining a road-map. You will also have to look into the future(s).

**Tips**

Defining your working parameters well will facilitate this “retrospective situation” and help you be specific about which past stories you wish to build upon: the big History or more situated stories?

This will help you check that the object you are trying to narrate is precise and defined enough. If it isn't, you can explore several avenues to refine your parameters.

02

**Where are we going?****Choosing a direction**

Pick a goal, a path along which you wish to progress, a dream which gets you going, a star that inspires you... And explain why.

**What are the objectives?**

- Since we're aiming to leave behind an unsustainable system that we are very attached to, the goal needs to be desirable. What gives you a real urge, a sense of desire?
- What concrete needs do you wish to address? What kinds of solutions will help you leave the old model behind and produce a new one?

**How can we identify them?**

- Go back and forth between past and present. What aspects of the past deserve to be upheld, celebrated, amplified? What will the future hold? What will be resolved? How do these two aspects work together: are they opposing each other, continuing or completing each other?
- Ideally, it is preferable to build this vision in a participatory and collective manner, even if it might first take the shape of a proposal from one person or a small group, which can then be shared either in a meeting, a note, a drawing etc.

**How can we choose our destination?**

Many destinations are possible and ought to be considered. You can start by picking a destination you have a soft spot for and build a retroactive plan, starting from the imagined future and turning back to what needs to happen now to get there.

- How do we get to your chosen future?
- What kind of changes will that involve?

**Warning**

Building on the past bears the risk of instrumentalising History. Beware of not falling into historical revisionism or rewriting historical facts.

There is an important sense of ethics involved in this work, and historians, journalists and archivists have a moral code that needs to be respected. Working as a team can be a good solution.



## Tips

### → Push your imagination

Don't hesitate to involve artists, authors, fiction writers and/or involve your own anticipation capacities.

### → Let go!

The aim is to exit an unsustainable model, so it is important to fuel ourselves with passion and creativity.

### → Explore other frameworks (sociological, cultural etc.)

Our imagination is very involved in the way we perceive reality. We can see the glass half full or half empty. Sometimes, it is necessary to deconstruct first in order to rebuild this perception by involving other participants and exploring other cognitive paths. (have a look at the 3rd dimension on the use of alternative stories or the 5th on the display added values that challenge common frameworks).

### → Past and future in conversation

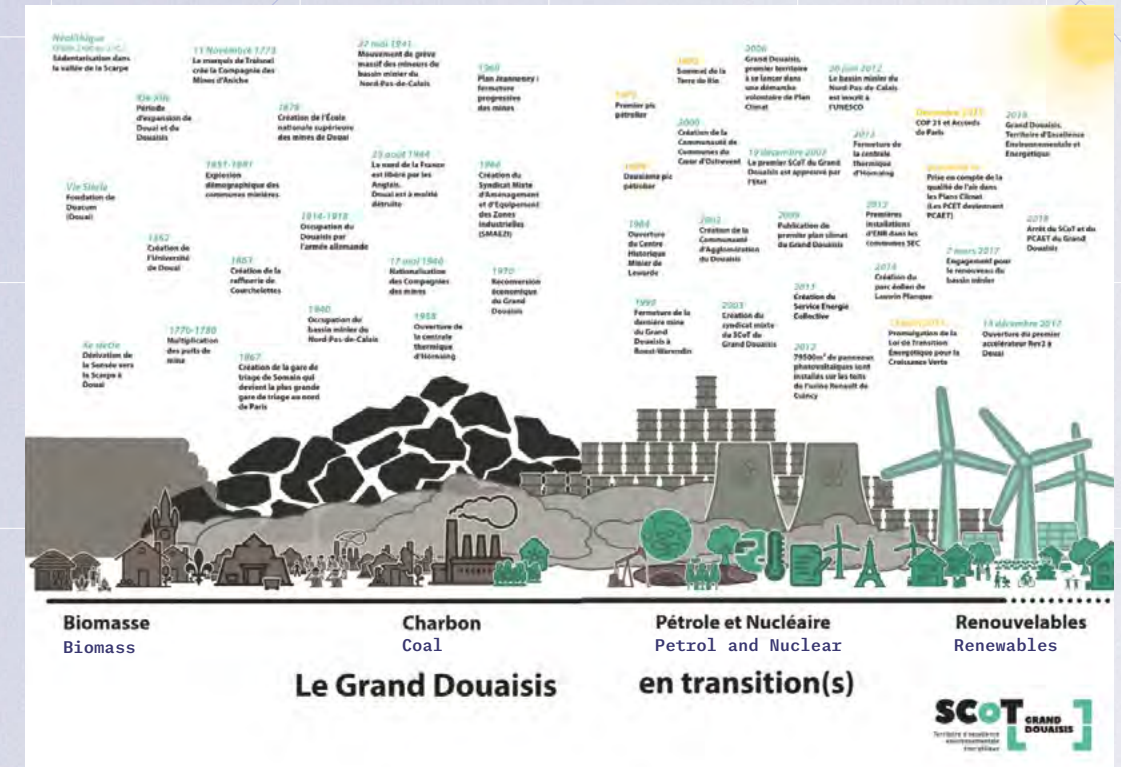
The dialectical difficulty of this first dimension is to balance a retrospective approach – picking facts that inspire and lend credibility to the chosen transition work – and a foresight approach – seeking to meet today's needs, that are the result of past choices. The balance between them is never complete and remains in constant evolution.

03

## Reporting back and sharing

### 🔗 Make the process official

How will you know that the trajectory is stable enough to go ahead? When you find it satisfactory, quite simply! When the project is meaningful enough to propel itself, you are ready for the next stage: sharing your trajectory with a timeline or a theory of change for example. Create a document that illustrates the way you interpret the narrative that needs to be written, how it interacts with a shared past, what gives it momentum. This narrative framework will push your work forward and help you make clear choices, take the right turns. Remember, however, that your narration must remain truthful: discrepancies between the project and reality will be scrutinized!



Extract from the Territorial Coherence Plan (SCoT) of Grand Douaisis Horizon 2040 (2020).



# COMMUNICATING SINCERELY

*Communicating with enthusiasm, sincerity and lucidity: a meaningful approach*

**Enthusiastic, sincere and lucid communication cannot be reduced to the marketing sense of “storytelling”.**

Etymologically, communicating means “to make common, public” as in “pooling our resources together”. This illustrates the term’s polysemy (which can mean as many things as “taking part”, “be in mutual rapport, in communion with someone”, “imparting”, “propagating”, “sharing, dividing out”, etc<sup>13</sup>).

- ❖ What images and ideas do we choose to share, to impart?
- ❖ What messages and ideas are we promoting?
- ❖ Who’s in charge of building this narrative?
- ❖ Are other voices involved in this communication or is it reserved to select individuals offering only one standpoint?
- ❖ And most importantly, how are we steering clear of propaganda? How are we making sure we do not shut ourselves within our own stories?

## Communicating with enthusiasm

Our reality is morose enough, we can allow ourselves to inject life and energy into our narratives and the ambitions we carry. Changing the world? Yes! That’s what we do, and we are making progress. It isn’t all about carbon or greenhouse gas emissions. We are transforming our farming practices, our imaginations, the ways we cooperate with each other, we are inventing new ways of facing the world.

**Since communication is the art of pooling our resources together, of reuniting, it must be inspiring!** There is a lot to draw from fiction writing and the narrative journey of heroes (Joseph Cambell<sup>14</sup>), or more widely, from the creative and cultural industries. What if your territory, your organisation was a hero living through an extraordinary journey, what would be its story? How would you tell it? What would be the different stages, twists and turns, and alliances developed throughout its adventure?

[p.28 TUTORIAL]

We set ourselves into *motion* because we desire something that moves us (*emotion*). The more positive the emotion, the more we feel seen and recompensed, the more we move. Advertising executives learnt that a long time ago. As women’s emancipation became a key societal concern, the tobacco industry communicated most on the sense of liberty to reach the female public and therefore create new market shares. Same for cars!

Narrative-building isn’t all about storytelling and communication, but it’s important to accept that we have to make some noise, “play the bongo,” as Emmanuel Bertin<sup>15</sup> puts it. By communicating strongly on your territory’s successes and initiatives, you also contribute to supporting and legitimising others: “look at the town of Mouans Sartoux, their school canteens are 100% organic!”, “look in Loos-en-Gohelle, they’ve done it too, why not us?”.

[p.29 ●]

<sup>15</sup> Repères sur la mise en récit(s) de vos projets de transitions, Cerdd, 2021.

## THE COMPASS



### THE ROUTE

Communicating with enthusiasm, making noise. But doing it honestly, transparently, by grounding ourselves on factual realities, citing our sources, handing the mic to all those involved. Stimulating a multiplicity of stories and seeking systemic effects.

### THE BEACONS THAT GUIDE US

- **Not just storytelling** : accepting a level of advertising strategies, but narrative-building cannot be reduced to marketing!
- **Making collective actions visible**: to get back to what we discussed above (but may be less known)
- **... while not hammering a dominant discourse from our institutions**: celebrating also what the territory is doing beyond the immediate local area, or the chosen framework.

- **Leaving room for other people to write these stories and recognising the work of all those involved**
- **Defining a “totem object”** that embodies the territory’s transition project and makes the value of this alternative pathway visible
- **Communicating with honesty**: there is room for error! Being transparent about our mistakes is part of the process of collective empowerment.
- **Leaning on narrative-building specialists or journalists**
- **Battling through communication and politics...** and making noise for what counts!

<sup>13</sup> Bornand, Sandra, et Cécile Leguy. « Chapitre 2 - Différentes manières d’appréhender la communication », *Anthropologie des pratiques langagières*, under the guidance of Bornand Sandra, Leguy Cécile, Armand Colin, 2013.

<sup>14</sup> Joseph Cambell, *Le héros aux mille et un visages*, Éditions J’ai Lu, 2013.

## TUTORIAL :

YOUR TERRITORY  
IS A HERO

Here are the stages of a good story according to Joseph Campbell. It can inspire you to tell the tale of your territory's transformation. If good characters are necessary to breathe life into the adventure, they do not have to be transformed into heroes. What we're focusing on here is celebrating actions and group dynamics, not only individuals!

→ **The ordinary world** : the daily life of a territory or organisation.

*In Transition-on-Sea, all was well before the drought.*

→ **The call to adventure** : an event comes up, like a construction project triggering conflict, a territorial shift...

*In Transition-on-Sea, the mine is closing down for good: it is time to let go and travel a different path even if the destination is unknown.*

→ **Dissent, descent**: oppositions, divergence of opinions, resistance

*In Transition-on-Sea, some say the mine should be reopened.*

→ **The mentor** : someone or a new idea comes up, a new dynamic is triggered that changes the game!

*In Transition-on-Sea, the intervention of the mayor of a transition town shows that another way is possible.*

→ **Crossing the threshold**: it's time for action. A group is formed, the outline of projects are drawn, people are coming together.

*Transition-on-Sea is a festival, with many new cultural and social associations.*

→ **The hurdles, the allies, the enemies**: the era of alliances and resistance

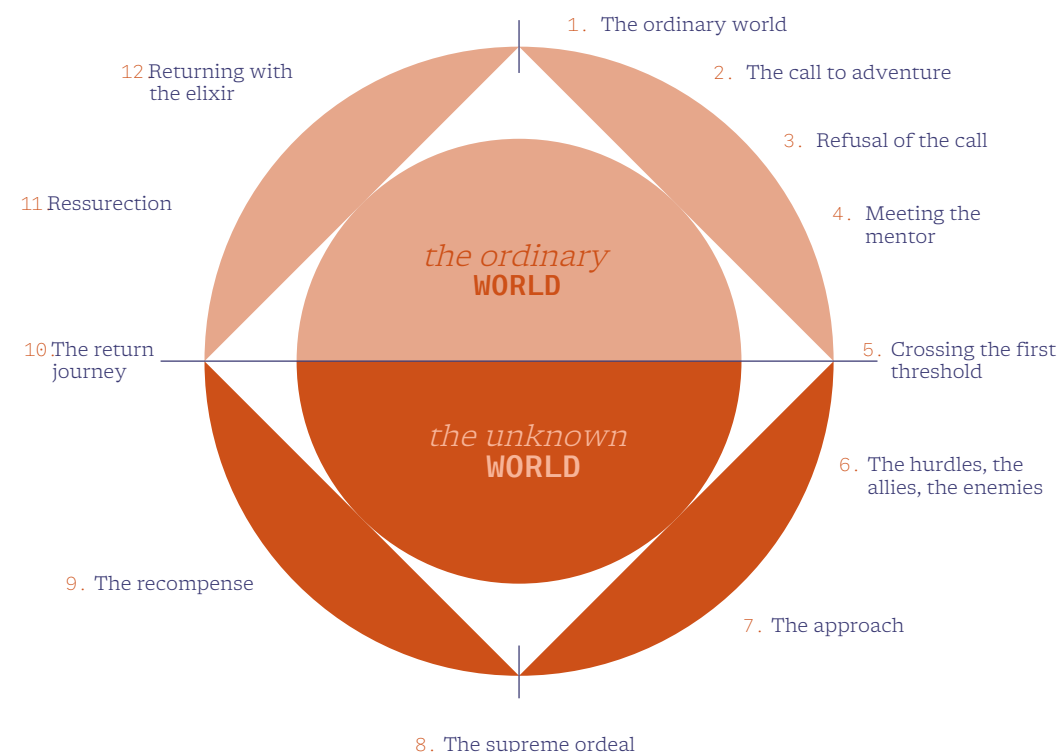
→ **The reward**.

*Transition-on-Sea becomes a national example and starts to inspire many other territories.*

→ **Le return** : people's daily lives and their city has changed profoundly, transition has accelerated!

*The hero's journey*

*inspired by Joseph Campbell*

CAPTAIN NARRATIVE'S  
ADVICE

Territorial narrative-building is not the sum of individual stories! Life stories are shooting up all around us at the moment, but narrative-building is about collective stories, from the territory-up, with and by inhabitants. "What do I want to transform" becomes "who are we and what do we want together?".





**Relevant communication, yes please! Propaganda, no thanks!**

Narrative-building may be regarded as a marketing “magic wand” to communicate towns and villages’ good deeds for the sake of disseminating an attractive, top-down story to inhabitants and more importantly, electors. A “good story” with poster children and hard-hitting words, and “bingo!”, emotion and adherence follow! Of course, we all practice forms of storytelling to fashion the image of our projects, our politics, our territories: it is an essential part of the art of communication, which is important to come to terms with.

**Storytelling as it stands nonetheless risks flirting with propaganda :** imposing itself as a dominant, official discourse, rejecting contradiction regardless of how out of touch with reality it might be. One example comes to mind: designations such as “since 1928” proudly emblazoning biscuit boxes, while the family business has long been bought off by hedge funds. Or even communication campaigns extolling cities’ attractiveness, while inhabitants’ basic needs are not met.

**Sincere communication is about telling without betraying. Showcasing facts, indeed, but without masking the truth.** If you're communicating heavily about recently installed free library boxes, while abandoning all other cultural policies, your communication is effectively betraying reality! Excessive distance between communication and people's lived experience gives them an understandable sense of being instrumentalised.

- ❖ If you're succeeding 100% each time, never tripping up on anything and always achieving your ends: we beg you to give us your contact details!
- ❖ Otherwise, do talk about it with honesty, say why it didn't work. Talking about failure and difficulties isn't necessarily the end of the world:

- ❖ it's a way of learning lessons. The “recompense” of adopting this posture is precious wisdom and even more pleasing successes!
- ❖ Daring to share difficulties and failures is a way of opening up to others and building trust with those we wish to walk alongside. It puts you in a position of humility and equality. Actors can understand if you explain, as long as you tried hard enough and gathered why it didn't work (see the 4th and 5th dimensions on cooperation and evaluation).

**Give people something to see, and acknowledge those involved**

**Sincere communication also makes territories’ actions visible outside what is already promoted by local authorities or businesses.** It's a way of acknowledging those involved. In Malaunay, the municipal newspaper “M” chooses to put on the cover one or multiple inhabitants that are acting for the community. It demonstrates a sense of pride, recognition and gratitude.

[p.33🌸]



**IN OTHER WORDS**

**TALKING ABOUT REALITY CREATIVELY, NOT THE OTHER WAY AROUND**

“We must communicate in a way that meets reality. It’s a sort of contract through narration: I’m not going to lie to you, or embellish things, I’m going to tell you what we’re really doing! Often, when we think about storytelling, we tend to see it as a lie, a manipulation. But narrative-building is about finding how to express what is going on, a sort of “communication of reality” that involves creative methods, not the other way around (starting from a fictional story and trying to make it tally). The notion of reality is crucial. And sometimes it isn’t pretty, but that’s OK. When we go on holiday and we want to climb the Mont Blanc, we know it will be hard, but we go anyway, because we go together and we want to share this moment: so we can accept to talk about difficulties, it doesn’t have to be discouraging. Actually, that’s what adventure is. We don’t have to sugarcoat reality like it’s a “teddy bear”, we can be truthful and inspire!”

- Alice Briant, Director of community and communication at the City of Malaunay

**CAPTAIN NARRATIVE'S ADVICE**

A show or a play presenting a territory’s history can open a really cathartic, soothing space (see the 1st dimension on trajectories and the Gohellliades) but can also instrumentalise history for political or cultural ends. For example, the show offered at the Puy-du-Fou theme park assumes a vision of the French Revolution that many historians regard as "plain counterfeit.\*"

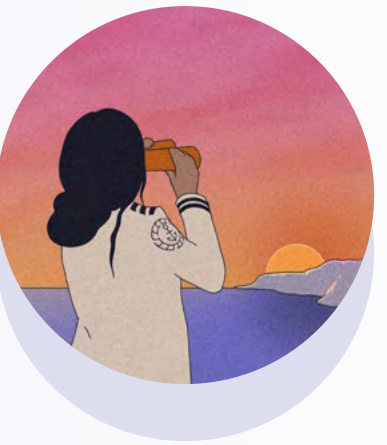
Worth thinking it through!

\* On this topic, see: *Le Puy du Faux. Enquête sur un parc qui déforme l'histoire*, Florian Besson, Pauline Ducret, Guillaume Lancereau and Mathilde Larrère, Les Arènes, 2022.

**NARRATIVE DELIVERABLES AREN'T JUST COMMUNICATION PROPS**

“What differentiates a narrative piece and a communication prop, is that the former is almost a direct product of what those involved want to say. There’s a logic of sincerity that isn’t easy to implement, a guarantee of transparency, and we’re gaining perspective as an institution on what people choose to say by taking a bit of distance. There’s a need to guarantee this sincere communication. I was able to set up several partnerships, in particular with Territoires Audacieux for embedded journalism, which secured a relationship of trust with a third party who upheld their journalistic freedom. Another challenge is that, for many people, narrative-building is both very exciting and very scary. One way in is to identify what narrative-building elements can already be found in colleagues’ or supporting structures’ current work. In one word: start from what’s already there and consolidate it!”

- Côte de la Gorce, communications manager at the Pôle Métropolitain de l’Artois.



## Communication as a lever for cooperation

Working with local media to narrate the territory can also help reinforce cooperation between local actors while communicating openly about what transition is about. Here is an example: the “Grand Bergeracois Audacieux”. The territorial centre for economic cooperation (PTCE) of Grand Bergeracois brings together about fifty towns, villages and economic actors (from the social economy, the winegrowing sector and industry) from this rural area. Created as a local Fabrique, the Fabcoop’ (with the support of RAMEAU and la Fabrique des transitions) called upon *Territoires Audacieux* to consider how a local media, via narrative-building and embedded journalism, might support cooperation between actors of a transitioning territory. It wouldn’t be plain “good news” journalism but “constructive journalism focusing on solutions and responses, without necessarily seeking approval” as Baptiste Gapenne the founder of *Territoires Audacieux* puts it. Every month, several pieces are published.

- ❖ **The column “I, inhabitant of Bergerac”** presents a portrait of a local actor each week whose work has a local impact, as a way of interrogating what Bergerac identity is about and the notion of belonging.
- ❖ **The column “Our committed territory”** presents a variety of initiatives: integration organisations supporting social mix, collective projects within townhalls or the department to develop slow tourism, the story of a local industry, etc.
- ❖ **La coop’action du mois** (The monthly coop’action) is a monthly podcast expanding on local projects: for example a transition third place, focusing on the question of cooperation around this project to explore what’s already happening locally and what other cooperations might arise.

- ❖ **The column “Bergerac Tomorrow”**, finally, is a selection of articles from *Territoires Audacieux*’s website regarding initiatives from all around France, to inspire and trigger questions on the territory’s needs and possibilities.

A reflective space was open around this media’s contents to welcome local actors that wish to further explore this narrative-building initiative’s impact: a way of pushing them to also grapple with the content concretely and think collectively about the territory. This work also puts the spotlight on less visible transition initiatives and is a great example “sincere communication”: the ethics of solution journalism assumes the independence of actors’ viewpoints from the structures within which they operate.

These little stories feed the wider narrative you are pulling together across medias, but also through the creative industries that invest the radio and television, and can relay inspiration and transition stories beyond.

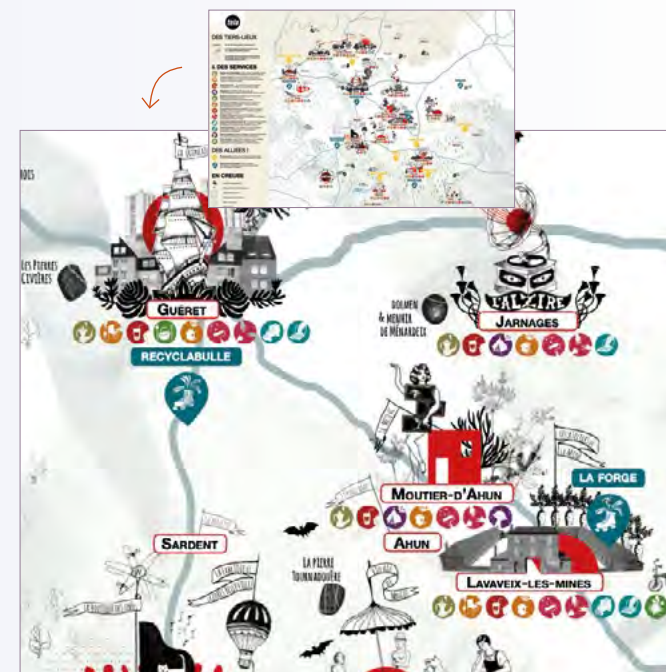
[p.33]

## Communication is indeed a cultural and political battleground

Communication invests public space. In the past few years, there have been more thought put into representation in media and advertising public figures. The “Dévendeurs” advertising campaigns of the French Environment and Energy Management Agency (ADEME) where shopkeepers advise buyers not to consume beyond their needs is a striking recent example. Locally, some towns and cities such as Grenoble, Lyon, Paris or Nantes are limiting commercial advertising – sometimes going as far as ruling it out altogether.

## THE INITIATIVES

- **My neighbours are amazing** : a map of initiatives to reduce consumption in the Lorient area, co-produced by asking participants to point out their neighbours’ projects that they liked (with more than 1000 notes!).
- **The map of third place networks** in la Creuse region, produced by TELA, with a system of signage so their readers can select the ones they might be most interested in.
- **The ecology and citizenship budget** initiated by the department of Puy-de-Dôme, with their map of funded initiatives.
- **The EURALENS label** that supports and acknowledges projects embodying environmental and social transitions in the Artois metropolitan area.



## THE INITIATIVES

- To find out more, read the initiative sheet “Le Grand Bergeracois Audacieux : un journalisme de solution au service des coopérations locales” available on la Fabrique des transitions’ website.
- See also the work of Tikographie, a media committed to a liveable territory in the Puy-de-Dôme.



*"With images and slogans, we can redefine what we mean by 'comfort', 'pleasure', 'social success', and 'happiness'. And above all, we can give substance to the values of system change."*

– Yasmina Auburtin<sup>16</sup>

**What if advertising carried out by local authorities and associations could put the spotlight on other forms of (local) productions and their effects?** What if they embodied the values that cooperation creates? In short, what if we gave substance to the system change we want?

Considering the artistic and popular dimensions of our transition stories is therefore a strategic matter! From tourist boards to territorial development agencies and creative businesses, we need to better showcase these transition narratives in action!

[p.35 ✨ – p.36 TUTORIAL]

We have been looking to bring alternative stories to the surface so they can compete against dominant discourses. But not by any means necessary! Seeking out alternative narratives to your own story and giving them the right to exist is essential to not capsize into propaganda and keep reducing the gap between our ambitions, dreams and reality. By reducing the gap, by recognizing contradictory stories, we are also building passenger ramps to help people get on board. This is one of the key lessons of this narrative and participatory approach à la *Fabrique des transitions*. We do not embark with a grand dominant top-down narrative. We generate interest and enthusiasm but also reactions: it is in the way of welcoming and enriching our approach based on these reactions, including critical ones, that we begin a fruitful journey!

## THE INITIATIVES

### CLIMATE COMMUNICATION TO GET THE MOST SKEPTICAL ON BOARD

The *Conséquences* association conducted a Facebook campaign among over 55s from the Provence-Alpes-Côte d'Azur region who were not very interested in climate policies, and engaged them in conversation about the impacts of global warming on lavender production, through emotional speeches, stories and characters rooted in the territory, as well as the use of key values (tradition, work, passion, etc.).



## THE INITIATIVES

- **The Charter for journalism that meets the climate emergency** (2022): commits to steering away from the traps of dominant discourses, to "questioning the vocabulary and images used", "ensuring transparency", "revealing strategies that sow doubt in the public's mind" and "cultivating cooperation".
- **The "Agir" campaign of Rennes Métropole** (2023): in opposition to agribashing, the Rennes Métropole wanted to promote agricultural professions. Portraits of market gardeners, peasant bakers, arboriculturists, dairy and poultry farmers were displayed at the train station, on billboards and even in sports facilities. One of the objectives is to encourage vocations, but also to remind people that 55% of the country is used for farming. "We are an agricultural metropolis!" ».
- **The ADEME Responsible Communication Guide** (2022): this guide evokes new narratives, the fight against lifestyle stereotypes and fake news, and suggests ways to employ communication tools to achieve territorial resilience and the business transformations.
- **The nominees for the 2023 Territorial Information and Press Prize** (Cap Comm'): featuring the Lyon Metropolis newspaper, MeT'. The magazine is structured around four sections: "I'm participating", "The Councillors' vote", "Near your home", and above all, **"the sore point"** - which deals transparently with a thorny question picked from social media and the website met.grandlyon.com. The magazine also works on the visual and aesthetic treatment of its cover, with playful representations of debates around bicycles vs. SUVs for example.

<sup>16</sup> « Quelle place pour la publicité dans la transition écologique et solidaire ? », Interview with Yasmina Auburtin, new narratives consultant for Imagine 2050.

# TIPS AND TRICKS FOR COMMUNICATING SINCERELY

01

## How can we communicate consistently?

- On the occasion of your General Assemblies, your new year wishes to your employees or customers, talk about what worked and what didn't match with previous announcements or ambitions... See the ADEME's "Guide to Responsible Communication".
- You can set up partnerships with the solution-oriented independent press, by supporting journalists financially so that they can take the time to understand your project and prioritize following its progress, while scrupulously respecting their independence, based on a trust agreement. *La Fabrique des transitions* has been working with *Territoires Audacieux* for several years in this direction!
- Integrate a "journalistic" function into your own editorial or communications services. You will have less control over the output, but this will force you to have a certain level of rigor in the way you discuss your projects!

02

## What formats and channels should we use?

- Photos of symbolic places that embody what you are talking about. For example, the slag heaps in Loos-en-Gohelle, or the Incity tower in Lyon which is adorned with colors indicating air quality: these signals have an even greater evocative force than what they seem at first glance.
- Books that tell the story of the city's journey and history.
- Municipal magazines and newspapers.
- Podcasts like those of *La Traverse*.
- Films or popular plays, exhibitions, etc.

All formats are worth considering and your stories can adapt to your target audiences and with adequate messages. However, here are some rules to follow to communicate well, according to the *Parlons Climat* study, "Mieux parler d'écologie: ce que nous dit la science" (2023):

- Take into account your audience's values
- Scientific data are important but are not enough to convince in and of themselves
- Not all stories are equal: talking about a "war against climate change" vs. talking about "searching for solutions" does not bring up the same ideas.
- Embody your calls to action by picking the right person depending on the message and the targets: show the effects of your work on nurses, farmers, teachers, children, etc.
- Use words that are not jargon.
- Fear-mongering or excessively reassuring discourses are unhelpful and often contradict people's real perceptions
- Images matter : use images that show causes, effects but also solutions in your territories.



# DIMENSION

## 03.

# MATERIALISING ALTERNATIVE NARRATIVES

*Kicking things off, listening and investigating contradictions*

When it comes to this bit, you either jump in there or you stay at the dock! You can't do things by half, or you will run the risk of undermining the crucial trust and commitments that took you time and effort to earn and develop. Here, we're not just talking about involvement in the sense of consultation or spaces for occasional participation. We mean **involvement as a continuous, solid stance: an alliance instinct, listening and taking into account divergent or opposing views.** And involvement means accountability (from all the different sides involved<sup>17</sup>)!

Oftentimes, in practice, **involvement first takes the shape of a complaints bureau where everyone gets things off their chest. This must be welcomed.** So you're trying to build a narrative for your company or territory? And the residents or collaborators who answer your calls pour out all the things they are not happy about? That's normal, it's the first step of the process: knowing how to listen and welcome people's opinions and lived experiences.

**Once the steam is let off, you can collect these stories of attachment.** Before getting head-on into your chosen area of work, listen to what other people care about and why. This creates a first space of expression and makes it more likely that they will want to

get involved too. It is also a good opportunity to check in and clarify misunderstandings, to provide explanations, justifications that might not have been clear to all previously.

It is unlikely that you will get to communicate with all stakeholders at once. How can you reach out to those you do not know about, or haven't heard from? [p.41 TUTORIAL]

## *Reaching out to those who are rarely listened to*

**We must actively seek out the stories and ideas of those who are usually silent or silenced.** Manon Loisel and Nicolas Rio<sup>18</sup> explain it well: even with the most efficient participatory process imaginable, some audiences will never get involved in a space "ruled" by the institution. We often find that the same people show up instead. To remedy this, we can draw inspiration from ATD Quart Monde's "crossing of knowledge and practices" approach, for example: organizing informal chats between peer groups and mixed workshops to produce knowledge and solutions by comparing lived experiences. The intention here is to start building narratives from the lived experience of the most "inaudible", not from the sole point of view of the institution. [p.39]

<sup>17</sup> See the «Référentiel d'implication citoyenne» in Loos-en-Gohelle, 2020.

<sup>18</sup> Manon Loisel et Nicolas Rio, *Pour en finir avec la démocratie participative*, Éditions Textuel, 2023.

## THE COMPASS



### THE ROUTE

Really involving people, including those we hear from the least, welcoming the diversity of stories, even contradictory ones. The intention is to no longer sweep conflicts under the carpet, let them boil over and turn violent. We must accept forms of regulation that might not resolve conflicts, but provide all the means to understand where they come from. It is also crucial to understand, if necessary, the negative sides that our work might also generate.

### THE BEACONS THAT GUIDE US

- Reaching out to those who are rarely listened to
- Acknowledging those who carry an alternative story
- Identifying topics of debate and controversy locally
- Welcoming and providing space for disagreement, discussion and debate
- Looking out for alternative stories from those that you carry yourself
- Seeing contradiction as an opportunity to learn, adapt and innovate

## CAPTAIN NARRATIVE'S TIPS

- Captain, how do we create a narrative that gets everyone on board?
- Start by listening to the stories you're told, and let yourself get on board!



## SAILING AWAY



### RURAL, WORKING-CLASS AREAS AND NARRATIVE-BUILDING

- Valérie Jousseume and others, *Villes et campagnes aimables : kiffez vos territoires !*, Éditions CFDU, 2018.
- Benoît Coquard, *Ceux qui restent. Faire sa vie dans les campagnes en déclin*, Paris, La Découverte, 2019.
- Fatima Ouassak, *Pour une écologie pirate : Et nous serons libres*, Éditions La Découverte, 2023.
- Makan Fofana, *La banlieue du TURFU - Du chaos naît la création*, Éditions Tana, 2019.
- *La mise en récits : Un outil pour la transition écologique dans les quartiers prioritaires*, par la coopérative ARTEFACTS, 2023.
- *Réussir la participation de toutes et tous - Petit guide pratique pour agir*, ATD Quart-Monde, 2021.
- It is also worth checking out «L'implication des citoyens. Retour d'expérience de la commune de Loos-en-Gohelle», 2020.



## Writing a sensitive story of our territories

There are dominant local discourses, produced by select so-called "legitimate" actors, and those, more interstitial, which emerge quietly and open up other paths. By pulling the thread of other stories, some breaches open onto other futures for the territory. Some are based on a landscape reading of the place (Collectif PAP), on non-human beings (Parliament of the Loire River, Lichen), and others are based on local voices that we do not find in participatory programs: children, precarious and/or unemployed people, etc. Others still offer playful takes on reality, including through fictions that open up other futures (such as eco-fiction on the Gironde Estuary).

Some also practice storytelling through walking, for example, like the Bureau des Guides in Marseille, in which "in their own way, hikers, artists and journalists tell their walking experience of the metropolis".

[p.43✿]

**Finally, some choose to build narratives with a more artistic approach, which strikes an emotional chord.** Storytelling is a matter of creating desire, and the cultural sector can play a crucial role by creating aesthetic experiences that draw attention to the societal transformations at work. **How do cultural actors become allies of societal transitions? What does a cultural policy of energy, food or democracy look like?**

For example, the project "Archipel, history(s) of adapting", led by the Cerdd in the Pays d'Opale in 2023 and in Beauvaisis in 2024, collected and compared climate change adaptation stories. The aim was for them to result in concrete action while empowering people to get involved in them.

[p.43✿]



Four methods were used:

- ✧ Artistic, with an artists' residency over several months, bringing together a photographer and two podcasters, to take portraits and collect sounds and stories with the aim of creating an "emotional shock" to get people active.
- ✧ Educational, through training in climate change adaptation and the organization of debates for local authorities' technical staff and elected officials.
- ✧ Reflectivity: organization of feedback sessions for those involved in and around the project (stories between colleagues).
- ✧ Sincere communication, to support the emergence of new narratives with attractive tools and press conferences.

**This approach was employed in the Pays d'Opale in 2023 and in Beauvaisis in 2024.**

## TUTORIAL: COMMUNITY EDUCATION FOR ALL!

**A committed stance  
=  
community education!**

**Map all stakeholders who might be interested in participating**, perhaps they are opposed to your project or are impacted by it (see the 5th dimension on evaluating added values) but who, for material or symbolic reasons, aren't involved. For example, have a look at the diagram of the "Fantastic 4" below, or at Colab Studio's resources\* to mobilize your ecosystem. A systemic approach (as further described in the chapter "Acting systemically" of our guide *The 4 Fundamentals of System Change Practice*) makes it easier to identify community representatives, that is, relays capable of speaking on behalf of a more or less formal group. For example, the Clunisois local council community works on artistic, agricultural, food, sports or heritage issues, which gave them links to organizations capable of representing a diversity of points of view and spheres of interest to co-construct their Territorial Climate-Air-Energy Plan (PCAET).

**Create interest in participation!** Go and meet people, and explain to them why their story matters and deserves to be part of the dialogue.

**Identify what participation is needed for.** Is it on a consultation basis? To collect ideas or develop an analysis? To evaluate projects? To get people on board? The participation formats and avenues explored will vary accordingly.

**Secure participation:** create the right environment to make participants comfortable, specifying what they can or cannot expect from the session so as not to create unfair expectations or lead to disappointment.

**Start with people's issues:** do you want to get young people more involved in environmental protection? Start by listening to what makes them proud and happy, by understanding what they are already involved in. Then, you can explore how their involvements might strengthen or link up with your transition approaches. **In short, adopt a community education stance!**

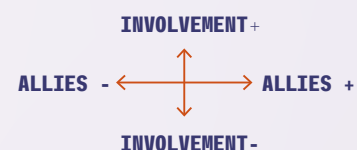
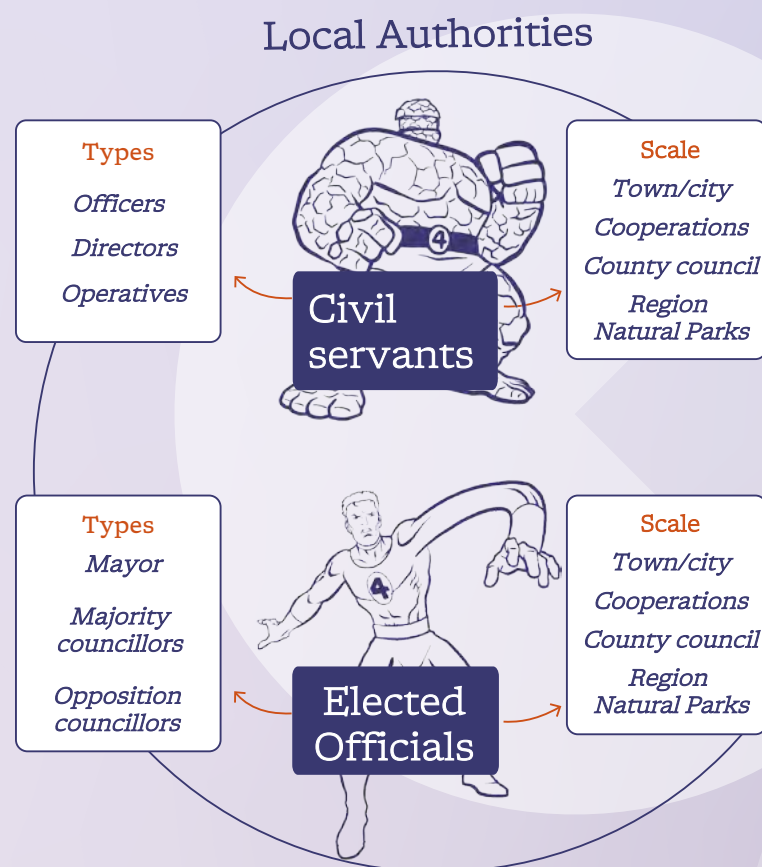
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See the website [colab-communs.org](http://colab-communs.org).

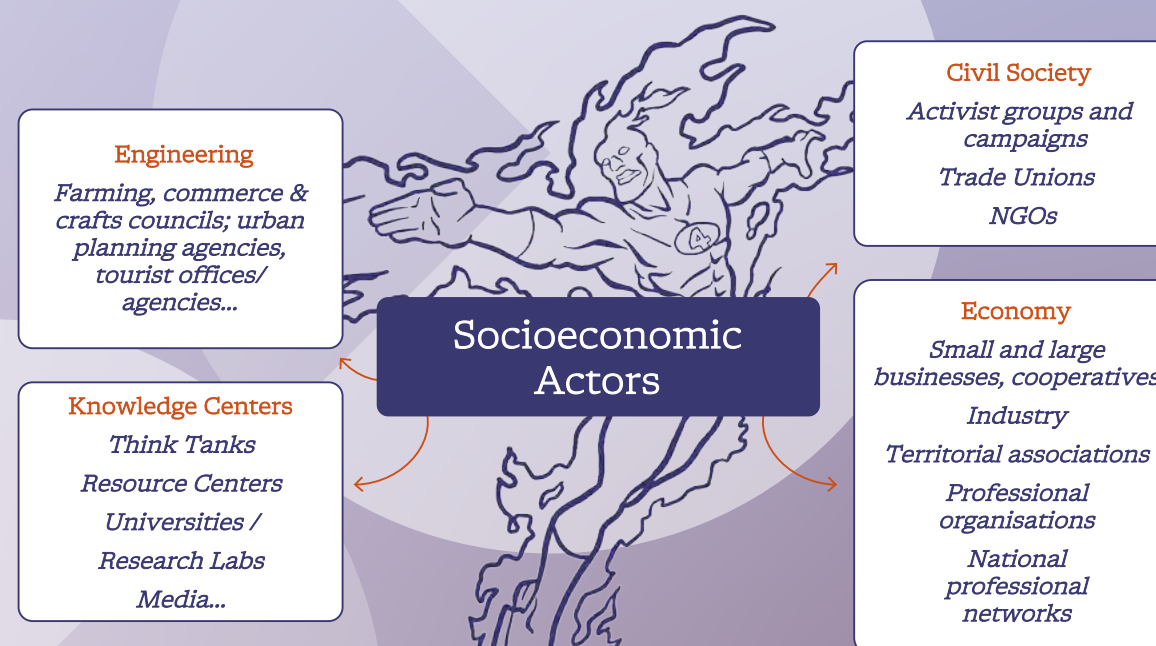
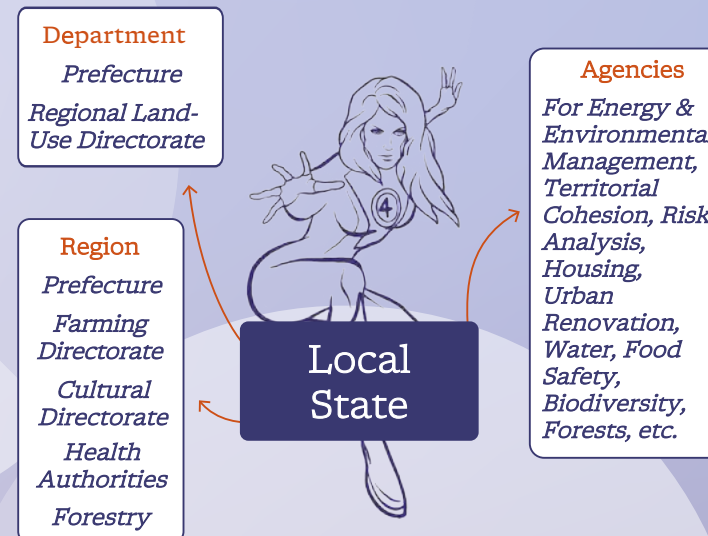


## The "Fantastic 4" of territories in transition\*

*La Fabrique des Transitions* structures ecosystems of local actors based on the cooperation of the "Fantastic 4", assuming local authorities as the starting point. This is based on French administrative divisions, but could be adapted anywhere.



\* See *Les 4 Fantastiques des territoires en transition* and *Les 4 Fondamentaux de la conduite de changement systémique*, La Fabrique des transitions, 2022.



The "socio-economic actors" category may seem excessively all-encompassing: it includes all those who embody territorial and entrepreneurial dynamics in the local area (see the reference document *Villes Pairs, Territoires Pilotes de la Transition*, 2019). Socio-economic actors take up about three-quarters of the room here.

## Building on contradictory stories

Every project or approach will have its fair share of criticism, disagreements, sometimes even open conflict. How can we welcome controversy and contradiction? How should we approach a petition or a poor customer review?

*A petition can be a good narrative building-block: if we don't agree, let's talk about it!*

Should we see people who stand in opposition as participants with their own share of responsibilities, or as "disturbances"? Do we consider that they have not understood our explanations and "talking points" or that they are on the contrary expressing an articulated point of view? All the work begins here. **Cooperation means addressing contradictions, disagreements and conflicts productively** (see the chapter on cooperation in *The 4 Fundamentals of System Change Practice*).

It is important to bear in mind that, from the point of view of those in opposition, you may be the bearer of a dominant story that does not match the reality they live. However, their alternative narrative has the right to be heard too. Their energy demonstrates a commitment that must be welcomed, recognized and understood. In the worst-case scenario, you will be able to accept disagreements and credit your opponents while accepting your legitimacy as an arbitrator. In the best-case scenario, you might even overcome conflict and find a common ground.

[p.45 ●]

## Working with and learning from conflictual stories

**We are increasingly coming up against "sustainability conflicts" that are difficult to overcome.** Current environmental, social and economic challenges are both enormous and interdependent. *France Stratégie's Soutenabilités* report<sup>20</sup> highlights that "they lead to confronting issues that are deeply vital, between which it isn't a matter of choosing." These conflicts emerge nationally, in public and media spaces, but also daily, in organizations, institutions and territories. Environmental issues are divisive, with radically different representations of the world clashing. In a context where these conflicts are increasingly common, both locally and nationally, Manon Loisel and Nicolas Rio<sup>21</sup> argue that "public action is locked in a kind of conflict avoidance". Put briefly: we are sweeping conflicts under the carpet, which can ultimately create a pressure cooker effect. It is neither possible nor desirable to try and stifle conflicts: they will always find a way to resurface. **The approach of la Fabrique des transitions consists in giving them space, with an approach that seeks to be truly understanding and considerate towards differences of opinions (and their origins).** Narrative-building is a useful framework for debating these tensions. The storytelling of differences and conflicts allows us to move away from the "clash era"<sup>22</sup> and simplistic populist stories, to tell more complex stories accepting that not everything is black or white, won or lost. [p.45 ✨]

For example, in rural areas, tensions between "new inhabitants" and "natives" can arise from misunderstandings and contradictions in ways of seeing the territory, its resources, or even the world

20 Extract from Barasz J., Fosse J., Viennot M., Prouet E., Gervais É. et Faure A., *Soutenabilités! Organiser et planifier l'action publique*, France Stratégie, 2022.

21 Manon Loisel and Nicolas Rio, *Pour en finir avec la démocratie participative*, Éditions Textuel, 2023.

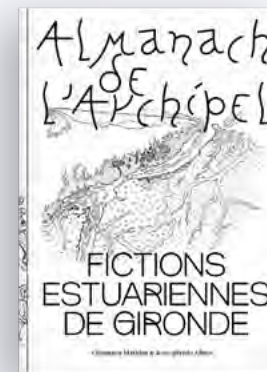
22 Christian Salmon, *L'Ère du clash*, Éditions Fayard, 2019.

## SAILING AWAY



### TALKING ABOUT THE SENSE OF PLACE

- *The Indigenous Guide to Detourism of the Gier Valley*, 2016 talks about the Gier Valley differently, through meetings with its inhabitants and their testimonies
- *The Guide Émotionnel de Lens-Lievin : Ces lieux qui nous racontent*, 2015: 496 pages to discover the history of the mining basin through the eyes of its inhabitants, their stories, their memories, their anecdotes, their secrets.
- Jean-Alfredo Albert and Clémence Mathieu, *Almanach de l'Archipel. Fictions estuariennes de Gironde*, Éditions Phenicussa Press, 2023.



## THE INITIATIVES



- **Rural Combo** shares stories and podcasts inspired by field experiences to tell stories about rural areas.
- **Lettres du Pays** is a creative project where letters from agricultural areas are sent and published to create an exchange between residents and farmers, with public and theatrical renditions.
- **La Fabrique d'Imaginaires**: an artistic and cultural project created in 2018 thanks to the energy and imagination of elected officials and residents of the Côte des Légendes, with the shared desire to make this place a dream and story factory!
- The webinar series "**Intégrer la transition écologique dans l'ADN des politiques culturelles territoriales**" by Culture Co and La Fabrique des transitions.
- The proceedings of the 44th meetings of Urban Planning Agencies in Clermont-Ferrand, "**No cultures, no futures**", 2013
- In **Malaunay**, the municipality is in the process of setting up a "story group" made up of volunteers, with three subgroups (Yesterday, Today and Tomorrow) whose purpose is to report on existing stories (mapping), find places to mobilize these stories (narrative democracy), do storytelling and resilience prospective work and be consulted on major projects.



\* Available on the Culture Co website

### LE CONTE À RE-BOURG





altogether. Dialogue can be difficult for many reasons (high level of tension, too much history between actors, etc.). Material formats (a booklet of portraits, for example) that highlight different protagonists and illustrate their motivations, their efforts, their life trajectories can help reopen a space for possible discussion and other possibilities (see the 1st dimension). In a fractured society, this is a worthwhile endeavour!

## Organising spaces for debate and action

Some worldviews may be irreconcilable: it is an illusion to believe that everything can and must be pacified. **Acting in and around conflict does not always result in their resolutions. What is sought here is rather to guarantee that opinions have a space to intersect, to confront each other.** It is indeed a democratic imperative to express disagreements beyond "for" vs. "against", to expose and learn from the root causes of anger, resentment, radical disagreement etc. There is a real risk of putting "the other" into an "opponent" box, and therefore of denigrating everything that does not align with our ideas. How, then, can we create spaces of democratic communication to guide public decision-making?

- ❖ **Working with disagreement is an innovative path.** It is when we stumble, when we irate each other, that we must dig in further: contradictions can be regarded as "dynamic tensions" that set us into motion. Through them, we can make leaps and bounds in understanding systemic issues and reaching the aims that we pursue. This requires effort and a lot of emotional and relational skills as well as organizational intelligence, in other words: engineering cooperation and democratic dialogue.

- ❖ **It is also a matter of creating a new role of transition "diplomats":** what kinds of know-how (listening, conflict management, rhetorics, etc.) and systems do we need to develop a new art of territorial transition diplomacy?
- ❖ One pitfall would undoubtedly be to recreate dedicated spaces rather than relying on existing ones and transforming them into spaces that welcome and address conflicts. **How could local COPs become such spaces,** rather than acting as if local environmental tensions and conflicts did not exist? How can local Citizens' Conventions, such as the one in Grenoble, transform themselves in this direction?

When people got involved and worked hard despite their disagreements, make it known and promote it! (see the 2nd dimension on sincere communication)

**Now, managing contradictions "externally" also involves doing the same work "internally".** As in martial arts, without internal relaxation, without verticality in the cooperative stance of your organization, without working on your own internal tensions and contradictions, it is futile to try and do it with external stakeholders. They are likely to sense this shortcoming and challenge you (more or less kindly) to practice what you preach first.

[p.48 ✱ - 🌀 - 🌱 - 🌍]

## CAPTAIN NARRATIVE'S TIP

In my experience, there are three ways to face mutinies: repression (but you lose your crew!), dialogue (but the revolt is often already too strong), or, best of all, by preventing them from happening at all! And that, comrade, is only possible by being an active, alert captain: listening to what is rumbling in the hold of the ship, and by giving my sailors space to express their ideas and disagreements. Even if, as a captain, there are sometimes choices that must be made. Take responsibility for them, but with full knowledge of the facts!



## THE INITIATIVES



### SENSITIVE DIAGNOSTICS: BETWEEN DREAMS, ATTACHMENTS AND CONTRADICTIONS

Ultimately, narrative-building isn't about making a story official, it is a process of democratic dialogue: spaces for expressing stories that dominate or liberate, that heal damaged identities, recognize little-seen efforts, and deal with contradictory emotions. Before being a "product," a narrative is first a "signifier". At la Fabrique des transitions, we have developed a method of "sensitive analyses" that bring together a multitude of people that are in some way representative of the local ecosystem involved, or with which to cultivate cooperations. To do this, our analysis tries to put its finger on what fuels change locally: a mix of pride, attachments, but also of contradictions between dreams, intentions and organizational methods.

- See the "Kit Diagnostic sensible" that can be downloaded from *la Fabrique des transitions'* website.



## SAILING AWAY



### TYPES OF TERRITORIAL CONFLICTS ACCORDING TO PATRICE MELÉ\*

- "Oppositions or controversies between residents, users and public actors: protest reactions to a choice of location, to the construction of an infrastructure..."
- "Oppositions, controversies, conflicts between users of a space".
- "Debates, oppositions between public or para-public actors during the negotiation of projects or the implementation of public

policies. The relationships between actors in the context of territorial action can be confrontational more than cooperative, relate to the balance of power, resistance to change or simply negotiations".

- "Social and political conflicts analysed from the angle of their spatial dimension or their relationship to the territory. Struggles, movements and electoral oppositions..."

\* Extract from Patrice Melé, « Introduction : Con lits, territoires et action publique », *Conflits et territoires*, Tours, Presses universitaires François Rabelais, 2004.

## THE INITIATIVES

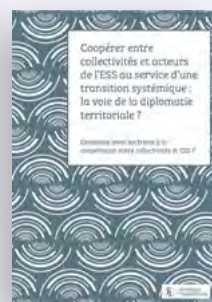


- While co-constructing the roadmap of its Climate Plan, the *Métropole de Rennes* seized the opportunity of its Local Climate Conference to discuss local controversies. This approach raised several questions. How can we design an event that makes room for divergent opinions to emerge? How can we reassure stakeholders so they fear being put in a "public tribunal" situation? And how can we avoid angering participants, which would prevent controversies from being resolved and effectively translated into action?
- The *École de Dialogue territorial*, supported by Geyser, is an association that specializes in territorial dialogue and offers consultation training to stakeholders wishing to open a democratic space for environmental and social transitions. Dedicated to the art of dialogue, this school aims to share methods, while reflecting on and acting in favour of territorial dialogue and community participation.

## SAILING AWAY



- A piece on *Méthanisation et dialogue territorial* by *Cerdd* (2019).
- The AgroParisTech training courses on strategic facilitation.
- On diplomacy, see the action research project *Coopérer entre collectivités et acteurs de l'ESS au service d'une transition systémique : la voie de la diplomatie territoriale?* (*La Fabrique des transitions*, 2023).



## IN OTHER WORDS



As Léa Sébastien, lecturer at the University of Toulouse, explains, "existing institutional tools do not allow us to debate and position ourselves on the actual essence of public projects. Consultations only focus on technical aspects. What actual local need does this project aim to meet? We must rethink environmental democracy, bring it to life, and integrate "weak actors" (under-represented, rarely invited) as well as "absent actors" (the non-human world and future generations) into these debates".

The National Commission for Public Debate (CNDP) aims to guarantee the public a "right to debate" to improve decision-making. What if territorial CNDPs were organized to bring the "Fantastic 4" of territorial transition around the table, way ahead, and address the actual root of local issues?

# TUTORIAL:

## MAKING SPACE FOR CONFLICT IN MEETINGS

01

### Hosting a meeting where conflicts can be worked on

- **The invitation** : it must clearly specify the topic of the debate, the start and end times, and briefly who will be there. You can use several channels for distribution (leaflets in mailboxes, social networks etc.) and think of all the stakeholders involved, not just those most directly impacted.
- **Picking an audience** : you need at least the "Fantastic 4"!
- **Picking a room** : a round table layout without a front stage is preferable, with comfortable seating. The space itself also carries symbols!
- **Set the rules of the game** : strict adherence to timings and meeting themes, but also kindness because everyone brings good ideas and expertise to the table. If there are any disturbances, the meeting must be stopped for lack of respect towards those who are playing the game by its rule. Stay calm, kind, but exhibit rigor and firmness if necessary!
- **Give a point of view at the outset of the debate**. Specify what can be discussed and what cannot, for example, the regulatory framework, financial limits, etc.

- **Explain a bit about your personal position** where you are speaking from and what your constraints are (professional, financial, time, etc.).
- **Opening pandora's box, getting things off our chest**: the beginning of a meeting will very often bring out grievances: they must be welcomed, acknowledged, especially those of the opposition. However, you will address them in a second part to avoid locking yourself in a one-on-one discussion.
- **The curtain technique** : you need a debate facilitator. This allows the elected representative to not be on the front line. The elected representatives can of course give their point of view, and answer questions, but without overpowering the meeting.
- **Close the meeting**: clarify any follow-ups, and other moments of future discussions.



# TUTORIAL:

## THREE TOOLS TO UNDERSTAND CONFLICTS

I'm facing tensions, what do I do?

- **Create chronological timelines**, to reach a baseline understanding of events, which might reveal historical motifs. Maybe the topic you are working on has been the subject of past disagreements, which are still visible among actors involved today? It is useful to reveal the trajectories that have led to specific point in time you are.
- **Map out conflictual or contradictory discourses**: we often oppose two poles in our representations of conflicts. However, reality is rarely binary. The Controversy Mapping method proposed by Bruno Latour allows us to represent conflictual dimensions in a more in-depth manner by revealing a multiplicity of actors, including their relationships and interdependence.

→ **The Iceberg Model**: In her analysis of System Change, Donella Meadows presents systems as icebergs: events, the visible part of the picture, are not the whole reality. They can only be understood – and changed – if we focus on the immense submerged surface: the motives, structures, and mental representations that structure societies. We consider here that conflicts can be studied in the same way.

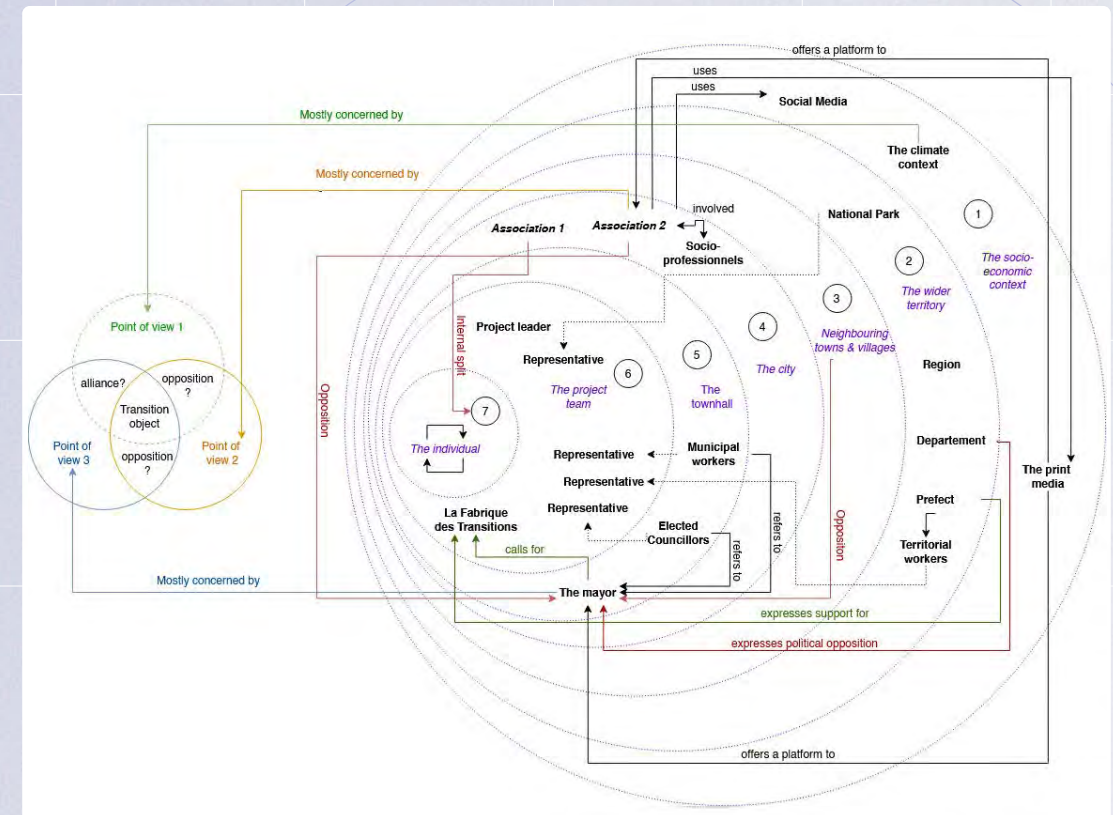
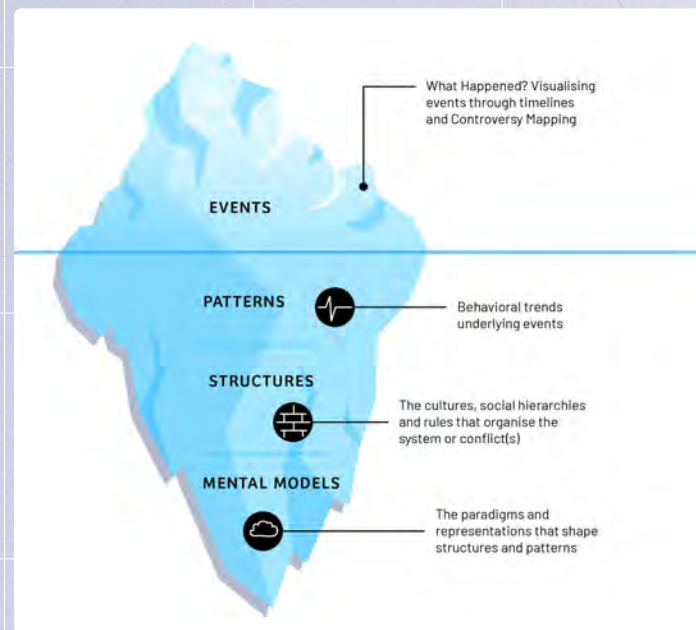


Diagram produced by Julie Saumagne as part of a research dissertation within la Fabrique des transitions (2024).

Diagram produced by Julie Saumagne as part of a research dissertation within la Fabrique des transitions (2024).

# DIMENSION

## 04.

# NARRATING COOPERATION

*Producing better transitions  
through soul-searching and  
investigation*

*"If you want to build a ship, don't ask men to gather wood, divide their labour, and give orders. Teach them instead to yearn for the vast, endless sea"*

– Antoine de Saint-Exupéry

Even in the workplace, there is history and contradictions between people that must be expressed via managerial processes, to restore damaged work identities. It is important to practice internally what is preached externally (see the 3<sup>rd</sup> dimension on alternative narratives). It is not right to expect municipal agents to magically transform a citizens' petition into a municipal policy proposal, if internally the work isn't put into addressing municipal conflicts. It is once again a question of congruence (see the 2<sup>nd</sup> dimension on sincere communication).

To achieve this, we all need space for our own aspirations and criticisms to find a way into our organization. Otherwise, we are running around like headless chickens!

**So how can we ensure that stories of failures are not swept under the carpet in the workplace, but become virtuous stories that allow us to learn?** First, we need to understand that these are not "wasted" or anecdotal times, but rather strategic moments: the army spends much time and effort in feedback on its operations to study what worked and what didn't. And if they do it, it is because it is effective. We have a right to make mistakes if they are a driver of innovation: if we learn from them and seek not to reproduce them!

## Introspection

It is important to set up spaces in the workplace or within collective work practices to say what we feel, what we experience personally, to explain why we act a certain way. It gives people the right to interpret things differently and make mistakes. It is a matter of organizational and professional hygiene. The goal? **Recognising the subjectivity of each person and removing tensions, taking care of the collective need for cooperation, considering the meaning of the strategies** that we deploy, the why and how, and improve the way we do things.

## THE COMPASS



### THE COURSE

Breaking out of working in silos to promote cooperation through narrative-building. Addressing work processes (both successes and conflicts), appreciating shared values in the journey, recognizing each person's involvement, and organizing cooperation through stories.

### THE BEACONS THAT GUIDE US

- **Creating reflective spaces.**
- **Using peer spaces** to share with those who are in the same situation and benefit from their feedback.
- **Appreciating each person's experience** and relationship to the story.
- **Identifying and working on and through our differences.**
- **Capitalising on the successes generated** and promoting them.

## IN OTHER WORDS



### DESIGNING NEW SERVICES THROUGH NARRATIVE-BUILDING

"Narrative-building isn't just about making the territory shine! I apply the same principles of narrative-building internally. **Internal loops are essential.** We practiced narrative-building to overhaul our services, which involved very transversal projects. We asked everyone: "What is going to be your role this year? What are you going to do?" We left space for everyone to take ownership of the project, to give it meaning and substance. **An "internal adventure" is needed: narrative-building must also live internally.** We are telling a very specific story here: listening to all operatives and agents, training together a lot (agents and elected officials follow the same courses together), which creates new cooperations, a feeling of pride and belonging! The whole challenge internally is therefore to consider **how we might bring more people in.**"

– Alice Briant, Director of community and communication at the City of Malaunay



## Driving change through narratives

**Driving change through narratives is visualisation exercise:** how do we collectively envision what we want to do and achieve with our project? Into which story do we project ourselves? (see the 1<sup>st</sup> dimension on setting a trajectory)

**Driving change through narratives also means re-examining our relationship to time itself:** *chronos* (linear, daily time), *kairos* (the time for action and opportunity) and *aiôn* (long-term, cyclical time). The “now” that we experience is part of a larger, constantly shifting history, which is itself part of a global, universal and almost immutable History. When we feel overwhelmed by *kairos*, having so many emergencies to juggle, we can call on *chronos* to remember the trajectory we are a part of (see the 1st dimension on creating trajectories) and find priorities to focus on. And when it is still too difficult to do so, we can call on *aiôn* to put things into long-term perspective... No one is expected to achieve the impossible!

[p.55 ●]

## Prospection

**Reflexivity is an invitation to take a step back from one's practices, to learn from them, to better project oneself into action,** whether individually or collectively.

*Reflective spaces<sup>23</sup> between peers can be helpful to collectively develop ways of thinking, to strengthen senses of legitimacy and explore ways of bringing about profound systemic transformations.*

<sup>23</sup> See ATEMIS and Christophe Dejour on the psychodynamics of work.

This is a way of getting out of silo logic: people that are brought together – not because they belong to the same department, but because of they hold similar functions in the organization chart within different departments (for example, department heads or project managers, salespeople) – can thus develop transversal ways of thinking and organizing work.

**These spaces also make it possible to explore cooperations,** both horizontally (across departments), but also vertically (across hierarchies). This ability to view organizations both horizontally and vertically while producing information flows from the bottom-up, supports learning and evolution.

[p.55 – p.56 ✨]

**In the same vein, spaces can be set up to analyse practices, solve project deadlocks,** learn lessons from a situation that went wrong or, on the contrary, that worked well, to draw lessons for the rest of the organization. Here, the point isn't to narrate the work of a functional group, but rather to envision narratives as a conduit to help understand the chain of actors' ins and outs<sup>24</sup> as they work together on a project within the organisation. The aim is to identify how to improve project management.

[p.57 TUTORIAL]

Cooperation storytelling ultimately keeps the project alive, making it more robust and keeping teams committed and focused. **Introspection and prospection on cooperation values ultimately pushes us to tune the last string of our bow: evaluation.** Stories can support evaluations and reveal unsuspected nuggets of information.

<sup>24</sup> On this topic, see Emmanuelle Teitelbaum Perrone's ongoing PhD on exploratory management and leadership.

## CAPTAIN NARRATIVE'S TIP

### REFLECTION? I HAVE NO TIME FOR IT!

Don't go head-on into reflection! If you organize a "reflection" meeting, it's not certain that colleagues will come. Instead, start from existing spaces (working groups, project meetings, etc.) and add a reflective dimension. Use the pretext of training them on an issue or a tool, or of bringing in an external speaker and suggest taking a step back from your practices. You can then investigate how to improve your work organization, taking care of affects and feelings (introspection), and coming up with proposals (prospection).



## THE INITIATIVES

### THE “FANTASTIC 4” AGORA

Cooperation issues can be explored across organizations within the same territory, by bringing people together according to their functions: elected officials, agents, socio-economic actors and state representatives. The goal? To question shared expectations and improve cooperations in and across organizations.

*“Elected officials criticize agents for wanting to take their role, agents criticize elected officials for not having a more assertive and ambitious vision of transition and not taking timescales into account (the time for technical thought, participation, etc.), socio-economic actors criticize local authorities for putting them in competition with each other, etc. All these observations, these expectations, these blockages that hinder the implementation of a systemic transition in the workplace, usually have no way of coming*

*out of the woodwork. This is why la Fabrique des transitions, within the parcours d’accompagnement pilote course, brought together the Fantastic 4 of each involved territory for 3 peer-to-peer workshops. This way, each peer group can discuss their roles, functions, obstacles and expectations towards other categories of actors. Following these peer meetings, a final “Agora” session is organised to allow each Fantastic to express their demands to the others. The intention was also not to address elected officials/agents individually, but to bring out needs and solutions carried collectively in a single voice. “We, elected officials, agents, socioeconomic actors...”.*

• L'Agora des 4 Fantastiques (extract), La Fabrique des transitions, 2021



## RETHINKING ORGANIZATION AND COOPERATION THROUGH NARRATIVE-BUILDING: THE EXAMPLE OF ALBIGEOIS BASTIDES

The Territorial and Rural Balance Centre (PETR) of Albigeois and Bastides counts nearly 60,000 residents spread across five very rural groups of villages that manage their services collectively, particularly engineering for environmental transition. Having implemented several actions since the 2010s (PCAET, TEPOS network, energy renovation, etc.), the PETR realised that projects often came to a halt once mechanisms - particularly financial ones - were completed. The PETR therefore called la Fabrique des transitions to carry out a sensitive diagnosis to find out what could support a systemic transition locally. It also enrolled in the "Territoires pilote" course, which was the first cohort support programme that took place on a national scale in 2021-2022. Some sixty interviews later, the sensitive diagnosis revealed several points of tension. First, the PETR was seen as a superior body whose actions were perceived as top-down, not emerging from the "bottom": this explained why they did not last overtime and were not appropriated by the communities. Furthermore, the latter were organized in silos and were maladjusted to the cross-disciplinary practices necessary for cooperation. This set-up caused much workplace discomfort. To remedy this, la Fabrique advised to work on one common project, to bring everyone together and test new ways of doing things. A team of four agents, who worked in different groups of villages but shared similar difficulties in their work, met and initiated a confidential space for peer conversations.

- First, participants were asked to tell a story about a project they were proud of and one that was a source of tension, by writing a letter.
- Then an analysis of the reasons for the successes and failures was carried out collectively with the other agents, based on an analysis grid (see diagram in the tutorial).

- Finally, a collective letter was written with shared constructive proposals to improve their organizations and enable them to lead ambitious ecological transition projects.

**The objectives were to get insight into the point of view of agents based on the stories of lived experiences, to gather up collective observations and proposals, above all, to create a discussion ground with the management and elected officials.**

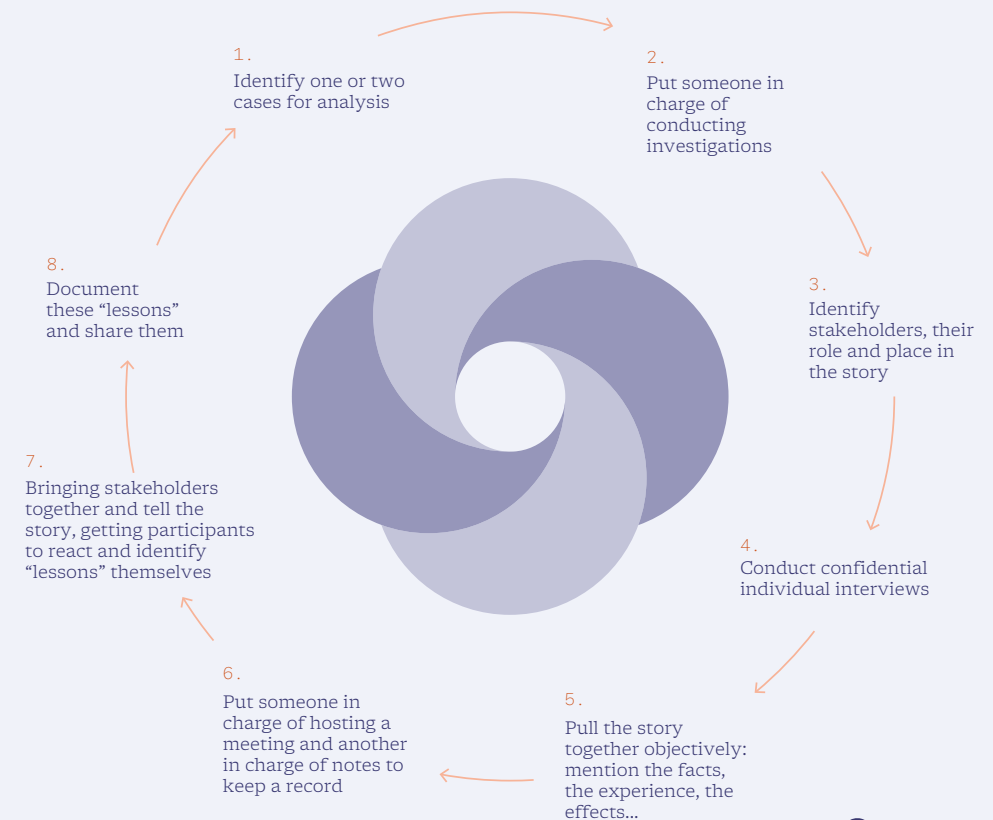
Another phase was organised, where agents could ask questions to elected officials, based on shared points of view. The result?

- The agents involved have found a place to recharge, exchange, get support, and they now cooperate much more easily.
- A network of general directors of services (DGS) within the PETR was created, to respond to organizational problems and renew their way of conducting projects.
- A project manager was assigned and repositioned within her inter-municipality to work on systemic transition. In terms of concrete projects, rainwater is now collectively managed, and new shared methods are being trialled. The Adour-Garonne Water Agency supports this work, and organizations such as the Chamber of Agriculture or the Chamber of Trades are thinking about how to implement similar projects with their own audiences. The territory obtained several hundred thousand of euros in subsidies. Cooperation pays off!
- Finally, an experimental training course emerged with around forty managers and agents from the five groups of villages, in partnership with the National Centre for Territorial Public Services. Beyond educational outcomes, this training also created a new space for peer communication extended to other agents interested in these collaborative practices.

## TUTORIAL:

# ANALYSIS OF METHODS IN A FEW KEY STEPS

01





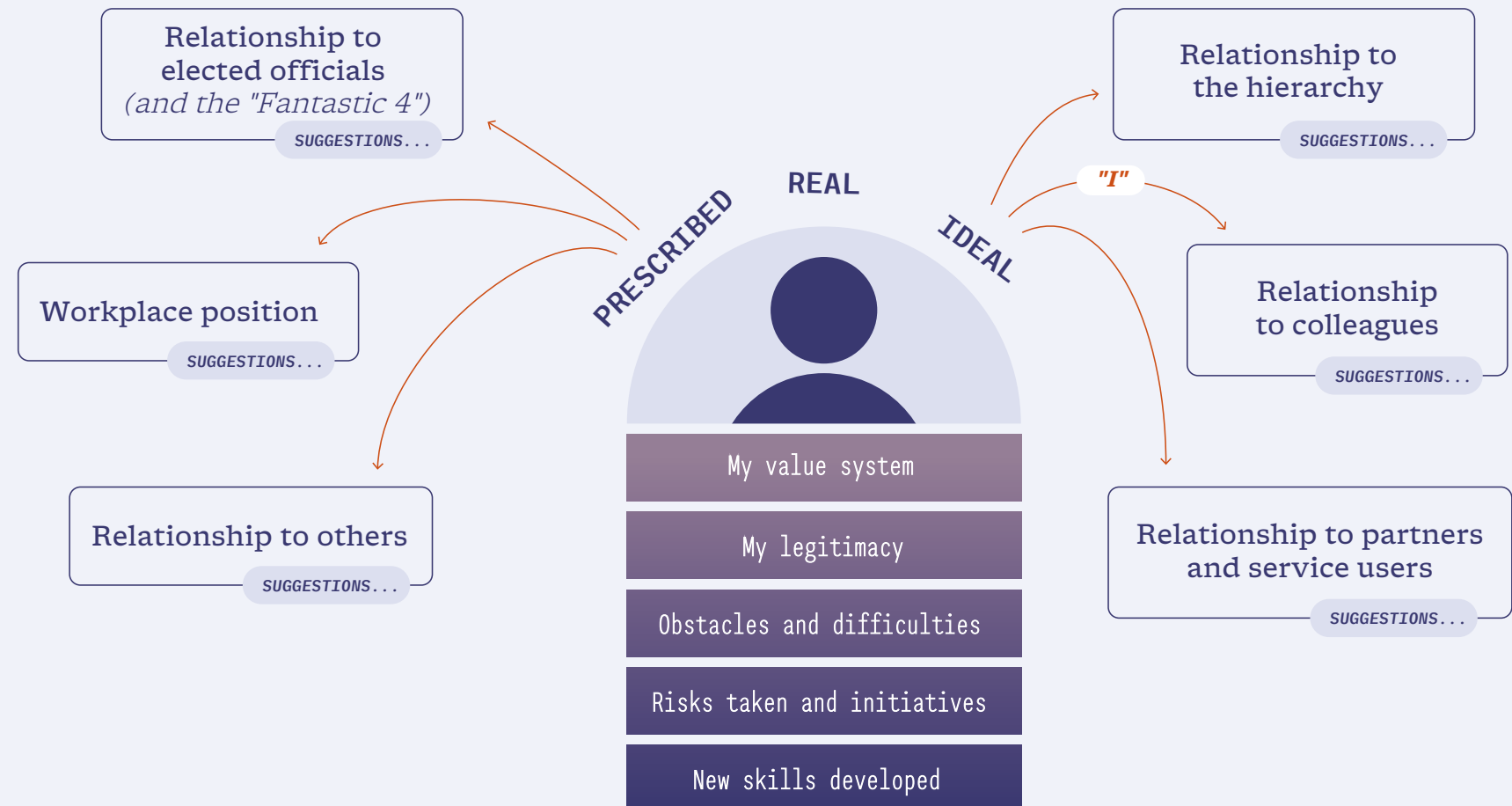
# TUTORIAL: LEADING TRANSFORMATION THROUGH NARRATIVES OF COOPERATION

02

## Using narrative-building to untangle organizational tensions

Narrative-building between peers also has a role to play in the workplace and can transform organisations through collective feedback and analysis. How? Start by organising a confidential workshop between peers and using the diagram opposite to guide the discussions.

- **Set the framework** : everyone is guided through three dimensions: the *prescribed* (the job description, the priorities of the hierarchical chain), the *ideal* (what we would like) and the *reality*. The position from which everyone speaks is interrogated (prescribed, ideal or real). People discuss their own work experience with a concrete example (a meeting that was a source of tension, a project they oversaw, etc.).
- **Then, people must be encouraged to speak in their own terms** "I", not "we". It's difficult, but "I" have the right to express myself! "I was blocked", "I had a bad experience".
- **Then, analyse the value systems that underly actions**, risks taken, initiatives carried out, skills that were developed: not everything is all rosy or all black!
- **Identify relationships with different types of actors**: with elected officials, other colleagues, relationships with the hierarchy to analyse this "bug" or that "tension".
- **Finally, draw up collective recommendations!**



# NARRATIVE EVALUATION OF ADDED VALUES

*Revealing, deliberating*

## Revealing

*“Everything that counts can’t always be counted but it can be recounted!”*

You may have already heard this phrase which has spread quite widely since we started using it! And rightly so: it points out that **not everything can be measured quantitatively as in accounting**. For example, measuring the level of trust between us: we can appreciate it, illustrate it but not count it. What collective capacity do we have for shared risks? We know how to demonstrate it: through achievements that we can show, which illustrate a certain level of audacity and courage, but we can’t count it. Of course, the idea is not to believe that everything is a matter of stories and narration, but rather that **stories have a role to play in getting us out of the “all-quantitative” approach**. We shouldn’t restrict ourselves to expected indicators but seek to build evaluations based on collected stories, which allow us to reveal unexpected issues and are no less valuable.

**Narrative evaluation allows us to reveal what really holds value: it can even give rise to new economic models.** For example, the Flex’Ink printing company of Julien Da Costa, a printer whose profession, after having

been introduced by Club Noé and Artemis to the economy of functionality and cooperation, has returned to “making a good impression”: selling less paper but with more impact. **By focusing on the intangible needs of his customers, listening to their stories and seeking to invent a common narrative that makes sense** – including economically and environmentally – he ended up creating client contracts including the prints volumes that the customer would have paid in the old model, based on quantity and not quality. The printer and the customer therefore share the avoided expense. Julien transforms his customer into a partner and is currently developing a consulting service for his beneficiaries. The ethos has evolved from “the more we print, the less it costs” to “produce less to earn more”. **Beyond avoided costs, a new relationship of trust and cooperation is also established.**

## Deliberating

**Narrative evaluation accounts for what we have produced, in the sense that it creates a space for discussing lived experiences and to identify perspectives together through collective deliberation.** Indeed, perspectives and lessons need to be revealed, but also debated and questioned: what did we want to do initially, what did we really do in the end, what would we like to do in the future? We can correct what needs correcting and amplify what can be.

## THE COMPASS



### THE COURSE

Evaluation is a steering wheel. It allows us to define our ambitions and verify that they are met. However, it is not just a matter of controlling results. Narrative evaluation also allows us to reveal effects that we did not necessarily expect and to appreciate their real impact, even when they are immeasurable. Even if we can’t quantify them, we can always talk about them!

### THE BEACONS THAT GUIDE US

- **Bring stakeholders together** and create an opportunity to discuss the impact of a project together.
- **Start with real-life stories** before trying to fill in indicators and tick boxes.
- **Focus on the generated effects, even those that were unexpected** or immeasurable (particularly externalities).
- **Be aware of cognitive biases** when re-examining these stories and seeking out profound effects, beyond the first thoughts.
- **Reveal the value of transitions** beyond what is quantifiable or monetary.
- **Focus on the intangible skills** that the project might have damaged or strengthened: trust, health, knowledge etc, as defined by the Economy of Functionality and Cooperation (EFC).
- **Ultimately, discuss what you want to remember the process for** and share with others, in all honesty.



## THE INITIATIVES



### THE CH’TI TAIDX: THE NARRATIVE APPROACH AS A TOOL FOR INVOLVEMENT AND EVALUATION

Born in Loos-en-Gohelle in 2018 as part of “Faîtes-in-Loos”, an annual event highlighting local initiatives and associations, the “ch’ti TAIDX” (territory of education and democratic innovation) are moment of “narrative democracy”. Inspired by TEDx conferences, they give voice to residents who have carried out exemplary initiatives. In the audience, we find relatives but also agents and elected officials, who listen. After working with journalists to write their “pitch”, residents are invited to narrate their project in a hushed atmosphere, conducive to emotion and sharing. It is an opportunity for people to explain what their work or cooperations with the townhall felt like, based on real lived experience, including criticism. By highlighting alternative stories, this experience has become both a channel to involve residents, in a way that is recognized and valued, and to evaluate cooperations between citizens and the townhall. In return, these stories help to improve the organization of the municipality, services and strengthen the town hall’s capacity to work alongside and with citizens.

## SAILING AWAY



- “Territorial networking as a lever for socio-ecological transition: storytelling of experiments in Burgundy Franche-Comté”, BFC in transition (2022)
- The Stratéval card game by Quadrant Conseil, aimed at facilitating evaluation processes (2021).
- The Cerdd 2022 and 2023 reports which take narrative evaluation seriously.



*Which stories are we choosing to tell? The type of evaluation suggested here encourages collective thinking on the meaning and value of action.*

This moment of evaluation can help us escape the notion that "nothing happened". At the end of a project, we can have the feeling that there has been no effect, no movement... That the glass is half empty. When we use tools like "Bono's Hats" to evaluate, we quickly understand that many pieces of evidence and effects have been sitting at the back of our mind... And that the glass is actually half full! Without ignoring what didn't work, we can also try, in our manner of communicating, to better highlight the interesting and positive things that happened. **Inviting people to deliberate allows us to put together constructive critiques, but also track progress, emotions aroused, and proposals for the future...**

[p.63 TUTORIAL]

Be careful, however, not to fall into gaslighting. Just because you say something doesn't necessarily mean it's true. Sometimes, true facts are ignored because they don't comply with classic evaluation frameworks. For example, projects can strengthen or damage intangible skills: **knowledge, trust, mental health, the capacity for cooperation**. The lack of numerical indicators can make it more difficult to materialise these effects fully. However, without trust, there is no project and no progress!

**Back to indicators.** This narrative evaluation approach does not reject numbers and measurement tools. It only invites us not to fool ourselves: indicators are assessment tools that also shape our representations of the world. It seems important to remind ourselves that **narratives and quantitative indicators are most powerful when they complement each other.**

## THE INITIATIVES



- To learn more about Functionality and Cooperation Economics, which very much influenced la Fabrique des transitions' approach to evaluation: see the research and courses led by **ATEMIS** (intervention and research laboratory) on evaluating intangible resources, and the research and courses led by the **IEEFC** (European Institute for Functionality and Cooperation Economics) on evaluation systems promoting the recognition of real work, feedback, professionalisation and service innovation.
- To learn more about evaluation, look into "**Ecological Accounting**" which strives to make accounting systems compatible with transition; the CARE Accounting method (Accounting Adapted to the Renewal of the Environment) or the participatory well-being index (IPBE).
- The **relational capacity index** proposed by the Campus de la transition which seeks to measure well-being through the quality of relationships in environmentally minded collectives, which strive for lifestyles of sobriety through solidarity.
- Édouard Jourdain, *Quelle nozmes comptables pour une société du commun*, Éditions Charles Leopold Mayer/Institut Veblen, 2019.

Narrative evaluation is still being explored within la Fabrique des transitions but needs consolidating and strengthening. We call on our readers and allies to join us and imagine what narrative evaluation tools might look like, based on your needs and experiences!

# TUTORIAL: A FEW NARRATIVE EVALUATION TOOLS

01

### Bono's hats

Bono's Six Thinking Hats method, developed by Edward de Bono, was designed to improve decision-making and problem-solving within organizations. It allows you to take on several perspectives in turn (pessimistic, creative, optimistic, etc.). Are you looking to evaluate an action and think about what comes next? Use Bono's hats: ask the audience to discuss, first in a neutral way, what the approach brought them (figures or facts without interpretation), then ask them to be critical (the limitations, black spots, etc.), finally to share the positive contributions, etc. It is a way of evaluating by letting go of binaries ("it didn't produce anything" or "it was a real success") and of examining our approaches in a discerning manner!



NEUTRAL



PESSIMISTIC



OPTIMISTIC



EMOTIONAL



CREATIVE

02

### How to incorporate narrative-building into evaluation - methods and approaches.

According to Karine Sage, co-founder of SCOP Quadrant Conseil, a consultancy firm specializing in the evaluation of public policies:

"In practice, when it comes to evaluating public policies, stories are often used, in particular for data collection, as an evaluation methodology or as a deliverable for presenting results. After a first step seeking consensus on what success would look like for the project, a second step consists in collecting data (in particular via interviews) to gather evaluation elements.

In order to achieve successful data collection, these anthropological and biographical tools can be used:

- A key tool is **narrative interviews**, which provides life stories or journeys which can then be brought together into a data bank.
- Producing **narrative timelines** can also be helpful in collective workshops. Participants are asked in a didactic and visual way, to locate on the timeline a variety of key elements under analysis.

## 02

- **Case study approaches** consist in zooming in on a case in an immersive way, leading to writing a narrative case study monograph.
- When it comes to survey methodologies, we can cite for example, the **“most significant change” method**\*. In a workshop, we ask participants what seems to be the most important change, then we gradually prioritize the selected proposals. This method makes it possible to identify the convergences and divergences between actors' perceptions.
- There is also **“contribution analysis”**\*\*, as set up in Loos-en-Gohelle, aiming to use the stories collected to identify:

- \* The changes observed;
- \* To what extent the project/the work put into it contributed to these changes;
- \* Other significant contributions to these changes.

- Finally, facilitating reflection times with an evaluative posture and critical mindset can be helpful for updating the lessons learnt previously. The “evaluative rose” offers a good grid for questioning.

Narratives as a format also help disseminate evaluation results.”

*Read more about the initiative "Evaluating the value created by transitions" on la Fabrique des transitions' website.*

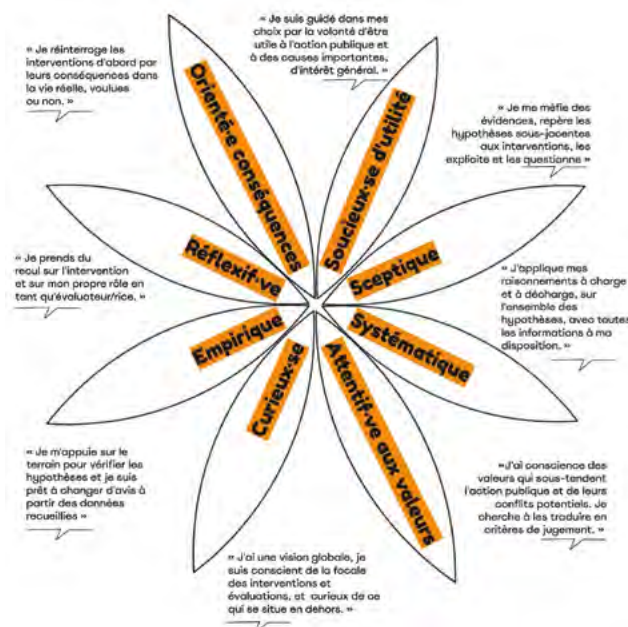


Image source:  
Quadrant Conseil.

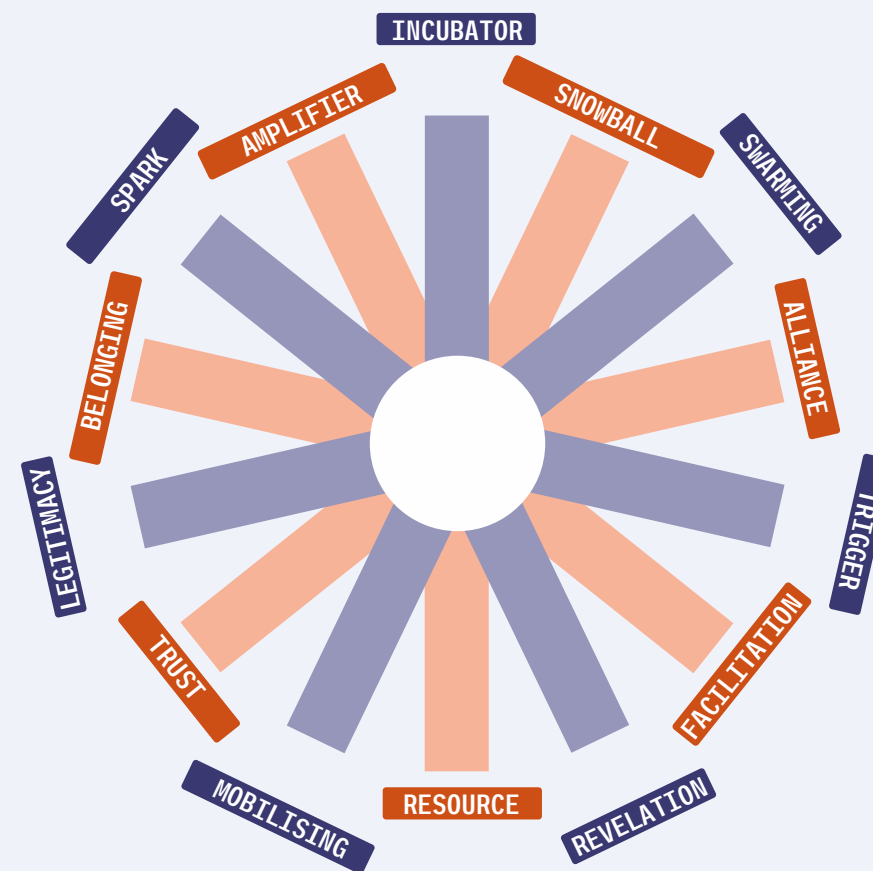
\* « La technique du changement le plus significatif » on the website of the Centre de ressources en évaluation : eval.fr

\*\* « L'analyse de contribution » on the website of Quadrant Conseil.

## 03

### A compass to identify impacts

## Identifying impacts



La Fabrique  
des transitions

- **Alliance effect:** better cooperation between the "Fantastic 4" / stakeholders / partners prenantes / les partenaires
- **Amplifier effect:** enhanced ambition
- **Belonging effect:** feeling of belonging to a movement / a community
- **Facilitation effect:** prioritization / acceleration

- **Incubator effect:** development of a proactive culture
- **Legitimacy effect:** increased feeling of legitimacy
- **Mobilising effect:** commitment / involvement / training of actors
- **Resource effect:** contributions to knowledge / inspiration
- **Revelation effect:** revelation of unsuspected issues
- **Snowball effect:** new projects emerging

- **Spark effect:** awareness of new issues
- **Swarming effect:** inspiration of other actors / territories
- **Trigger effect:** initiation / consolidation of a movement
- **Trust effect:** better belief in oneself and others



## THE INITIATIVES

Here's one example that encompasses the five dimensions of narrative-building: "Paris at 50°C", a life-size exercise to prepare for extreme temperatures and heat island conditions.

This exercise brought together all of the City of Paris' management teams, more than 80 associated partners, around a hundred residents and four preparatory thematic working groups. Here, a wider narrative was built on scientific data and stories.

- **Trajectory setting:** the 2050 projection built on past events, particularly the trauma of the 2003 heatwave. It highlighted the long-term importance of retaining a meticulous record of past management strategies and increasing capacities for crisis-response across administrations.

- **Participation:** the initial thematic group work put the subject of the heat island effect on the agenda, which wasn't on all stakeholders' radar. The impact analysis was co-constructed, and it resulted in a common vision around two main ideas: key vulnerabilities can be pinpointed in the electrical infrastructures and domino effects, and crises escalate less from infrastructural failure than human failure.

- **Sincere communication:** the invitation of television channels and journalists facilitated the dissemination of key points to as many people as possible. A lot of work was done with children (with booklets) and other partners to keep a record.
- **Cooperation:** simulations offered an opportunity to create and strengthen cooperation internally and with partners. This method made it possible to build links between services and actors who were not previously identified as potential cooperation partners.

- **Evaluation:** it will occur long-term. How do we evaluate the value, the effects, trigger points, the awareness and potential reorganizations generated by the project?



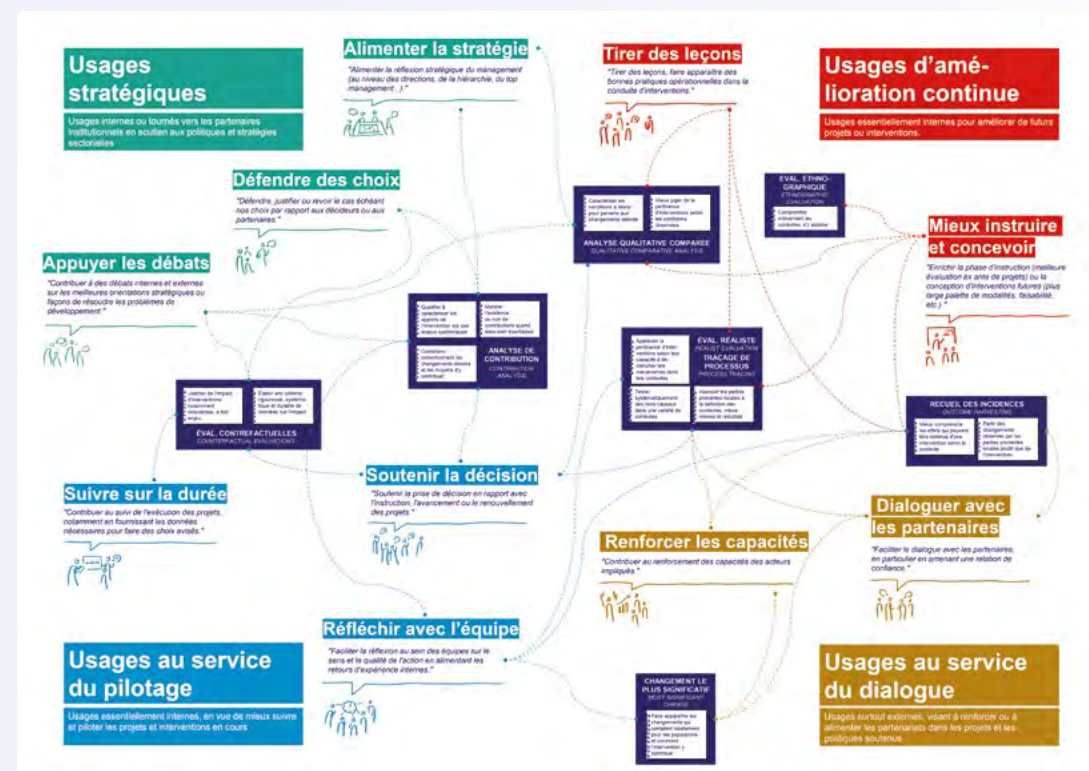
## THE INITIATIVES

### EVALUATION ISN'T BORN USEFUL, IT IS MADE USEFUL!

Based on impact evaluations used within the French Agency for Development (AFD), "la carte des usages de l'évaluation d'impact" (the map of impact evaluation uses) was designed as an educational tool for evaluation practitioners.

It comes with a fact sheet describing multiple impact evaluation approaches, their stages and the conditions necessary to implement them.

This map is the result of a collaborative research project conducted in 2021-2022 between the French Development Agency, Quadrant Conseil and Strategic Design Scenarios.





# CONCLUSION





# A “SENSITIVE” APPROACH CONTRIBUTING TO THE WIDER TRANSITION NARRATIVE

**What is the connection between narrative-building and system change practice?** Change can take several directions and provoke resistance, which is healthy. But change can also lead towards the abyss, if these tools are diverted for purposes other than those of a transition to just, sustainable and united societies. If used well, narrative-building is a safety barrier:

- ∴ It ensures that our transformation processes make collective sense;
- ∴ It warns us not fall into propaganda but loudly assert our transformation goals;
- ∴ It allows us to keep improving the robustness and resilience of our cooperative ecosystems.

Narrative-building tackles the very meaning of democratic change, by seeking out the voiceless, who are so often excluded from expression platforms, whether at work or in public spaces.

**It is therefore a tool for managing change that generates commitment, supports cooperation, deploys a systemic approach and assesses the value of what we do.** It does so by favouring a sensitive, narrative, qualitative approach originating from our emotions and representations, and not shying away from system change at several scales: whether individual, collective, organizational, territorial or in the media.

Finding ourselves on the starting block might make us feel dizzy. What is the point of adopting a narrative stance and telling “this little story” in the face of the “great dominant History” fueled by dominant medias, which feels so far from our reach? **Like the river made up of small streams, History is made up of little stories that flow into and make up the sea.**

Don't forget that your stories can also inspire and contribute to writing this great story of transition! We are a vast movement still largely unaware of its capacity for change...

Let's keep it growing!

## RESSOURCES

*“Mise en Récit(s) des transitions : on ne se raconte pas d'histoires, on les vit!”*, a conference by Cerdd and la Fabrique des transitions, 2022.

*Narratopias' Library*, the collaborative library of transformative stories from the “Université de la Pluralité” Network.

The course *“La mise en récits des transitions pour consolider les projets de territoire”*, a training programme by CNFPT and Cerdd, supported by la Fabrique des transitions, 2024.

*Mise en récit des territoires et économie sociale et solidaire* : feedbacks on the Apes experiments in the Hauts-de-France region, 2019-2022.

Jules Colé, *Comment faire évoluer nos imaginaires pour changer nos relations au monde vivant et aller vers un monde soutenable et harmonieux?* ADEME, 2022.

*La mise en récits par Julian Perdrigeat* (video), La Fabrique des transitions, 2024.

Le Guide d'inspiration sur la Mise en récits basée sur l'approche systémique, **TerraLab**, 2023.

*La mise en récits : Un outil pour la transition écologique dans les quartiers prioritaires*, ARTEFACTS, 2023.

Yannick Rumpala, *Hors des décombres du monde*, Éditions Champ Vallon, 2018.

Ariel Kyrrou, « Opposer des fictions d'émancipation aux récits dominants », *Elfe XX-XXI*, 2022.

Anna Lowenhaupt Tsing, *Le champignon de la fin du monde*, Éditions La Découverte, 2017.

Nancy Huston, *L'Espèce fabulatrice*, Éditions Actes Sud, 2008.

*Les récits qui nous transforment*, Revue SPIN OFF, 2021.

Benjamin Roux, *L'art de conter nos expériences collectives; faire récit à l'heure du storytelling*, Éditions Du Commun, 2018.



# APPENDIX





# FROM LOOS-EN-GOHELLE TO LA FABRIQUE DES TRANSITIONS : A LEARNING COMMUNITY

**Narrative-building is one of the key aspects of la Fabrique des transitions' approach, as inspired by the experience of Loos-en-Gohelle.** A mining town in the northern Pas-de-Calais region, devastated following the closure of the mines, it became a "national example of system change practice" in three decades, recognized by the ADEME. In order to transform and reinvent itself, the territory worked particularly hard to change the way it viewed itself.

It took the shape of an ongoing action-research project that started in 2013. Loos-en-Gohelle recruited a "storyteller" who had crossed Africa by bike, to become "the village griot". He led the evaluation of the Loossoise method of change management which led, among other things, to the identification of stories as a lever for transformation. This storyteller, who since became the townhall's office Director, shared his thoughts within a learning community created with the Cerdd, and invited partner organizations sharing common "reference points" to explore the subject further: Virage Énergie, that supported the Territorial Coherence Scheme (SCoT) of Grand Douaisis, APES, that worked with declining industrial territories with a degraded image, Club Noé that worked on revealing intangible value, and the Cerdd, which has been disseminating stories of good practices for sustainable development since its creation. The Resource Center (Cerdd) thus reactivated its initial ambition: to make it known that another development model is growing around us! **This space for reflection gave rise to a first document: "Repères sur la mise en récit(s)"**

25 L'Évaluation de la stratégie de conduite du changement de la commune de Loos-en-Gohelle, ADEME, Quadrant Conseil, 2016.

**de vos projets de transitions"** (Reference points for narrating your transition projects) (2021). It laid the approach's theoretical foundations and methodological guidelines.

Since then, APES has followed suit with its report *"Mise en récit des territoires et économie sociale et solidaire"* (Storytelling for territories and social economy), 2022. Events were regularly organized with other organizations, such as le Labo sur la mise en récits (November 2022) or the Forum ouvert (June 2023), both initiated by Cerdd with la Fabrique des transitions, Virage Énergie, la Fabrique Narrative or APES. Among la Fabrique des transitions' network of allies, many other organizations have also taken up narrative-building (Récits'danses on cultural approaches, Territoires Audacieux for journalism, l'Université de la Pluralité on imaginative explorations, La Traverse with immersive podcasts, Futurs Proches on participatory stories, UNADEL on listening practices, etc.) and several public institutions, both local and regional, have made it their working tool.

**Since 2021, la Fabrique des transitions and the Cerdd have been running a "learning community" dedicated to narrative-building:** a space for sharing experiences and formulating common guidelines, that frequently brings together around a hundred stakeholders. Another learning community of la Fabrique des transitions, which brings together duos of agents and elected officials from large French cities, also addresses this issue, with the cities of Paris, Lyon and Marseille, the urban areas of Nantes, Rennes and Rouen-Normandy, as well as the Puy-de-Dôme department.

AN ATTEMPT TO CLARIFY WHAT WE MEAN BY "RÉCIT" - A VIRAL TERM - WITH LE LABORATOIRE DES DÉVIATIONS ÉCOLOGIQUES

According to Max Mollon and Thibaud Griessinger, several definitions, concepts and interpretations apply to the notion of "récit"\* and its application in public transition policies.

In a preliminary attempt initiated within the Fabrique des transitions, the researchers began by distinguishing five meanings for "récit". The objective of this theoretical approach was to try and understand the richness and complexity of this notion better, and to make nuances more visible when using it in transition discourse. These definitions also lay the foundations for identifying how "récits" can be used to support the transformations of people and places.

1. **Societal discourse:** refers to common benchmarks or reference points. The action of revealing the imaginaries that weave and structure our societies, and understanding the way in which dominant stories might constrain transition trajectories.

\* Translator's note: "récit" conjures the ideas of "tale", "narrative" and "story" in French. It traditionally applies to the narration of adventures.

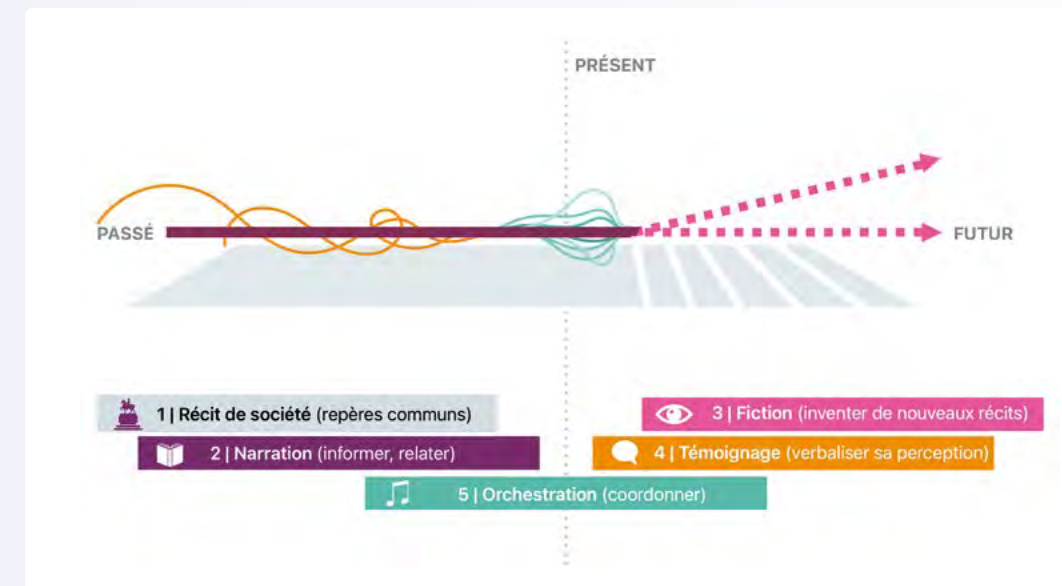
2. **Narration:** telling a story. Producing meaning, creating a shared representation of an event, a public policy or a territory to unite and initiate mobilization and change.

3. **Fiction:** inventing new stories. Renewing our imaginations, creating stories that explore alternatives, and opening up new perspectives for the future, discussing different societal possibilities.

4. **Testimony:** verbalizing one's perception. Enabling people or groups to share and legitimize their experiences through narration, to achieve better acknowledgement of their situations and identify common experiences, problems or interests.

5. **Mise en récit** (here: narrative-building): orchestrating collective action. Extending the theatrical metaphor to change the script, rearrange our environments (material or social) and coordinate more fluid collaborations between people.

*This is just a summary of a work in progress between le Laboratoire des Déviations Écologiques and la Fabrique des transitions!*



La Fabrique des transitions leads a cross-party alliance of local authorities and people who are renewing the way transitions are managed, with a systemic approach. Born from the experience of pioneering transition territories in France, it brings together more than 400 public and private organizations (local authorities, networks, associations, businesses, NGOs, medias, universities, etc.) and 1,000 people. Together, they form a community where experiences are shared, that supports territories in developing local transition practices and scaling them up.

With the kind contributions of Irwina Marchal, Louis Lallau, Gaspard Daigle and Julie Saumagne from *la Fabrique des transitions*; but also le *Laboratoire des Déviations Écologiques*, and members of the learning community "*Territoires Narratifs*": the cities of Paris, Lyon, Marseille, the metropolises of Rennes, Rouen, Nantes, as well as the Departmental Council of Puy-de-Dôme and other allied communities (Malaunay, Loos-en-Gohelle, Le Pôle Métropolitain de l'Artois, etc.).

And as always, with the precious companionship of the Cerdd and the unwavering support of the ADEME.



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