



The Art of Leadership

## Uncovering Your Hidden Potential

**A Presencing Institute Offering**  
Individual and Collective Leadership for  
Profound Innovation and Change  
in the  
LA County Arts Education Ecosystem



RESOURCE BOOK

Name: \_\_\_\_\_



PRESENCING  
INSTITUTE

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Artwork by Kelvy Bird

## For A New Beginning

In out-of-the-way places of the heart,  
Where your thoughts never think to wander,  
This beginning has been quietly forming,  
Waiting until you were ready to emerge.

For a long time it has watched your desire,  
Feeling the emptiness grow inside you,  
Noticing how you willed yourself on,  
Still unable to leave what you had outgrown.

It watched you play with the seduction of safety  
And the grey promises that sameness whispered,  
Heard the waves of turmoil rise and relent,  
Wondered would you always live like this.

Then the delight, when your courage kindled,  
And out you stepped onto new ground,  
Your eyes young again with energy and dream,  
A path of plenitude opening before you.

Though your destination is not yet clear  
You can trust the promise of this opening;  
Unfurl yourself into the grace of beginning  
That is at one with your life's desire.

Awaken your spirit to adventure;  
Hold nothing back, learn to find ease in risk;  
Soon you will be home in a new rhythm  
For your soul senses the world that awaits you.

~ John O'Donohue ~

## Welcome!

This booklet was adapted for you as a participant in the Art of Leadership, a collaboration of the LA County Arts Education Collective and the Presencing Institute. It is an adaptation of the Presencing Foundation Program (PFP), which has been hosted and facilitated by the Presencing Institute globally over many years. We bring this offering to you—emerging and established leaders in the Los Angeles County arts education ecosystem—with the heartfelt intention that together we can see the opportunities before us as leaders in our own lives and as a collective “social body” committed to our shared vision.

**Vision for LA County Arts Ed Collective:** Every young person in LA County engages in the arts all year, every year because the arts are fundamental to human growth and development.

## *Series Intentions*

Utilize Theory U as an awareness-based social change framework to:

- Empower arts education leaders to step into their lives as leaders as a work of art—more fully activating creative capacity and contributing to the local and regional “social sculptures” that are the arts education ecosystem in LA County.
- Accelerate arts education systems-change efforts locally and regionally.
- Support the development of an active Professional Learning Community or “social body” with other leaders across LA County working to advance systems-change in arts education.
- Deepen relationships between “established” leaders and “emerging” leaders in Arts Education as a source of ongoing experimentation, support and leadership activation.

Participants will:

- Learn how to sense and seize future opportunities and connect to the deeper journey of their personal and professional lives in order to become a more effective leader and change-maker in their work environment.
- Learn practices to transcend old behavior patterns, realize new possibilities, and enable transformation and innovation through interactive presentations, reflective exercises, case studies, and embodiment practices.
- Explore personal blind spots as leaders and expand awareness.
- Build skills including self-reflection, listening, dialogue, asking good questions, prototyping, seeing the system and our own part in shaping it.
- Learn to pay attention to what’s going on in ways that lead to the opening of the mind, heart, and will. This holistic opening constitutes a shift in awareness: participants recognize the future in the present moment and learn from that spark of the future as it emerges.

This booklet is designed to support the essential frameworks and tools presented in the course.

Why do we offer this course? The disruptive social, environmental and cultural changes we face globally confront us with challenges of a new order of magnitude. These challenges hold the seeds for profound levels of breakthrough innovation while also holding the possibility of massive disruption and breakdown. Whether it’s one or the other depends on our capacity to rise to the occasion and to reframe problems into opportunities for system-wide innovation and renewal. We believe it’s possible to create profound societal renewal in our generation. It will take all of us.

We’re glad you’ve joined for the journey, and look forward to the days of discovery and practice together.

The Art of Leadership Planning Team

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## Intention Setting

I'm doing the Art of Leadership because...

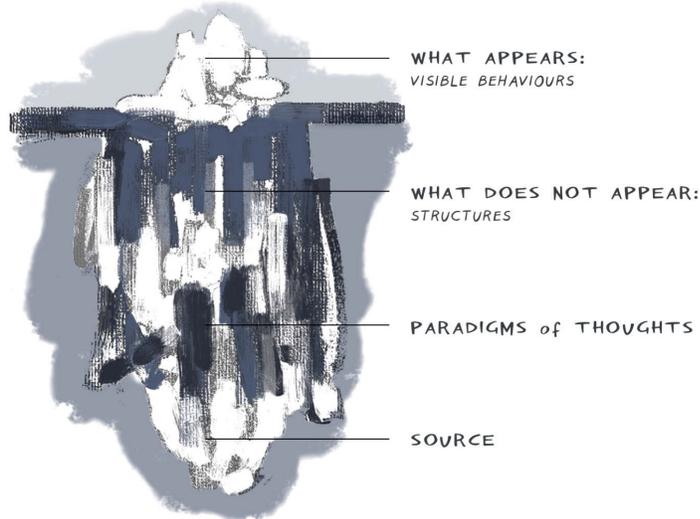
My most important challenge right now is...

The level at which I'm focused on creating change is... (personal, organizational, systemic, etc.)

The Art of Leadership will be a success for me when...

## Co-Initiating: From Ego-System to Eco-System Economies

### THE ICEBERG MODEL



The iceberg model as a whole suggests that beneath the visible level of events and crises, there are underlying structures, paradigms of thought, and sources that are responsible for creating them. If ignored, they will keep us locked into re-enacting the same old patterns of behavior time and again.

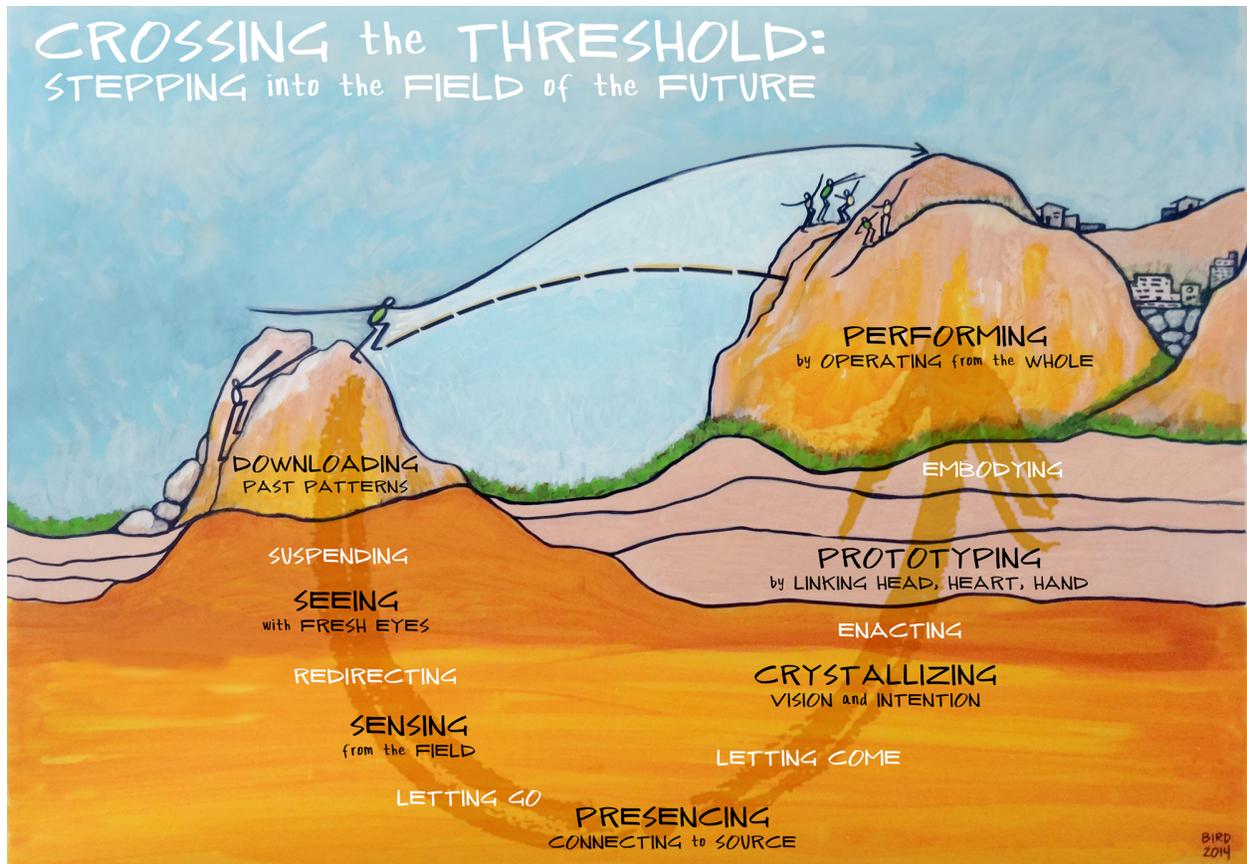
### THE ICEBERG MODEL: REFLECTION QUESTIONS

What are the deeper systemic forces that keep you, and the stakeholders in arts education, re-enacting results that ultimately nobody wants?

Which of the structural disconnects are most relevant to the challenge, issue, or system you want to address during the Art of Leadership?

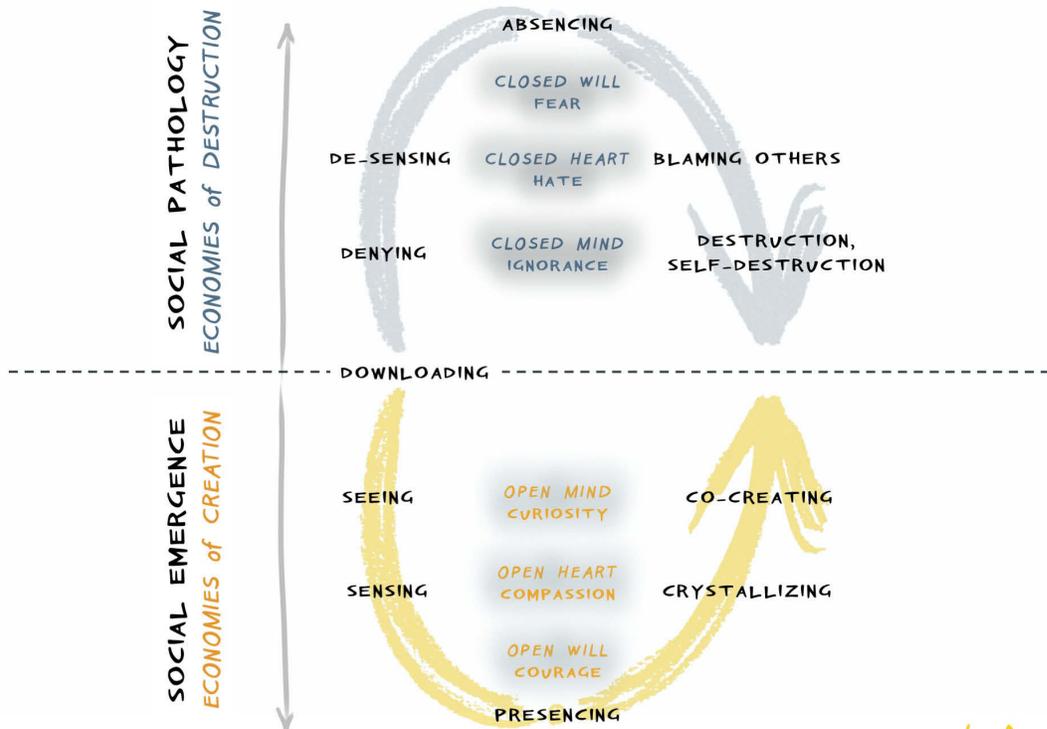
### THE ICEBERG MODEL: PARADIGMS OF ECONOMIC THOUGHT

The evolution of modern economy and economic thought mirrors an evolution in human consciousness - from what we call "ego-system awareness" to "eco-system awareness." Paradigms of economic thought give rise to the structures and visible events we see around us. We have the capacity to shift the level of awareness by connecting with and engaging deeper sources of creativity and self.



# Absencing

In our everyday reality however, we often experience the tension between two different social fields: the field of presencing (sensing and actualizing the highest future possibilities) and the field of absencing (disconnecting from our sources of the emerging self), as indicated in the visual below. Whenever we find ourselves getting stuck in old patterns of downloading that put us into the collective space of absencing, our job is to bring ourselves back on track by realigning our attention with our intention. There are many mindfulness and other practices that strengthen that capacity. One such example follows.



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### REFLECTION QUESTIONS

Where do you experience a world that is ending and dying? (You can refer to society, to your organizational context and/or to yourself.)

Where do you experience a world that is wanting to be born? (In society, in your organizational context, in your personal context...)

Where have you experienced moments of disruption and what did you notice about your inner response to these moments?

Lastly, how do the ecological, the social-economic and the spiritual divides show up in your personal experience of work and life?

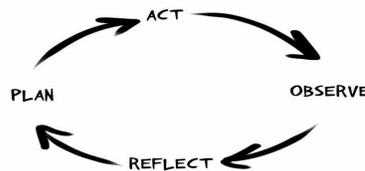
## Theory U

Today, it's not enough to create change at the level of symptoms and structures. We need to work even deeper, to change the underlying paradigms of thought, and to connect with our deeper sources of creativity and self.

Most learning methodologies focus on learning from the past. Theory U proposes a framework and methodology for understanding and practicing another learning cycle – learning from the future as it emerges.



### A. LEARNING by REFLECTING in the EXPERIENCES of the PAST



### B. LEARNING from the FUTURE as IT EMERGES (PRESENCING)

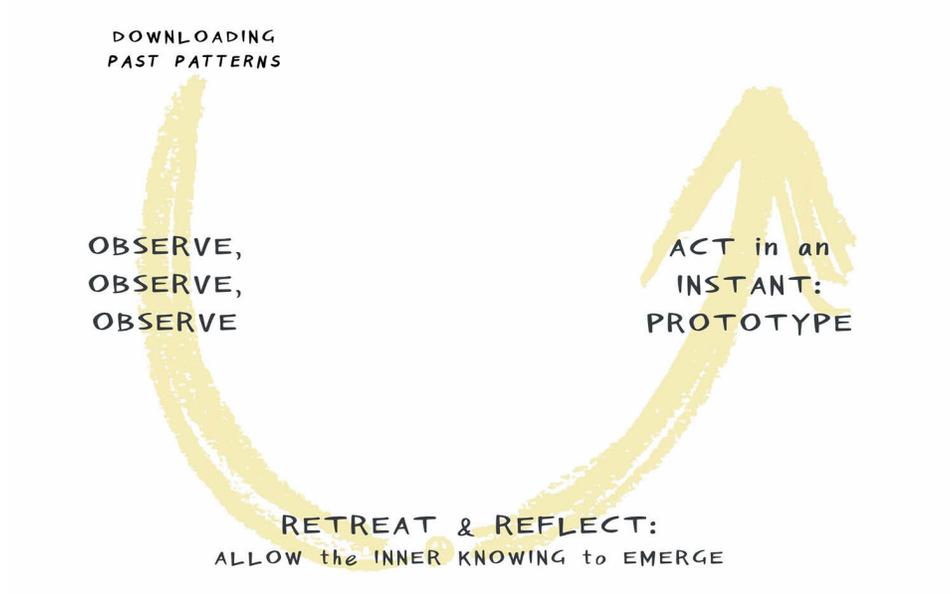
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## THEORY U: SIX PRINCIPLES

1. Energy follows attention, or, stated another way: Form follows awareness or consciousness.
2. To activate profound innovation and change, we go through a U process that involves three main movements or ‘inner gestures’:
  - a. Observe, observe, observe
  - b. Retreat and reflect, allow the inner knowing to emerge
  - c. Act in an instant
3. This three-stage process only works if we cultivate the inner instruments of Open Mind, Open Heart, Open Will.
4. At the source of this inner cultivation process are the two root questions of creativity: “Who is my **Self**?” and, “What is my **Work**?”
5. This process is the ‘road less traveled’ because the moment you begin, you will inevitably have to face three sources of resistance that prevent you from accessing your deeper sources of creativity: your Voice of Judgment, Voice of Cynicism, Voice of Fear.
6. This opening process is not only important to do as an individual; you need to cultivate the conditions to go through the same process on a collective level.

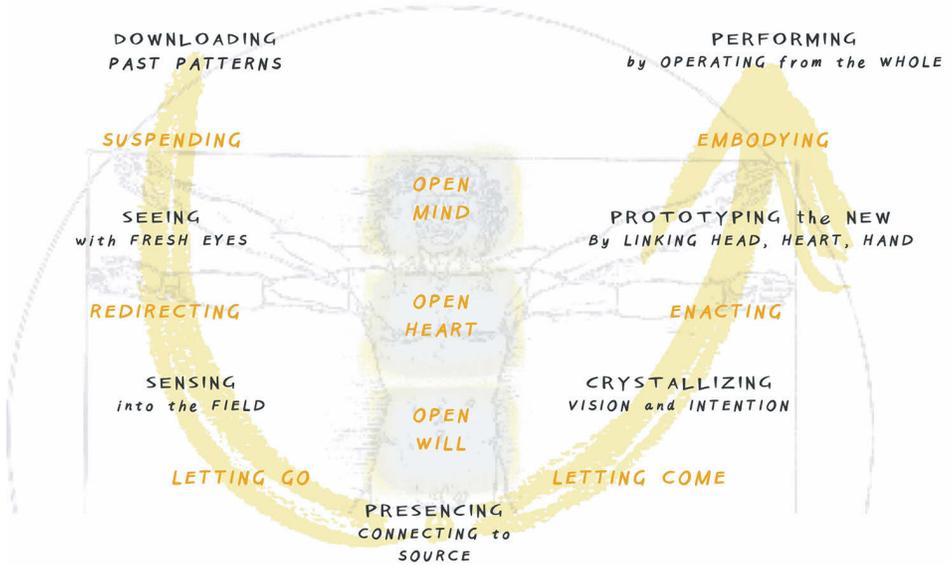
3 INNER GESTURES



THE INTERIOR CONDITION

*"The SUCCESS of an INTERVENTION DEPENDS on the INTERIOR CONDITION of the INTERVENOR."*

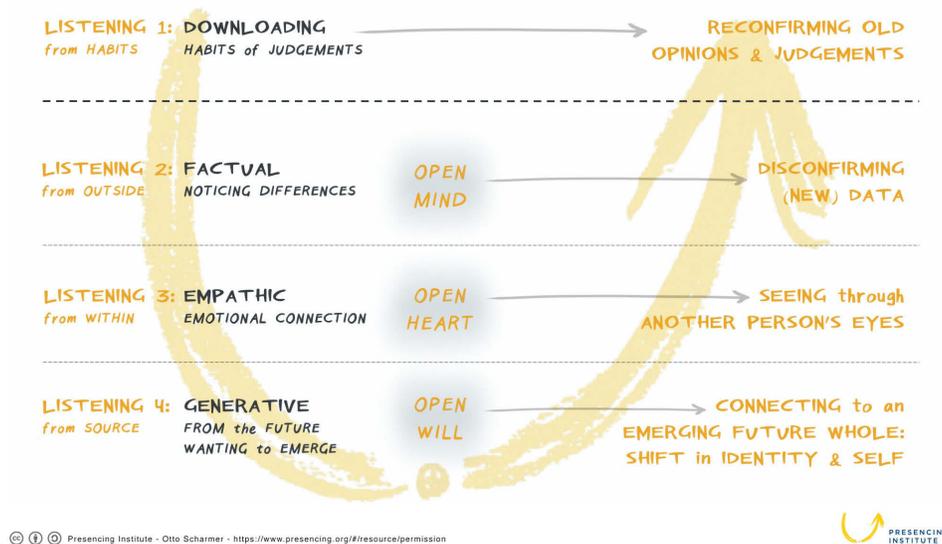
- WILLIAM O'BRIEN, FORMER CEO of the HANOVER INSURANCE COMPANY



## LEVELS OF LISTENING

One of the core ideas of Theory U is that form follows attention or consciousness. We can change reality by changing the inner place from which we operate. The first step in understanding the impact of attention on reality is to look at our own individual practice of listening. The image below introduces four levels of listening, representing four distinct places from where our listening can originate.

### Levels of Listening



## DIALOGUE WALK

Dialogue Walk is a tool to help the cementing process of learning. You cannot learn when you are always in action, so time to sit down and reflect is an important part of learning and change. Story telling can happen in a dialogue walk. Listening with open mind, open heart, unconditional loving attention. We often become aware of our Self with a capital S through others. Where you discover Self is with people who see more in you than is currently being revealed.

# Dialogue Walk

Choose a partner, someone you don't already know, and share the story that brought you here.

### Origins:

- Share basic biographic information

### Share One Story of a Defining Moment

- Once upon a time...
- And everyday...
- Until one day...
- Because of that...
- Until finally...

### Now:

- What is brewing in your life and work? What threshold are you facing?
- What is calling you from the future (wanting to emerge)?

Practice deep listening (Levels 3-4)

*Each person takes 20 minutes*

## Social Presencing Theater

Social Presencing Theater is a method that allows you to make sense of your current reality in a way that's fast, surfaces deep data, and provides a common language for the system you're operating in to sense and see itself.

### SPT: 20 Minute Dance

#### Overview

Mindfulness of body is a foundational skill for Social Presencing Theater. And like any skill, we learn it through practice. The 20-Minute Dance is a practice in which we pay attention to the feeling of the body, without thinking about it or judging it. We are not trying to fix or change or accomplish anything. We welcome every moment.

#### Purpose

The invitation is to become more present and grounded in our bodies. To support fully being present in the moment by resting our attention (mind) on the feeling of the body. When body and mind are synchronized, we have access to a holistic intelligence.

#### PRINCIPLES

This is a practice to restore the natural synchronicity of the body and the mind.

- When we become lost in thoughts of the past or future, or fixate on our opinions and judgments we lose touch with the present moment.
- Throughout the practice, the attention is on the feeling of the body; the sensations involved in movement and stillness. (It doesn't matter at all what it looks like.)

#### USES & OUTCOMES

- Slowing down and becoming more grounded, appreciating the moment to moment experience
- Body, mind and heart become more open and aligned, resulting in greater emotional intelligence and heartfelt listening
- Increase in confidence, clarity, and creativity
- Preparation for the Stuck exercise.

#### SET UP

##### *People & Place*

- Room with a clean wooden or carpeted floor
- Sufficient space so that everyone has room to lie down on the floor without feeling crowded

##### *Time*

- Everyone begins the practice together. Use a gong or bell to indicate the beginning time.
- Ideally the practice is 20 minutes long. It is fine to practice for 10 minutes.
- Allow time for a short reflection.

##### *Materials*

- Encourage people to dress comfortably
- Bell or gong to indicate beginning and end of practice

## Process

### *Lying down*

- Begin by resting on the floor with the eyes closed. Feel the body resting on the big body of the earth. Bring some attention to abdominal breathing. Experience your body, simply, without judgment or any goal.
- Let a movement begin. Do whatever the body feels like doing without planning anything. For example, the body might feel like stretching, rolling over, or wiggling its fingers. Keep the movement close to the ground. Any movement is good. Pay attention to the sensations, the feeling of the body, as it is moving.
- Then, pause and feel the body as it is resting in a shape or a posture.
- Then begin to move again, paying attention to the feeling of the body moving.
- Continue in this way, alternating resting and moving, paying attention to the feeling of the body. As we move or rest, our attention can be on a part of the body (we feel our lower back or knee or shoulder) or on a sense of the whole body.
- When you notice that you are thinking, labeling or judging the experience, let those thoughts go. Simply rest your attention on the feeling of the body.

### *Sitting*

- After several minutes, let the body rise to a sitting position. Continue alternating stillness and movement, allowing the eyes to remain closed.

### *Standing*

- Again, later in the practice time, come to a standing position. Continue to alternate moving and stillness. You might include bending or twisting, maintaining a sense of standing on one spot.

### *Moving through space*

- Open your eyes and begin to move around the room. Keep your eyes downcast with a soft gaze so that your attention remains in your body and is not drawn outward into what others are doing.

### *Finding an ending*

- At the end of the 20 (or 10) minutes, stop and hold a final still shape. Wait in the still shape until the others have found their ending shape and place in the room. Feel the back of the body. Feel the full three-dimensional shape of the body. Then become aware of the space above and below and around the body.

### *Reflection*

- Reflect briefly in pairs, or in trios. Allow each person one or two minutes to speak. The others listen with their full attention. What did you notice? What did you learn about yourself?
- Speak from the first person voice about what you noticed, felt or did. Remember, there is no ideal dance or particular “better or right” experience. Experience is not the same as interpretation or thoughts about the experience. Each person’s experience is the perfect dance for them at that time.

### *Continue the practice*

- As you go about the rest of your day, sitting in a chair or standing in line or walking to your car, remember to be aware of the body. Feel the whole body – the feet on the floor, the upright posture, the top of the head.
- Notice that once you feel embodied, there is a natural sense of being and of presence.

## SPT: The Village

### Overview

In the shift from “Ego to Eco”, there is a development of awareness that attends to the wellbeing of all beings in a system.

When mind and body are synchronized, awareness is naturally present. In the Village, we move from feeling our individual body to experiencing ourselves as part of a social body. Awareness in the social field gives birth to creativity and respectful interest.

The Village exercise arose from the question: before changing a larger system, how might we bring out the best in a group of people? While participating in the village itself, how and where is attention and action required to enable the potential of the group to emerge?

### PRINCIPLES

- Non-verbal communication happens in every situation.
- Investigate communication in groups by exploring topics such as spatial distance, leading, initiating, following, supporting, enhancing, magnetizing, including, excluding, interrupting, controlling, manipulating, etc.
- Notice how and where to pay attention to care for the whole
- Develop and engage in moment-by-moment sensing and emergent co-creating

### USES & OUTCOMES

- Learn flexibility in leading, initiating, following, supporting, and joining
- Gain understanding about inclusion and exclusion
- Learn and experience adapting to change.
- Balance “inner-self” experience with “outer-group” engagement
- Build capacity to work with whatever comes without being thrown off balance.
- Expand the ability and responsibility to suspend downloading (VoJ, VoC, VoF)
- Engage in curious, respectful play

### AN EXAMPLE

- Everyday application: Notice how frequently we are part of a social body – in our homes, at work, shopping, attending meetings, etc. Notice where we are sitting or standing in relationship to the others. Notice how our presence affects others and how others affect us. Notice not only how we are, but also where we are in the space. Balance being grounded with openness.

### SETUP

#### *People & Place*

- Room with a clean wooden or carpeted floor
- Sufficient space so that everyone has room to move around and stand without feeling crowded
- Good to have at least 5 people, and can be practiced by large groups.

#### *Time*

- The Village practice may vary between 10 to 20 minutes.

## PURPOSE

The invitation is to redirect our attention from ourselves and what we think, to engaging all of our sense perceptions in the process of extending our attention out to others. By extending our sensing ‘antennae’ into the space we can learn and practice to make choices in an uncontrived and natural way.

When we notice our relationships with others and with the whole group we can engage in the process of group co-creation. The Village is an opportunity to attend to the underlying principles of curiosity, respectfulness, and caring that can bring about the creation of a sane social system. By removing verbal language and goals, we notice how much can be communicated by embodiment and the spatial relationships that we choose. We can make “true moves”.

## Process

Always maintain mindfulness of the body and awareness of the space. Give attention to three things:

- Level
- Special proximity
- Direction (which way you’re facing)

Each person uses seven ordinary activities to make the dance. It is good to limit the activity to just these seven, so that the attention of the group is on spatial relationships and timing – not on individual, personal gestures (particularly arm gestures).

The seven gestures are:

1. Stand
2. Sit
3. Lie down
4. Walk
5. Run
6. Turn
7. Greet

### *Part 1 - Begin*

By yourself, mindfully practice the first four gestures: sit, stand, walk, and turn. Sometimes, you may also add a fifth gesture: lie down. Let your awareness expand out from the body 360 degrees – front, sides, and back. Feel present, connected to the earth and aware of the space around you.

You can practice this with your eyes closed. You can coordinate with the breath – inhaling when still and exhaling with movement – in order to support embodiment and a sense of being grounded.

After some time, shift to natural breathing and let the eyes open, without losing a sense of grounded presence.

### *Part 2 – Groups of 5*

Next practice these five gestures in groups of five, extending awareness out to feel part of the social body. Notice your choices of spatial proximity, level and direction. We are doing each movement as fully and completely as possible with an awareness of the group social body. Stop and reflect on the experience. What did you notice? What did you learn?

### *Part 3 – Begin The Village Dance*

With the whole group, practice *running* through the whole space (make sure people do not wear slippery socks so they do not fall down). Keep your attention on the whole space. Use peripheral vision. Then add *walking*, so people can run or walk. Notice where your attention goes when you *turn* from one direction to another. Then add *standing*. Now you are working with running, walking, standing and turning. Continue to extend your awareness out to the whole space.

Notice two basic ways people self-organize to communicate non-verbally: clustering and imitation. People create sub-groups (trios, small "neighborhoods") but moving closer to others. Notice where the space is dense and where it is open. Notice where people are standing still in small groups. We also communicate by imitating others who might be across the room. Notice those who are walking at the same as you or running when others begin to run. Notice also that something that appears early in the practice time might be repeated later, so that a theme emerges.

Notice the patterns. Notice that the group is self-organizing and making coherence with each person's choices. Notice what the group is co-creating in the whole space. Stop and reflect on this.

### *Part 4 – Noticing Others*

Then add the seventh gesture, the *greeting*, which is a nod or a bow. It can be done standing or sitting. Offer this to a person who is directly in front of you in the Village as an acknowledgment of the shared space between two people. The greeting has three parts: acknowledge each other with eye contact, offer your greeting in the shared space, return to standing or sitting.

### *Part 5 – The Village Dance Practice*

Now use all seven gestures. Sense yourself as part of a collective body. We shift from a group of separate individuals to a group operating as a whole. Besides paying attention to doing the movements clearly and completely, notice spatial arrangement, direction, focus, rhythm, tempo. Notice that without thinking, the dance is arising from the field.

Experienced practitioners can add complexity (movement/words) as long as the view of 360° awareness is maintained.

## REFLECTION

Ask people to reflect on their experience. Speak from body. Speak from space. Keep the same sense of spacious attention in the verbal conversation that was present in the Village.

First round: open-ended questions

- What did you notice or learn in this Village?
- Share events that occurred (seeing) and feelings (sensing).

Additional questions for individual journaling or in extended group dialogue:

- What did you notice or learn regarding intimacy, distance, connection, disconnection?
- How did thinking, pre-planning, judgment, and cynicism get in the way of fresh engagement and interaction?
- In some cases, was there is an agenda-less connection? If yes, what did this experience feel like?
- What does it mean to experience a sense of freedom? How did this affect the whole?

## RESOURCES

<http://arawanahayashi.com>

## Case Clinic

### Overview

Case Clinics guide a team or a group of peers through a process in which a case-giver presents a case, and a group of 4 - 5 peers or team members help as coaches, based on the principles of the U-Process and process consultation. Case Clinics allow participants to:

- Generate new ways to look at a challenge or question
- Develop new approaches for responding to the challenge or question

### Purpose

To access the wisdom and experience of peers and to help a peer respond to an important and immediate leadership challenge in a better and more innovative way.

### PRINCIPLES

- The case should be a leadership challenge that is current and concrete.
- The case giver needs to be a key player in the case.
- The participants in the case clinics are peers, so there is no hierarchical relationship among them.
- Don't give advice or 'fix'; instead listen deeply.

### USES & OUTCOMES

- Concrete and innovative ideas for how to respond to a pressing leadership challenge.
- High level of trust and positive energy among the peer group.
- Use with: Mindfulness and Listening practices.

### AN EXAMPLE

- Participants of a master class program form peer learning groups. They do their first case clinic while they are in the program, and then use the process during monthly calls that successively allow each participant to present a case.

### SET UP

#### *People & Place*

- Groups of 4 - 5 peers
- Sufficient space so that groups can work without distractions

#### *Time*

- A minimum of 70 minutes is required

#### *Materials*

- Chairs for each group to sit in a circle or around a table, and handout instructions for the process

## Case Clinic Process

Step	Time	Activity
1	2min	<i>Select case giver and time keeper</i>
2	15min	<p><i>Intention statement by case giver</i></p> <p>Take a moment to reflect on your sense of calling. Then clarify these questions:</p> <ul style="list-style-type: none"> <li>- Current situation: What key challenge or question are you up against?</li> <li>- Stakeholders: How might others view this situation?</li> <li>- Intention: What future are you trying to create?</li> <li>- Learning threshold: What do you need to let go of – and what do you need to learn?</li> <li>- Help: Where do you need input or help?</li> </ul> <p>Coaches listen deeply and may ask clarifying questions (don't give advice!).</p>
3	3min	<p><i>Stillness</i></p> <ul style="list-style-type: none"> <li>- Listen to your heart: Connect with your heart to what you're hearing.</li> <li>- Listen to what resonates: What images, metaphors, feelings and gestures come up for you that capture the essence of what you heard?</li> </ul>
4	25min	<p><i>Mirroring: Images (Open Mind), Feelings (Open Heart), Gestures (Open Will)</i></p> <p>Each coach shares the images/metaphors, feelings and gestures that came up.</p> <p>Having shared the individual gestures (that capture the essence of the case situation), the coaches may collectively form a group sculpture that starts with sculpture 1 (representing current reality) and then slowly moves from sculpture 1 (current) into sculpture 2 (emerging future).</p> <p><i>Take your time. Go with the flow.</i> The case giver is an observer.</p> <p>While still in the final sculpture 2 (i.e. before dissolving it, if possible), coaches debrief their experience of moving from 1 to 2. Be succinct and factual (i.e. "I placed myself here... I began to move because... I moved here because...").</p>
5	20min	<p><i>Generative dialogue</i></p> <p>Then sit down and continue the conversation, starting with the case giver:</p> <p>Having listened to the mirroring and having observed the journey of sculpture 1 to 2, the case giver reflects on what these images and collective gestures evoke: e.g. "Seeing myself from outside, this touched me, this resonated with me, these questions come up for me now..."</p> <p>Everyone reflects on the case giver's remarks and move into a generative dialogue, exploring new perspectives and views on the case giver's situation and journey.</p>
6	8min	<p><i>Closing remarks</i></p> <p>By coaches</p> <p>By case giver: How do I now see my situation and way forward: What's clarified for me (Open Mind)? How do I feel now / how's my energy (Open Heart)? What actions will I take (Open Will)?</p> <p><i>Thanks &amp; acknowledgment:</i> An expression of genuine appreciation to each other.</p>
7	2min	<i>Individual journaling</i> to capture the learning points

## The Night House

Every day the body works in the fields of the world  
mending a stone wall  
or swinging a sickle through the tall grass --  
the grass of civics, the grass of money --  
and every night the body curls around itself  
and listens for the soft bells of sleep.

But the heart is restless and rises  
from the body in the middle of the night,  
and leaves the trapezoidal bedroom  
with its thick, pictureless walls  
to sit by herself at the kitchen table  
and heat some milk in a pan.

And the mind gets up too, puts on a robe  
and goes downstairs, lights a cigarette,  
and opens a book on engineering.  
Even the conscience awakens  
and roams from room to room in the dark,  
darting away from every mirror like a strange fish.

And the soul is up on the roof  
in her nightdress, straddling the ridge,  
singing a song about the wildness of the sea  
until the first rip of pink appears in the sky.  
Then, they all will return to the sleeping body  
the way a flock of birds settles back into a tree,

resuming their daily colloquy,  
talking to each other or themselves  
even through the heat of the long afternoons.  
Which is why the body -- that house of voices --  
sometimes puts down its metal tongs, its needle, or its pen  
to stare into the distance,

to listen to all its names being called  
before bending again to its labor.

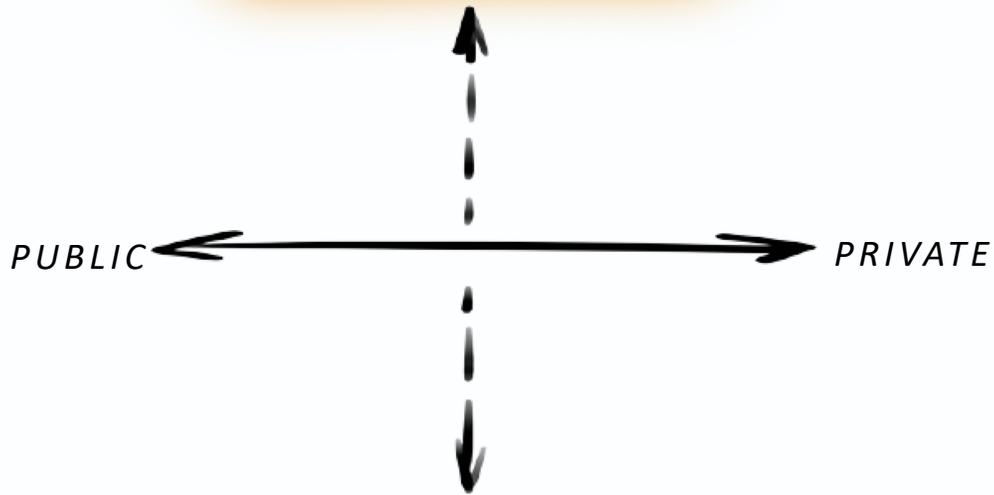
~ Billy Collins ~

## Four Stages of Systems Evolution, Four Operating Systems

Operating System	Health	Learning	Farm/Food	Finance	Corp. Resp.
<b>1.0: Input &amp; Authority-Centric</b>	Traditional Doctor-Centric	Traditional Teacher-Centric	Traditional Farmer-Centric	Traditional Financial Capital	Alleviating Projects
<b>2.0: Output &amp; Efficiency-Centric</b>	Evidence-Based Medicine	Testing Driven: Bulimia Learning (Fast In, Fast Out)	Industrial Agriculture: Monocultures	Extractive Capital: Externality Blind	Corporate Practices
<b>3.0: Outcome &amp; User-Centric</b>	Patient-Centric Medicine	Learner-Centric	Organic Ag: Reduce Negative Footprint	Impact Investing: Externality Aware	Business Innovation
<b>4.0: Co-creative &amp; Eco-System-Centric</b>	Strengthening Sources of Wellbeing	Activating Deep Sources of Learning	Food as Medium for Healing Planet and People	Generative Capital: Systems Transformation	Purpose-driven (Business as a Movement)

# Axial Shift in Education

*WHOLE CHILD & SYSTEMS:  
GENERATIVE SOCIAL FIELDS*

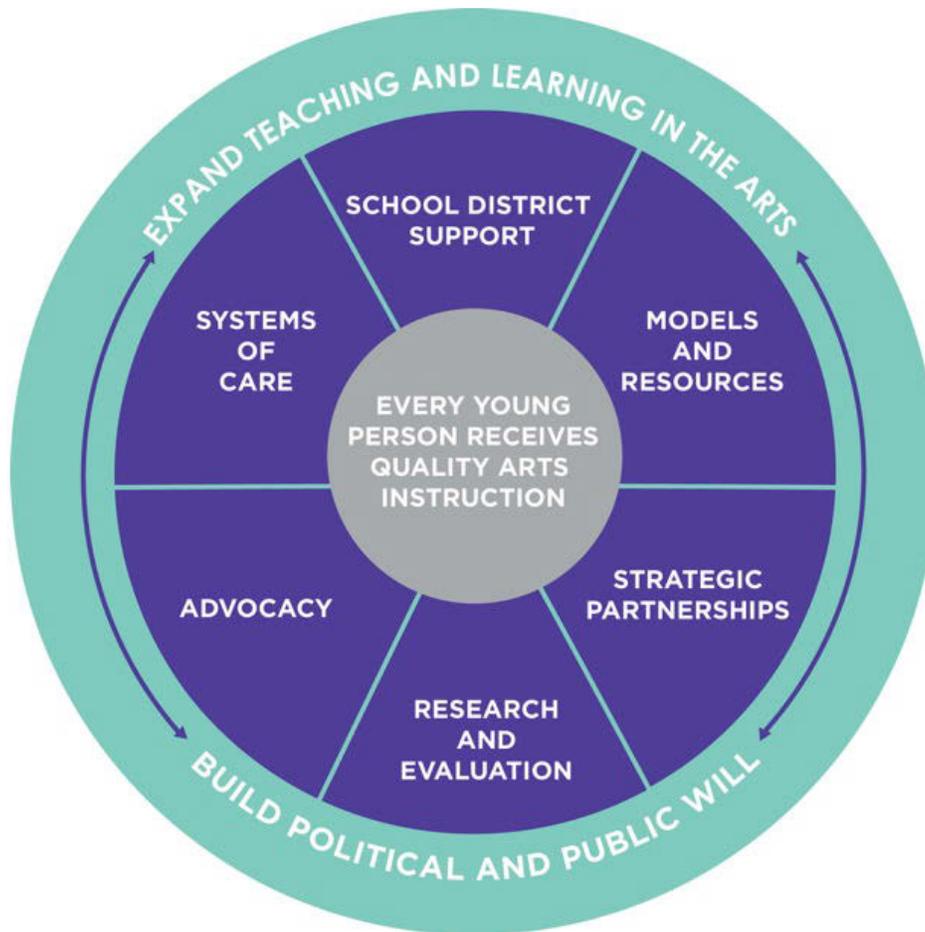


*“MEMORIZING” FIGURES, FORMULAS, FACTS*

## Matrix of Educational Evolution

Stage	Learner	Educator	Relationship	Organization	Governance
<b>1.0: Input &amp; Authority-Centric</b>	Passive Recipient	Authoritarian	Down-loading (Teacher Centric)	Centralized, Closed	Machine Bureaucacy: No Feedback Loop
<b>2.0: Output &amp; Efficiency-Centric</b>	Memorizing In-Out	Expert	Testing (Input-Output)	De-centralized, Less Closed	Professional Bureaucracy: Slow Feedback Loop
<b>3.0: Outcome &amp; User-Centric</b>	Explore New Questions	Facilitator	Dialogic	Networked, Opening	Learning System: Institutionalized Feedback Loop
<b>4.0: Co-creative &amp; Eco-System-Centric</b>	Co-sense and Shape The Future	Mid-wife: Generative Coaching	Co-creative	Eco-system, Breathing In, Breathing Out	Innovation Eco-System: Shared Awareness of the Whole

The Los Angeles County Arts Education Collective is dedicated to making the arts core in K-12 public education. Illustrated below are current strategies for bringing high-quality arts education to LA County public school students.



In the Theory U based Arts Education Innovation Lab in 2017, we co-created a new “theory of change” to guide our collective action in achieving the goal of every young person in LA County engaging in the arts all year, every year, because the arts are fundamental to human growth and development.

### **THE ARTS ARE ESSENTIAL**

Every LA County resident acts on the belief  
that the arts are essential for healthy, thriving communities.

### **THE ARTS ARE CORE TO QUALITY EDUCATION**

A complete education includes the arts.

### **THE ARTS ARE A CONDUIT FOR ADVANCING TEACHING & LEARNING**

The arts are interwoven into all aspects of teaching and learning.

### **SELF-INITIATED ARTS LEARNING**

Every learner accesses new, innovative technologies that allow them to engage in the arts  
within and beyond the classroom independently and with others.

### **CREATIVE, COLLABORATIVE COMMUNITIES**

Creative, collaborative communities nourish all learners.  
Creative, collaborative learners nourish all communities.



**CREATE CA**

**CREATE LA COUNTY**

**CREATE** \_\_\_\_\_

Your school, your community, your art form or expression, or your dream.  
What would you like to create?

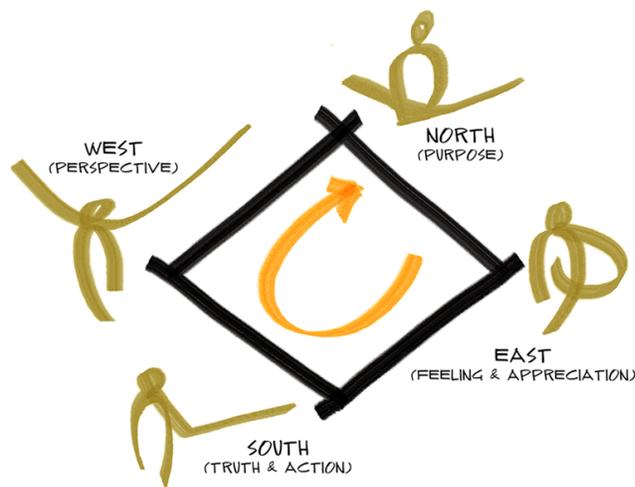
**#CreateLACounty #CreativityIsNotOptional**

# CREATE LA COUNTY

We believe that every student has the right to a dynamic, creative education.

<p><b>CREATIVITY IS NOT OPTIONAL.</b></p> <p>LA County is the creative capital of the world. However, less than 15% of schools offer year-round arts instruction to all students. By not providing arts for every student, every year, our schools are in violation of California's education code.</p> <p><b>IF WE'RE NOT TEACHING THE ARTS, WE'RE NOT TEACHING THE WHOLE CHILD.</b></p> <p>We must hold our school districts accountable for how our students are learning. Create CA is a statewide movement to connect passionate, engaged people to vital resources, ideas, and solutions that help all citizens push for real change. Join us at <a href="http://createca.org/LACounty">createca.org/LACounty</a> to learn more.</p> <p><b>HELP BUILD THIS COMMUNITY.</b></p> <p>As active citizens in your community, you have a vital role in not only directly advocating for arts education, but encouraging others to pay attention to our local system. There are a couple of specific ways that you can support this movement:</p> <ul style="list-style-type: none"> <li>• Sign up at <a href="http://CreateCA.org/LACounty">CreateCA.org/LACounty</a>.                     <ul style="list-style-type: none"> <li>• You'll receive downloadable graphics and resources to start promoting this issue to your community, along with prompts for how to take action.</li> <li>• If you have an important resource, idea or program, please share it through the site so it can be distributed to more people.</li> </ul> </li> <li>• Follow Create CA across social!                     <ul style="list-style-type: none"> <li>• Repost and spread the word about this campaign to your community, or share a success story to inspire action.</li> <li>• Tag <b>#CreativityIsNotOptional</b> and <b>#CreateLACounty</b>.</li> </ul> </li> <li>• Stay plugged in.                     <ul style="list-style-type: none"> <li>• Create LA County will continue to share local actions where we need your help, and the statewide effort will keep you updated on what's happening in other communities.</li> </ul> </li> </ul>	<p><b>DID YOU KNOW...</b> STUDENTS WHO HAVE AN ARTS EDUCATION ARE :</p>
	<p><b>5x</b> LESS LIKELY TO drop out of school</p> 
	<p><b>4x</b> MORE LIKELY TO BE recognized for academic achievement</p> 
	<p><b>3x</b> MORE LIKELY TO receive a bachelor's degree (AND MORE LIKELY TO RECEIVE A'S)</p> 
	<p><b>30%</b> MORE INCLINED TO pursue a professional career</p> <p><b>10%</b> MORE LIKELY TO complete a high school calculus course</p>
<p><b>Had higher levels of civic engagement</b> (E.G. VOLUNTEER, VOTE, PARTICIPATE IN LOCAL POLITICS)</p>	
<p><b>NOT TO MENTION...</b></p>	
<p><b>2x</b> creative industry workers are paid almost double the countywide average</p>	<p><b>1 out of 7</b> jobs in LA County are generated by the creative economy</p>
<p><b>CREATIVITY IS ESSENTIAL TO A HEALTHY, VIBRANT LA COUNTY.</b></p>	
<p>JOIN THE MOVEMENT FOR ARTS EDUCATION - SIGN UP AT <a href="http://CREATECA.ORG/LACOUNTY">CREATECA.ORG/LACOUNTY</a> <b>#CREATELACOUNTY #CREATIVITYISNOTOPTIONAL</b></p>	

## 3D System Sculpting



Adapted from the Ashland Institute. <http://lid.mind.net/~tai/ai.html>

### Overview

3D Sculpting of an individual or collective 'system' (e.g. project, issue, organization, ecosystem, transition point, etc.), when combined with Inquiry from four specific vantage points (each housing different inquiry questions), allows for a 360-degree view of current reality and its underlying [emerging future] potential.

### Purpose

To create an externalized view of current reality and gain insight, from multiple perspectives, into some of the systemic underlying causes and shaping factors.

To sense and surface the inherent possibilities pushing through current reality, and to begin to activate them.

### UNDERPINNING CONCEPTS

**Symbols:** When depicting the 3-dimensional model of current reality and future possibility, we use an assortment of materials and objects to represent in symbolic form the forces at play, arranged according to one's sense of their relationship and proportion, spatial proximity or distance, showing concrete elements as well as intangible essences or dimensions. Anything can be made to represent anything.

**Archetypes:** An Archetype represents a universal aspect of the human psyche or stream of consciousness rooted in the larger field. When we step into these streams of perception, we experience the world through different lenses almost like different facets on a prism. Gazing on the scenarios of our lives and work through these facets, new wisdom and perspective begin to appear. We use four out of many Archetypes - Sovereign, Warrior, Magician and Lover - each identifiable in the myths and stories of all time and all cultures. Sometimes, however, the language of Archetypes may not be ideal for certain audiences. It's also quite acceptable to use alternative generic references and/or the four cardinal direction points for each of the four perspectives. Examples:

- East / Embodied EQ (Emotional Intelligence) / Feeling & Relationship -- rather than Lover;
- South / Practicality / Action / Truth -- rather than Warrior;
- West / Perspective & Insight / Reflection & Learning -- rather than Magician;
- North / Vision / Purpose / Understanding -- rather than Sovereign.

**Four Quarters:** Drawing from indigenous teachings and symbolic use of the cardinal points of the compass, we locate the Lover in the East, the Warrior in the South, the Magician in the West, and the Sovereign in the North. These locations may vary slightly from one teaching to another.

**SET UP***People & Place*

- Individual version: 2 people; Team: 2 - 5 team members, one of whom can double as peer coach

*Time*

- Individual: roughly 60 min per person; Team: roughly 60-90 min

*Materials*

- Assortment of items (play dough, cotton, pipe cleaners, figurines, small objects or shapes, etc).
- Large square of blank paper or card to build the model on.
- Table or floor-space that allows 360-degree movement around it (for the four different viewing points).

**3D Sculpting Process: Individual Version****SEQUENCE***Step 1 (~10-15 min)*

Decide who will sculpt first. Then form a model/sculpture - using any of the available materials or any other items to hand - that represents your current situation and the emerging future possibilities of your work and life. Briefly describe to your partner what you have depicted.

*Step 2 (~25-30 min)*

Reflect on your sculpture from four directions / perspectives. The coach reads aloud the question (below), listens deeply and may write down key points, then moves on to the next question. Be sure to physically move position between each set of questions.

“When you look at this sculpture...”

*1. EAST (Feeling)*

- What do you love? What ignites your best energies?
- What other emotions come up?
- If this emotion could talk, what would it say?

*2. SOUTH (Truth & Action)*

- What are the key conflicts, and hard truths that you are facing going forward?

*3. WEST (Perspective)*

- What is ending in this situation [wanting to die], and
- What is wanting to emerge [wanting to be born]?

*4. NORTH (Purpose)*

- If this situation were designed for you to learn, what might it be trying to teach you?
- Spark of the future: What is the deeper purpose or call of the future that you feel now?

*Step 3 (~10-15 min)*

- Adjust or change your sculpture such that it better represents the emerging future that you are perceiving.
- Capture the essential points that have come clear to you throughout this process (coach may write key points).
- Ask: “What would you need to do to give life to this emerging future?” “What questions do you need to explore?”

# Levels of Conversation



## SPT: Duet Conversations

### Overview

Empathic or generative conversations are based on listening with the whole body and awareness of the social field.

In “Duets”, a conversation occurs through embodied movement. Since most of us do not use movement as our primary mode of expression, we can be beginners in this kind of conversation. As beginners, we can be vulnerable in not knowing what will occur and let go of habitual ways of communicating.

### PRINCIPLES

- Duet movement conversations are co-created by allowing alternating gestures and moments of stillness to emerge.
- The Japanese concept of “ma” – “time-space” or interval between the gestures – is used to emphasize the shared space, quality of relationship, resonance, and connectivity.
- Duets emphasize the openness and freshness of the space
- Awareness is extended outward to include the partner and the space in which the duet is taking place.
- Engage and operate from the shared place and pace of the duet conversation itself.

### USES & OUTCOMES

- Learn to feel and sense the social field, the shared space in which the interaction is taking place
- To trust the process of emerging.
- To experience how vulnerability and not knowing promotes openness and genuine generative communication.
- Encourage tenderness and play.

### AN EXAMPLE

- The invitation is to engage in conversation by stripping out the words and end goals. In doing so, there can be a shift in conventional ways of perceiving and responding.
- With a combination of alternating movements of the body (gestures) and moments of stillness, this practice emphasizes interacting with an open heart. An invitation to be fully engaged based on wonder and to feel what the other is offering as a gesture in the conversation.
- Everyday conversations are “duets”. Feel how your body is. Notice when you are in your body and when you have lost a sense of your body. Cultivate an experience of “ma” or not knowing as part of conversations.

### RESOURCES

<http://arawanahayashi.com/>

### SETUP

#### *People & Place*

- Sufficient space so that each pair has room to move without feeling crowded.

#### *Time*

- Ideally the practice is 5-7 minutes long
- Allow time for a short reflection.

## Process

Observe, listen, act swiftly

- Through repetitive cycles of observing, sensing/listening and doing without thinking, a unique and dynamic dialogue is created as variations of gestures and moments of stillness emerge.

## ROLES AND SEQUENCE

The pair decides who goes first as #1. The other is #2.

Engage in movement and stillness.

1. Both people stand a moment together feeling their shared space.
2. Person #1 makes one phrase of movement without thinking about it or planning. Then holds his/her still shape.
3. Both allow a gap, a “ma,” a space of stillness so that the offered movement “lands” and is fully experienced. Leave a long space of “nothing happening.”
4. Person #2 not only sees what Person #1 offered, but has a “feel” for what was seen.
5. Then Person #2 allows the movement to arise from the open shared space – without premeditation or planning. Then stops, and rests in a shape.
6. Person #1 waits and allows a gesture to arise from the shared space. Then person #2 moves, and this alternates back and forth until there is a sense that both dancers become familiar with each other’s’ movement “language” and quality. They develop a shared language.
7. Once the dance feels grounded, the dancers can overlap their phrases so they are moving together.
8. These can last about five or seven minutes and then they can come to a close when both people hold their ending shapes. Remain still for several seconds.

## Reflection

Reflect briefly in your journal or in pairs.

Speak from the first person voice about what you noticed, felt or did. Remember, there is no ideal duet or particular “better or right” experience. Experience is not the same as interpretation or thoughts about the experience. Each person’s experience is perfect for them at that time.

In general

- What did you notice?
- How would you describe the essence or nature of the duet?
- What patterns were present?
- What did you learn about yourself and/or about the other person?
- What did you notice about “ma”?

Time permitting, additional questions:

- At the conclusion of the duet, how is your body feeling? Is it grounded, open or uptight?
- Did you notice when your body became tense and or when it relaxed during the conversation?
- What is the body sense of the conversation?
- How would you describe the composition of the conversation, its beginning, middle and end?
- As the conversation unfolded, what was its speed, rhythm? How much silence was in it?
- Could you trust the space of “not knowing” and allow movement to arise without planning or controlling?
- Does the duet movement conversation reveal habitual ways of pigeonholing, pretending or controlling?

## SPT: Stuck Exercise

### Overview

This is the main technique of Social Presencing Theater. Other forms (such as 4D Mapping) are variations on this practice. It is a process by which one experiences going through the whole U journey by moving from Sculpture 1 (current reality) to Sculpture 2 (emerging future). We do not know what the movements will be or where they will stop, but we can follow the movement and then reflect on our experience. Surprising insights can arise.

### Purpose

The invitation here is to notice the inclination of individuals and groups of people to move toward a saner, freer, healthier, more creative situation. It's to sense more deeply into the current reality, rather than trying to 'fix' the situation from the same mind-set or frame of reference that created the stuck situation. Instead, we feel deeply into the situation, suspending our problem-solving habit. By paying attention to our 'body-knowing' and to the social field, we discover new directions or fresh insights that were not accessible just by thinking.

### PRINCIPLES

- Let the body be the guide. Do not plan, act, mime, pretend, manipulate or represent. Simply BE and DO.
- Lean into the 'stuck' situation. The wisdom is there already. Notice what is emerging – what in Theory U language is sometimes called the 'crack' or opening of the future.
- Trust the moment-to-moment experience.

### USES & OUTCOMES

- Become more sensitive to and honest about the feeling-quality of a current situation.
- Suspend concepts; build trust in body-knowing.
- Feel ourselves as part of a co-creative system.
- Feel what is emerging, a future that we want to create.

This exercise can be used by individuals or teams as a practice for letting the intelligence of the body guide us in decisions and actions. Fully embodying our situations gives us direct feedback that informs our decisions. Noticing the interdependence of many factors and influences in every situation gives us a broader perspective.

### SET UP

#### *People & Place*

- Groups of 4-6 people
- Sufficient space so that groups can work without distraction

#### *Time*

- Part 1 is 10 minutes. Each person shares a gesture and a few minutes of reflection at the end.
- Part 2 is 5 minutes. All participants practice together.

- Part 3 is 10-15 minutes per person. Each person sets up Sculpture #1, moves to Sculpture #2, and there is time for reflection after each person's 'stuck'

## Process

### *Show Sculpture 1*

1. Sit together in groups of five.
2. Reflect on a place where you feel stuck, where there is a breakdown or an area of life or work that feels stuck.
3. Let that feeling of being stuck in this particular situation come into your body as a shape or a gesture.
4. Embody your feeling of stuck. Make it concrete and visible in the space.
5. One by one share this with the others in your group. Allow space between each person.
6. Brief reflection on what you saw or felt as a witness.

### *Movement from Sculpture 1 to Sculpture 2*

1. In parallel, each person embodies their stuck shape (Sculpture 1) and then allows that shape to move. When the movement comes to an end, stop (Sculpture 2).
2. In the remaining time, go back to your stuck shape and allow it to move through to its next form (Sculpture 2), which may be different each time you do it.

### *Group Stuck*

1. Take 2 minutes to sit with the group in silence and feel the social body of the group.
2. One person places the others in their stuck sculpture to emphasize, augment, or clarify their feeling of stuck.
3. As a collective, stay with the feeling of stuck, deepening into it.
4. Pay close attention to the collective or social body as it begins to move, shift, or change. Don't talk during this phase.
5. When the movement stops, rest in this Sculpture 2.
6. Remaining in the Sculpture 2, each person says one sentence from the "I" voice.
7. Reflect as a group on what you noticed, saw, and felt.
8. Gap of silence
9. Next person does their Stuck Exercise, same as above.

### *Reflection*

- The reflection is built into each part of the exercise. Participants can reflect through several lenses.
- What is the difference between the stuck shape and Sculpture 2? How are they different? What was the movement from Sculpture 1 to Sculpture 2?
- Where did the movement begin in the body? Where in the social body?
- In the group stuck, each person holds or expresses a different aspect of the system, but also embodies the whole system. Reflect on what literally happened, on the quality of experience and on the feeling.
- What insights or questions arose?

## Kindness

Before you know what kindness really is  
you must lose things,  
feel the future dissolve in a moment  
like salt in a weakened broth.  
What you held in your hand,  
what you counted and carefully saved,  
all this must go so you know  
how desolate the landscape can be  
between the regions of kindness.  
How you ride and ride  
thinking the bus will never stop,  
the passengers eating maize and chicken  
will stare out the window forever.

Before you learn the tender gravity of kindness,  
you must travel where the Indian in a white poncho  
lies dead by the side of the road.  
You must see how this could be you,  
how he too was someone  
who journeyed through the night with plans  
and the simple breath that kept him alive.

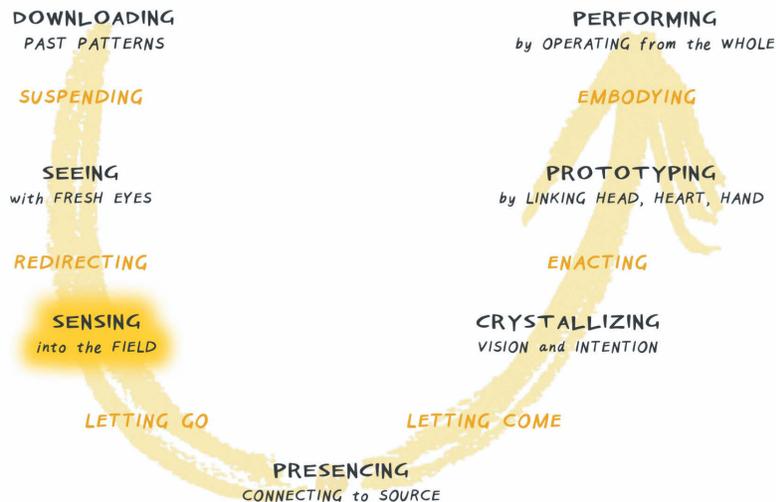
Before you know kindness as the deepest thing inside,  
you must know sorrow as the other deepest thing.  
You must wake up with sorrow.  
You must speak to it till your voice  
catches the thread of all sorrows  
and you see the size of the cloth.

Then it is only kindness that makes sense anymore,  
only kindness that ties your shoes  
and sends you out into the day  
to mail letters and purchase bread,  
only kindness that raises its head  
from the crowd of the world to say  
it is I you have been looking for,  
and then goes with you everywhere  
like a shadow or a friend.

~ Naomi Shihab Nye ~

## Sensing

Moving down the U, we begin gathering data by suspending our habitual ways of seeing, going to the edges of the system we're interested in learning about and changing, and listening with our minds and hearts wide open. Here we apply the principles of co-sensing, and explore how the four-level structure of listening (paying attention to our attention) manifests in the conversational interaction between us as groups and teams.



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## Sensing Journeys

### Overview

Sensing Journeys pull participants out of their daily routine and allow them to experience the organization, challenge, or system through the lenses of different stakeholders. Sensing or Learning journeys bring participants to places, people, and experiences that are most relevant for the respective question they are working on.

These Learning Journeys allow participants to:

- Move into unfamiliar environments
- Immerse themselves in different contexts
- Step into relevant experiences

## Purpose

To allow participants to break through patterns of seeing and listening by stepping into a different and relevant perspective and experience. Sensing Journeys can also help build relationships with key stakeholders, and gain a system perspective.

## PRINCIPLES

A deep-dive sensing journey requires engaging in three types of listening or paying attention:

1. Listening to others: to what the people you meet are offering to you.
2. Listening to yourself: to what you feel emerging from within.
3. Listening to the emerging whole: to what emerges from the collective and community settings that you have connected with.

Go to the places of most potential. Meet your interviewees in their context: in their workplace or where they live, not in a hotel or conference room. When you meet people in their own context you learn a lot by simply observing what is going on. Take whatever you observe as a starting point to improvise questions that allow you to learn more about the real-life context of your interviewee.

Observe, observe, observe. Suspend your voices of judgment (VOJ) and cynicism (VOC) and connect with your sense of appreciation and wonder.

Without the capacity to suspend judgment and cynicism, all efforts to conduct an effective inquiry process will be in vain. Suspending your VOJ means shutting down the habit of judging and opening up a new space of exploration, inquiry, and wonder.

## USES & OUTCOMES

- Increased awareness of the different aspects of a system and their relationships
- Enhanced awareness of the different perspectives of the stakeholders and participants in the system
- Connections between stakeholders and participants
- Ideas for prototypes
- Use with... Listening tools

## EXAMPLE

An automobile manufacturing firm's product development team decided to use Sensing Journeys to broaden their thinking and to generate new ideas. Their task was to build the self-repair capacity of their cars' engines. The team visited a broad selection of other companies, research centers, and even experts in traditional Chinese medicine (TCM).

As it turned out, the visits with TCM experts generated the most innovative ideas for this project (including the idea to design self-repair functions for the "dream state" of the car--that is, for those periods when the car is not in use).

## Process

### SET UP

#### *People & Place*

The group splits up into sub-teams of about 5 participants. The diversity of the group composition matters because a mix of perspectives enhances the impact of the sensing journeys.

Define places of high potential for the sensing journeys. The whole group of participants should go to several places that can provide insights into:

- The different perspectives of the system's key stakeholders
- The different aspects of that system
- The 'voiceless' -- people in the system, those who usually are not heard or seen.

A good way to get a sense of the system is to take the perspective of its "extreme users": these can be customers who use services or products more than others or in different ways, or on a societal level, those with special requirements, such as a person living in a remote area needing access to a health system.

#### *Time*

The length of a sensing journey depends on the size of the geographic area being covered. It is recommended to allocate at least 1 day to sensing journeys in a workshop context and several days or weeks (sometimes spread over a period of months) in a larger project setting.

#### *Materials*

If the hosts agree, it is advised to take pictures and/or videos during the journey. These can be useful during reviews with the other groups and as a reminder for the participants.

Other materials may be collected as well, after seeking permission from the hosts. A pen and journal are required for taking notes during and after the journey.

### SEQUENCE

#### *Step 1*

Identify Learning Journeys: find places, individuals, organizations that provide you and the group with a new perspective.

#### *Step 2*

Prepare as a group by discussing:

- What is the context that we will experience?
- Who are the key players that we will talk to?
- What questions do we want to explore?
- What assumptions do I bring with me? What do I expect?
- Share your most eye-opening sensing experience to date.

Start by developing a short questionnaire (7-10 questions) that guides your inquiry process. Keep updating your questionnaire as your inquiry process unfolds.

Prepare the host: Share the purpose and intent of the visit. Communicate that it would be most helpful for the group to gain some insight into their "normal" daily operations, rather than a staged presentation. Try to avoid "show and tell" situations.

### *Step 3*

Small groups travel to the host's location.

While at the site: Trust your intuition and ask authentic questions raised by the conversation. Asking simple and authentic questions is an important leverage point in shifting or refocusing the attention to some of the deeper systemic forces at play.

### *Step 3, Continued*

Use deep listening as a tool to hold the space of conversation. When your interviewee has finished responding to one of your questions, don't jump in automatically with the next question. Attend to what is emerging from the now.

Example questions for sensing journeys:

- What personal experience or journey brought you into your current role?
- What issues or challenges are you confronted with?
- Why do these challenges exist?
- What challenges exist in the larger system?
- What are the blockages?
- What are your most important sources of success and change?
- What would a better system look like for you?
- What initiative, if implemented, would have the greatest impact for you? For the system as a whole?
- If you could change just a few elements of the system, what would you change?
- Who else do we need to talk to?

### *Step 4*

After the visit, reflect and debrief: To capture and leverage the findings of your inquiry process, conduct a disciplined debriefing process **right after** each visit. Don't switch on cell phones until the debriefing is complete.

Here are a few sample questions for the debriefing:

- What was most surprising or unexpected?
- What touched me? What connected with me personally?
- If the social field (or the living system) of the visited organization or community were a living being, what would it look and feel like?
- If that being could talk: what would it say (to us)?
- If that being could develop—what would it want to morph into next?
- What is the generative source that allows this social field to develop and thrive?
- What limiting factors prevent this field/system from developing further?
- Moving in and out of this field, what did you notice about yourself?
- What ideas does this experience spark for possible prototyping initiatives that you may want to take on?

*Step 5*

Close the feedback loop with your hosts: Send an email (or other follow-up note) expressing a key insight you took away from the meeting (one or two sentences), and your appreciation.

*Step 6*

Debrief as a whole group: After a one-day learning journey this debriefing would take place in the next meeting with the whole group. In the case of a multi-day learning journey you could plan to meet between the individual days if logistics allow.

Structure of the whole group debrief meeting:

- Get everyone on the same page by sharing concrete information about the Journeys: Where did you go, who did you talk to, what did you do?
- Talk about your findings and generate new ideas.

# Shadowing

## Overview:

Shadowing means that a person accompanies somebody for a defined period of time to observe him/her during work and learn from this observation.

## Purpose

The purpose of shadowing is to observe and absorb practical and intuitive knowledge from a colleague, customer, or an otherwise interesting person, and by doing so, gain a new perspective on your own work. Shadowing allows the person who shadows someone to:

- Observe and learn from an experienced practitioner/leader
- Step into someone else's daily work experience
- Connect to someone who is facing similar challenges

## PRINCIPLES:

Shadowing works best when participants select a person they don't know and a business area that is unfamiliar or "at the other end of the corporate universe."

Shadowing is not an interview or a visit with an old buddy. It does not follow a structured program.

Suspend your voice of judgment (VOJ) to see the situation with fresh eyes. Observe. Observe. Observe. Try to look at the situation from the perspective of a video camera, or a first day at work, or that of a researcher. You haven't visited or been to meetings in this company before. You just see this person working through the day trying to get things done. What matters at this point is not whether or to what extent his working environment, meetings, or colleagues are similar to or different from yours. You can assess that at a later point. You are there to observe and become immersed in how the day is evolving.

Access your ignorance: As the day unfolds, pay attention to and trust the questions and observations that occur to you; record questions and important observations in your notebook.

Be empathic with the person you shadow and his/her environment: try to observe from the other person's perspective. Sympathize with the person and his/her task, and appreciate his/her approach and way of handling things.

## USES & OUTCOME:

- Real-time insights on practices of an experienced leader
- Informal access to the daily routines of leadership work without being "on stage"
- A deeper understanding of the leader's work
- The identification of barriers to and opportunities for leadership that need to be addressed
- An expanded personal network
- New ideas for your own leadership practices
- Enhanced clarity about your own leadership challenge profile through the lens of the shadowing experience.

## Process

### SET UP

#### *People & Place*

Participants identify a possible shadowee, and then visit the person for a day.

#### *Time*

Minimum of half a day; a full workday is preferred.

### PROCESS:

#### *Step 1*

Define the objective of the process and identify an appropriate target person to shadow. The target person and the context should be both interesting and unfamiliar.

#### *Step 2*

- Make an appointment with the shadowee.
- Let the person you wish to shadow know that you are interested in just following her daily practice and routines and that there is no need for any special program or treatment.
- There is no need for her to set aside extra time for you except at the end of the day for the closing/debriefing interview (30 minutes – 1 hour). This could also be done during lunch or dinner.
- Let the shadowee know what you are particularly interested in learning about. The shadowee can select the best day for your shadowing experience.
- Confidentiality: clarify that anything you observe or hear will be handled confidentially.

#### *Step 3*

On the morning of the shadowing day, prepare and take 10-20 minutes prior to the exercise to:

- Focus on the purpose of the shadowing: what do you want to learn?
- Imagine the best possible outcome of the day for you and for your shadowee.
- Connect to the future that you want to create—and think about how your shadowing might be a small first step in that direction.

Once you arrive in the office of your shadowee, create transparency and trust about the purpose and the process of the shadowing exercise; establish a personal connection early on; use observations in your interviewee's office or return to themes that came up during the first moments of the conversation to establish a personal connection. Let your shadowee know that whatever you learn during the day is for your personal use only and won't be shared with others.

During the shadowing exercise listen with your mind and heart wide open, take notes, and follow the principles below.

#### *Step 4*

Debriefing Interview:

At the end of the day or during lunch, conduct a brief interview with the person you shadowed. Bring up any questions that the observations throughout the day sparked in your mind. Here are a few questions that you might consider.

**Sample questions for de-briefing:**

1. What journey brought you to your current position?
2. What good and bad examples of leadership have you experienced?
3. What key challenges are you currently dealing with?
4. What is your work as a leader? What in your organization would be missing without you? What value do you add?
5. When you started in this position, what did you have to let go of (unlearn), and what new competencies did you have to develop?
6. What barriers exist in the current system that prevent your team/organization from realizing its potential more fully?
7. What personal practices do you use to tap into your best potential?
8. After all interviews have been completed, review the interview data, and summarize results.

***Step 5***

“Debrief” and crystallize right away; capture observations and insights in your journal; don’t make phone calls or have conversations between your shadowing experience and recording your thoughts and impressions; use a structured debriefing process as suggested below, if possible.

- 1 What are your 2-3 key observations from today?
- 2 What are their implications for your own work?
- 3 What were 2–3 important leadership challenges was your shadowee facing today?
- 4 What was an intervention the shadowee made that changed the course?
- 5 Reflect on interventions that have failed.
- 6 Were there moments I felt uncomfortable with how things went? Why?
- 7 Were there moments I felt inspired during the day? Why?
- 8 What other things did you notice about your self?
- 9 Other observations or key take-aways?

***Step 6***

Send a thank-you note: close the feedback loop by sending your shadowee a brief email or voice mail to say thank you for the day (within 24 hours). You can also use it to say something about the most important insight you gleaned from the day or the closing interview.

# Stakeholder Interviews

## Overview

Stakeholder Interviews are conducted by practitioners with their key stakeholders; this could include customers, bosses, subordinates, or peers both within and outside the organization. The interviews allow you to step into the shoes of your interviewees and see your role through the eyes of these stakeholders.

## Purpose

The purpose of a stakeholder interview is to see your work from the perspective of your stakeholders. It answers the questions: What do my stakeholders want from me? What do they need me for?

Stakeholder Interviews can be used in all phases of the U-process. Most common use is during the preparation phase of a project.

## PRINCIPLES

- Create transparency and trust about the purpose and the process of the interview; establish a personal connection early on.
- Suspend your voice of judgment (VOJ) to see the situation through the eyes of your interviewee. What matters at this point is not whether you agree with what your interviewee is telling you. What matters now is that you learn to see the situation through the eyes of the stakeholder.
- Access your ignorance (access your open mind): As the conversation unfolds, pay attention to and trust the questions that occur to you. Don't be afraid to ask simple questions or questions you think may reveal a lack of some basic knowledge.
- Access your appreciative listening (access your open heart): Connect to your interviewee with your mind and heart wide open. Thoroughly appreciate and enjoy the story that you hear unfolding and put yourself in your interviewee's shoes.
- Access your listening from the future field (access your open will): Try to focus on the best future possibility for your interviewee that you feel is wanting to emerge. What might that best possible future look like?
- Leverage the power of presence and silence: One of the most effective interventions as an interviewer is to be fully present with the interviewee and the current situation—and not to interrupt a brief moment of silence. Moments of silence can serve as important trigger points for deepening the reflective level of a conversation. More often than not, these opportunities go unused because the interviewer feels compelled to jump in and ask the next question. Be courageous. Stay with the opening of the NOW.

## USES & OUTCOMES

Stakeholder interviews offer:

- Enhanced clarity about how your work matters from the viewpoint of your stakeholders
- An understanding of how your stakeholders assess the value you create for them
- Ideas for quickly improving a situation
- The identification of barriers and roadblocks that need to be removed
- A better and deeper personal relationship with your key stakeholders
- Use with...Listening and Mindfulness tools

## EXAMPLE

One participant in a leadership capacity-building workshop:

“As a newcomer, I sensed that there wasn’t a lot of trust in the organization. With many questions in mind, I was asked to do ‘stakeholder’ interviews as a preparation for a leadership seminar. The first thing I realized was that stakeholder interviews are 180 degrees different from normal conversations - no checking out and bargaining over my pre-prepared plans and trying to convince the other person. On the contrary, I had to shift my perspective and put myself into the stakeholders’ shoes: ‘How does she or he look at my job?’ I had to find out how I could serve my stakeholders so that they could be successful...

But then it was amazing: The interviews were incredibly helpful. They saved me months of work and communication! I learned things from the perspective of my stakeholders that I would never have heard in ‘normal communications’. Shortly after the interviews, people I didn’t know came and said, ‘We’ve heard about these open communications you’ve had. We must tell you that they’ve created a lot of trust. How did you do that?’

## Process

### SET UP

#### *People & Place*

Stakeholder interviews work best face-to-face. If in-person interviews are not possible, conduct them by video conference or phone.

#### *Time*

Both figures are estimates and need to be adjusted to the specific context:

- 30-45 minutes for a phone interview.
- 30-90 minutes for a face-to-face interview.

Allocate an additional 30 min before the interview to prepare and 30 min after for review.

#### *Materials*

Use the interview guidelines (questionnaire), but feel free to deviate when necessary. Paper and pen to take notes.

## SEQUENCE

### *Step 1*

- Identify the stakeholders who are relevant to your current situation or challenge/opportunity.
- Define/revise questions to adjust to the specific context. Schedule appointments.
- Decide whether to send the questions to the interviewee in advance.

### *Step 2*

- Before you meet the interviewee, allow for some quiet preparation or silence.
- For example, take 20-30 minutes prior to an interview to relax and anticipate the conversation with an open mind and heart.

*Step 3*

- During the interview, listen with your mind and heart wide open, take notes, follow the principles below.
- Ask questions spontaneously: Feel free to deviate from your questionnaire if important questions occur to you. The questionnaire is designed to serve you and your work—not the other way around.
- Sample questionnaire:
- What is your most important objective, and how can I help you realize it? (What do you need me for?)
- What criteria do you use to assess whether my contribution to your work has been successful?
- If I were able to change two things in my area of responsibility within the next six months, what two things would create the most value and benefit for you?

*Step 4*

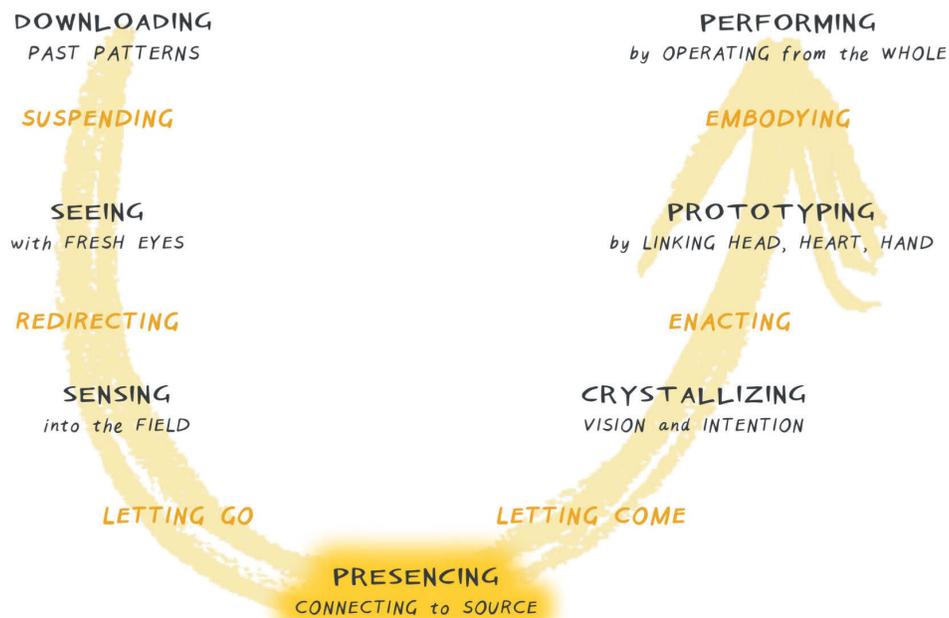
- Right after the interview, take time to reflect on key insights, capture your key thoughts in writing.

*Step 5*

- Close the feedback loop: Right after each interview, send a thank-you note to your interviewee (within 12 hours)

## Presencing

Presencing, the blend of *presence* and *sensing*, means to connect with the source of our highest future possibility – individually, and also as teams, organizations, and larger social systems – and to bring it into the now. Here we introduce the principles of Presencing, and also the principles of Absencing (the inverse of Presencing). Presencing requires us to let go of the old and open ourselves completely to something that we can sense but that we cannot fully know before we see it emerging. This moment can feel like jumping across an abyss. At the moment we leap, we have no idea whether we will make it across.



## Ode to Dirt

Dear dirt, I am sorry I slighted you,  
I thought that you were only the background  
for the leading characters—the plants  
and animals and human animals.  
It's as if I had loved only the stars  
and not the sky which gave them space  
in which to shine. Subtle, various,  
sensitive, you are the skin of our terrain,  
you're our democracy. When I understood  
I had never honored you as a living  
equal, I was ashamed of myself,  
as if I had not recognized  
a character who looked so different from me,  
but now I can see us all, made of the  
same basic materials—  
cousins of that first exploding from nothing—  
in our intricate equation together. O dirt,  
help us find ways to serve your life,  
you who have brought us forth, and fed us,  
and who at the end will take us in  
and rotate with us, and wobble, and orbit.

~ Sharon Olds ~

## Mindfulness Practice

(To be read aloud for another person or a group, or to reference for a personal practice)

First, be comfortable in your seat. Sit upright and comfortably in your chair, planting your feet right in front of you. Take a deep breath and relax. You may want to close your eyes. If you're more comfortable with your eyes open that's also fine – perhaps just have them in a downward, soft gaze.

### *Attend Downwards*

Move your attention slowly downwards, down your legs to your feet, to the lower part of your feet. And as you begin to attend to your feet, the feeling of your feet, attend to the connection downwards.

Imagine if we were trees, we would have roots going downwards. As human beings, we don't have these physical roots, but we still can feel the connection downwards.

Attend to your feet and attend to the connection downwards. Imagine this connection going all the way down to the middle of the earth.

Feel this connection.

### *Attend Upwards*

Now slowly move your attention upwards, up the legs, up the spine to the head, to the upper part of your head.

Attend to the upper part of your head, and attend to the connection that is extending upwards.

As you attend to this connection notice how the sphere, the globe of your head is a small microcosm of the macrocosm that is surrounding us.

Attend to this connection. Attend to the connection upwards.

### *Attend to the Micro-Macro Connection*

Now slowly move your attention down towards the middle sphere of your body, to your heart. Not just to your physical heart, but to the whole energy field of your heart, to the whole middle sphere of your body.

Notice how it is this part of our body, this part of our being that allows us to connect horizontally to all the beings that surround us.

Attend to your heart and attend to the connections that are emanating from your heart.

*Attend to a Loved One*

And now as we explore this space of connection, bring to mind someone whom you truly love, and notice how focusing your attention on that person opens up your heart. It's allowing you to connect with a different level of energy, to connect with deep appreciation and love.

*Attend to the Global Body*

Now extend this quality of connection to the global community, connecting to a larger whole, that shares a common journey and the possibility of relating more deeply with the sources of who we really are.

Extend your heart, and the quality of your heart, to our entire community.

And now extend the quality of your heart even more, to all of us, to all 7 billion human beings on this planet right now.

Try to embrace the whole community, the entire social field, in that deep quality of your heart, which includes all our friends, people we know, people we don't know, and even people we may have problems with, with whom we may disagree or be in conflict. Try to create a space in your heart that's broad and deep enough for all of us.

*Attend to the Present Moment*

And now slowly let go of that. Come back to the here and now. Relax for a brief moment. Open your eyes and continue your day from this place of strength and connection.

# U-Journaling Practice

## Overview

Guided journaling leads participants through a self-reflective process following the different phases of the U. This practice allows participants to access deeper levels of self-knowledge, and to connect this knowledge to concrete actions.

## Purpose

The guided journaling process allows participants to step into a possibly deeper level of reflection than in an unguided process, and identify concrete action steps. Journaling practices can be used in all phases of the U-process, especially during the Sensing and Presencing stages.

## PRINCIPLES

- Journaling is a personal process. Never require participants to share their journaling notes in public.
- After completing a journaling practice, you may create an opportunity for participants to reflect on the experience. Emphasize that they can decide what they want to share.
- Journaling means that you think *through the act* of writing -- not first think and reflect, and then write up the reflection. With the instruction emphasize that participants should just start writing and see what emerges.

## USES & OUTCOMES

- Access levels of self-reflection & knowledge.
- Learn how to use Journaling as a reflective tool.
- Connect self-reflection to concrete action steps.
- Use with...Awareness or Embodiment practices.

## SET UP

### *People & Place*

- Journaling Practice can be used in groups of any size. The exercise follows the co-sensing phase, meaning that participants have already moved through the left side of the U-Process.
- It is important that the room is quiet and that no noises or other distractions in the environment interrupt the participants.

### *Time*

- A minimum of 45 minutes is required. Depending on the context this process can take up to 60-90 min.

### *Materials*

- Pen and paper for each participant

## Process

### *Step 1: Preparation*

Prepare a quiet space that allows each participant to enter into a process of self-reflection without distractions.

### *Step 2: Guided Journaling Questions*

Read the first question; invite the participants to journal guided by that question. After a few minutes of writing, read the next question. Go one by one through the questions. Move to the next question when you sense that the majority of the group is ready. Don't give participants too much time. It is important to get into a flow and not to think too much. Instruct them to just write their response, not the question itself. They can number their responses.

## A 17-STEP JOURNALING PRACTICE FOR STEPPING INTO THE FIELD OF THE FUTURE

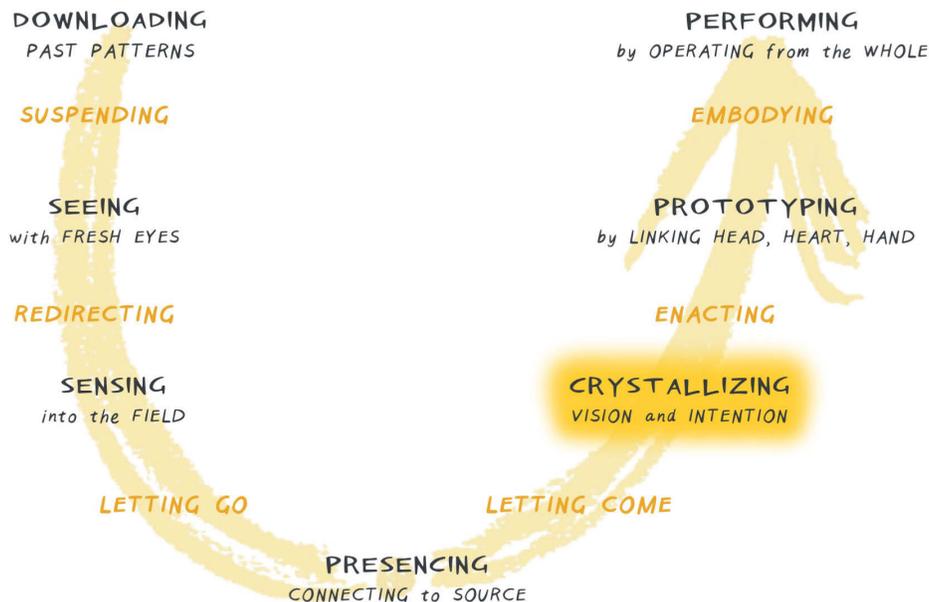
1. Over the past days, what have you noticed about your (emerging) self?
2. Who have been your 'Guardian Angels' (helpers) in your life's journey so far?
3. 'Crack': Where do you feel the future in your life and work right now?
4. Frustration: What about your current work and/or personal life frustrates you the most?
5. Happiness: What are your most important sources of energy and happiness in your life and work?
6. Helicopter: Watch yourself from above (as if in a helicopter). What are you doing? What are you trying to do in this stage of your professional and personal journey?
7. Helicopter II: Watch your collective journey from above: what are you trying to do collectively in the present stage of your collective journey?
8. Question: Given the above, what Questions do you now need to ask yourself?
9. Listen to your younger self: Look at your current situation from the viewpoint of yourself as a young person, at the beginning of your life journey: What does that young person have to say to your current self?
10. Footprint: Imagine you could fast-forward to the very last moments of your life, when it is time for you to pass on. Now look back on your life's journey as a whole. What would you want to see at that moment? What footprint do you want to leave behind on the planet?
11. From that future point of view: What advice do you give to your current self?
12. Now return again to the present and crystallize what it is that you want to create: your vision and intention for the next 3-5 years. What vision and intention do you have for yourself and your work? What are some essential core elements of the future that you want to create in your personal, professional, and social life? Describe or draw as concretely as possible the images and elements that occur to you.
13. Feel the connection with the larger global community of change makers present across the planet in this moment: What is our collective highest future possibility? What could we be an instrument for? What could we collectively create within the next 3-5 years?
14. Letting-go: What would you have to let go of in order to bring your vision into reality? What is the old stuff that must die? What is the old skin (behaviors, assumptions, etc.) that you need to shed?
15. Prototyping: Over the next 3 months, if you were to prototype a microcosm of the future in which you could discover 'the new' by doing something, what would that prototype look like?
16. People: Who can help you make your highest future possibilities a reality? Who might be your core helpers and partners?
17. Action: If you were to take on the project of bringing your intention into reality, what practical first steps would you take over the next 3 days?

## Crystallizing

During the moment of Presencing, we create a connection with our authentic or highest potential self, with our capital-S Self.

When this connection is established, what is the first thing that happens? Nothing. No-thing. It's just a connection. But, when we succeed in keeping alive this connection to our deeper sources of knowing, we begin to tune in more acutely to emerging future possibilities. Then as we move into action, from this different place or sphere, we are able to begin to operate from a different source. We can begin to envision, prototype, and embody the new.

The term crystallizing designates the first stage of that process. Crystallizing means clarifying vision and intention from our highest future possibility. The difference between crystallizing and standard visioning processes is this: crystallizing happens from the deeper place of knowing and self, while visioning can happen from just about any place, even from the place of downloading. After an intentional moment of stillness or presencing, in groups, you can notice a subtle shift in identity and a different foundation for working together and moving forward. Up to this point, we have only felt or sensed the possibility of a future. After a presencing moment or encounter, people are now poised to bring this individual and collective potential into reality. "We can't not do it." The first step in this journey is to crystallize the vision and intention more clearly. We seek to put into specific language what it is that we want to create.



## SPT: Seed Dance

### Overview

Here we introduce a practice for Crystallizing: staying connected to your deeper sources of inspiration, and paying attention in a way that will enable you to sense and actualize prototyping initiatives.

### Purpose

The purpose of the Social Presencing Theater Seed Dance is to make future possibilities visible and to crystalize our intention.

#### PART 1: MIRRORING

- In groups of 4 or 5, one person shares their 'Field of the Future' gesture (formed in or from their U-Journaling)
- The others mirror it back to him/her
- Allow a little gap of silence afterwards
- Then the next person shares gesture, all mirror back, followed by a small silence, until everyone has shared
- Short dialogue when everyone has finished

#### PART 2: CREATE A FIELD OF THE FUTURE SCULPTURE

- Identify 3 or 4 key elements that define or support the seed of the future you are trying to create
- Place the elements: One person positions the other people in the space to embody each of the key elements in his/her own Field of the Future
- Allow a gap of silence at end
- Then the next person creates their Field of the Future sculpture, etc. until everyone has done theirs
- Short dialogue when everyone has finished

#### PART 3: CREATE A CURRENT REALITY SCULPTURE

- First person makes a shape that for him/her embodies their Current Reality
- S/he positions the other people to embody the 3 or 4 key elements as s/he feels they are in Current Reality (Sculpture 1)

Sculpture 1 to Sculpture 2: Without being directed, the social body begins to move from the Current Reality sculpture to the Field of the Future sculpture (now called Sculpture 2).

Follow what your body wants to do. Let go of thoughts, plans, or what you think 'should' happen.

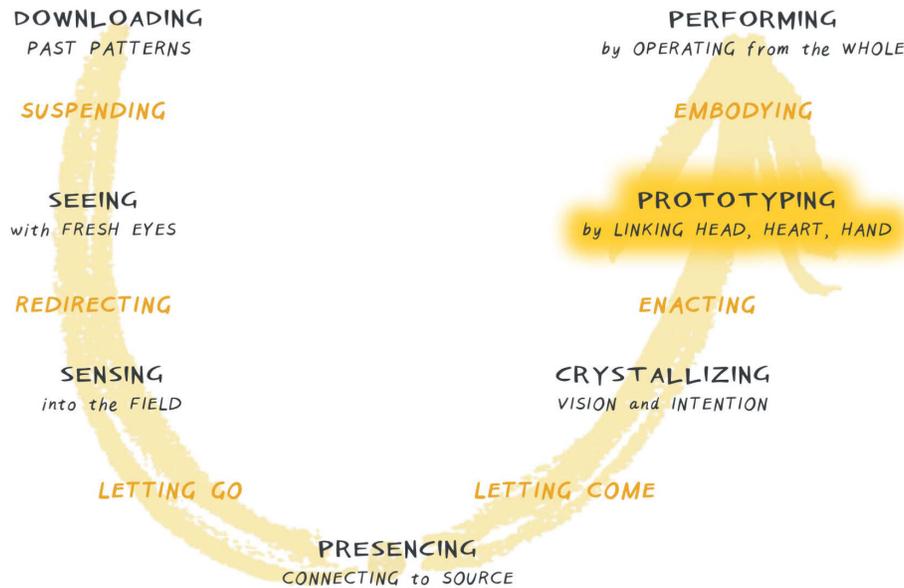
#### PART 4: SHORT DEBRIEF

- What was difference between Sculpture 1 and 2 – the relationship between the elements, the feeling tone, etc.?
- Where did the movement begin in the social body/system?
- What surprised you?
- How can this help clarify your intention going forward?

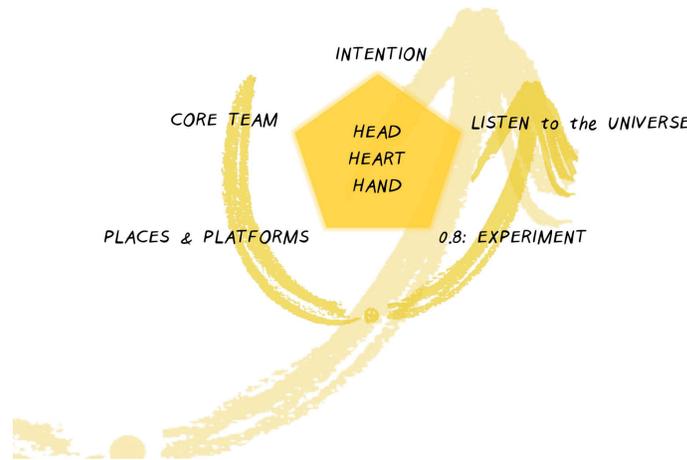
## Prototyping

When we prototype living examples by integrating different types of intelligence, we always navigate the process between two major dangers and pitfalls: mindless action and actionless mind. Therefore, we discover ways to design and embed new actions that include the wisdom of our hands and our hearts into the ideas of our minds.

Prototyping moves the group or individuals up the right side of the U-process.



## Prototyping: A “Mini U”



Prototyping translates an idea or a concept into experimental action. Having established a connection to the source (presencing) and clarified a sense of the future that wants to emerge (crystallizing), prototyping allows an individual or group to explore the future by doing. The tools you use for prototyping depend on the nature of your idea or insight, as well as the needs and context in which you’re operating. Prototyping is a “mini U” process and is specific to each idea and context.

### PRINCIPLES

#### 1. Intention

Stay connected to the future that stands in need of you to come into reality (Martin Buber). Create a place of silence for yourself every day.

- What is my intention here? (Crystallizing)
- Vision: What is the desired long-term impact? (For whom? Why?)
- What questions do I want to explore with my prototype?

#### 2. Core Team

Five people can change the world (Margaret Mead). Find your small group of fully committed people and cultivate your shared commitment.

- Who are the core people who could most help me bring my intention into reality? Starting small and then broadening the circles, who could be my:
  - o Core team?
  - o Core holding group that supports the core team’s efforts?
  - o Supporting network?

Identify the people who can best help create and communicate the first iterations of a prototype(s) that address your critical questions above. Then, in broader ‘rings’ beyond this core, draw the individuals and/or groups who should experience the prototype, and with whom you should empathize around their experience.

Share your vision and questions from #1 with the inner core team. Consider taking the next steps together if you can.

### 3. *Places and Platforms*

Create “landing strips” for the future that is wanting to emerge. The quality of the holding space determines the quality of the results.

- How can I create safe and supportive spaces, platforms or environments that help me (or us) to “fail early in order to learn quickly” (Dave Kelly)?

Identify the place(s) where you will run the prototype that can offer safe, supportive ‘containers’, platform(s) or space(s) in which people can openly prototype together. These containers may be digital, physical, organizational, and/or social.

### 4. *“0.8”: Experiment*

“Fail fast to succeed sooner”, as David Kelly from IDEO says. Do something rough, rapid, and then iterate. Design an experiment/prototype that accelerates fast feedback.

- How can I take a small (but essential) piece of my vision and quickly create a prototype that allows me to ‘explore the future by doing’ through generating feedback from stakeholders that can help me evolve my idea?

What is a prototype? A Prototype is an early draft of what the final result might look like, it often goes through several iterations based on the feedback generated from stakeholders. This feedback is then the basis for refining the concept and its underlying assumptions.

In other words, a prototype is a practical and tested mini version of what later could become a pilot project that can be shared and eventually scaled.

The following questions might help to find 'your' prototype:

- What is the system I wish to intervene in? (education system, your organization, .... )
- What are possible ‘acupuncture’ points (leverage points) that could help bring the change I wish to see in that system?

Choose the acupuncture point(s) that could have the biggest and quickest impact.

Translate the acupuncture point into a prototype, a practical experiment. The following questions might help to select your prototype if there are several options:

- *Is it relevant?* Does the idea attend to the core needs of KEY stakeholders?
- *Is it revolutionary?* Is the idea a game-changer? Does it address and change (some of) the root issues in the system?
- *Is it rapid?* Can the idea be tested rapidly at minimal cost?
- *Is it replicable?* Are there signs that lessons learnt through this idea may be valuable for replication or scaling-up?
- *Is it yours to do?* Does this prototype tap into your strengths, talents and sphere of influence? How does it help realize your vision and intention?

Design/describe your experiment in clear images and words in ways that answer your critical questions from #1 with the least risk and resources, in a way that can be quickly adjusted or changed. Often, various simple prototypes for different aspects or questions are easier to create than one sophisticated prototype. (Note: it may help to think about the platform/space below as you do this.)

### *5. Listen to the Universe*

Always be in dialogue with the Universe. It is a helpful place. Listen to what is emerging from others, from the collective, and from yourself. Take a few minutes each day to review, pay attention to your quality of listening.

- What feedback is the Universe giving me?
- How can I evolve my questions?
- When am I listening to the Universe, and when am I listening to my Voices of Judgment, Cynicism, or Fear?

Take the time for a Dialogue Walk with people in your core team who have experienced and co-evolved your prototype, and capture what you notice. Be mindful of your level of listening - empathic and generative listening are important now.

Listen to yourself too, and capture what you notice. What does your gut tell you about the potential and problems of your idea? Are they what you expected? How are they different? Allow yourself to be surprised.

### *6. Integrate Head, Heart, and Hand*

When we prototype living examples by integrating different types of intelligence, we always navigate the process between two major dangers and pitfalls: mindless action and actionless mind.

- How can I cultivate my capacity to avoid the tyranny of the head (actionless mind) or the hand (mindless action) by integrating them through the intelligence of my heart (creativity and playfulness)?
- Does my prototype embody my vision in some real, even if small, way? What changes might I need to make?

### **ADDITIONAL CONSIDERATIONS**

These considerations might also help:

- Learning and feedback loops
  - o Look at the questions you want to explore with your prototype.
  - o How, and how often, will you harvest learning and feedback from your stakeholders during the prototyping process in order to maximize learning? This feedback will allow you to adapt your prototype.
  - o What are the tangible (number, facts) and intangible (relationships, trust...) outcomes you wish to see/create? How could you measure those?
- What are the challenges and opportunities of doing this prototype? Can you create conditions that might overcome or soften the challenges?
- What resources do you need (time, people, money...)?
- Name: Give your prototype a name (It might change over time)
- Make a plan with clear, concrete next steps (who will do what by when)

## Sometimes

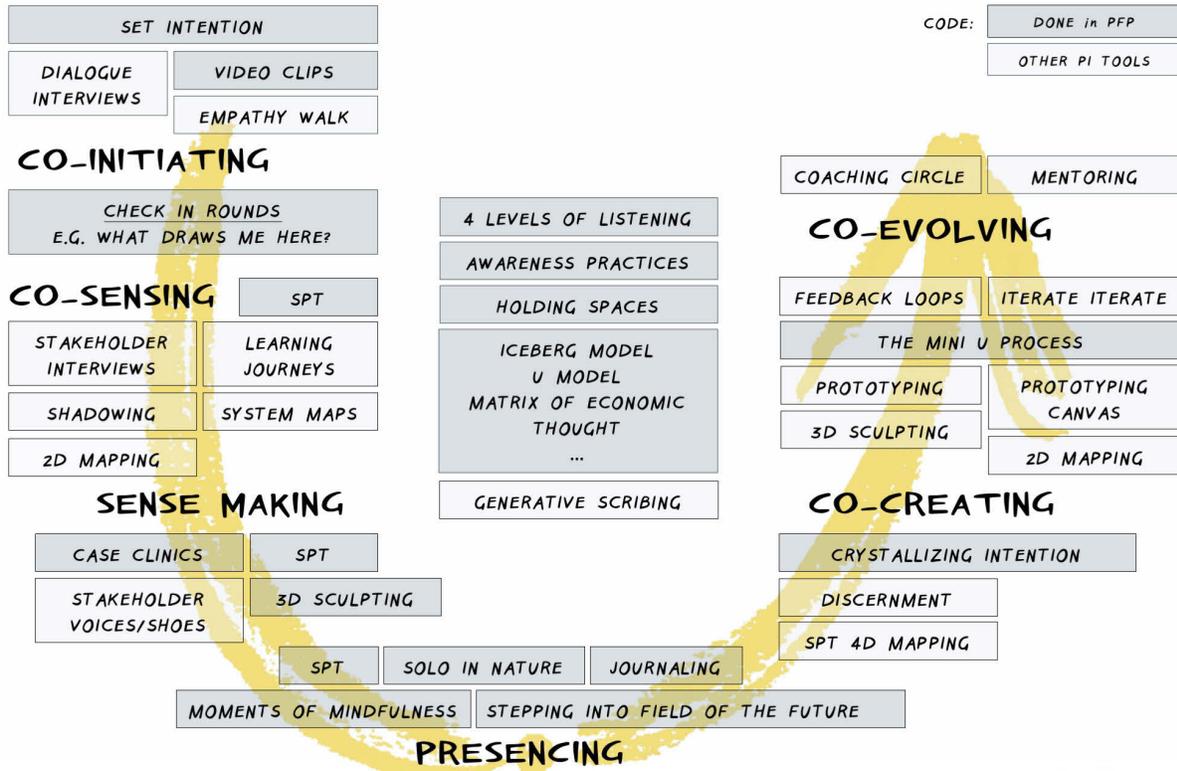
Sometimes things don't go, after all,  
from bad to worse. Some years, muscatel  
faces down the frost; green thrives, the crops don't fail,  
sometimes a man aims high and all goes well.

A people sometimes will step back from war,  
elect an honest man, decide they care enough  
that they can't leave some stranger poor.  
Some men become what they were born for.

Sometimes our best efforts do not go  
amiss; sometimes we do as we meant to.  
The sun will sometimes melt a field of sorrow  
that seemed hard frozen: may it happen to you.

~ Sheenagh Pugh ~

**THEORY U: SOME TOOLS & PRACTICES**



## About the Presencing Institute

The Presencing Institute (PI) is an awareness-based action research community that creates social technologies, builds capacities, and generates holding spaces for profound societal renewal. PI does this by combining three spheres of exploration: Science, Social Change, and Consciousness, and works through three intersecting activities: Action Research, Living Examples, and Capacity Building.

### PI'S CORE ACTIVITIES

*Research:* PI pioneers awareness-based action research, and collaborates with researchers and universities around the world. Most research is cross-sector action research, and supports ongoing societal change processes.

*Social Technologies:* PI develops and disseminates tools that help change makers to create deep innovation and change. Our tools are published under creative commons license, which allows users to download and use the tools free of charge.

*Capacity Building:* PI develops and delivers capacity building mechanisms such as the Presencing Foundation Program, an Advanced Program or Masterclass, and the online-to-offline u.lab that features live-online sessions with local/virtual interaction in small groups. PI Programs are delivered in North America, Asia, Australia, Africa, Europe and South America.

*Living Examples:* PI supports and co-creates a variety of applied projects and social innovation labs that use awareness-based social technologies for profound institutional and societal change. PI works in different sectors and different regions.

*Social Presencing Theater:* Profound innovation and change requires the capacity to access deeper levels of knowing both individually and collectively. Social Presencing Theater, co-inspired and developed by Arawana Hayashi, allows people and communities to re-link their collectively embodied behavior with their individual and collective awareness.

*Generative Scribing:* Pioneered by PI scribe and graphic facilitator Kelvy Bird, this practice uses drawing and visuals to help the system see itself and begin actualize its emerging possibilities.

*Community:* PI continues to build an increasingly large global community of Presencing practitioners that cultivates the capacity for deep innovation and profound change across cultures and sectors.

*Power of Place:* Innovation and Presencing happens in places. The global PI community helps to cultivate a network of powerful places that can function as a holding space for a global movement of civilizational renewal and societal change.

### RESOURCES

Otto Scharmer (2018) *The Essentials of Theory U: Core Principles and Applications*. Berrett-Koehler: San Francisco.

Otto Scharmer (2007 & 2016) *Theory U: Learning from the Future as it Emerges*. Berrett-Koehler: San Francisco.

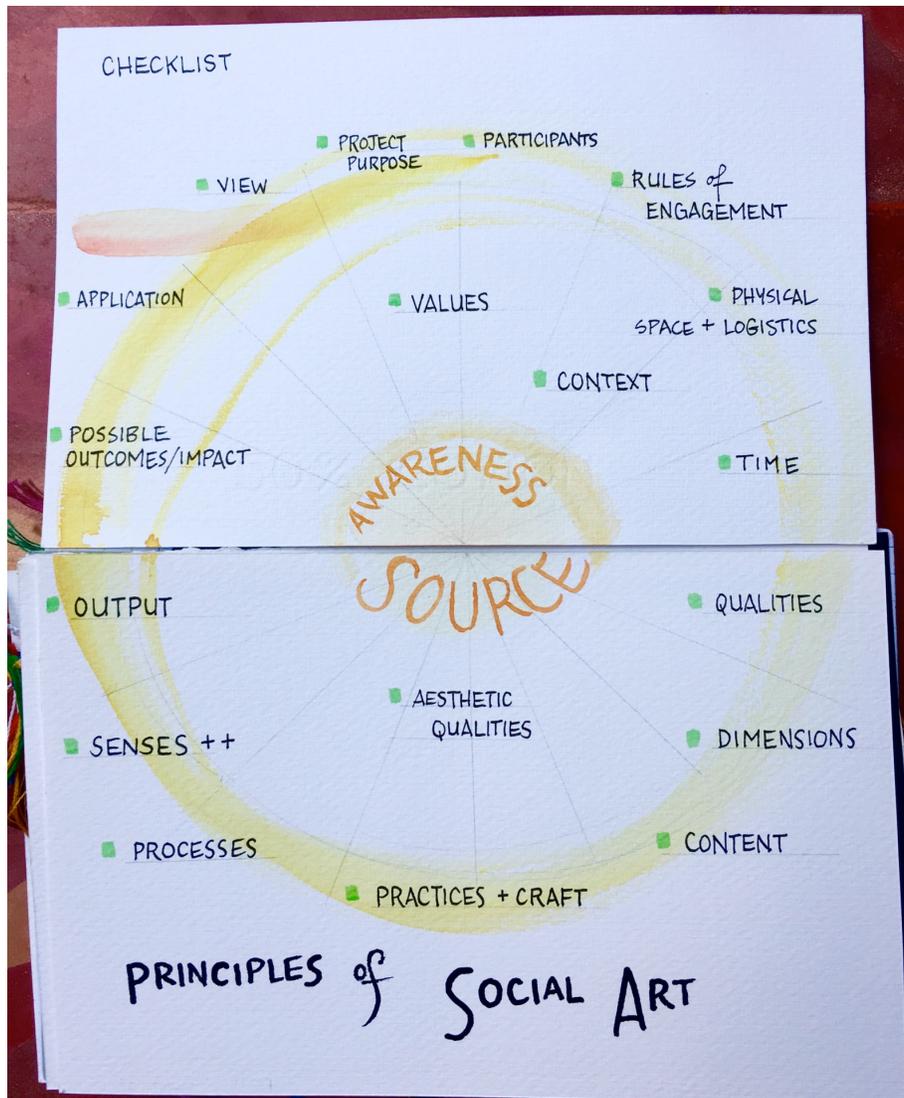
Otto Scharmer, Katrin Kaufer (2013) *Leading from the Emerging Future: From Ego-system to Eco-system Economies*. Berrett-Koehler: San Francisco.

MITx online/offline course on edX and on the presencing.org platform: *u.lab: Transforming Business, Society and Self*.

- u.lab 0x: self-paced 90 min introductory course
- u.lab 1x: global facilitated 13-week U journey, annually September to December
- u.lab-S: A multi-local innovation journey for teams who are co-shaping more sustainable and equitable social systems worldwide, annually February to June

## THEORY U AS SOCIAL ART

Art has infused, informed and inspired Theory U from its roots in the minds and hearts of the originators, particularly German performance artist and instigator Joseph Beuys (1921-1986), who promoted the idea of understanding society as a “social sculpture.” Theory U’s core practices of Social Presencing Theater and graphic facilitation as seeing and sensing practices. In Feb 2019, the first PI Social Art Studio Residency was held. We offer this excerpt from a larger documentation: “We learned, for instance, that social art came up under different forms. Social art as social change, process as social art (that is, the process becoming the art piece itself), and art as everyday life (what does it mean to be an artist in everyday life?).”





**Los Angeles County  
Office of Education**

LACountyArtsEdCollective.org  
@LACountyArtsEd



The LA County Arts Education Collective was established in 2002 by the Los Angeles County Board of Supervisors with the goal that LA County's 1.5 million public school students receive a quality, well-rounded education that included the arts. To achieve this objective, the Arts Ed Collective supports and connects school districts, arts organizations, policy makers, and other key stakeholders, all of whom are working to ensure all youth engage in the arts as part of their development. This effort is implemented as a partnership between the Los Angeles County Office of Education and the Los Angeles County Arts Commission.