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ProCESS  
Processing Complexity with Emotional, Sensorial and Spiritual capacities

# **ProCESS Project**

## **WORK PACKAGE 2**

### **Deliverables 2.6**

#### **Module 4**

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## 1. ProCESS method

The ProCESS method is an innovative method of complex problem solving in organizational context where rational and non-rational (sensorial, emotional, and spiritual) approaches are mobilised with the help of SESS (sensorial, emotional, and spiritual skills) workshops. The innovative nature of ProCESS reveals itself through systematically combining non rational and rational skills, fostering a holistic approach and giving a place to SES skills in management training and in businesses. This happens by convening standardized workshops which summon the sensory, the emotional and the spiritual skills in a manner that helps participants to learn how to address real complex cases.

The aim of ProCESS method is to teach current and future managers to break out of traditional thought patterns, complement traditional methods of analysis, upset participants' established intellectual order, and broaden their perspectives. Indeed, ProCESS has multicultural inputs, approaches and heterogeneity that lead to the analysis of situations from different points of view and sensitivities, and therefore a proliferation of ideas and the restitution of a broad range of solutions which will infuse companies from various sectors.

In ProCESS method, Theory U is adapted for a series of six future search-oriented workshops where students are engaged in coaching circles with a facilitated learning and innovation process around the complex problem solving. The U process is a tool for enabling leaders to learn not only from past experience but from the emerging future. It allows to operate pursuing emerging possibilities rather than reflecting on and reacting to past experiences. Theory U thus offers a practical method of learning that reveals the organization's blind spots by directing the attention to the interior condition and internal forces that underlie social change.

Theory U responds to a world in crisis (Heller, 2019) and invites leaders to transform their thinking process from one based on isolated datasets, facts, and observations into a more holistic approach that is fundamentally intuitive (Szameitat & Nestler, n.d.). Theory U suggests that true leadership is about shifting from a personal, individual-centred, self-interest ego-systemic approach to a collective, group-centred, multi-stakeholder approach where society should get to "eco-system awareness"-driven forms of cooperation. This process is the journey of the U. (Scharmer, 2007; Trigger, Trends in Global Governance and Europe's role, 2019.)

The model describes seven ways of attending to and co-shaping the world and developing seven essential leadership capacities: 1) Downloading means repeating the same old patterns of thought so that "the world is frozen by our old mental habits and past experiences; nothing new enters our minds". 2) Seeing or observing means that we suspend our habitual judgment, wake up with fresh eyes and to tolerate that nothing is happening. 3) Sensing means that our perceptions widen and deepen and "the boundary between observer and observed opens up." 4) Presencing happens when we let go of the old patterns and assumptions and "the boundary between observer and observed collapses into a space for the future to emerge." 5) Crystallizing is when "envisioning happens from the field of the future rather than from our ego. 6) Prototyping is exploring the future by doing and by improvising and by linking the intelligence of the head, heart, and hands. 7) Co-Evolving or performing means embodying the new through new practices, processes, and infrastructures. (Scharmer, 2007: Presencing Institute, 2022; McKinney, 2018.)

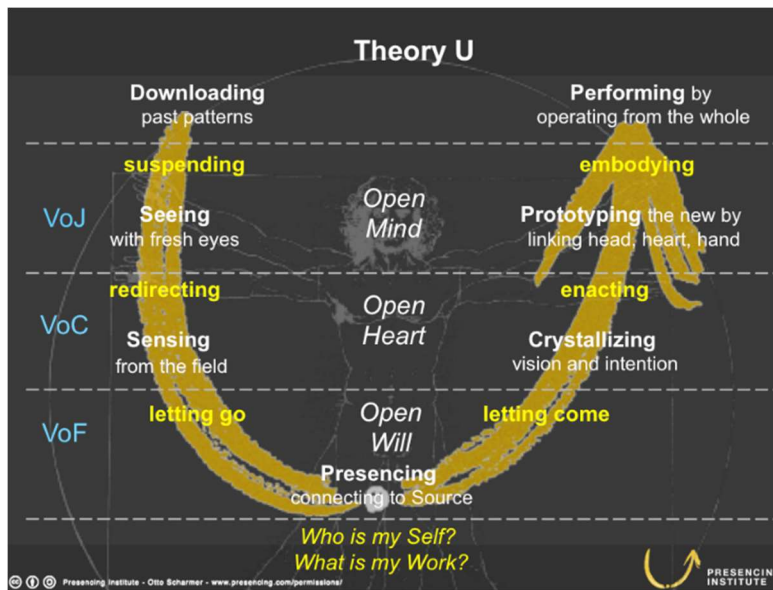


Figure 1. Theory U (Wikimedia Commons, n.d.)

The “U” is a graphic expression of the journey. The left-hand side of the picture describes the move downwards away from past prejudices and resistance of thought, emotion and will, closer to the outside world embodying the newly acquired capacities, finding common intent and sensing the best future possibilities. At the bottom of the U-shape there is the moment of presencing (i.e., sensing which means feeling the future possibility and presence which means the state of being in the present moment), which is the point between letting go all that is not essential and getting ready for the future to emerge through shared wisdom. This point describes the ability to overcome disruptions by “acting from the presence of what is wanting to emerge”. It is important to normalize not knowing the answers and emphasize the value of quiet reflection to allow ideas to emerge. On the way to the threshold of presencing, people must quiet down their Voices of Judgment, Cynicism, and Fear. (Scharmer, 2007; Presencing Institute; Trigger, Trends in Global Governance and Europe’s role, 2019.)

The right-hand side describes the move upwards where answers are found in co-operation with others. Co-creation is a tool to overcome crises, whether economic, social, cultural, ecological, spiritual or personal, and it is a process of identifying, prototyping and refining new forms of commitment and action or social reality creation. (Presencing Institute; Trigger, Trends in Global Governance and Europe’s role, 2019; Scharmer, 2009.) Once a group goes through this process, individual members and the group begin to operate with a heightened level of energy and sense of future possibility and to function as an intentional vehicle for an emerging future (Presencing institute, n.d.).

The foundational capacity of the U is listening to others, oneself and what emerges from the collective in an open space in which others can contribute to the whole and suspend the voice of judgment. The preparation for the experience at the bottom of the U requires the tuning of three inner instruments: the open mind, open heart, and open will. This requires active sensing together as a group. When an open heart allows to see a situation, the open will enables to sense what is wanting to emerge. Moving down the left side of the U requires the group to open up and deal with the resistance of thought, emotion, and will. Moving up the right side requires the integration of thinking, feeling and will in the context of practical applications and learning by doing. (Presencing institute, n.d.).

The curriculum has been built on general guidelines for each separate part of process U to help SESS trainers in constructing their own curriculum based on their own set of skills and teaching methods.

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After the general description, there are four different example curricula to give a concrete idea on how the set of six different workshops could look like in real life. However, the realization of the workshops is not limited to these examples, and it is also possible to mix elements of different curricula as long as they correspond their place in the series of six different workshops.

## References

Heller, P.W. (2019). The Philosophy of Theory U: A Critical Examination. *Philosophy of Management*, 18, 23–42.

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<https://www.presencing.org/aboutus/theory-u>

Scharmer, O. (2007). *Theory U: Leading from the Future as It Emerges*. Berrett-Koehler Publishers, Inc.

Trigger, Trends in Global Governance and Europe's role. (2019). <https://trigger-project.eu/2019/10/17/sensing-the-future-with-the-theory-u-model/>

## 2. Curricula overview

General description	
<b>Course title</b>	Complex problem-solving course with sensorial, emotional and spiritual skills
<b>Time</b>	42 hours
<b>Sequencing</b>	6 parts
<b>ECTS credits if applicable</b>	10 ECTS
<b>Course competences</b>	Awareness, connectedness, alignment
<b>Course objectives</b>	To get familiar to solve complex problems with sensorial, emotional and spiritual skills and to practice these skills when solving a complex business case
<b>Expected outcomes</b>	Understanding the concepts of complexity and SES skills, the meaning of participant attitude and commitment, being able to connect to oneself and others to be able to work in a team, co-operation and co-creation, alignment and finalizing the three-hour process
<b>Course contents</b>	The course contains 6 parts of different objectives that are explained hereafter
<b>Evaluation scale</b>	Pass/Fail
Part 1	
<b>Part title</b>	Prelude and practice: Introduction to SES skills and complexity
<b>Time</b>	4 hours
<b>Part competences</b>	Awareness
<b>Part objectives</b>	The presentation of the three-hour workshop to understand the concept of SES skills and to get some theoretical background for the workshop. The theoretical background can be explained from the standpoints of Theory U and design thinking crystallising into ProCESS method.

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<b>Part expected outcomes</b>	Understanding of SES skills
<b>Part content</b>	Understanding and reasoning for SES skills, participant attitude and commitment
<b>Part training methods</b>	Presentations, activation methods, discussion, examples
<b>Part training tools</b>	PowerPoint, storytelling, questionnaires
<b>Part evaluation methods</b>	n/a
<b>Part evaluation criteria</b>	n/a
<b>Names of SESS trainers</b>	Marcella Zoccoli, Vincent Goubier, Simona Noveanu, Philippe Fournier, Sorin Suteu

## Part 2

<b>Part title</b>	Power of body and mind
<b>Time</b>	8 hours
<b>Part competences</b>	Awareness, connectedness
<b>Part objectives</b>	Introduction of natural and physical life
<b>Part expected outcomes</b>	Connect to ourselves
<b>Part content</b>	Attention to sensing, perceiving, feeling, discovering and spiritual intelligence
<b>Part training methods</b>	Practice and demonstration
<b>Part training tools</b>	Music, sounds, dance, chair, images, multimedia, meditation, scents
<b>Part evaluation methods</b>	Testimonials, observation, reflection
<b>Part evaluation criteria</b>	Pass: Active participation and reflection
<b>Names of SESS trainers</b>	Marcella Zoccoli, Ari Korhonen, Sophie Bouquerel, Anne Décoret-Ahiha, Simona Noveanu, Sorin Suteu, Philippe Fournier, Dace Andersone, Sorin Suteu

## Part 3

<b>Part title</b>	Managing emotions through hidden talents
<b>Time</b>	8 hours
<b>Part competences</b>	Awareness, connectedness
<b>Part objectives</b>	To perceive, describe and manage emotions
<b>Part expected outcomes</b>	To increase the ability to work in team
<b>Part content</b>	Being aware of the emotional flow
<b>Part training methods</b>	Practice
<b>Part training tools</b>	Music listening, music improvisation, dance, images, video sequences, drawing, dialog, drama, writing, meditation
<b>Part evaluation methods</b>	Testimonials, observation, reflection
<b>Part evaluation criteria</b>	Pass: Active participation and reflection
<b>Names of SESS trainers</b>	Marcella Zoccoli, Sophie Bouquerel, Simona Noveanu, Philippe Fournier, Dace Andersone, Julija Jacquemod

## Part 4

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<b>Part title</b>	Connection for better interaction
<b>Time</b>	8 hours
<b>Part competences</b>	Awareness, connectedness
<b>Part objectives</b>	To connect to common values
<b>Part expected outcomes</b>	Co-operation and co-creation
<b>Part content</b>	Connecting to ourselves and others, co-sensing
<b>Part training methods</b>	Practice
<b>Part training tools</b>	Voice, dance, movement, postures, physical space, visual examples, tests, painting, Lego serious play, yoga
<b>Part evaluation methods</b>	Testimonials, observation, reflection
<b>Part evaluation criteria</b>	Pass: Active participation and reflection
<b>Names of SESS trainers</b>	Marcella Zoccoli, Sophie Bouquerel, Anne Decoret, Sorin Suteu, Remus Lungu, Philippe Fournier, Dace Andersone
<b>Part 5</b>	
<b>Part title</b>	Processing towards self-transformation
<b>Time</b>	8 hours
<b>Part competences</b>	Alignment
<b>Part objectives</b>	To make difference, prototype, crystallize, embody and emerge
<b>Part expected outcomes</b>	To become autonomous and responsible
<b>Part content</b>	Conscious empathy and ethics
<b>Part training methods</b>	Practice
<b>Part training tools</b>	Voice, dance, movement, postures, music
<b>Part evaluation</b>	Testimonials, observation, reflection
<b>Part evaluation criteria</b>	Pass: Active participation and reflection
<b>Names of SESS trainers</b>	Marcella Zoccoli, Ari Korhonen, Sophie Bouquerel, Simona Noveanu, Philippe Fournier, Dace Andersone
<b>Part 6</b>	
<b>Part title</b>	Grand final
<b>Time</b>	6 hours
<b>Part competences</b>	Alignment
<b>Part objectives</b>	Sharing the knowledge and the wisdom
<b>Part expected outcomes</b>	Time for autonomy
<b>Part content</b>	Embodiment, finalizing, gratitude and celebration
<b>Part training methods</b>	Demonstration, testimonials, celebration
<b>Part training tools</b>	n/a
<b>Part evaluation methods</b>	Testimonials, observation, reflection
<b>Part evaluation criteria</b>	Pass: Active participation and reflection, quality of case resolution
<b>Names of SESS trainers</b>	Marcella Zoccoli, Sophie Bouquerel, Simona Noveanu, Philippe Fournier, Dace Andersone





### 3. Example curricula

## WORKSHOP SYLLABUS – EXAMPLE 1

General description	
<b>Course title</b>	Mobilising sensorial, emotional and spiritual capacities to manage in and with complexity
<b>Time</b>	42 hours
<b>Sequencing</b>	6 parts
<b>ECTS credits if applicable</b>	n/a
<b>Course competences</b>	Awareness, connectedness, alignment
<b>Course objectives</b>	Be aware that sensorial, emotional and spiritual capacities can help to solve complex problems
<b>Expected outcomes</b>	Understanding the concepts of complexity and SES skills, being able to connect to oneself, experiencing body abilities through SES skills, relying on one's SES skills efficiency to help solving complex problems, incentivize the desire to train them to improve their performance. Gain confidence in one's abilities to perceive the complexity of a relational situation and recognize the opportunities that this opens.
<b>Course contents</b>	The course contains 6 parts of different objectives that are explained hereafter
<b>Evaluation scale</b>	None
<b>Names of SESS trainers</b>	Vincent Goubier, Philippe Fournier, Anne Décoret-Ahiha, Sophie Bouquerel, Audrey Avanzi
Part 1	
<b>Title</b>	<b>Introduction to complexity and SES skills</b>
<b>Objectives</b>	Presentation of the module in which various exercises (listening, moving, rhythms beating, focusing attention, mindfulness) should allow participants to be aware of their SES skills and to associate them with complex problems solving. Part #1 allows to understand what complexity is, its ever more prominent place in our world and the fact that traditional methods based on rationality and scientific approaches are less and less efficient. It allows also to understand what are "SES skills", their efficiency to understand situations, their need to be trained and that occidental educational systems (elementary schools and universities) dramatically neglect their training. It aims to develop an original and innovative methodology to deal with complex management cases through sequences of mobilization of Sensory, Emotional, and Spiritual (SES) intelligence, in addition to rational capacities.
<b>Outcomes</b>	Understanding the concepts of complexity Become aware of the complexity of any organisation Gain an awareness about complexity, accept and seize opportunities offered by uncertainty, ambiguity and volatility Understanding the concept of SES skills



	<p>Become aware of the human wealth which is not limited to rational capacities</p> <p>Be more confident in SES outcomes in professional and personal situations</p> <p>Be able to mobilize SES skills in front of complex situations, in addition to rational capacities</p>
<b>Place in ProCESS method</b>	Part #1
<b>Description</b>	<p>Our life means multiple and variable interactions between human beings, as components of the world complex system. Complexity is very different of Complication. A complex system has several characteristics described among others by E. Morin. It is open, with multiple components, which are not constant (entering or exiting the system, varying in time, ...), including antagonist logics, order and disorder, emerging occurrences, ... so it is never possible to understand how each component of the system evolves and a systemic approach is the unique way to deal with it.</p> <p>Part #1 of the workshop is dedicated to understand complexity, by asking participants to give examples of common daily situations where the different complexity characteristics are visible. These examples are expected at an individual and organizational level. VUCA world concept is introduced.</p> <p>Three main ways to manage in complexity are proposed:</p> <ul style="list-style-type: none"> <li>- Complex thinking.</li> <li>- Mobilization of sensorial, emotional, and spiritual capacities (SES Skills) complementing rational and analytical abilities. However, as Western education does not cultivate these skills, it is necessary to train them before being able to use them effectively.</li> <li>- Thinking out of the box through engagement with works of art.</li> </ul> <p>This part end with explanations of what is complex thinking and how it can be mobilized in real complex situations. The positive aspects of complexity (openness of systems and opportunities) and the human side of decision making are highlighted.</p> <p>According to the <i>theory of embodied cognition</i>, human cognition is influenced by the experiences of the body in a physical world. Furthermore, the brain is not just connected to the body, but the body activities also influence the brain. For example, 70-80% of the human brain is related to hands and this link is twofold, thus working with hands develops the human brain.</p> <p>According to <i>design thinking</i>, the reality is constructed by the people living it, and decisions are more emotional than logic. To use design thinking, <i>sensorial and emotional skills</i> – that allow people to emphasize with the user, not only at a single user but also at his/her interaction with a wider environment, even universe – are needed. Skills to look holistically at complex problems are also needed, to be able to look into the future, to understand "the connectedness or relationship that a person has with</p>



	<p>their self, others, the environment and a divine or a transcendent being or concern" (spiritual skills). These skills in combination are called SES skills.</p> <p>Senses (5 or may be more), emotions (4/6 basic emotions according to Daniel Goleman or Paul Ekman), multiple intelligences (Howard Gardner) and spirit are described.</p> <p>Demonstration that these human capacities have to be trained to be performant are conducted.</p> <p>Based on the theory of embodied cognition and design thinking, the <i>ProCESS methodology</i> aims to develop an original and innovative methodology to deal with complex management cases through alternating sequences of mobilization of Sensory, Emotional, and Spiritual (SES) intelligence, in addition to rational capacities.</p>		
<b>Time</b>	4 hours		
<b>Instructions</b>	Openminded attitude and mindset to be able to play with complexity.		
<b>Materials needed</b>	Video projector and PowerPoint.		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Morin E., 2008. On Complexity. Hampton Press</li> <li>2. Heath-Carpentier A., 2022. The Challenge of Complexity: Essays by Edgar Morin Sussex Academic Press</li> <li>3. Genelot D., 2017. Manager dans (et avec) la complexité. Eyrolles</li> <li>4. Nussbaum M., 2010. Not for Profit. Why Democracy needs the humanities. Princeton University Press.</li> <li>5. Sava A. et al., "New approaches to solve complex management case studies", Review of Management &amp; Economic Engineering, 2022, <a href="https://rmee.org/abstracturi/83/08_Articol_639_RMEE_ProCESS_28.02.2022%20FINAL.pdf">https://rmee.org/abstracturi/83/08_Articol_639_RMEE_ProCESS_28.02.2022%20FINAL.pdf</a></li> <li>6. Sluka I., Ludviga I., "Embodied cognition and management learning: the need for sensorial, emotional, and spiritual skills for solving complex managerial problems", 2022.</li> <li>7. Morin E., 1999. Seven complex lessons in education for the future. UNESCO</li> <li>8. Angotti A., 2004. Aborder facilement la complexité ; Dépassez votre esprit cartésien pour être plus efficace. Editions d'Organisation.</li> </ol>		
<b>Competences developed</b>	<b>Awareness</b> <input checked="" type="checkbox"/>	<b>Connectedness</b> <input type="checkbox"/>	<b>Alignment</b> <input type="checkbox"/>
<b>SES Skills trained</b>	<b>Sensorial</b> <input type="checkbox"/>	<b>Emotional</b> <input type="checkbox"/>	<b>Spiritual</b> <input type="checkbox"/>
<b>Part 2</b>			
<b>Title</b>	<b>Power of body and mind - Sound, resonance and energy</b>		
<b>Objectives</b>	<p>Introduction of natural and physical capacities of human being.</p> <p>The purpose is to use sound and music to raise awareness of the importance of feeling in perceiving and relating the individual to the surrounding world</p> <p>Learn the fundamental concepts of acoustics and their impact on the human being</p> <p>Understand and feel, through various listening skills, how to improve our capacities for communication and management, and how to better understand oneself in order to feel our relationship to the others</p> <p>Learn on non-verbal communication skills</p>		
<b>Outcomes</b>	Gain a deeper understanding of oneself		

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	<p>Gain an awareness of the power of sound and music and their impact on human behavior</p> <p>Improved capacities of communication and management</p>
<b>Place in ProCESS method</b>	Part #2
<b>Description</b>	<p>Music exists everywhere in the world, in every culture, because music is life and human is music. The first indication a person is living is a rhythm, the heartbeat. The first indication a baby is safe just after birth is a cry. Strong correlation between human and music can be expressed by the range of tempo in music. Music tempo ranges from 40 to 200 or more pulses per minute, just because under 40, human body is not able to perceive the rhythm.</p> <p>Below are some exercises which can be proposed to experience music power and sensorial performance of human being.</p>
<b>Time</b>	8 hours
<b>Instructions</b>	<p>Positive and openminded attitude is requested.</p> <p>The trainer invites the participants to form a circle in a wide space around the piano.</p> <p><b>1 - Effects of sound and music on human physiology</b></p> <p>Presentation of the physical and acoustic phenomenon of sound and music, and their physiological impacts on human. First, music can change human physiological characteristics, for example respiratory rhythm.</p> <p><u>Exercise 1:</u> The trainer plays a small piece of music at the piano and stop suddenly just before the final chord. All the participants are waiting for this chord, and in fact they become aware that retain their respiration, being in total apnea. Participants share feedback about this experience. Power of music has always been used in the history of humanity: military music for example is composed to stimulate fighting. Secondly, music activates widely a physical law, the resonance law, which is very important in our lives, even if we are not aware of its impacts. The piano is very helpful to demonstrate this law.</p> <p><u>Exercise 2:</u> The trainer hit a key on the piano while removing the dampers demonstrating the resonance law and the harmonics. He/her shows that if you emit a vocal sound, the piano string which correspond exactly to the wavelength of the sound emitted will resonate with the human voice. This is preferably done with a grand piano, in which strings and mechanisms are directly visible, or with an upright piano on which the protection panels have be removed by the trainer. Participants share feedback about this experience and its transposition to human dialogues and relations. They become aware of the fact that many expressions of the current language refer to this physical law ("to be on the same wavelength, to be in harmony, ...") This exercise shows also the role of the dampers and can introduce a reflection about the dampers we have in our lives, preventing free exchanges and energy transfers between us.</p>



	<p><b>2 - Sensorial approach of communication and management</b></p> <p><u>Exercise 3:</u> Piano improvisation. In this exercise, the trainer asks a participant who never plays piano before, to come to play with him/her. The participant must sit at the right side of the trainer, play only with index finger, and use only black keys. The trainer uses his/her left hand to play the harmonic basis, and with his/her right hand, he/her plays a first combination of notes issuing a sort of request melody. The participant has to improvise an answer. The exercise run many musical sentences, either rapid or slow, with high volume or low volume, brief or longer. Participants share feedback about this experience and its transposition to human dialogues and relations.</p> <p><u>Exercise 4:</u> Human voices. Forming a circle around the piano, participants are invited to sing a single note mouth closed all together. This needs an adjustment because at the beginning, some participants are not able to single the right note. They sing out of tune. To help this convergence, the trainer plays different harmonic arrangements on the piano, giving different colors to this vocal unison. People having strong difficulties to join the right note can be taken into charge by another participant, placed in front of him/her, looking him/her straight in the eye, and singing the right note until unison arrives and it always arrives. This exercise shows how energy can be transferred from one people to another. This can be applied to leadership and team building.</p> <p><u>Exercise 5:</u> Participants gathered in circle have to spread a rhythmic message (clap of hands) to their neighbor, so that the rhythm turns around the circle. Another rhythm can be introduced in the same rotation direction or not, a third one, etc. It can be combined with voice cries. Participants are asked to close their eyes to be more concentrate on sensorial messages. Participants become aware of the power of sensorial approach. It never works if their try to think or count. They understand that when speaking together, people are at the same time emitter and receiver.</p> <p><u>Exercise 6:</u> Rhythms. Participants are requested to reproduce rhythms achieved by the trainer, which are more and more complex, combining voice. They are asked to close their eyes to be more concentrate on sensorial messages. As before, participants become aware of the power of sensorial approach. It never works if their try to think or count but if not, with training, their body will be able to perform correctly. A work has also to be done on motricity of all the parts of the body. Some other exercises can demonstrate the importance of rhythm and melody in communication between people, to learn to control the musicality of their speeches.</p>
<b>Materials needed</b>	Room with chairs and without tables. Grand piano or upright piano (no digital piano). Video projector and power point.
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Serry J., 1970. Par le mouvement. Editions Pro Musica</li> <li>2. Lemarquis P., 2021. Les pouvoirs de la musique sur le cerveau des enfants et des adultes. Odile Jacob</li> </ol>



	3. Sacks O., 1990. Seeing voices. A journey into the world of the deaf. University of California Press		
<b>Competences developed</b>	<b>Awareness</b> ☒	<b>Connectedness</b> ☒	<b>Alignment</b> ☒
<b>SES Skills trained</b>	<b>Sensorial</b> ☒	<b>Emotional</b> ☒	<b>Spiritual</b> ☐
<b>Part 3</b>			
<b>Title</b>	<b>Managing emotions through hidden talents</b>		
<b>Objectives</b>	<p>Upon completion of this part of the module, participants will be able to:</p> <ul style="list-style-type: none"> <li>- Read, understand and better manage their emotional states</li> <li>- Comprehend the influences of emotions on learning</li> <li>- Understand the relationship between emotions and personal needs</li> <li>- Use new practices and approaches to regulate emotions</li> <li>- Identify emotional processes hidden behind complex case situations</li> <li>- Increase their ability to identify and unlock hidden talents and multiple intelligences.</li> </ul>		
<b>Outcomes</b>	<p>Gain a deeper understanding of oneself</p> <p>Gain awareness of the power of emotions to understand one's inner strengths and values</p> <p>Become aware of one's multiple intelligences and its potential applications</p> <p>Increase stress resilience</p> <p>Increase empathetic skills and abilities to better handle complex situations</p>		
<b>Place in ProCESS method</b>	Part #3		
<b>Description</b>	<p>Socio-emotional skills are critical to identify, express, understand, regulate and use emotions in order for participants to succeed in their studies. Research has proven that socio-emotional skills empower participants, give them self-confidence, a better ability to make decisions and set goals, enhance their social abilities, make them more attentive and peaceful while studying, and at the end, help them to get a better understanding of their inner strengths, values, hidden talents and abilities.</p>		
<b>Time</b>	8 hours		
<b>Instructions</b>	<p>Through activities, discussion groups and various exercises on intrapersonal skills, this part of the module has been conceived so that the group of participants can work together, share their personal views on emotional situations and understand their own underlying emotions. A theoretical background on emotions and emotional intelligence is offered.</p> <p><u>Exercise 1:</u> Identifying emotions through various group and individual exercises. Participants choose a picture to describe their emotional state, then a word, then practice meditation and visualization to connect with their body. Lastly, they draw their mood and share it in pair with active listening. Throughout these exercises, they develop a better ability to identify their emotional states.</p> <p><u>Exercise 2:</u> Discovering socio-emotional skills</p> <p>Each group of participants receive an envelope with socio-emotional skills descriptions. They put it together and reflect on this chart from several questions asked by the trainer.</p>		





	<p><u>Exercise 3</u>: Practicing Nonviolent Communication (NVC) Participants choose a card reflecting their current needs and they relate it with their mood. They write a situation that has implied them on a personal level recently. They finally apply the NVC model to solve this case in small groups and explore solutions.</p> <p><u>Exercise 4</u>: Searching for hidden talents and multiple intelligences Each participant looks for its multiple intelligences on a chart and then find one example for each intelligence.</p> <p><u>Exercise 5</u>: Identifying emotions in complex case situations From what has been discovered before (emotional processes, personal needs, multiple intelligences), small groups are suggested to analyze their complex case situations from a different perspective.</p> <p><u>Exercise 6</u>: Experimenting tools and methodologies In pairs, participants are asked to choose a tool or a methodology tool in order to practice socio-emotional learning on a personal basis in the near future. They share it with the group and commit to practice.</p> <p>Then, each person will express what inspires them to be grateful in this process and will share a point of transformation they have experienced.</p>		
<b>Materials needed</b>	Room with chairs and tables. Whiteboard, markers and post-its.		
<b>Tips &amp; Experience Using</b>			
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Damasio A., 2006. Descartes' Error: Emotion, Reason and the Human Brain. Vintage.</li> <li>2. Goleman D., 1995. Emotional intelligence. Bantam Books, New York</li> <li>3. Goleman D., 1998. Working with emotional intelligence. Bantam Books, New York</li> <li>4. Ekman P., 2003. Emotions Revealed: Recognizing Faces and Feelings to Improve Communication and Emotional Life. Times books.</li> <li>5. Rosenberg M., 2015. Nonviolent communication: A language of life. Puddle Dancer Press</li> <li>6. Gardner H.E., 2011. Frames of Mind: The Theory of Multiple Intelligences. Basic books</li> </ol>		
<b>Competences developed</b>	<b>Awareness</b> <input checked="" type="checkbox"/>	<b>Connectedness</b> <input checked="" type="checkbox"/>	<b>Alignment</b> <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	<b>Sensorial</b> <input checked="" type="checkbox"/>	<b>Emotional</b> <input checked="" type="checkbox"/>	<b>Spiritual</b> <input type="checkbox"/>
<b>Part 4</b>			
<b>Title</b>	<b>Connection for better interaction</b>		
<b>Objectives</b>	<p>Better understand ourselves in order to improve our alignment and our impact on other people.</p> <p>Understand and feel how to improve our leadership, communication and management abilities using body language.</p> <p>Identifying personal cooperation styles, as well as some of your own barriers to cooperation with others.</p>		
<b>Outcomes</b>	Personal alignment and stress tolerance		



	Leadership and cooperation abilities
<b>Place in ProCESS method</b>	Part #4
<b>Description</b>	Part #4 focusses on body in movement, which is the most forgotten of Occidental education although it plays a major role in personal well-being and human relations. A short sequence is dedicated to our own body language, and a longer to body interactions in a team, with an ultimate target which is to ease social relations in professional and personal context.
<b>Time</b>	8 hours
<b>Instructions</b>	<p>Body in movement and space grasp have to be explored as a starter for this part of the module.</p> <p><u>Exercise 1:</u> Moving in a room. On a musical background, participants have to decide a direction and move following a trajectory in the room, which to be adapted to the trajectories of other participants. The exercise is realized slowly and rapidly. Trajectories should be as smooth as possible. When meeting another participant, ones should look him/her into the eyes, smile, ... When music is stopped, participants have to pause and to look around them. Participants share feedback about this experience, its difficulty to keep natural and spontaneous, how they feel moving in the room, when crossing other people. They try to put words on what him/her body language says and think about how they can gain body's flexibility but also stability.</p> <p><u>Exercise 2:</u> Shaking hands. On a musical background, moving in the room, participants have to shake the hands of people they meet. Participants share feedback about this experience and become aware of the quantity of information we get just by shaking hands of a person.</p> <p><u>Exercise 3:</u> Short and improvised meetings. On a musical background, participants have to move in the room. When the music stops, they have to place in front of their nearest neighbor and when an acoustic signal happens, one should begin a short presentation of what he/her likes during 1'. 1'latter, another acoustic signal indicates that it's time to reverse the roles.</p> <p><u>Exercise 4:</u> Supports and partners. Participants are even distributed in the room. Many exercises can be proposed by balancing the body on the ground, to become aware of equilibrium preferably on a musical background. Constituting pairs and placed back to face, the person who is before the other has to lean back being supported by the other person. After one occurrence, the roles are reversed. Participants share feedback about this experience and become aware of the difficulty to be in equilibrium in different situations. Exercises also shows that trust another people to take care of us is quite difficult.</p> <p><u>Exercise 5:</u> Confidence. Pairs of participants are constituted. In each pair, one person covering his/her eyes with a bandage, the other placing behind</p>





	<p>with one hand on the left shoulder of his/her partner. When music begins, the person with bandage has to move in the room just guided by the hand of his/her partner. Different sequences are performed reversing roles and changing pairs. Participants share feedback about this experience, thinking about their own ability to be confident to another. Body experiences, relations with others and confidence are the main strength of this approach which aim to improve our capacities to better understand oneself, to improve alignment and therefore increase leadership and team working.</p> <p><b>Attitude expected from participants:</b> Dedication - Commitment - Respect – Responsibility – Confidence – Positive and openminded attitude - ...</p>		
<b>Materials needed</b>	Large room with soft floor. Music player. Bandages to cover the eyes. Casual dress and sport shoes.		
<b>Tips &amp; Experience Using</b>	Make sure that the participants get into a positive emotional state of mind.		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Eagleman D., 2016. Incognito: The Secret Lives of The Brain. Canongate Canons</li> <li>2. Robinson K. &amp; Aronica L., 2009. The Element: How Finding Your Passion Changes Everything. Penguin.</li> </ol>		
<b>Competences developed</b>	<b>Awareness</b> <input checked="" type="checkbox"/>	<b>Connectedness</b> <input checked="" type="checkbox"/>	<b>Alignment</b> <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	<b>Sensorial</b> <input checked="" type="checkbox"/>	<b>Emotional</b> <input checked="" type="checkbox"/>	<b>Spiritual</b> <input type="checkbox"/>
<b>Part 5</b>			
<b>Title</b>	<b>Processing towards self-transformation</b>		
<b>Objectives</b>	<p>By training interiority and connectedness to oneself, others, greater than us, the purpose is to increase our quality of presence and our abilities to act with others and to decide in complex situations.</p> <p>Embody the Mahatma Gandhi famous slogan “You must be the change you want to see in the world”.</p>		
<b>Outcomes</b>	Gain an awareness of the power of attention and interiority to find solutions in complex situations		
<b>Place in ProCESS method</b>	Part #5		
<b>Description</b>	<p>How can we identify information useful for decision-making and action in complex situations?</p> <p>How can body intelligence be a resource and a compass?</p> <p>Through this part of the module, we will address issues related to perception (attention, intention, intuition, resonance) as key elements in a discernment process.</p> <p>How can meditation enable us to train our quality of presence in complex situations?</p> <p>This workshop will provide an opportunity to practice different modalities of listening and inner exploration to train our agility and stability. We will see how slowness and bodily presence can support a decision-making process, while considering real-time interactions.</p>		



	<p>Complex situations invite us to go beyond the zone of the "already known", the secure habits and the established protocols. They are a space of transformation of situations but also of ourselves because they confront us with our intimate capacity to read a new situation and to interact in real time, with intelligence, creativity and humanity. Therefore, they involve our commitment and question our values, our intentions and our representations, in relation to all the elements of the context.</p> <p>Therefore, it's a way to propose to participants to perceive and experience the link between transformation of a situation and inner transformation, between personal transformation and interpersonal transformation. And to rediscover a power of decision, of action and of testimony able to activate these changes.</p>
<b>Time</b>	8 hours
<b>Instructions</b>	<p>How can we identify information useful for decision-making and action in complex situations? How can body intelligence be a resource and a compass? Through this part of the module, we will address issues related to perception (attention, intention, intuition, resonance) as key elements in a discernment and innovation process.</p> <p><b>Step 1: Availability and attention</b></p> <p>This first exercise demonstrates that without availability and attention, we can miss a lot of information. In complex cases, this skill is essential.</p> <p><u>Exercise 1:</u> A time to arrive Participants sit on chairs in a circle and are asked to close their eyes and are asked several questions to test their current availability. Once the questions have been asked and the experiment completed, a time of exchange is proposed to understand the link that exists between availability and attention.</p> <p>Theoretical sharing on the difference between sensation, perception and perceptive awareness as well as on the importance of attentional mobilization. Link with complexity: gathering useful information</p> <p><u>Exercise 2:</u> The availability of the body Participants are placed in pairs, one sitting on a chair and the other standing in front of him. The one who is standing grabs the hand of the one who is sitting and together they look for a way to synchronize the movement to exchange their place through a movement of weight transfer and synchronized movements. They repeat the exercise several times. Different instructions are given to them in a progressive way. The aim of this exercise is to find the body tone adapted to the synchronized movement (between tension and relaxation, between anticipation and delay, between acting and letting oneself act, between fluidity and control, between repetition and creation...)</p> <p>Theoretical sharing on the different aspects of availability (tone, speed, intention, flow, ...) and access to weak signals is proposed.</p>



### Exercise 3: Attentive exploration

The participants are invited to mobilize their attention, with their eyes closed, according to the instructions given by the SESS trainer. They explore the different levels of perception (body, emotion, thought) (interiority, edge, exteriority) (I, we, greater than we) (at the beginning, in the middle, at the end of the exercise) (space, time, nuances) (separate attention, connected, dynamic)

Theoretical sharing on the senses, and the different attentional modes (focal, panoramic, open) is conducted.

### **Step 2: Slowness and description**

Exercise 4: Standing in a line, the participants perform and repeat a sequence of movements that invites them to slow down step by step, coordinating different speeds between arms and legs. While performing the exercise, their attentional mobilization increases in intensity and they have to specify more and more attention to details. At the end of the exercise, they are asked to make a final effort to return to the first gesture performed in synchronization with each member of the group. After the realization of the exercise the participants are invited to describe precisely and exhaustively a short moment of what they have experienced, considering the different levels studied previously in the workshop.

Theoretical sharing: Slowness is presented as a way to perceive more and better. A connection is made with neurosciences, in particular with the two speeds of the brain according to Kahneman. This time of sharing shows the importance of description (before any automatic classification) as a possible step to activate Kahneman's system 2.

### **Step 3: Meditation and language**

Exercise 5: Guided meditation, taking up again the different contributions on availability, attention, slowness, description and then connecting it with the way I am placed in the resolution of the complex case (what are my needs for this project to succeed in the best possible way? what is important to me and that I will take care of while carrying it out? what is currently putting me in difficulty or in question in the resolution of this complex case?)

The meditation is followed by a time of personal writing taking up the elements that appeared in response to the questions during the meditation.

Theoretical sharing on the power of intention and on the clearness of my position in order to understand the influence of these two elements. Understanding cognitive biases and other obstacles to innovation (fear, judgment, certainty, focus, binary thinking, ...)



	<p><b>Step 4: Resonance and improvement of the reading grids</b></p> <p>Theoretical sharing: presentation of the notion of resonance according to Harmut Rosa, the 4 levels of listening and the three inner instruments (open mind, open heart, open will) of theory U according to Otto Scharmer. If possible, a complex situation is described followed by a session of questions and answers.</p> <p><u>Exercise 6:</u> After a time of global availability and connection to the complex situation, the participants, in pairs, share their vision of the situation by following the reading grids explored previously. This listening time is organized according to the following schedule: Participant A tells his/her vision of the complex situation in all the dimensions studied until he/she finishes by saying "I'm done". During this time, participant B is listening, in a neutral and total, non-anticipative way, connected to the heart, in generative listening mode, until A says "I'm done".</p> <p>Then participant B gives resonant feedback (no questions, no advice, no analysis, no criticism) unconditionally positive feedback (what touched you, what you found beautiful, what it inspires in the 3 dimensions (matter/body, emotion/heart, values, philosophy/spirit) and in the symbolic dimension (animals, material, form, ...). He finishes by saying "I'm done. During this time, participant A listens in a neutral and total way, not anticipating, connected to the heart, in generative listening mode. They then switch roles and they finish with a time of free sharing.</p> <p>From reaction to action: embodiment and gratitude Presentation of the notions of embodiment and gratitude and their impact in complex situations.</p> <p><u>Exercise 7:</u> In a circle, participants take the time to reconnect with themselves, the group and the complex situation, then they come in turn to the center of the circle and each one shares with the others what they wish to embody at the time of the public presentation of the complex case (by remaining true to their values and connecting with the real needs of the complex situation).</p> <p>Then, during the second round of the circle, each person will express what inspires them to be grateful in this process and will share a point of transformation they have experienced.</p>
<b>Materials needed</b>	Room with comfortable chairs and yoga mats.
<b>Tips &amp; Experience Using</b>	
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Damasio A., 1999. The Feeling of What Happens: Body and Emotion in the Making of Consciousness. Houghton Mifflin Harcourt</li> <li>2. Kahneman D., 2012. Thinking, Fast and Slow. Penguin</li> <li>3. Rosa H., 2019. Resonance: A Sociology of Our Relationship to the World. Polity Press</li> </ol>



	<p>4. Scharmer O., 2016. Theory U: Leading from the Future as It Emerges. Berrett-Koehler Publishers</p> <p>5. Goleman D. &amp; Davidson R., 2018. The Science of Meditation: How to Change Your Brain, Mind and Body. Penguin Life.</p> <p>6. Wigglesworth C., 2014. SQ21: The Twenty-One Skills of Spiritual Intelligence. Select Books Inc.</p>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 6</b>			
<b>Title</b>	<b>Grand final</b>		
<b>Objectives</b>	<p>Using various exercises helping to move to the right side of the U (U-theory), participants are guided to use their SES skills and to align with objectives and motivations for different roles in the company. Sharing the knowledge and the wisdom for complex problem-solving.</p> <p>The session is meant as manifestation and celebration for the accomplishment of the work-journey.</p>		
<b>Outcomes</b>	<p>Use SESS for complex problem-solving in our contemporary world including in organizations.</p> <ul style="list-style-type: none"> <li>- participants apply SES skills in different situations</li> <li>- participants can apply their SES skills in the company and become responsible managers</li> </ul>		
<b>Place in ProCESS method</b>	Part #6		
<b>Description</b>	<p>The session is meant as an overview, a synthesis, an auto-evaluation with questions remaining, and a celebration for the accomplishment of the work-journey expressed by a gratitude circle.</p> <p>Moving down to the left side of the U (U-theory), requires the group to open up and deal with the resistance of thought, emotion, and will; moving up the right side requires the integration of thinking, feeling, and will in the context of practical applications and learning by doing.</p>		
<b>Time</b>	6 hours		
<b>Instructions</b>	<p><b>Overview</b> can be facilitated by a collective mind-mapping session visualizing for the different parts of the module, their theoretical inputs, their impact on SES skills, the feelings they generate, the outcomes, ...</p> <p><b>Synthesis</b> can be conducted with some of the U-theory tools like:</p> <ul style="list-style-type: none"> <li>- <b>3D Modelling</b> which is a physical process that brings multiple perspectives to understanding how a situation or system might evolve. Participants create a sculpture that represents their current situation and the emerging possibilities of their work and life. The process prompts questions from four vantage points, allowing for 360-degree seeing and sensing of an emerging future. The power of the practice lies in participants relying on their hands, rather than on habitual ways of thinking, to discover new insights.</li> </ul>		



	<p>- <b>4D Systems Mapping.</b> 4D Systems Mapping is an embodiment method from Social Presencing Theater (SPT) where group members embody roles within a system and, through the relational positioning, movement and spoken expression within these roles, gain new insights about the system by making more visible its current reality and emergent potential.</p> <p><b>Auto-evaluation</b> aims to evaluate the progress made during the module. It's a whole part of learning and should be ended by remaining questions post-journey.</p> <p><b>Gratitude to increase connectedness and alignment</b></p> <ol style="list-style-type: none"> <li>1. The trainer asks participants to position in a circle and invites them to share insights and a gratitude word about the entire SES experience they had during the workshops.</li> <li>2. Give time to share any general impressions about the workshop, focusing on the positive aspects, what has been strong during the journey. A prompt could be: "What would you like to see/learn/hear more of in future workshops?"</li> <li>3. Participants are asked: What will be your gift for others, based on your SES experience?</li> </ol> <p>Circle song accompanied on the piano will end the session.</p> <p><b>Attitude expected from participants:</b> Dedication - Commitment - Respect – Responsibility – Confidence – Positive and openminded attitude - ...</p>		
<b>Materials needed</b>	Room with soft floor, chairs and tables. Piano (digital piano is possible). Whiteboard, markers and post-its.		
<b>Tips &amp; Experience Using</b>			
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Kumar S., 2015. Soil, soul &amp; society. A new trinity for our time. The Ivy Press</li> <li>2. Scharmer O., 2018. The Essentials of Theory U: Core Principles and Applications. Berrett-Koehler Publishers</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>

## WORKSHOP SYLLABUS – EXAMPLE 2

General description	
<b>Course title</b>	<b>COMPLEXITY "Sonaatti" - 6 ProCESS workshops journey (JAMK.fi)</b>
<b>Time</b>	42 hours (inclusive of little break moments and/or meals moments)
<b>Sequencing</b>	6 workshops
<b>ECTS credits if applicable</b>	n/a
<b>Course competences</b>	Awareness, alignment, and connection * <a href="https://processproject.eu/teaser-video-on-process-project/">https://processproject.eu/teaser-video-on-process-project/</a>
<b>Course objectives</b>	To get familiar to solve complex problems with sensorial, emotional, and spiritual skills and become aligned, conscious, and creative managers/leaders.

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<b>Expected outcomes</b>	Understanding the concepts of complexity and SES skills, the meaning of participant attitude and commitment, being able to connect to oneself, others and even to something “ <i>greater than us</i> ” to be able to work in a team, co-operation and co-creation, alignment and finalizing the 3-hour process <a href="https://processproject.eu/teaser-video-on-process-project/">*https://processproject.eu/teaser-video-on-process-project/</a>
<b>Course contents</b>	The course contains 6 workshops with different objectives that are explained hereafter
<b>Evaluation scale</b>	Pass/Fail
<b>Names of SESS trainers</b>	Marcella Zoccoli, Ari Korhonen
<b>Part 1</b>	
<b>Title</b>	<b>Prelude &amp; Practice - Introduction to SES Skills</b>
<b>Workshop objective</b>	<ul style="list-style-type: none"> <li>- Introduction to the COMPLEXITY “<i>Sonaatti</i>” theoretical framework of the 6 ProCESS Project journey at JAMK.fi</li> <li>- Meet the SESS Trainers: Marcella &amp; Ari (human and professional background)</li> <li>- Presentation of the 6 ProCESS workshops – concepts &amp; practices, design, values &amp; principles general info, good practice, and direction for the “Off-stage” self-generated work</li> <li>- Welcome and preparation for the active methods and practices</li> <li>- Active Practices “<i>a taste of the Human Senses - mode ON</i>” – Ari &amp; Marcella <i>the Dynamic Duo</i></li> <li>- Nurturing moment - Leave-taking, Time for Feedback</li> <li>- Musical momentum and relaxation</li> </ul>
<b>Outcomes</b>	<p>Understanding the concepts of complexity, and SES skills.</p> <p>Acknowledging the sensorial, emotional, and spiritual diversity of individuals and groups in complex environments (organizations).</p> <p>Acquiring knowledge and wisdom (experience) to activate methods for leadership and management by applying different approaches and techniques of the arts (e.g., artistic, creative, and contemplative disciplines).</p> <p>Encouraging personal agency, attitude, and vision in exploring multiple possibilities in complex decision-making situations.</p>
<b>Place in ProCESS method</b>	Workshop #1
<b>Description</b>	<p><b>COMPLEXITY “Sonaatti”</b> is the title of the <b>6 ProCESS workshops collection</b> conceived as a journey by JAMK SESS Trainers Marcella Zoccoli and Ari Korhonen. The participants will learn and develop their personal attitude in SES Skills by training activities and working following two directions: knowledge and wisdom (experience). Through different approaches and techniques of the ARTS (e.g., artistic, creative, and contemplative disciplines), they will shape their personal SES training design.</p> <p>With the aim of facilitating the students' approach to the work and the profound meaning behind it, this SES Skills journey inspired by the work of Otto Scharmer (Theory U) and “I Approach Complex” of Edgar Morin, will follow the metaphor of the three different topical-typical moments of the Sonata form*: the exposition, development, and recapitulation.</p> <p>This flow will frame the rhythm of the learning-development process and create a coherent narrative of workshops with the aim of the flourishing</p>



	<p>and the activations of the SES Skills in the individual (private) and the collective (public) dimensions.</p> <p><b>Activities:</b>          Welcoming and Preparation          Introduction to the Complexity “Sonaatti” journey          Presentation of the 6 Workshops          Q&amp;A          Active demonstration &amp; Practice          Nurturing moment - Leave-taking, Time for Feedback          Musical momentum and relaxation</p>
<b>Time</b>	4 hours
<b>Instructions</b>	<p><b>Attitude to the workshops journey</b>          Dedication - Commitment - Respect – Responsibility...          - We request you to prepare yourself to join the workshop in a conducive way and that you participate with appropriate circumstances and behavior (not eating, appropriate dress, etc.)          - During the workshops laptop and mobile should be switch off or in silent mode - you can take notes during the briefing and debriefing          - During the workshops there will be short break moments          - During the workshop, no videos but ok pictures</p> <p><b>Music workshops:</b> free dress code, the practice concentrates on listening, hearing, experiencing and playing, not that much of a physical movement  <b>Theater Lab:</b> casual comfortable dress for physical movements  <b>Upa-Yoga &amp; Meditation:</b> casual comfortable dress for physical movements          - Yoga Mats (at JAMK are available), but if you wish and have one you can bring yours          – <b>specific indication:</b>  <b>Upa-Yoga:</b> Please leave 1.5 hours gap after a full meal for Upa Yoga Sessions.  <b>Meditation:</b> A light stomach is recommended for doing meditations for beginners.</p> <p>Please inform the trainers in the case you have physical limitations (e.g., back pain).</p> <p><b>Final session:</b> creative discussion and manifestations =&gt; forms of expression          (If required by the academic coach during the workshops you might need your mobile devices to complete the feedback routine)</p>
<b>Materials needed</b>	adequate indoor space to sit and move, technical facilities, internet connections, pianos
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Bruscia, K. 2014. Defining Music Therapy. Third edition.</li> <li>2. DeBacker, J. 2014. The Music in Music Therapy. Jessica Kingsley Publishers</li> <li>3. Eskola, A., Zoccoli, M., Korhonen, A., Hundal, S. 2022. Activation Methods for Leadership in Complex Environments" published on International Management Development Association (IMDA) annual</li> </ol>





	<p>World Business Congress proceedings volume XXIX, 2022 Page 16-23. ISBN: 1-888624-19-1</p> <p>4. Juslin, P. &amp; Sloboda, J. (2011). Handbook of Music and Emotion: Theory, Research, Applications. Oxford University Press</p> <p>5. Morin, E. 1999. Seven complex lessons in education for the future. UNESCO. Scharmer, O., &amp; Kaufer, K. 2013. Leading from an emerging future: from eco-system to ecosystem economies. San Francisco, CA: Berrett-Koehler. Scharmer O. -&gt; Presencing Institute -&gt; <a href="https://www.presencing.org/">https://www.presencing.org/</a></p> <p>6. Zoccoli, M. 2020. The Apple &amp; The Candle. Human students transformative leadership experience. [Spirituality – Business – Technology] – JAMK Publications Series <a href="https://www.jamk.fi/fi/Tutkimus-ja-kehitys/JAMKin-julkaisut/Julkaisu/the-apple-the-candle-jamkpublications285/">https://www.jamk.fi/fi/Tutkimus-ja-kehitys/JAMKin-julkaisut/Julkaisu/the-apple-the-candle-jamkpublications285/</a></p>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input type="checkbox"/>	Alignment <input type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 2</b>			
<b>Title</b>	<b>Associative practices, music therapeutic approach</b>		
<b>Workshop objective</b>	<ul style="list-style-type: none"> <li>- encountering each other will be much deeper when sharing some music excerpts from the history of a person, it instantly raises up images and deep emotions which are shared with the others.</li> <li>- we can regulate the general atmosphere by using certain kind of music, the objective is to shortly explore the overall effects of the music listening and study how it affects individually and in a group.</li> <li>- music listening practice can be relaxing, stimulating or mood regulating. We learn how convenient way it can be to get to know someone in a very short time.</li> </ul>		
<b>Outcomes</b>	<p>Understanding and acknowledging the different types of personalities. Learning to comprehend how different types of personalities act in everyday interaction and understanding the importance of synchronization in dialogue.</p>		
<b>Place in ProCESS method</b>	Workshop #2		
<b>Description</b>	<p>Introduction to Music Therapy method: music listening and group dynamics</p> <p>Demonstration: music listening exercises. Understanding the variety of emotions when experiencing the music in a group situation. Is there a “Pharmaca Musica” or is it just a “Tabula Rasa”. How the music can create and modify feelings, ambiance and atmosphere.</p> <p>Demonstration: sharing a personal musical excerpt.</p> <p>Music as a self-object/transitional object (Winnicott, Kohut)</p> <p>Nurturing moment - Leave-taking, Feedback</p> <p>Musical momentum and relaxation</p>		
<b>Time</b>	8 hours		
<b>Instructions</b>	<b><i>Specific indication for this workshop</i></b>		



	free dress code: the practice concentrates on listening, hearing, experiencing and playing, not that much of a physical movement		
<b>Materials needed</b>	adequate indoor space to sit and move, technical facilities, internet connections, pianos		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Bruscia, K. (third ed 2014). Defining Music Therapy</li> <li>2. DeBacker, J. (2014). The Music in Music Therapy. Jessica Kingsley Publishers</li> <li>3. Juslin, P. &amp; Sloboda, J. (2011). Handbook of Music and Emotion: Theory, Research, Applications. Oxford University Press</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 3</b>			
<b>Title</b>	<b>Complexity: What a DRAMA! Case studies: acting lab</b>		
<b>Workshop objective</b>	<ul style="list-style-type: none"> <li>- contribute to the creation a dedicated space of action,</li> <li>- develop self and social awareness, connect, and understand circumstances and paradoxes</li> <li>- reading behind the lines of the case</li> <li>- and imagining and creating solutions</li> </ul>		
<b>Outcomes</b>	Learning to release old habits and meaningless thinking processes and preparing the ground for individual and collective acknowledgment of the unknown potential of the talent useful for co-creative interpretations of the case study of reference. Nurturing creativity and motivation to foster new ideas and perspectives by reducing information gaps, and resolving intellectual problems with the use of sensations, perceptions, and emotions.		
<b>Place in ProCESS method</b>	Workshop #3		
<b>Description</b>	<p>Through the Espresso SkillsLAB®* (training concept and pedagogical tool designed by Marcella Zoccoli) integrated in this workshop, a combination of elements and exercises are selected among the practices of Method Acting, Commedia dell' Arte, and Social Presencing Theater. The participants experience: relaxation, concentration, voice production, movement, memory, space embodiment + Total Awareness®. These activities and dynamics offer the possibility to create a "SES Skills language" useful to explore, through the lens of senses, the complexities and paradoxes of life and apply it, in this context, to their dedicated situation and case study.</p> <p>*<a href="https://zellainternational.org/espressoskillslab/">https://zellainternational.org/espressoskillslab/</a></p>		
<b>Time</b>	8 hours		
<b>Instructions</b>	<b>Specific indication for this workshop</b> casual comfortable dress for physical movements		
<b>Materials needed</b>	Large indoor space where to move, chairs, technical facilities, internet connection; - masks for Commedia dell'Arte (to be discussed/provided)		



<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>Adler, S., Brando, M., &amp; Kissel, H. 2000. The Art of Acting. <a href="https://arawanahayashi.com/">https://arawanahayashi.com/</a></li> <li>Cohen, L. 2016. The Method Acting Exercises Handbook (M.D. Rudikoff, Ed.) (1st ed.). Routledge.</li> <li>Hayash A. 2021. Social Presencing Theater: The Art of Making a True Move. PI Press.</li> <li>Scharmer, O. Since 1990 - Presencing Institute - <a href="https://www.presencing.org/">https://www.presencing.org/</a> Rudlin, J. 1994. Commedia dell'arte: An actor's handbook. London: Routledge.</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 4</b>			
<b>Title</b>	<b>Upa-Yoga and Meditation</b>		
<b>Workshop objective</b>	<ul style="list-style-type: none"> <li>facilitate their attitude to the perception of clarity of the professional purpose connected to their individual source according to Theory U design</li> <li>Activate the body's energy, sensorial capabilities and dispel inertia through the UPA-Yoga exercises</li> <li>Experience Meditation as a Quality of Life and not an Act</li> <li>Become a Meditative Being</li> <li>Applying meditation to the case study</li> </ul>		
<b>Outcomes</b>	Driving the individual awareness-based experience toward collective connectedness, training the attitude to attention, and listening, and supporting the openness to teamwork for case resolutions.		
<b>Place in ProCESS method</b>	Workshop #4		
<b>Description</b>	<p>Introduction to the Ancient Science of Yoga</p> <p>Exploration and practice of selected Isha Upa-Yoga exercises (directional arm movements and neck practices) and video-guided meditation by Sadhguru</p> <p>The practices are selected by the SESS Trainer/Yoga Veera Teacher Marcella Zoccoli among those of Isha Foundation: <a href="https://isha.sadhguru.org/uk/en/yoga-meditation">https://isha.sadhguru.org/uk/en/yoga-meditation</a></p>		
<b>Time</b>	8 hours		
<b>Instructions</b>	<p><b>Specific indication for this workshop</b></p> <p>casual comfortable dress for physical movements;</p> <p><b>Upa-Yoga:</b> Please leave 1.5 hours gap after a full meal for Upa Yoga Sessions.</p> <p><b>Meditation:</b> A light stomach is recommended for doing meditations for beginners.</p> <p>Please inform the trainers in the case you have physical limitations (e.g., back pain).</p>		
<b>Materials needed</b>	<p>Large indoor space (e.g., Sport Hall or Gym, Yoga space),</p> <ul style="list-style-type: none"> <li>- Yoga Mats (at JAMK are available), but if you wish and have one you can bring yours - technical facilities, internet connection</li> </ul>		



<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Isha Foundation Research: Academic articles &amp; Research Studies available online here: <a href="https://isha.sadhguru.org/us-en/isha-research-center/">https://isha.sadhguru.org/us-en/isha-research-center/</a></li> <li>2. Sadhguru, J.V. 2016. Inner Engineering. A Yogi's guide to joy. Spiegel &amp; Grau. New York</li> <li>3. Zoccoli, M. 2020. The Apple &amp; The Candle. Human students' transformative leadership experience. [Spirituality – Business – Technology] – JAMK Publications Series</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 5</b>			
<b>Title</b>	<b>Empathy Technique and Music: dynamics of SES skills</b>		
<b>Workshop objective</b>	<ul style="list-style-type: none"> <li>- main objective is to conceive how with the music playing we can modulate the mood and emotion of a person or a group</li> <li>- target is to demonstrate how technique of empathy is a powerful tool for understanding and sensing the processes between the people. Demonstrations by playing an instrument will clarify this event and sensitize to even deeper understanding of human communication</li> <li>- goal is to point out how we can use the technique of empathy in different levels: cursory level, middle level and deeper level and that playing an instrument together does not require any special playing skills, just a sensitive mind and empathy skills with fast reactions.</li> </ul>		
<b>Outcomes</b>	Learning to synchronize the bodily and mental state in improvisational musical dialogue. Understanding the different kind of empathy levels and learning how to use them as a tool in everyday interaction.		
<b>Place in ProCESS method</b>	Workshop #5		
<b>Description</b>	<p>Introduction to Music Therapy method: Empathy Technique. How to use the empathy skill with music making to communicate with each other. Basic Empathy Techniques (Kenneth Bruscia)</p> <p>Demonstration: music making exercise. Becoming sensitized to other by making music. Understanding the significance of empathy in the interaction between the people.</p> <p>Demonstration: experiment with the instruments, trying out different empathy techniques by playing.</p> <p>Nurturing moment - Leave-taking, Feedback - Musical momentum and relaxation</p>		
<b>Time</b>	8 hours		
<b>Instructions</b>	<p><b>Specific indication for this workshop</b></p> <p>free dress code: the practice concentrates on listening, hearing, experiencing and playing, not that much of a physical movement</p>		
<b>Materials needed</b>	adequate indoor space to sit and move, technical facilities, internet connections, pianos		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Bruscia, K. (third ed 2014). Defining Music Therapy <a href="https://kalanimusic.com/techniques-of-empathy/">https://kalanimusic.com/techniques-of-empathy/</a></li> <li>2. Bruscia, K. (1987). Improvisational Models of Music Therapy</li> </ol>		
<b>Competences developed</b>	Awareness <input type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input checked="" type="checkbox"/>

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<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 6</b>			
<b>Title</b>	<b>The students experience: Visual Narrative Gallery and Grand Finale</b>		
<b>Workshop objective</b>	<ul style="list-style-type: none"> <li>- Recapitulation of the COMPLEXITY “Sonaatti” 6 ProCESS workshops journey at JAMK.fi</li> <li>- Sharing the knowledge &amp; the wisdom (experience): Students Visual Narrative Gallery of the artworks, artistic creations and creative discussion</li> <li>- Nurturing moment - Leave-taking =&gt; Time for final Feedback</li> <li>- Conclusion, thanking moment &amp; celebration</li> </ul> <p>Grand Finale: <b>SES Skills applied, Complexity ProCESSed!</b></p>		
<b>Outcomes</b>	Performing Theory U while perform and externalize inner images, emotional processes, and thoughts through the artistic creations prepared for the day as part of “ <i>the work-practice of envisioning, crystallizing and embodying the whole experience of processing complexity in business environments through the arts and becoming aware of its salience in their leadership identity development</i> ” (Eskola, Zoccoli, Korhonen, and Hundal 2022)		
<b>Place in ProCESS method</b>	Workshop #6		
<b>Description</b>	The session is meant as manifestation and celebration for the accomplishment of the work-journey. Sharing the knowledge & the wisdom (experience): creative discussion and conclusions		
<b>Time</b>	6 hours		
<b>Instructions</b>	<p><b>Attitude to the workshops journey</b> <i>Dedication - Commitment - Respect – Responsibility...</i></p> <ul style="list-style-type: none"> <li>- We request you to prepare yourself to join the workshop in a conducive way and that you participate with appropriate circumstances and behavior (not eating, appropriate dress, etc.)</li> <li>- During the workshops laptop and mobile should be switch off or in silent mode - you can take notes during the briefing and debriefing</li> <li>- During the workshops there will be short break moments</li> <li>- During the workshop, no videos but ok pictures</li> </ul>		
<b>Materials needed</b>	Large indoor space where to move, chairs, technical facilities, internet connection; refreshments (to be discussed/provided)		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Bruscia, K. (third ed 2014). Defining Music Therapy</li> <li>2. Croft, J. (ed.2020). The dragon dreaming. eBook accessed on 19 September 2020. Retrieved from <a href="https://dragondreaming.org/">https://dragondreaming.org/</a></li> <li>3. DeBacker, J. (2014). The Music in Music Therapy. Jessica Kingsley Publishers</li> <li>4. Eskola, A., Zoccoli, M., Korhonen, A., Hundal, S. 2022. Activation Methods for Leadership in Complex Environments" published on International Management Development Association (IMDA) annual World Business Congress proceedings volume XXIX, 2022 Page 16-23. ISBN: 1-888624-19-1</li> </ol>		



	5. Juslin, P. & Sloboda, J. (2011). Handbook of Music and Emotion: Theory, Research, Applications. Oxford University Press 6. Zoccoli, M. 2020. The Apple & The Candle. Human students' transformative leadership experience. [Spirituality – Business – Technology] – JAMK Publications Series		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>

## WORKSHOP SYLLABUS – EXAMPLE 3

General description	
<b>Course title</b>	Complex problem-solving course with sensorial, emotional, and spiritual skills
<b>Time</b>	42 hours
<b>Sequencing</b>	6 parts
<b>ECTS credits if applicable</b>	10 ECTS
<b>Course competences</b>	Awareness, connectedness, alignment
<b>Course objectives</b>	To get familiar to solve complex problems with sensorial, emotional, and spiritual skills and to practice these skills when solving a complex business case
<b>Expected outcomes</b>	Understanding the concepts of complexity and SES skills, the meaning of participant attitude and commitment, being able to connect to oneself and others to be able to work in a team, co-operation and co-creation, alignment and finalizing the 42-hour process
<b>Course contents</b>	The course contains 6 parts of different objectives that are explained hereafter
<b>Evaluation scale</b>	Pass/Fail
<b>Names of SESS trainers</b>	Simona Noveanu, Sorin Şuteu, Remus Lungu and Violeta Firescu
Part 1	
<b>Title</b>	<b>Prelude and practice: Introduction to SES skills and complexity</b>
<b>Workshop objective</b>	<p>The presentation of the 42-hour sequence of workshops to understand the concept of SES skills and to get some theoretical background for the workshop. The theoretical background will be explained from the standpoints of Theory U and design thinking crystallizing into ProCESS method.</p> <p>Using various exercises (moving, dancing, drawings, observation and storytelling) participants learn to be aware of their SES skills and to associate them with complex problems solving.</p>
<b>Outcomes</b>	<p>Understanding the concepts of complexity and SES skills.</p> <p>Acknowledging the sensorial, emotional, and spiritual diversity of the group and the meaning of our contemporary world complexity (including organisations).</p> <ul style="list-style-type: none"> <li>- Participants identify SES similarities and divergences in their group.</li> <li>- Participants become aware of the human diversity and complexity of an organisation.</li> </ul>
<b>Place in ProCESS method</b>	Part #1





<b>Description</b>	<p>Our life means multiple and variable interactions between human beings, as components of the world complex system. A complex system is open, with several components which are not constant (varying in time), so it is often not possible to understand how each component of the system evolves. When talking about organizational complexity, it is important to view, understand and develop the organizational human side, helping people to become the actors of their life, more creative and performant. According to the <i>theory of embodied cognition</i>, human cognition is influenced by the experiences of the body in a physical world. Furthermore, the brain is not just connected to the body, but the body activities also influence the brain. For example, 70-80% of the human brain is related to hands and this link is twofold, thus working with hands develops the human brain.</p> <p>According to <i>design thinking</i>, a problem-solving method used in a complex system, the reality is constructed by the people living it, and decisions are more emotional than logic. To use design thinking, <i>sensorial and emotional skills</i> – that allow people to emphasize with the user, not only at a single user but also at his/her interaction with a wider environment, even universe – are needed. Skills to look holistically at complex problems are also needed, to be able to look into the future, to understand “the connectedness or relationship that a person has with their self, others, the environment and a divine or a transcendent being or concern” (spiritual skills). These skills in combination are called SES skills.</p> <p>Based on the theory of embodied cognition and design thinking, the <i>ProCESS methodology</i> aims to develop an original and innovative methodology to deal with complex management cases through alternating sequences of mobilization of Sensory, Emotional, and Spiritual (SES) intelligence, in addition to rational capacities.</p> <p>To train SES skills, the ProCESS method uses the <i>Theory U</i> approach. The essence of Theory U is that by moving through the “U” process the user learns to connect to the essential “Self”, goes through the process of “presencing” which means “sensing” and “presence”.</p>
<b>Time</b>	4 hours
<b>Instructions</b>	<p><b>Exercise 1 – Warming-up activity WELCOME TO SES-WORLD</b></p> <p><b>Aim:</b> Welcome participants</p> <ol style="list-style-type: none"> <li>1. The trainer invites the participants to form a circle in a wide space, on a musical background.</li> <li>2. The trainer asks participants to perform different movements in the space, according to instructions. For example, participants are asked to greet each other in different ways, to perform certain movements independently, to imitate the movements of the trainer or a designated participant.</li> <li>3. <b>Reflection.</b> Participants share feedback about their experience. How did the participants perceive their state (physically, mentally, and emotionally) before, during and after the exercise?</li> <li>4. <b>Evaluation.</b> Awareness of mood change during the exercise.</li> </ol> <p><b>Exercise 2 – TOGETHER: GROUP HANDPRINT</b></p>



	<p><b>Aim:</b> Ensure convergence between participants in place and time and understand the concept of SES skills</p> <ol style="list-style-type: none"> <li>1. The trainer invites the participants in turn to draw on a large sheet of paper the outline of their palm.</li> <li>2. The trainer asks each participant to write down the following: I. Name/ II. An element of nature (universe) with which they feel connected at the workshop/ III. A word to describe the state of the moment/ IV. The main human quality that he/ she appreciates in a person.</li> <li>3. <b>Reflection.</b> The participants notice similarities, but also the sensory, emotional and spiritual diversity of the group. Definitions for SES skills are emerging. The trainer mentions that the first artistic work of the group was created, referring to the prehistoric rock art and the symbol of the handprint (identity and presence).</li> <li>4. <b>Evaluation.</b> Participants' capacity to identify various SES skills.</li> </ol> <p><b>Exercise 3 – DISCOVERING COMPLEXITY THROUGH GROUP HANDPRINT</b></p> <p><b>Aim:</b> Discover participants' values and collective thinking and expectations, establish trust between participants during the process, encourage participants to be present, proactive, and comfortable</p> <ol style="list-style-type: none"> <li>1. The trainer asks participants to compose a short narrative of the handprint of the group created in the previous exercise, in terms of complexity (remarks personal value / collective value / similarities and divergences / group synergy). Participants can be supported by indicative questions: What do you see? What do you feel? What do you think? What connections do you discover? from the previous exercise.</li> <li>2. The trainer asks participants to present the result to one colleague.</li> <li>3. <b>Reflection.</b> Participants share feedback about their experience. What did you discover from your conversation with your colleague? Were the views identical or different? Why do you think narrative stories are different? How could different views be used within an organization?</li> <li>4. <b>Conclusion.</b> We are different, each person has a unique value, and the whole always represents more than the sum of the parts (the discovery of collective thinking). Participants are encouraged to be present, to be proactive, to feel comfortable and to generate different ideas and perspectives for the same situation.</li> <li>5. The participants are encouraged to enjoy "the ProCESS journey" that will continue highlighting "the ProCESS gift" for participants – increasing their awareness, alignment and connectedness. The trainer briefly presents the next five parts of the SESS workshops.</li> </ol> <p><b>Exercise 4 – SIMPLE, COMPLICATED, COMPLEX OR CHAOTIC PROBLEM?</b></p> <p><b>Aim:</b> Discover complexity and complex problem meaning</p> <ol style="list-style-type: none"> <li>1. The trainer asks participants to give examples of complex problems, discussing examples of complex systems, tasks and problems. For example, preparing a cake (a simple problem when</li> </ol>
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	<p>you know the recipe), a plane (a complicated system, but also a complex one if the system opens, with a new variable which has never been considered before – such as a bug in software, terrorists, extreme climate conditions), etc.</p> <ol style="list-style-type: none"><li>2. The trainer asks participants: How might you apply elements of complexity to the organizational problem solving? The trainer allows time for discussion on organizational complexity and problems when integrating new activities, societal problems like religion or connection with the universe, gender equality, ethics, environmental responsibility, or unforeseen events.</li><li>3. <b>Reflection.</b> Participants share feedback about different perceptions on complexity and complex problems.</li></ol> <p><b>Exercise 5 – ME AND COMPLEX PROBLEMS SOLVING</b> <b>Aim:</b> Discover complexity and participants' behavior when solving complex problems</p> <ol style="list-style-type: none"><li>1. The trainer asks participants to create teams of 3-5 persons and gives them different cards or masks with natural beings (different animals, plants etc).</li><li>2. The trainer gives participants some time for reflection and to choose one card/mask: "Think about your character. How do you behave when solving complex problems?" Participants are encouraged to note some ideas (for example three similarities with the chosen natural being).</li><li>3. <b>Reflection.</b> Participants share with their teams their different perspectives, arguments, attitudes and behaviours when looking for solutions to complex problems.</li></ol> <p><b>Exercise 6 – COMPLEX PROBLEMS? WHY NOT?</b> <b>Aim:</b> Discover complexity and participants' behavior when solving complex problems</p> <ol style="list-style-type: none"><li>1. The trainer asks participants to think about a complex problem. They don't have to mention details, they just have to think about it.</li><li>2. The trainer then asks participants to imagine they are in front of "the master of solving all complex problems" and could ask for solutions. Participants can be supported by indicative questions: What would you ask the master? What advice would you ask for? What might the master ask you?</li><li>3. Participants write down quietly, for 5-7 minutes, thoughts and ideas that appear.</li><li>4. The trainer asks participants to draw a slice of pizza that represents themselves when solving the complex problem they thought about. The trainer then provides basic information regarding the drawing interpretation (only a slice of pizza, a slice of pizza with many details, a slice of pizza on a plate, a slice of pizza in a detailed context etc.)</li></ol>
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	<p>5. <b>Reflection.</b> Participants share their different perspectives and discuss about their commitment when looking for solutions to complex problems.</p> <p><b>Exercise 7 – SES SKILLS LEVEL EX-ANTE</b>  <b>Aim:</b> Evaluate SES skills  Participants perform their SES Evaluation (ex-ante) at the end of Part 1 workshop, using the ProCESS questionnaire for SES evaluation.</p>
<b>Materials needed</b>	<ul style="list-style-type: none"> <li>• Exercise 1 – a large room, music collage</li> <li>• Exercise 2 – a large sheet of paper, colored pencils, markers</li> <li>• Exercise 3 – paper, pencils, chairs</li> <li>• Exercise 4 – flipchart, markers</li> <li>• Exercise 5 – cards or masks representing different natural beings (plants and animals)</li> <li>• Exercise 6 – paper, pencil, relaxing music</li> <li>• Exercise 7 – ProCESS SESS evaluation questionnaire.</li> </ul>
<b>Tips &amp; Experience Using</b>	<ol style="list-style-type: none"> <li>1. Exercise 1 – Other examples: the participants group together in pairs, introduce themselves and respond one by one to the questions: What was the first thing you noticed when you entered the room? or How do you feel at the moment? What was the last pleasant moment before attending the workshop?</li> <li>2. Exercise 2 – Watercolors handprints can also be used. Prepare in advance several containers with watercolors and ask participants to use painting handprints.</li> <li>3. Exercise 3 – Writing a short narrative could be difficult for some participants. Encourage participants to use the indicative questions.</li> <li>4. Exercise 4 – Be prepared with examples of different types of problems (simple, complicated, complex and chaotic ones) and encourage participants to come up with their own examples for each of the four types of problems.</li> <li>5. Exercise 5 – Encourage participants to feel free and comfortable during the exercise.</li> <li>• Exercise 6 – Be prepared to give examples and to help participants during imagination exercise. Give at the end basic information regarding the drawing interpretation.</li> </ol>
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Exercise 1 – WELCOME TO SES-WORLD, inspired by Décoret-Ahiha A., ProCESS - SESS trainers' capacity building meeting, <i>SESS Workshop 1</i>, Lyon, May 2022.</li> <li>2. Exercise 2 – TOGETHER: GROUP HANDPRINT, inspired by Pearson K.R. et al., <i>Arts-Based Methods for Transformative Engagement</i>, 2018, p.20, <a href="https://www.sustainableplaceshaping.net/arts-based-toolkit/">https://www.sustainableplaceshaping.net/arts-based-toolkit/</a></li> <li>3. <a href="https://www.sustainableplaceshaping.net/arts-based-toolkit/">Hand Stencils, Prehistoric Rock Art: Oldest Painted Handprints (visual-arts-cork.com)</a></li> <li>4. Exercise 3 – DISCOVERING COMPLEXITY THROUGH GROUP HANDPRINT, inspired by Pearson K.R. et al., <i>Arts-Based Methods for Transformative Engagement</i>, 2018, pp.31-32, <a href="https://www.sustainableplaceshaping.net/arts-based-toolkit/">https://www.sustainableplaceshaping.net/arts-based-toolkit/</a></li> </ol>



	<p>5. Exercise 4 – SIMPLE, COMPLICATED, COMPLEX OR CHAOTIC PROBLEM?, inspired by Eskola A. and Goubier V., ProCESS meetings, 2022.</p> <p>6. Exercise 5 – ME AND COMPLEX PROBLEMS SOLVING, inspired by Pearson K.R. et al., <i>Arts-Based Methods for Transformative Engagement</i>, 2018, pp.38-39, <a href="https://www.sustainableplaceshaping.net/arts-based-toolkit/">https://www.sustainableplaceshaping.net/arts-based-toolkit/</a></p> <p>7. Sava A. et al., “New approaches to solve complex management case studies”, <i>Review of Management &amp; Economic Engineering</i>, 2022, <a href="https://rmee.org/abstracturi/83/08_Articol_639_RMEE_ProCESS_28.02.2022%20FINAL.pdf">https://rmee.org/abstracturi/83/08_Articol_639_RMEE_ProCESS_28.02.2022%20FINAL.pdf</a></p> <p>8. Sluka I., Ludviga I., “Embodied cognition and management learning: the need for sensorial, emotional, and spiritual skills for solving complex managerial problems”, 2022.</p>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 2</b>			
<b>Title</b>	<b>Power of body and mind</b>		
<b>Workshop objective</b>	<p>Introduction of natural and physical life</p> <p>The purpose of the workshop is to raise awareness of the importance of the senses, emotions and spirit in perceiving and relating the individual to the surrounding world.</p>		
<b>Outcomes</b>	<p>Connect to ourselves</p> <ul style="list-style-type: none"> <li>- Participants become aware of the multitude of information received through the senses (mainly visual and auditory, but also through taste and smell) and face a series of perceptual errors.</li> <li>- Participants become aware of the main categories of emotions and try to identify different ways in which individuals respond to emotions.</li> <li>- Participants realize that everyone has their own vision of life, the usefulness of understanding and defining a purpose in life, and last but not least, they identify and rank their own values.</li> </ul>		
<b>Place in ProCESS method</b>	Part #2		
<b>Description</b>	<p>We live in an extremely diverse and complex world that we become aware of and adapt to, for personal survival and development, through our own senses, experiencing a series of emotional states and sometimes having spiritual experiences.</p> <p>Better insight and understanding of the three sides – sensory, emotional and spiritual – will allow us to better integrate into the environment and the community. The workshop is aimed at performing exercises of visual, auditory, olfactory and taste perception, recognition and understanding of the manifestation of our own emotions, as well as identifying our own purpose in life and ranking our own values.</p>		
<b>Time</b>	8 hours		



<b>Instructions</b>	<p><b>Exercise 1 – VISUAL PERCEPTION TEST (SIGHT ACUITY)</b> <b>Aim:</b> Allow participants to check their vision level</p> <ol style="list-style-type: none"><li>1. The test is in the form of a video.</li><li>2. The trainer asks participants to watch the video and follow its requirements.</li><li>3. <b>Evaluation:</b> The evaluation of vision performance is presented in the video.</li></ol> <p><b>Exercise 2 – IDENTIFYING PERCEPTION ERRORS</b> <b>Aim:</b> Confront participants with situations where they have misleading visual perceptions.</p> <ol style="list-style-type: none"><li>1. The trainer presents a sequence of images.</li><li>2. For each image, the participants are asked to identify what those images suggest or to identify certain mismatches.</li><li>3. Participants can respond freely, completing, refining, or debating what their colleagues say.</li><li>4. The trainer presents a video that represents an optical illusion.</li><li>5. After the video is over and the optical illusion is revealed, the trainer asks participants: Why was our initial perception deceived? What did you feel after the optical illusion was revealed? (Disappointment? Spite? etc.)</li><li>6. <b>Conclusion:</b> The expected conclusion is that, in some situations, an individual's perception of reality may be distorted or even misguided.</li><li>7. As a thought theme, the trainer can launch the question "How can we get the best possible perception of reality?" or he can prepare it by launching two preliminary questions: "Have you faced situations in which you drew certain conclusions, which then disproved themselves?" and "Are you tempted to judge things too quickly, or do you have the patience to distance yourself to better understand the situation?"</li><li>8. <b>Evaluation:</b> active participation and reflection.</li></ol> <p><b>Exercise 3 – READING TEST</b> <b>Aim:</b> Confront participants with coded written text and identify how quickly are they able to identify and apply a mental decoding mechanism. Coding consists of replacing some of the letters with numbers. The chosen numbers are those that are similar to some of the letters (e.g., A=4, S=5, T=7). At first glance, the text seems impossible to read. The ability to decode this text can vary considerably between participants.</p> <ol style="list-style-type: none"><li>1. The trainer divides the participants into groups of two people.</li><li>2. The trainer displays (video projection) a short, coded text that can also be provided to each participant on a sheet of paper.</li><li>3. The trainer asks each group to try to read together the coded message in the written text and identify the codes used.</li><li>4. Next, the trainer asks each participant to continue the message from the received text, adding 2-3 sentences (4-5 rows). Capital letters will be used.</li></ol>
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5. The two group colleagues exchange the written sheets. Each of them tries to read the text written by the other and marks by circling the identified coding errors, then returns the sheet to the owner.
6. The trainer asks participants how difficult it was for them to read that text (on a scale of 1 to 5) and discussions are encouraged regarding the difficulty of communicating through coded messages.

#### **Exercise 4 – LÜSCHER COLOR TEST: IDENTIFYING THE SUBJECT'S PSYCHOLOGICAL STATE**

**Aim:** Use color test in order to identify the psychological state of the subject. The Lüscher test is a projective test that, in a simple and pleasant manner, can reveal the present psychological state of the subject. It is a test based on the preference or rejection of certain colors. There are 8 colors. Each color is numbered. The subject has to choose the color he likes the most and then removes it out of the 8 colors. The subject then chooses again the color he likes most, from the remaining ones. The procedure is repeated until all the colors are chosen (of course, the last chosen color is the one that he likes the least). After no more than 2-3 minutes, the subject must choose again (second round of elections).

1. The trainer explains the purpose of the test, how to conduct it, and then indicates the link to be accessed.
2. **Conclusion:** After the participants complete the test and read the test results, they are encouraged to discuss the results, the trainer asks them: To what extent do the psychological aspects revealed by this test apply to you? Do you think the test helped you to get to know each other better?

#### **Exercise 5 – MUSIC AND MOOD: IDENTIFYING THE MOOD INDUCED BY MUSIC**

**Aim:** Induce different moods through different musical passages

1. The trainer prepares the experiment with the help of some famous quotes about music and then asks participants "Do you think music is capable of changing your mood?"
2. Each participant receives a worksheet that notes songs from 1 to 5.
3. The participants listen to the 5 songs, one by one, and write down for each one the mood that each song induced.
4. The trainer gathers the cards and synthesizes on the board the moods mentioned by the participants for each song. The obtained results are discussed.
5. **Conclusion:** In order to expand the discussions, the trainer may ask: Do you use ambient music when you perform different activities? What are these activities and what kind of music do you listen to? What do you think are the advantages obtained in this way?

#### **Exercise 6 – THE SYNERGY OF IMAGE AND SOUND: HOW THE SOUNDTRACK CAN ENHANCE THE EMOTIONAL EFFECT OF THE MOVIE**



**Aim:** Illustrate the synergistic effect that a well-chosen soundtrack can have on the emotions of the film viewer

1. The trainer asks participants to watch a movie sequence in which the soundtrack is the real one (of the environment) from the moment of filming and asks them to assess the emotion (tension) they feel, on a scale from 1 to 10.
2. The trainer shows the participants the same movie sequence with a musical soundtrack, asking participants to reassess the tension felt on the same scale. Participants evaluate whether this combination is considered better and why.
3. The trainer shows the participants the same movie sequence with another soundtrack and asks them to assess again the tension they felt.
4. **Conclusion:** The expected conclusion is that the last soundtrack is the most appropriate, the one that creates the greatest tension in the film. This is also the original soundtrack used in the film. The trainer can extend the discussion by asking participants to remember songs from the soundtracks of some highly successful films.

**Exercise 7 – IDENTICAL OR DIFFERENT TASTE? "TASTE TEST" USING THE "TRIANGLE TEST" METHOD**

**Aim:** Test two similar products with different tastes and assess whether the two products are perceived to have different taste, the extent of the difference in taste and the preference for one of the products.

1. The experiment will be performed with two soft drinks (products A and B).
2. Each participant will receive three cups aligned in a random order (there are 6 options for arranging: AAB, ABA, BAA, ABB, BAB, BBA) and has to taste the samples, from left to right, trying to identify which sample is different.
3. On a questionnaire, the participants have to answer the following questions: What is the different sample of the three tasted samples? How big is the difference between the two products? What's the taste of your favorite?
4. **Conclusion:** With the help of the participants, the trainer processes the obtained results and together they draw conclusions about the perception of the two soft drinks.

**Exercise 8 – AMBIENT ODORIZATION: SMELL TEST – CHOOSING AN PREFERRED AMBIENT FRAGRANCE FOR A PUBLIC SPACE**

**Aim:** Compare several (4-6) fragrant flavors and identify public spaces where they could be used

1. The trainer uses scented chopsticks/cones to odorize several rooms (if possible) or, successively, the same room.
2. The participants smell the respective fragrances and, on a worksheet, are asked to individually identify public spaces for which they consider that perfume to be appropriate (e.g., airport, hotel reception, etc.).





3. The trainer writes the proposals on the board and moderates possible group discussions.
4. Finally, the participants vote for the preferred use of each perfume.

### **Exercise 9 – EMOTIONS: IDENTIFYING INDIVIDUAL REACTIONS TO DIFFERENT EMOTIONS (FEAR, JOY, ANGER)**

**Aim:** Identify the different reactions people have when experiencing emotions

1. The trainer distributes a worksheet to participants to write down their own manifestations when experiencing emotions such as fear, joy, anger.
2. The trainer writes on the board the reactions that the participants have listed for each of the above emotions.
3. The trainer can stimulate discussion by asking questions like: Why do people react so differently? To what extent do you manage to control these reactions?
4. **Conclusion:** the trainer presents the basic emotions, using Robert Plutchik's circle of emotions.
5. **Evaluation:** active participation and reflection.

### **Exercise 10 – IDENTIFYING EMOTIONS THROUGH FACIAL EXPRESSIONS**

**Aim:** Verify the ability to correctly perceive basic emotions through the mimics of the subject's face

1. The trainer distributes to the participants a worksheet on which they have to write down the identified emotions.
2. The trainer successively presents several facial images of a subject experiencing emotions and asks participants to identify them individually and write them down on their worksheets.
3. **Conclusion and evaluation:** The results are noted on the board and the extent to which emotions have been interpreted correctly is assessed.

### **Exercise 11 – AWARENESS OF THE PURPOSE OF LIFE**

**Aim:** Encourage participants to consider the search for a purpose in life

1. The trainer starts the discussion by asking: Have you had the opportunity to seriously ask yourself the question about your purpose in life? Is it important or not to find an answer to this question? What keeps us from finding a serious answer to this question?
2. The trainer presents a video showing a very simple and short method of identifying your purpose in life and the participants are encouraged to actively apply this method.
3. **Conclusion:** to inoculate the search for purpose in life.
4. **Evaluation:** participants experienced the proposed method of searching a purpose in life.

### **Exercise 12 – UNDERSTANDING THE HIERARCHY OF VALUES**

**Aim:** Help participants to identify their values



	<ol style="list-style-type: none"> <li>1. The trainer clarifies the notion of values and their importance.</li> <li>2. The trainer distributes to the participants a worksheet for composing the value wheel.</li> <li>3. Participants select from the list of values a number of 20-25 words that represent their strongest personal values. If not all personal values are found in the list, they can be added.</li> <li>4. The selected values are grouped into 5 categories, each category receiving a suggestive name that expresses the values in the group as best as possible. These are the core values of the individual.</li> <li>5. The 5 main values are compared to each other, two by two, achieving a ranking of the 5 main values. For each main value, the extent to which it is applied in personal life is assessed and scores are given between 1 and 10. It forms the “Wheel of values” in the form of a graphic Radar.</li> <li>6. <b>Conclusion:</b> The larger the wheel and the more balanced are its sectors, the more values will help you progress in life. Finally, participants are asked to answer the question: What can I do differently to bring everyday activities into alignment with core values?</li> <li>7. <b>Evaluation:</b> drawing the wheel of values.</li> </ol>
<b>Materials needed</b>	<p>The participants must have access to internet (via computer, tablet, or smartphone) and a writing instrument in order to write on worksheets/questionnaires.</p> <ol style="list-style-type: none"> <li>1. Exercise 1 – video material</li> <li>2. Exercise 2 – images and video with perception errors</li> <li>3. Exercise 3 – worksheet with short, coded text</li> <li>4. Exercise 4 – the test will be conducted online</li> <li>5. Exercise 5 – worksheet</li> <li>6. Exercise 6 – sequence video from a movie, with 3 different soundtracks</li> <li>7. Exercise 7 – Disposable cups, permanent marker, questionnaire. Drinks used: Coca Cola vs. Coca Cola Zero</li> <li>8. Exercise 8 – Scented sticks/cones, lighter, worksheet.</li> <li>9. Exercise 9 – Robert Plutchik’s circle of emotions, worksheet.</li> <li>10. Exercise 10 – Pictures of facial expressions in case of basic emotions; worksheet.</li> <li>11. Exercise 11 – Video: How to know your purpose in life?</li> <li>12. Exercise 12 – Worksheet for the value wheel composition</li> </ol>
<b>Tips &amp; Experience Using</b>	<p><b>Exercise 4 – Lüscher color test – identifying the subject’s psychological state</b></p> <ul style="list-style-type: none"> <li>• It is preferable that the test be conducted online because it can be carried out simultaneously by all participants. Each participant can also read the interpretation of the test immediately. The trainer indicates the link to be accessed.</li> <li>• Watch out! It's not a memory test! The choice must be made as the participant “prefers” at the time. It may repeat completely, partially or not at all the previous choice.</li> </ul> <p><b>Exercise 7 – Identical or different taste? <u>Experiment</u>: taste test using the “triangle test” method</b></p>





	<ul style="list-style-type: none"> <li>The cups do not include the symbols A or B so that the subjects cannot intuit what the two products are (they were used only to explain the method). The cups will be coded with numbers, which only the trainer understands.</li> </ul>		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>Exercise 4 – Lüscher color test – identifying the subject's psychological state, <a href="https://psycho-tests.com/test/lusher-color">https://psycho-tests.com/test/lusher-color</a></li> <li>Exercise 5 – MUSIC AND MOOD: IDENTIFYING THE MOOD INDUCED BY MUSIC The 5 melodies are: <ul style="list-style-type: none"> <li>Melody #1: „Tarantela Napolitana” (traditional italian melody);</li> <li>Melody #2: „Intermezzo” from Cavaleria Rusticana by Pietro Mascagni;</li> <li>Melody #3: Russian march „Sacred war” from the WW2;</li> <li>Melody #4: „Funeral march” from Sonata for piano nr. 2 op. 35 by Frederic Chopin;</li> <li>Melody #5: „Unleash the War Machine” by Robert Slump.</li> </ul> </li> <li>Exercise 6 – THE SYNERGY OF IMAGE AND SOUND: A sequence from the movie: <i>Once Upon a Time in West</i> (1968) is used.</li> <li>Exercise 11 – AWARENESS OF THE PURPOSE OF LIFE. How to know your purpose in life? <a href="https://youtu.be/vVsXO9brK7M">https://youtu.be/vVsXO9brK7M</a></li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 3</b>			
<b>Title</b>	<b>Managing emotions through hidden talents</b>		
<b>Workshop objective</b>	Using various exercises (drawing, painting, music, and poster) participants will be guided to perceive, describe, and manage emotions.		
<b>Outcomes</b>	Identifying and managing emotions given the complexity of our contemporary world, including in organizations. - participants identify and describe emotions in detail - participants can see the emotional side of people in an organization and become responsible managers		
<b>Place in ProCESS method</b>	Part #3		
<b>Description</b>	<p>Emotions are complex and they influence our interactions with others and the quality of our own work. Emotions can come from various sources and can be described from many points of view.</p> <p>A video sequence or a piece of music can give us and others the same emotions, or different emotions. By looking at emotions from many perspectives, we can find ways to understand and to manage them. Using their own talents (music, dance, poetry, painting etc.), participants learn to manage their emotions.</p> <p>The participants analyze how they and their colleagues feel and can balance their emotions in the context of several complex case studies. They learn to regulate emotions with their hidden talents. The participants can see the human side of an organization and become responsible managers.</p>		
<b>Time</b>	8 hours		



<b>Instructions</b>	<p><b>Exercise 1 – WELCOME TO WORKSHOP</b></p> <p><b>Aim:</b> Increase and direct the energy for the workshop</p> <ol style="list-style-type: none"><li>1. For introduction, the trainer uses a video sequence (e.g., the jellyfish video) and asks participants: What do you expect from this workshop? Each participant answers the question and the trainer writes down on the flipchart participants' expectations.</li><li>2. The trainer presents the aim and objectives for the workshop and discusses some definitions about emotions and Goleman's Model. The trainer then asks participants "How did you feel when watching the video with the jellyfishes?"</li><li>3. The trainer asks participants to write down on the flip chart a word about "How did I feel when I see the "Jellyfish video"? Each participant writes on the flipchart.</li><li>4. <b>Reflection:</b> The participants discover the differences about how we have emotions and discuss about this.</li></ol> <p><b>Exercise 2 – EMOTIONS AND REACTIONS</b></p> <p><b>Aim:</b> Awareness of own reaction to emotions</p> <ol style="list-style-type: none"><li>1. The trainer discusses with participants about feelings and the "Feeling wheel" by Gloria Willcox.</li><li>2. The trainer next organizes teams with two participants and gives them a sticky note with an emotion written on it, like: <i>Guilty, Loving, Rejected, Important</i> etc. and asks some questions like: How is the brain functioning under different emotions? How do I manifest when I feel something?, for example: Fear (my manifestation can be Freeze, Run, Fight).</li><li>3. Each participant writes down on the sticky note about each manifestation for an emotion and puts it on the flipchart. The trainer discusses the projection in time of thoughts according to the emotions humans feel.</li><li>4. <b>Reflection:</b> The participants notice the differences, but also the similarities, about how people react to emotions.</li></ol> <p><b>Exercise 3 – DISCOVERING SENSATIONS AND FEELINGS</b></p> <p><b>Aim:</b> Discover how touch can influence our emotions/feelings</p> <ol style="list-style-type: none"><li>1. The trainer organizes teams with three participants and chooses various materials like silk, cotton, leather etc., which generate different types of sensations that lead to feelings and emotions.</li><li>2. In a team of three participants, each of them has a role: one of them is blindfolded and touches a material; another gives the partner the varied materials; another asks some questions like: What do you feel when you touch the material?</li><li>3. Each team of participants discusses about how emotion changes when they touch something. The participants describe how they observed the blindfolded participants reacted when they touched various materials.</li><li>4. The trainer invites the participants to fill the test: <a href="https://www.la-psiholog.ro/teste-psihologice/testarea-emotiilor">https://www.la-psiholog.ro/teste-psihologice/testarea-emotiilor</a></li></ol>
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5. **Reflection:** The participants notice how their emotions are changed in different contexts.

#### **Exercise 4 – HIDDEN TALENTS**

**Aim:** Discover an emotional self-regulation way

1. The trainer starts to discuss about Self-Management and asks participants to present themselves by their own hidden talent, like music, dance, poetry, painting, image etc.
2. The trainer asks the participants to present the result to their colleagues and the trainer next asks questions like: What did you discover about your colleague?
3. **Reflection.** Participants share their hidden talent which can be a way for emotional regulation. How could different talents be used within an organization?

#### **Exercise 5 – ATTENTION**

**Aim:** Understand the importance of listening

1. The trainer tells the participants they are going to watch a video and asks them to pay attention to the following aspects during the video: What emotions do you identify in the video? Is the reaction good? How do you think you can change dysfunctional emotions?
2. The trainer encourages the participants to focus on the 'See – Listen – Feel – Connect' linkage.
3. **Reflection.** Participants are asked: What were some of the qualities of the experience that we shared together? How might you apply elements of our experience to the problem you have to solve? Give enough time for discussion.

#### **Exercise 6 – DISCOVERING POINTS OF VIEW: HOW CULTURE SHAPES EMOTIONS**

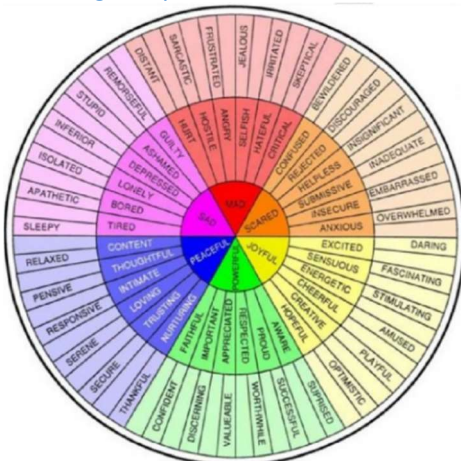

**Aim:** Express or mime emotions through role playing

1. The trainer organizes an activity with role-play in teams. Each team represents a country like: England, Japan, Hungary, Turkey, Canada etc. The trainer presents a case study and asks participants: "What do you say about this situation when you come from a specific culture?"
2. Each team will give a point of view and debate this.
3. The trainer encourages the participants to accept different worldviews from one's own, to listen to different points of view, even when they oppose theirs. The main phrases will be: "I am looking for opportunities to learn and understand other points of view", and "I understand the views of other people and agree with their feelings even during a conflict".
4. **Reflection:** The participants notice the diversity of emotions when they come from a different culture.


#### **Exercise 7 – TRANSFORMATION**

**Aim:** Find solutions for transformation



	<ol style="list-style-type: none"> <li>1. The trainer presents a video (balls video) and asks: What feelings does it evoke and why?</li> <li>2. The trainer uses the main words like 'See – Feel – Adjust' and organizes the teams with two participants and asks the question: How can we transform a dysfunctional emotion into a functional emotion? Each team gives a response and arguments it.</li> <li>3. <b>Reflection:</b> The participants notice the differences, but also the similarities about how they can transform emotions. In the end the trainer gives a ball to each participant and they draw on the ball how they are feeling now.</li> </ol>
<p><b>Materials needed</b></p>	<ol style="list-style-type: none"> <li>1. PowerPoint presentation with Goleman's Model</li> <li>2. Video sequences, Jellyfish video: <a href="https://www.youtube.com/watch?v=gFLJSITYf-8&amp;ab_channel=kuma1024">https://www.youtube.com/watch?v=gFLJSITYf-8&amp;ab_channel=kuma1024</a></li> <li>3. "Feeling wheel" by Gloria Willcox – <a href="https://www.gnyha.org/wp-content/uploads/2020/05/The-Feeling-Wheel-Positive-Psycology-Program.pdf">https://www.gnyha.org/wp-content/uploads/2020/05/The-Feeling-Wheel-Positive-Psycology-Program.pdf</a></li> </ol>  <ol style="list-style-type: none"> <li>4. Various materials like silk, cotton etc.</li> <li>5. <a href="http://www.free-management-ebooks.com/faqpp/understanding-02.htm">http://www.free-management-ebooks.com/faqpp/understanding-02.htm</a></li> </ol>  <ol style="list-style-type: none"> <li>6. Example of video that could represent the trainer: <a href="https://www.youtube.com/watch?v=MpOvT-4f9-w&amp;ab_channel=imagesoundexpertvaihel">https://www.youtube.com/watch?v=MpOvT-4f9-w&amp;ab_channel=imagesoundexpertvaihel</a></li> <li>7. Sticky notes and pencils</li> <li>8. <a href="https://www.youtube.com/watch?v=mKgY5W3S6nw">https://www.youtube.com/watch?v=mKgY5W3S6nw</a></li> </ol>



	<p>9. <a href="https://www.psychologytoday.com/us/blog/between-cultures/201803/how-culture-shapes-emotions">https://www.psychologytoday.com/us/blog/between-cultures/201803/how-culture-shapes-emotions</a></p>  <p>10. Balls video: <a href="https://youtu.be/IQTzqSEK3yM">https://youtu.be/IQTzqSEK3yM</a></p>		
<b>Tips &amp; Experience Using</b>	<ol style="list-style-type: none"> <li>1. Make sure that the participants get into an emotional state of mind while seeing the video sequence – you can provoke this with relevant questions.</li> <li>2. Prepare in advance several video sequences, but at least one must be described by the trainer (you need to feel this process yourself).</li> <li>3. Be aware that participants are not used to writing a feeling – encourage them. Usually, they feel surprised about their creativity when they present their feeling. Emphasize intuitive nature of process (don't overthink!).</li> </ol>		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Daniel Goleman, (1996), Inteligenta Emotionala, Editura Curtea Veche, Bucuresti.</li> <li>2. Candea, R., Candea, D. (2005), Competențele emoționale și succesul în management, Ed. Economica, Cluj-Napoca.</li> <li>3. Opre A., et. al. (2020), Dezvoltare Sociala si Emotionala, UMPFE, Bucuresti.</li> <li>4. <a href="https://www.psychologytoday.com/us/blog/between-cultures/201803/how-culture-shapes-emotions">https://www.psychologytoday.com/us/blog/between-cultures/201803/how-culture-shapes-emotions</a></li> <li>5. <a href="https://www.gnyha.org/wp-content/uploads/2020/05/The-Feeling-Wheel-Positive-Psycology-Program.pdf">https://www.gnyha.org/wp-content/uploads/2020/05/The-Feeling-Wheel-Positive-Psycology-Program.pdf</a></li> <li>6. <a href="https://simplicable.com/new/complexity">https://simplicable.com/new/complexity</a></li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input type="checkbox"/>
<b>Part 4</b>			
<b>Title</b>	<b>Connection for better interaction</b>		
<b>Workshop objective</b>	<p>Connecting to common values, to acquire the skills to:</p> <ul style="list-style-type: none"> <li>- distinguish between personal values (which refer to the self, preliminarily identified in Part 2) and social values.</li> <li>- relate the identified values to specific decisions taken.</li> </ul> <p>Identifying personal cooperation styles, as well as some of your own barriers to cooperation with others.</p> <p>Developing the skill of active listening using a Buddhist meditation exercise.</p> <p>Learning what means to be supportive and caring in an effective team.</p> <p>Developing the skills to calmly approach conflict situations by practicing mindfulness exercises.</p>		
<b>Outcomes</b>	Co-operation and co-creation		

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Place in ProCESS method	Part #4
<b>Description</b>	<p>The trainer facilitates the trainees to practice several exercises related to:</p> <ul style="list-style-type: none"> <li>- understanding the difference between personal and social values</li> <li>- understanding how values affect our decisions</li> <li>- understanding one's own cooperation style and removing one's own barriers to cooperation with others</li> <li>- self-control regarding the way of listening</li> <li>- being more caring and supportive in a team</li> <li>- self-control in conflict situations.</li> </ul>
<b>Time</b>	8 hours
<b>Instructions</b>	<p><b>Exercise 1 – PERSONAL AND SOCIAL VALUES</b></p> <p><b>Aim:</b> Understand the difference between personal and social values. Identify the sources of embodied values. Co-create “the tree of the values of the group”.</p> <p>The trainer greets the group. Before starting the exercises, the trainer should present the rules for this exercise:</p> <ul style="list-style-type: none"> <li>• value is something very personal and is not considered right or wrong</li> <li>• each person is entitled to his own opinion regarding the importance of each statement</li> <li>• no one can demean or question the values of another person</li> </ul> <ol style="list-style-type: none"> <li>1. The trainer asks the participants to divide into groups of 2-3 people, after which the members of each group are asked to think for a few minutes about a set of values that they agree upon. The trainer may provide support for those groups that hardly agree upon common values.</li> <li>2. After the time is up, a member of each group is invited to draw a small “tree of values” of the group and differentiate these values into personal values and social values. At the end, the trainer draws “the tree of the values” of the group.</li> <li>3. After understanding these differences, the participants are asked to identify examples from their personal lives that have personalized these values (examples can be from civil life, organizational life, characters in theatre and film). Participants are also asked to describe what inspired them to adhere to these values.</li> <li>4. <b>Reflection:</b> The participants can reflect on what values they adhere to, and where are these values coming from.</li> <li>5. <b>Conclusion:</b> There are values dealing with the own person and values that are socially oriented. To accomplish cooperative tasks, the participants have to agree upon a set of common values.</li> </ol> <p><b>Exercise 2 – ADMINISTRATING PVQ-RR TEST</b></p> <p><b>Aim:</b> Dig deeper in one’s value system, based upon a scientific based instrument and finally to relate it with the outcomes of the former exercise</p> <ol style="list-style-type: none"> <li>1. The trainer administers the PVQ-RR test (Schwartz 2016, 2021).</li> <li>2. After completing the questionnaires, the trainer explains to the participants the scores obtained from the perspective of the</li> </ol>





	<p>differentiation of values between the orientation towards one's own person, respectively the social one.</p> <ol style="list-style-type: none"><li>3. <b>Reflection:</b> Participants are invited to reflect on the different outcomes of the two exercises.</li><li>4. <b>Conclusion:</b> Making use of standardized tools in assessing our value systems contribute to a better understanding of how to build-up a common ground for cooperation.</li></ol> <p><b>Exercise 3 – ALIGNING DECISION WITH COMMON VALUES</b></p> <p><b>Aim:</b> Clarify the participants on the strongest values they have, on one hand, and the most strongly rejected ones, on the other hand, and to increase their awareness about the stance they adopt when relating decisions to be made with their values.</p> <ol style="list-style-type: none"><li>1. The trainer distributes the “Values and decisions” worksheet, containing a mix of personal and social values, to each of the participants. Participants should place a check next to each value they personally accept and an "X" next to values they personally reject.</li><li>2. The trainer allows some time for this activity. When all participants have finished, the trainer should ask each person to rank the three values they hold most strongly by writing the number '1' next to the strongest value, then '2', then '3'. Each participant must then rank the three values they most strongly reject, writing 'A' next to the most strongly rejected, 'B' then 'C'.</li><li>3. The trainer collects the worksheets and facilitates a discussion about how these activities relate to values held and values rejected, based on a set of questions like the following:<ul style="list-style-type: none"><li>• Was any of the participants forced by circumstances to make decisions that have nothing to do with his values?</li><li>• Was any of the participants forced by circumstances to make decisions that go against their values?</li><li>• Did any of the participants face a situation when he had to re-evaluate his set of values due to some critical events?</li><li>• What is the significance of knowing/clarifying everyone's values for making decisions in the future?</li><li>• What can a person do to ensure that decisions are aligned with values?</li></ul></li><li>4. <b>Reflection:</b> What are our strongest held/rejected values and how are we dealing with them when relating our decisions to those values.</li><li>5. <b>Conclusion:</b> Consistency in aligning decisions with one's own value system contributes to strengthening the internal cohesion of a group.</li></ol> <p><b>Exercise 4 – BROKEN SQUARES</b></p> <p><b>Aim:</b> Identify personal cooperation styles and own barriers to cooperation with others</p>
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1. Participants are split into groups. The number of groups is not limited. The group size is 6, of which 5 are participants, and one member has the role of observer/judge.
2. Groups will work on a table or floor to solve the problem.
3. The instructions for how to prepare the envelopes and squares, the tasks of the group members and the observer are given in the materials.
4. The trainer is responsible for the following tasks:
  - explains that the group will analyse the cooperation style through a puzzle solving process, which will be done in small groups
  - points out that this exercise can be difficult and that participants should expect some frustration
  - divides the participants into smaller groups of six people each. (Any additional person should be incorporated into the groups and may serve as a second observer)
  - asks the members of the formed groups to appoint an observer
  - distributes the necessary instructions to each group/observer
  - explains out loud the instructions to the group and observer and responds to any requests for additional clarification
  - makes sure that no group opens the envelope before giving the start signal
  - circulates around the room to observe and help group observers
  - signals that time has expired when the time limit has been reached
  - asks the observers after the exercise to describe what they saw, inviting the participants to describe their own perceptions, feelings, attitudes etc.
  - finds connections between group members' comments and experiences with similar life events.
5. **Reflection:** The participants reflect on personal cooperation styles and own barriers to cooperation with others.
6. **Conclusion:** We hold subjective patterns in dealing with others when performing cooperative tasks and being aware of these pattern and barriers contributes to the betterment of the outcomes in accomplishing our common tasks.

#### **Exercise 5 – ACTIVE LISTENING**

**Aim:** Develop the skill of active listening using a Buddhist meditation exercise - Metta Bhavana

The exercise is based on Theory U regarding the four types of listening and which reflects the basic principles of opening the mind, heart, and will.

The exercise is carried out in 3 stages:

1. In the first stage, the trainer invites the participants to form groups of two, in which, for 3 minutes, one of the two describes a cultural event to the other (film, play, music concert, fine art exhibition,



	<p>ballet, etc.), after which for 3 minutes, the roles of the two are reversed and they go through the same mode of interaction. After exhausting the two interactions, the participants are asked to record their own type of listening and the perceived type of listening of the interlocutor, on the "Listening types" worksheet.</p> <ol style="list-style-type: none"><li>2. In the second stage, lasting 10 minutes, the trainer invites the participants to go through the next 5 steps of meditation, detachment from resentment towards other people ("the people we think have hurt us, that they have treated us unjust or who have not returned our love or friendship"). Before completing this exercise, participants are asked to complete a preliminary relaxation exercise as indicated in the materials section.<ul style="list-style-type: none"><li>• Taking a comfortable and relaxed position and showing affection, understanding and kindness towards oneself.</li><li>• Mentally focusing on a person in the circle of friends but not relative or boyfriend/girlfriend and sending stronger than usual beneficial thoughts.</li><li>• Mentally focusing on a neutral person (a person to whom we are indifferent) and sending out thoughts of kindness.</li><li>• Focusing on a difficult person, or with whom we are in conflict, and sending out thoughts of affection, kindness and understanding.</li><li>• The mental gathering of thoughts towards the 4 persons and the expansion of this thought to the acquaintances, the inhabitants of the community, the country, and the whole world.</li></ul></li><li>3. After completing the meditation session, the groups of two people, previously formed, resume the beginning part of the exercise, with the two durations of three minutes. At the end, participants are asked to record again the type of listening they perceived after completing the meditation session.</li><li>4. <b>Reflection:</b> Our subjective habits and current state or mood determine people to adopt a certain type of listening. What type of listening are we mostly used to, according to the Theory U classification?</li><li>5. <b>Conclusion:</b> To be more effective and cooperative we have to push upward the level of listening we are making use of.</li></ol> <p><b>Exercise 6 – LEARNING FROM THE GEES</b></p> <p><b>Aim:</b> Increase cooperation skills of the members of a team by learning from the behaviour of geese.</p> <ol style="list-style-type: none"><li>1. The trainer explains the purpose of the exercise, distributes the handouts, and reads every statement or asks volunteers to do this task.</li><li>2. After reflecting on each statement, the participants are invited to share aloud what lessons could be learned from, and the trainer captures the points on a flip chart. He may also guide the participants by concluding the following set of lessons arising from geese' behaviour:</li></ol>
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	<ul style="list-style-type: none"> <li>• Lesson 1: Those who share a common direction and sense of community get there faster and with greater ease because they travel on the momentum of others.</li> <li>• Lesson 2: Stay in formation with those headed in the same direction as you. Be willing to accept their help as well as give help to others.</li> <li>• Lesson 3: It is sensible to take turns doing demanding jobs.</li> <li>• Lesson 4: Be sure to encourage one another.</li> <li>• Lesson 5: Stand by the members of your team in difficult times as well as strong times before going out on your own.</li> </ul> <p>3. <b>Reflection:</b> Participants are invited to discover lessons to be learned to be more supportive by reflecting on gees behaviour presented in the handouts.</p> <p>4. <b>Conclusion:</b> Being more caring and supportive than individualistic leads to good balanced and effective teams.</p> <p><b>Exercise 7 – STRATEGIES AND TECHNIQUES FOR KEEPING CALM IN TENSE/CONFLICT SITUATIONS</b></p> <p><b>Aim:</b> Provide the participants with a set of strategies and techniques for keeping calm in tense/conflict situations.</p> <ol style="list-style-type: none"> <li>1. The trainer presents 2-3 slides with aphorisms about keeping calm and then presents 5 strategies for keeping calm in an argument (see materials).</li> <li>2. The trainer invites the participants: <ul style="list-style-type: none"> <li>• to think about a recent conflict situation and write down how they reacted</li> <li>• to complete the mindfulness exercise as depicted in the worksheet</li> <li>• to think again about the conflict situation</li> <li>• to propose a solution from the new perspective</li> <li>• the two attitudes/behaviours are noted on a board.</li> </ul> </li> <li>3. The trainer leads the conclusion discussion.</li> <li>4. <b>Reflection:</b> The participants are invited to reflect on their primary reactions when facing with conflict situation, and to work on changing their approach by making use of calm keeping strategies and techniques.</li> <li>5. <b>Conclusion:</b> By mastering calming down strategies and techniques, we can de-tension tense and conflict situations.</li> </ol> <p><b>Exercise 8 – SES SKILLS LEVEL IN ITINERE</b></p> <p><b>Aim:</b> Evaluate SESS skills</p> <p>Participants perform their SES Evaluation (in itinere) at the end of Part 4 workshop, using the ProCESS questionnaire for SES evaluation.</p>
<b>Materials needed</b>	<ol style="list-style-type: none"> <li>1. Flipchart or blackboard (white/black or smart), markers, tables</li> <li>2. "Values and decisions" worksheet</li> </ol>



## Values and Decisions Sheet

Honesty _	Active citizenship _	Work _
Kindness _	Personal development _	Happiness _
Money _	Accepting others as they are _	Religion _
Help given to peers _	Know your culture _	Self-care _
Standing up for what we believe is right _		Effective use of time _

3. Envelopes with squares cut into pieces (one complete set per group of 6 people); Observer instruction sets; Group instruction sets (<https://www.slideshare.net/abhilashnar/broken-squares>)

4. "Listening types " worksheet

### List of listening types

According to Theory U (Scharmer, 2018), the following types of listening are distinguished.

- **Filtered listening**, limited to reconfirming what we already know and opaque to elements that contradict our personal way of seeing things. When we listen at this level, your attention is not focused on what the other person is saying, but on your own inner commentary. For example, we may plan what we are going to say next.
- **Factual listening**: we let the data speak and notice which information does not confirm us (requires an open mind, the ability to suspend our habit of judging things). As we cross the threshold from filtered listening to factual listening (level 1 to 2), the focus shifts from listening to our inner voice to actually listening to the person in front of us. We open ourselves to what is said.
- **Empathic listening**: we see the situation through the eyes of another (requires opening the heart, "judging with the heart"). When we begin to cross the threshold from real listening to empathic listening (level 2 to 3), the place of listening changes from us to the other person - that is, from our small vehicle (the intelligence of your head) to our larger vehicle (the intelligence your heart). We enter the perspective of the other person. For example, we might think, "I may not agree, but I can see how she sees this situation."
- **Creative listening**: listening offers the possibility of generating new perspectives. Finally, when we cross the threshold from empathic to generative listening (level 3 to 4), our listening becomes a holding space to bring something new into the emerging reality. We listen with openness to what is unknown and emerges.

Please fill in this sheet, before and after the meditation session, both for how you perceived yourself by analyzing your own person, and how you perceived your interlocutor, writing in the table one of the 4 types of listening: filtered listening, factual listening, empathic listening, creative listening.

Before the meditation session		After the meditation session	
How I perceived myself as a listener..when my interlocutor spoke	How I perceived my interlocutor as a listener when I spoke	How I perceived myself as a listener..when my interlocutor spoke	How I perceived my interlocutor as a listener when I spoke

5. Relaxation instructions



#### Breath control exercises aiming to relax before starting the meditation session

##### 1st Option

The exercise is particularly easy to perform and involves going through some stages of breath control and concentration, which can be performed standing, sitting or lying down, depending on the possibilities of the moment.

- breathe deeply
- let the air fill your lungs
- feel your stomach expand
- hold the air in your chest for 4 seconds
- exhale through the nose or mouth, slowly, for 6-8 seconds
- repeat the exercise several times (at least 4-5 times).

Source: <https://www.vivre.ro/blog/19-tehnici-de-relaxare-eficiente-pe-care-le-poti-incerca-acasa>

##### 2nd Option

"Sit in a comfortable position and close your eyes. Carefully relax the muscles, focusing - in turn - on each muscle, as if you had the feeling that one part of the body is heavier than the rest of the whole body. Start with the legs (as if you were weighing each of them separately) and let them hang freely from the sofa/chair, then with the palms, arms, abdomen and, finally, with the muscles of the face. Stay relaxed. During all this time, it is important that the breathing remains regular. Count each inhalation and exhalation in your mind: one, two. Breathe normally. Continue like this for 10-20 minutes, then stay still for a few more minutes, at first with your eyes closed, then with them open. Banish any thought that comes into your mind."

Source: <https://psihiatriebucuresti.ro/metode-de-relaxare/>

6. Wisdom from Geese handouts (Thorman S., Mendonca K., 2011, p.63)

7. "Calming down strategies" worksheet

#### Calming down strategies

##### 1. Know the person in front of you and especially yourself

- Keeping calm in a conflict situation is based on inner strength, confidence and self-esteem. Self-knowledge makes any untrue thing said by someone not to touch us.
- It is important to know the weak points of the person with whom we are talking.

Ex.: If that person has low self-esteem or turns their insecurities into aggression, you will manage to keep your composure and self-control.

##### 2. Deactivate negative emotions

Anger, pride, resentment, anger, anxiety, etc. cause a defensive and aggressive attitude and ultimately loss of control. Analyze the impact that each line has on you. Try to imagine that you are watching the discussion from the outside, calmly and quietly, from a neutral position.

##### 3. Be patient and do not respond immediately

- Wait a little before giving an answer, do not rush to give it immediately
- Practice active listening and give an answer that does not escalate the situation

##### 4. Practice breath control

Conflict situations are perceived by the brain as potential threats, which influence heart rate, breathing, etc. Breathing control (inhale deeply and exhale slowly) gives you the opportunity to control your emotional state

##### 5. Cultivate inner peace to face daily challenges

Techniques for cultivating inner peace:

- practicing meditation
- practicing physical exercises
- controlling emotions through artistic activities: writing, dancing, painting
- cultivating self-esteem, self-confidence and clarifying one's own value system
- development of communication skills

Adapted from <https://dozadesanatate.ro/5-strategii-pentru-a-ti-pastra-calmul-intr-o-cearta/>

8. "Mindfulness breathing control exercise" worksheet





	<p><b>Mindfulness breathing control exercise</b></p> <p><b>A) Instructions for the trainer</b></p> <p><u>Mindfulness means:</u></p> <ul style="list-style-type: none"> <li>• moment-to-moment awareness of thoughts, emotions, bodily sensations, and the surrounding environment</li> <li>• accepting thoughts and emotions, without judging them and without labeling them "good thought", "bad thought".</li> <li>• focusing on the present, here and now, without reliving the past and without imagining the future.</li> </ul> <p><u>The benefits of practicing mindfulness exercises</u></p> <ul style="list-style-type: none"> <li>• reduces stress</li> <li>• fights depression</li> <li>• strengthens memory and immune system</li> <li>• improves relationships between people</li> <li>• helps its practitioners to increase their empathy and connect with others without their inner well-being being affected</li> <li>• it is a way to live healthy and in harmony with yourself</li> </ul> <p><b>B) The exercise</b></p> <p>It starts with short sessions of 5 to 15 minutes to familiarize yourself with meditation.</p> <p><u>Preliminary procedure:</u></p> <ul style="list-style-type: none"> <li>• Find a place where you feel comfortable, perhaps a chair with a firm seat, one low enough for your feet to touch the floor (e.g. on a cushion)</li> <li>• Stand with your back straight</li> <li>• Don't force yourself, stay as relaxed as possible</li> <li>• Place your hands on your thighs with your palms facing down.</li> <li>• The head and neck must be in balance, allowing a feeling of openness in the chest.</li> <li>• You can close your eyes or sit with them open, letting your gaze slide down a few feet in front of your body.</li> <li>• Notice how you feel in this posture.</li> </ul> <p><u>Breath control procedure:</u></p> <ul style="list-style-type: none"> <li>• Focus your attention on your breathing</li> <li>• Feel the breath coming in and out of your body – tune in to its rhythm and flow</li> <li>• Feel the breath in your stomach and the movements of your abdominal wall with each inhalation and exhalation (you don't need to take deep breaths or try to control your breathing, just let it take its course and notice yourself (you need to feel it, follow it, letting your mind move with it, don't cling to your breath, just follow it as it goes in and out.</li> <li>• You will notice that objects or thoughts try to steal your attention; this does not matter, it is not a problem or a failure; just accept what has happened and patiently and compassionately return your attention back to the breath. The only task is to feel and follow the flow of the breath and gently come back when you notice that the mind has started to fly.</li> </ul> <p>Inspired by: <a href="http://blutopia.ro/de-citit/3-exercitii-mindfulness/">http://blutopia.ro/de-citit/3-exercitii-mindfulness/</a>, adaptation of Ed Halliwell's book – <i>Mindfulness</i></p>
<b>Tips &amp; Experience Using</b>	<ul style="list-style-type: none"> <li>• The trainer should ensure that the rules are clearly understood.</li> <li>• Make sure all participants have a clear understanding of the goals and rules of the above exercises.</li> <li>• Prepare all the necessary materials in advance.</li> <li>• Be aware that some participants may be more or less shy and reluctant to fully engage in the exercises.</li> </ul>
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. <a href="https://villagevolunteers.org/wp-content/uploads/2011/07/Values-Self-Esteem-Exercise.pdf">https://villagevolunteers.org/wp-content/uploads/2011/07/Values-Self-Esteem-Exercise.pdf</a></li> <li>2. Schwartz, S. (2016). Coding and analyzing PVQ-RR data (instructions for the revised Portrait Values Questionnaire). 10.13140/RG.2.2.35393.56165.</li> </ol>



	<ol style="list-style-type: none"> <li>3. Schwartz, S. H. (2021). A Repository of Schwartz Value Scales with Instructions and an Introduction. Online Readings in Psychology and Culture, 2 (2)</li> <li>4. <a href="https://www.slideshare.net/abhilashnar/broken-squares">https://www.slideshare.net/abhilashnar/broken-squares</a></li> <li>5. <a href="https://rdl.train.army.mil/catalog-ws/view/ARI-MSCP/pdfs/Broken-Squares-Exercise.pdf">https://rdl.train.army.mil/catalog-ws/view/ARI-MSCP/pdfs/Broken-Squares-Exercise.pdf</a></li> <li>6. Garcia, H., Miralles, F., Ichigo Ichie, Editura Humanitas, București, 2020</li> <li>7. C. Otto Scharmer, The Essentials of Theory U. Core Principles and Applications, Berrett-Koehler Publishers, Inc., 2018</li> <li>8. <a href="https://www.vivre.ro/blog/19-tehnici-de-relaxare-eficiente-pe-care-le-poti-incerca-acasa">https://www.vivre.ro/blog/19-tehnici-de-relaxare-eficiente-pe-care-le-poti-incerca-acasa</a></li> <li>9. <a href="https://psihiatriebucuresti.ro/metode-de-relaxare/">https://psihiatriebucuresti.ro/metode-de-relaxare/</a></li> <li>10. Team Building Toolkit, Developed by Suzy Thorman and Kathy Mendonca, Staff Learning &amp; Development, UC Berkeley, 2011</li> <li>11. <a href="https://www.currentschoolnews.com/ro/cita/p%C4%83strez%C4%83-calmul-citadelor/">https://www.currentschoolnews.com/ro/cita/p%C4%83strez%C4%83-calmul-citadelor/</a></li> <li>12. <a href="https://dozadesanatate.ro/5-strategii-pentru-a-ti-pastra-calmul-intr-o-cearta/">https://dozadesanatate.ro/5-strategii-pentru-a-ti-pastra-calmul-intr-o-cearta/</a></li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 5</b>			
<b>Title</b>	<b>Processing towards self-transformation</b>		
<b>Workshop objective</b>	To make difference, prototype, crystallize, embody and emerge The purpose of the workshop is to train participants in using creativity to solve practical and organizational problems, individually and in group.		
<b>Outcomes</b>	To become autonomous and responsible		
<b>Place in ProCESS method</b>	Part #5		
<b>Description</b>	During the exercises participants face unforeseen practical complex problems and are put in the position to generate creative solutions to solve the problems. The exercises allow a reflection on how the group work was carried out, about the concept of design thinking and its particularities, about morality issues in the context of the decision-making process.		
<b>Time</b>	8 hours		
<b>Instructions</b>	<b>Exercise 1 – THE PORCELAIN PLATES</b> <b>Aim:</b> Confront participants with an unforeseen practical problem and put them in a position to generate creative solutions to solve the problem. Participants experiment and assimilate a method of stimulating creativity, which can be used to solve complex problems. The Nominal Group Technique (NGT) shall be used. <ol style="list-style-type: none"> <li>1. The problem lies in a set of high-value porcelain plates that were found in an extremely unstable position inside a glass-door cabinet in a museum. Participants should look for solutions to remove those plates without damaging them.</li> <li>2. The trainer exposes the problem, displays the image with the plates in the closet and asks the participants to find (individually, without consulting with colleagues) solutions to solve the problem,</li> </ol>		





	<p>which they write on a worksheet. The explanations must be concise but sufficient. Participants have 10 minutes for this step. During this step they are encouraged to feel free to mobilize their SES capacities through involvement in activities like plasticine modeling, painting, music listening, meditation, mindful walking etc.</p> <ol style="list-style-type: none"><li>Each participant verbally submits a proposal, limited to the necessary explanations. Other participants are not allowed to intervene with opinions on the proposal. The trainer writes the proposal on the board/screen. Several passes are made to each participant, until the proposals are exhausted or until the time limit is reached.</li><li>Each proposal is next analyzed and possibly improved through plenary debates.</li><li>The assessment of the solutions is done successively by each member of the group, who assigns a number of points to certain solutions that they prefer.</li><li>The trainer determines the number of points available to each participant. As a rule, this is about half of the number of solutions listed on the board (to force participants to focus only on the best solutions).</li><li>The trainer notes on the board the points awarded by each participant and sums them up for each solution. The group solution is the one that totals the highest score.</li><li><b>Conclusion:</b> The trainer presents the particularities of the nominal group technique (TGN) along with its advantages and disadvantages. The trainer can also present other methods of stimulating creativity (e.g., brainstorming, brainwriting, Philips 66, Frisco, etc.)</li><li><b>Evaluation:</b> involvement of participants; number of proposed solutions.</li></ol> <p><b>Exercise 2 – THE SPAGHETTI TOWER</b></p> <p><b>Aim:</b> Encourage participants to creatively achieve an unconventional construction that requires design and practical realization. The exercise requires intense teamwork and the ability of the participants to collaborate.</p> <ol style="list-style-type: none"><li>Groups of 3-7 people are formed.</li><li>The necessary materials are assigned to each group.</li><li>The trainer explains the task of building a tower of spaghetti, as high as possible, on top of which a marshmallow should be placed.</li><li>The tower must stand alone on the tabletop (cannot be suspended or supported).</li><li>The height is measured from the tabletop to the marshmallow.</li><li>The working time is set at 20 (max. 30) minutes.</li><li>At the end of the working time, all the constructions are inspected, and the trainer measures the height of each one. The trainer announces and congratulates the winning group.</li></ol>
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8. The trainer presents a short video of the conclusions of those who designed and used this exercise.
9. **Reflection:** the trainer invites the participants to meditate on the way the activity is performed, suggesting the following questions: How did I act within the group? How much and how did I contribute? Is there something I could do and didn't do? Why? Who took over the leadership of the group and how did it manifest?, What have I learned from this exercise about myself and my behavior/others and their behavior/the functioning of groups?
10. Finally, the trainer underlines the concept of Design Thinking.
11. **Conclusion:** The exercise allows a reflection on how the group work was carried out, based on questions proposed by the trainer. Also, the exercise is the ideal foundation on which the trainer underlines the concept of design thinking and its particularities.
12. **Evaluation:** involvement of participants, level of collaboration.

### **Exercise 3 – CASE STUDY: “THE CASE OF JOHNNY RED”**

**Aim:** The case addresses a decision-making issue of human resources in a company and lends itself to role interpretation in order to support participants to make a group decision.

1. The case concerns Johnny Red, a young employee of a company who was accused of destroying equipment. A committee was formed to analyze the case and decide what measures would be taken in relation to Johnny.
2. Participants are divided into two groups of about 6-8 people. Each plays the role of a character in the review committee. They must discuss a list of possible measures to be taken in relation to Johnny. By consensus, a ranking of the measures in the list must be carried out. The Commission may propose other options for action.
3. The chairman of the first committee is instructed (in private) to show a severe attitude toward Johnny and a dominant and defiant attitude toward the other committee members.
4. The chairman of the second committee is instructed (in private) to show an understanding attitude toward Johnny and show empathy and collaboration towards the other committee members.
5. The two committees are given time to discuss the case and to carry out the prioritization of action options (30-40 minutes).
6. After the time for debate passes, each committee presents its ranking, which will be displayed on the board.
7. **Reflection:** The following aspects are discussed: Has there been established or not a climate of trust and collaboration in the two committees? Was this influenced by the attitude and behavior of the committee chairman? How did the members of the committee react to the chairman's attitude?
8. The trainer briefly presents the work roles and maintenance roles of a team, as well as the Asch, groupthink and social loafing effects. The trainer then asks the members of the two committees to identify which roles have been played and which have not in



	<p>their team, respectively whether one or more of the effects presented above have occurred. The end of the discussion focuses on how to avoid these negative effects in group decisions.</p> <ol style="list-style-type: none"> <li><b>Conclusion:</b> In addition to the selection of the group decision, the roles played by each participant in the team are identified and discussed.</li> <li><b>Evaluation:</b> involvement of participants, how the roles were played.</li> </ol> <p><b>Exercise 4 – MORAL ASPECTS IN DECISION MAKING</b>  <b>Aim:</b> Discuss morality issues in the context of the decision-making process. The need to take this issue into account arises as a result of questioning of situations of moral dilemma.</p> <ol style="list-style-type: none"> <li>The trainer successively presents to the participants situations involving moral dilemmas and asks them to express their opinion on the decision to be taken.</li> <li>The divergent views of the participants will highlight the need for reference to certain moral values and theories.</li> <li>The differences between ethics and morality are clarified.</li> <li>Participants are able to complete online tests to assess their moral values.</li> <li>Last but not least, professional ethics and the need to develop codes of ethics are discussed.</li> <li><b>Conclusion:</b> Discussions should induce participants to know more about the concepts of morality and ethics.</li> <li><b>Evaluation:</b> Involvement and contribution in the debates.</li> </ol>
<b>Materials needed</b>	<ol style="list-style-type: none"> <li>Exercise 1 – one picture that illustrates the exercise, worksheet.</li> </ol>  <p>Photo source: <a href="https://www.buzzfeednews.com/article/kassycho/the-viral-photo-of-bowls-trapped-in-a-cupboard-was-actually">https://www.buzzfeednews.com/article/kassycho/the-viral-photo-of-bowls-trapped-in-a-cupboard-was-actually</a></p> <ol style="list-style-type: none"> <li>Plasticine, watercolors, pencils, paper</li> <li><a href="https://www.youtube.com/watch?v=7pmxO9fHBHk">https://www.youtube.com/watch?v=7pmxO9fHBHk</a></li> <li>Exercise 2 – materials for participants: 20 spaghetti, 1 marshmallow, 1 m rope, 1 m adhesive tape, sheets of paper / cardboard; materials for the trainer: roulette (for measuring tower height), timer/clock (for measuring time).</li> <li>Exercise 3 – worksheet.</li> <li>Exercise 4 – list of examples of moral dilemmas taken and adapted from specialized literature or tests.</li> </ol>
<b>Tips &amp; Experience Using</b>	<p><b>Exercise 1 – THE PORCELAIN PLATES</b></p> <ul style="list-style-type: none"> <li>During the generation of ideas, participants should not consult each other.</li> </ul>



	<ul style="list-style-type: none"> <li>At the stage of exposure of ideas, it is not allowed to comment or fight the ideas of others.</li> <li>More emotional participants should be encouraged to express themselves.</li> </ul> <p><b>Exercise 2 – THE SPAGHETTI TOWER</b></p> <ul style="list-style-type: none"> <li>Always tell the teams what time is left (20, 15, 10, 5, 3, 1 minutes).</li> </ul> <p><b>Exercise 3 – CASE STUDY: “THE CASE OF JOHNNY RED”</b></p> <ul style="list-style-type: none"> <li>The ranking of decision-making options must be done by consensus.</li> </ul> <p><b>Exercise 4 – MORAL ASPECTS IN DECISION MAKING</b></p> <ul style="list-style-type: none"> <li>Avoid blocking discussions in the area of religious morality.</li> </ul>		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>Clegg, Brian; Birch, Paul. Creativitatea: 150 de tehnici și exerciții. curs rapid, Editura Polirom, Iași, 2003. ISBN 973-681-359-2.</li> <li><a href="https://www.sessionlab.com/methods/marshmallow-challenge">https://www.sessionlab.com/methods/marshmallow-challenge</a></li> <li><a href="https://www.ted.com/talks/tom_wujec_build_a_tower_build_a_team?utm_campaign=tedspread&amp;utm_medium=referral&amp;utm_source=tedcomshare">https://www.ted.com/talks/tom_wujec_build_a_tower_build_a_team?utm_campaign=tedspread&amp;utm_medium=referral&amp;utm_source=tedcomshare</a></li> <li>Kiniki, A., Fugate, M., Organizational Behavior, A Practical Problem-Solving Approach, 2Ed., McGrawHill, 2018. ISBN 9781259732645.</li> <li>Downing, L.G., Min, D., Krone, R.M., Maguad, B.A., Values Analysis for Moral Leadership, Bookboon.com, 2016. ISBN 978-87-403-1397-0.</li> <li>Klimsza, L., Business Ethics, Introduction to the Ethics of Values, Bookboon.com, 2014. ISBN 978-87-403-0690-3.</li> </ol>		
<b>Competences developed</b>	Awareness <input type="checkbox"/>	Connectedness <input type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 6</b>			
<b>Title</b>	<b>Grand final</b>		
<b>Workshop/ Part objective</b>	Using various exercises (drawing, painting and poster) participants are guided to use their SES skills and to align with objectives and motivations for different roles in the company. They use SES skills and share the knowledge and wisdom with their team for complex problem-solving.		
<b>Outcomes</b>	Use SESS for complex problem-solving in our contemporary world including in organizations. <ul style="list-style-type: none"> <li>- participants apply SES skills in different case studies</li> <li>- participants can apply their SES skills in the company and become responsible managers</li> </ul>		
<b>Place in ProCESS method</b>	Part #6		
<b>Description</b>	In real world, SES skills help us to open our minds to multiple and complex viewpoints and perspectives on different things. This helps us to resolve the problem better, to be creative, and see it from the perspective of different stakeholders. Using art and various exercises, participants learn how to connect, they work together, discuss and resolve complex problems from different points of view or perspectives. This workshop transfers the practice of using SES skills to solving complex problems in the business world.		




<b>Time</b>	6 hours
<b>Instructions</b>	<p><b>Exercise 1 – WELCOME TO COMPLEXITY</b></p> <p><b>Aim:</b> Relax and direct the energy for this workshop</p> <ol style="list-style-type: none"> <li>1. For the introduction, the trainer uses a relaxing musical sequence and asks participants: What is complexity for you, in one word, after you attended the workshops with SESS trainers?</li> <li>2. Each participant writes down on a sticky note a word reflecting what complexity represents for him and places the sticky note on a flipchart.</li> <li>3. <b>Reflection.</b> The trainer and participants analyze which are the most frequent associations they made with complexity. They also share feedback about their experience during previous workshops: What were some of the qualities of the experience that we shared together? How might you apply the SESS experience to the real life? Give enough time for discussions.</li> </ol> <p><b>Exercise 2 – MOTIVATIONS IN COMPLEXITY</b></p> <p><b>Aim:</b> Align the motivation with the context</p> <ol style="list-style-type: none"> <li>1. The trainer splits the participants in teams and chooses various roles from the organization/company for each team (manager, office assistant, financial assistant, lawyer etc.).</li> <li>2. The trainer asks the teams to identify the objectives and motivations for each role in the organization.</li> <li>3. Participants create a poster with the identified aspects. Encourage participants by asking: What about this collage might be a metaphor of complexity for you? Where or what is the “complexity” in the poster for you? How does this collage’s complexity connect to your problem and why?</li> <li>4. <b>Reflection.</b> Participants are asked: What were some of the qualities of the experience that we shared together? How might you apply elements of our experience in the practical world (work, life etc.)? Give enough time for discussions.</li> </ol> <p><b>Exercise 3 – ARTWORK AND TEAM</b></p> <p><b>Aim:</b> Work in team applying SESS skills</p> <ol style="list-style-type: none"> <li>1. The trainer asks participants, one by one, to paint anything they want on a large sheet of paper. A participant begins to paint and the next one continues the painting without knowing the meaning of what his/her colleague has painted.</li> <li>2. The participants analyze the drawing that they have created together. The trainer highlights that a new artistic work of the group has been created.</li> <li>3. <b>Reflection.</b> Participants are asked: What were some of the qualities of the experience that we shared together? How might you apply elements of our experience in the practical world (work, life etc.)? Give enough time for discussions.</li> </ol> <p><b>Exercise 4 – COMPLEX ARTWORK</b></p> <p><b>Aim:</b> Align various points of view</p>



	<ol style="list-style-type: none"> <li>1. The trainer chooses a painting which is abundant with details and people.</li> <li>2. The trainer asks participants to notice as many details in the painting as they can and to identify both their emotions and the ones inspired by the painting. Participants are encouraged to focus on the 'See-Feel-Connect' linkage. The trainer asks: What do you see in the painting? What do you feel when looking at the painting? How might the painting connect to you in a specific professional context and why?</li> <li>3. The trainer encourages participants and asks questions like: Where or what is the "complexity" in the painting for you? How does this painting's complexity connect to you in a specific professional context and why?</li> <li>4. <b>Reflection.</b> Participants are asked: What were some of the qualities of the experience that we shared together? How might you apply elements of our experience in the practical world (work, life etc.)? Give enough time for discussion.</li> </ol> <p><b>Exercise 5 – SES SKILLS LEVEL EX-POST</b>  <b>Aim:</b> Evaluate SES skills ex-post</p> <ol style="list-style-type: none"> <li>1. Participants perform their SES Evaluation (ex-post) at the end of Part 6 workshop, using the ProCESS questionnaire for SES evaluation.</li> </ol> <p><b>Exercise 6 – GRATITUDE</b>  <b>Aim:</b> Connect and align with this moment</p> <ol style="list-style-type: none"> <li>4. The trainer asks participants to position in a circle and invites them to share insights and a gratitude word about the entire SES experience they had during the workshops.</li> <li>5. Give time to share any general impressions about the workshop, focusing on the positive aspects. A prompt could be: "What would you like to see/learn/hear more of in future workshops?"</li> <li>6. <b>Reflection.</b> Participants are asked: What will be your gift for others, based on your SES experience? Give enough time for discussions.</li> <li>7. The trainer reminds the participants about the group handprint created during Part 1 workshop, shows it and asks them to write a closing word about the entire SES journey, next to the handprint they created at the beginning of the session.</li> </ol>
<b>Materials needed</b>	<ol style="list-style-type: none"> <li>1. A video sequence for welcoming participants</li> <li>2. A large roll of paper, brushes and colors for paintings, scissors, glue, various materials from newspapers and magazines</li> <li>3. Paper and pencil</li> </ol>





	4. One picture that illustrates complexity
	 <p>Photo source: <a href="https://simplicable.com/new/complexity">https://simplicable.com/new/complexity</a></p>
<b>Tips &amp; Experience Using</b>	<p>4. Make sure that the participants get into an emotional state of mind while seeing the video sequence – you can provoke this with relevant questions.</p> <p>5. Be aware that participants are not used to drawing/painting and encourage them. Usually, they feel surprised about their creativity when they paint or draw. Emphasize the intuitive nature of process.</p>
<b>Theoretical foundation, relevant References &amp; Resources</b>	<p>1. Pearson, K.R.*, Backman, M., Grenni, S., Moriggi, A., Pisters, S., Vrieze de, A. (2018). Arts-Based Methods for Transformative Engagement: A Toolkit. Wageningen: SUSPLACE, Method 26, 29. ISBN: 978-94-6257-992-7.</p> <p>2. <a href="https://simplicable.com/new/complexity">https://simplicable.com/new/complexity</a></p>
<b>Competences developed</b>	<p>Awareness <input type="checkbox"/> Connectedness <input type="checkbox"/> Alignment <input type="checkbox"/></p>
<b>SES Skills trained</b>	<p>Sensorial <input checked="" type="checkbox"/> Emotional <input checked="" type="checkbox"/> Spiritual <input checked="" type="checkbox"/></p>

## WORKSHOP SYLLABUS – EXAMPLE 4

General description	
<b>Course title</b>	Training course for applying the ProCESS method to deal with complex management cases by alternating sequences of mobilisation of Sensory, Emotional, and Spiritual (SES) intelligences, in addition to rational capacities.
<b>Time</b>	42 hours
<b>Sequencing</b>	6 parts
<b>ECTS credits if applicable</b>	n/a
<b>Course competences</b>	Awareness, connectedness, alignment
<b>Course objectives</b>	Be aware that sensorial, emotional and spiritual capacities in line with rational capacities can help to solve complex problems in business and





	management. To apply these SES skills to create solutions to a selected complex management problem.
<b>Expected outcomes</b>	Understanding the need for integral approach to address complexity of contemporary world and management. Understand the use of the SES skills (being able to connect to oneself, experiencing body abilities through SES skills) to help solving complex problems, incentivize the desire to train them to improve their performance.
<b>Course contents</b>	The course contains 6 parts of different objectives that are explained hereafter
<b>Evaluation scale</b>	None
<b>Names of SESS trainers</b>	Dace Andersone; Inga Berzina ; Inese Sluka ; Iveta Ludviga
<b>Part 1</b>	
<b>Title</b>	<b>Introduction to complexity and SES skills</b>
<b>Objectives</b>	To provide theoretical foundation to navigating into complexity and the need for the ProCESS method
<b>Outcomes</b>	Understanding the concepts of complexity and need for integral approach to address them. Understanding the selected business problem and complexity around it.
<b>Place in ProCESS method</b>	Part #1
<b>Description</b>	<p>We live in the VUCA (Volatile, Uncertain, Complex, Ambiguous) world and to navigate in this world VUCA skills (Vision, Understanding, Clarity, Agility/Adaptability) are needed. For centuries universities in their teaching and learning processes have implemented tools of traditional logic and rationality which presume that the world is stable, knowable, and predictable. However, the contemporary increasingly complex business context, there is a growing need for novel and diverse ways of approaching management education. Only recently management learning scholarship has acknowledged that learning also relates to embodied practices.</p> <p>According to the <i>theory of embodied cognition</i>, human cognition is influenced by the experiences of the body in a physical world. Furthermore, the brain is not just connected to the body, but the body activities also influence the brain. For example, 70–80% of the human brain is related to hands and this link is twofold, thus working with hands develops the human brain.</p> <p>According to <i>design thinking</i>, the reality is constructed by the people living it, and decisions are more emotional than logic. To use design thinking, <i>sensorial and emotional skills</i> – that allow people to emphasize with the user, not only at a single user but also at his/her interaction with a wider environment, even universe – are needed. Skills to look holistically at complex problems are also needed, to be able to look into the future, to understand "the connectedness or relationship that a person has with their self, others, the environment and a divine or a transcendent being or concern" (spiritual skills). These skills in combination are called SES skills.</p>
<b>Time</b>	6 hours
<b>Instructions</b>	Theoretical presentation is sequenced with discussions and/or visualization of complexity of the selected problem (colleague or picture).

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	<p>Since solving complex problems involves teamwork, Broken Squares activity can be organized to facilitate team cooperation (1 h)</p> <p>Complexity around the problem is visualized using Zaltman metaphor elicitation technique (ZMET). The essence of the method is discussing the metaphors related to various aspects of the problem including the missing elements.</p> <p>The Seven-step Process of ZMET:</p> <ul style="list-style-type: none"> <li>• Story Telling</li> <li>• Missing Pictures</li> <li>• Triad Task</li> <li>• Metaphor Probe/Expand the Frame</li> <li>• Sensory (Non-Visual) Metaphors</li> <li>• Vignette</li> <li>• Digital Imaging</li> </ul>		
<b>Materials needed</b>	<p>Video projector and power point. Tables arranged for team activity.</p> <p>For visualization of the problem: paper, pencils, pictures (e.g., from colored magazines). If pictures are used, Zaltman Metaphor elicitation technique can be applied – participants may be asked to select the problem related pictures in advance and come to the class with these pictures.</p>		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Esbjörn-Hargens, S., 2009. AN OVERVIEW OF INTEGRAL THEORY An All-Inclusive Framework for the 21st Century, Integral Institute, Resource Paper No. 1, March, pp. 1–24.</li> <li>2. Duffy, J.D., 2020. A Primer on Integral Theory and Its Application to Mental Health Care, Global Advances in Health and Medicine, Vol 9., pp. 1-12.</li> <li>3. Kupers W. M. and Pauleen, D., 2015. Learning wisdom: Embodied and artful approaches to management education, <i>Scandinavian Journal of Management</i>, 31, 4, pp. 493-500.</li> <li>4. Reference: Martin, R.R.; Weber, P.L.; Henderson, W. E.; Lafontaine, K. R.; Sachs, R. E.; Roth, J.; Cox, K. J.; Schaffner, D. (1987). Broken squares (Section 5 p.3). Laser d.i.s.k. Columbus, OH: Ohio State University Extension. <a href="file:///C:/Users/iveta/Downloads/Brokensquares.pdf">file:///C:/Users/iveta/Downloads/Brokensquares.pdf</a></li> <li>5. <a href="https://www.youtube.com/watch?v=MI8dTWdTMaw">https://www.youtube.com/watch?v=MI8dTWdTMaw</a></li> <li>6. Coulter R., H., and Zaltman, G., 1994, Using the Zaltman Metaphor Elicitation Technique to Understand Brand Images, in <i>NA - Advances in Consumer Research Volume 21</i>, eds. Chris T. Allen and Deborah Roedder John, Provo, UT: Association for Consumer Research, Pages: 501-507.</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input type="checkbox"/>
<b>Part 2</b>			
<b>Title</b>	<b>Introduction to ProCESS method</b>		
<b>Objectives</b>	<p>To explain the ProCESS method and related theoretical foundations.</p> <p>To look at the selected business problem from the perspective of existing knowledge (ProCESS step 1)</p>		
<b>Outcomes</b>	Understanding the logic of ProCESS method and its endless possibilities.		

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	Identifying what we already know – what analytical models, tools or frameworks may be applicable to the selected business problem.
<b>Place in ProCESS method</b>	Part #2
<b>Description</b>	<p>Explain the logic behind 6-step method leading to core intelligence (integration of IQ; EQ; PQ and SQ). Senses (5 or may be more), emotions (4/6 basic emotions according to Goleman D. or Ekman P.), multiple intelligences (Gardner H.) and spirit are described.</p> <p>Based on the integral theory, theory of embodied cognition and design thinking process, the <i>ProCESS methodology</i> aims to develop an original and innovative methodology to deal with complex management cases through alternating sequences of mobilization of Sensory, Emotional, and Spiritual (SES) intelligence, in addition to rational capacities.</p> <p>To train SES skills, the ProCESS method uses the <i>Theory U</i> approach. The essence of Theory U is that by moving through the "U" process the user learns to connect to the essential "Self", goes through the process of "presencing" which means "sensing" and "presence".</p> <p>Exercise: Applying design thinking method to the selected problem: initially focusing steps empathize and define.</p> <p>This includes Stakeholder analysis: Lego Serious Play (LSP)</p>
<b>Time</b>	8 hours
<b>Instructions</b>	<p>Positive and openminded attitude.</p> <p>Two to three Brain Yoga activities will be incorporated in the discussion to activate and link participant brain hemispheres and demonstrate process of embodiment.</p>
<b>Materials needed</b>	Video projector and power point.
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Davis, K., Christodoulou, J., Seider, S., Gardner, H., The Theory of Multiple Intelligences, Harvard Graduate School of Education, pp. 1-37. <a href="http://www.pz.harvard.edu/search/resources?f%5B0%5D=sm_fi&amp;eld_resource_type%3AArticle">http://www.pz.harvard.edu/search/resources?f%5B0%5D=sm_fi&amp;eld_resource_type%3AArticle</a></li> <li>2. Goleman D., 1995. Emotional intelligence. Bantam Books, New York</li> <li>3. Goleman D., 1998. Working with emotional intelligence. Bantam Books, New York</li> <li>4. Gardner H.E., 2011. Frames of Mind: The Theory of Multiple Intelligences. Basic books</li> <li>5. Gardner, H. (Ed) (2010) Good work: Theory and practice. Cambridge Mass: Harvard University. <a href="http://www.goodworkproject.org/wp-content/uploads/2010/10/GoodWorkTheory_and_Practice-with_covers.pdf">http://www.goodworkproject.org/wp-content/uploads/2010/10/GoodWorkTheory_and_Practice-with_covers.pdf</a></li> <li>6. Brown, T., 2008. Design Thinking, <i>Harvard Business Review</i>, June, pp. 1-10.</li> <li>7. Scharmer, O.C., 2007. Theory U: Leading from the Future as it Emerges, 1 ed., Cambridge: The Society of Organisational Learning.</li> <li>8. Sava A. et al., 2022. New approaches to solve complex management case studies”, <i>Review of Management &amp; Economic Engineering</i>,</li> </ol>



	<a href="https://rmee.org/abstracturi/83/08_Articol_639_RMEE_ProCESS_28.02.2022%20FINAL.pdf">https://rmee.org/abstracturi/83/08_Articol_639_RMEE_ProCESS_28.02.2022%20FINAL.pdf</a> 9. Sluka, I., Ludviga, I., (2022), Embodied Cognition and Management Learning: the Need for Sensorial, Emotional, and Spiritual Skills for Solving Complex Managerial Problems, <i>EDULEARN22 Proceedings</i> , pp.4698-4706 <a href="https://library.iated.org/view/SLUKA2022EMB">https://library.iated.org/view/SLUKA2022EMB</a>		
<b>Competences developed</b>	Awareness <input type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input type="checkbox"/>	Emotional <input type="checkbox"/>	Spiritual <input type="checkbox"/>
<b>Part 3</b>			
<b>Title</b>	<b>Journey to the 'Self'.</b>		
<b>Workshop objective</b>	Understanding Self thru SES skills. Through the playing (improvisation) of easy-to-play instruments (percussion) and the experience of listening (perception) music, participants integrate the interaction of the body senses and the mind. In the creative process, through physical sensations, images, and metaphors, they try to understand the meaning of the experience and to give emotional meaning to it		
<b>Outcomes</b>	Participants become aware of and evaluate the interaction between body and mind. Participants allow spontaneous self-expression, realize individual freedom within the group, activate their psycho-emotional resources. Participants develop musical relationships that stimulate freer interpersonal communication.		
<b>Place in ProCESS method</b>	Part #3		
<b>Description</b>	<p>Music is a phenomenon that is born with a person and follows them throughout their life. At the beginning - impulse, exclamation, sound, pitch, rhythm, melody. Later, a signal, a symbol, knowledge, emotion, behavior.</p> <p>In everyday life, music is most often encountered as an art form and perceived as a form of expression, but it is gradually finding its way into other aspects. Music is not only a source of inspiration, but also a tool for exploration, discussion, and the pursuit of goals (results).</p> <p>Today, music is not only a cultural heritage that confirms a nation's identity, but the phenomenon of music itself is being given more and more importance, which explains its biological impact on the well-being of human life. Research in several scientific fields, such as neurology, physiology, psychology, and pedagogy, makes music accessible to everyone as an essential part of the creative process.</p> <p>In music, the creative process is expressed in the interaction between active and restful perception. Active music making (improvisation) or quiet listening stimulates emotional balancing and psycho-emotional self-regulation. However, the process of listening music is particularly important in promoting interpersonal communication, during which the interaction between imagination (images) and abstract thinking occurs. Through musical experience, it is possible to feel genuine empathy to perceive, understand and support everyone around you.</p>		



<b>Time</b>	8 hours		
<b>Instructions</b>	<p><b>Attitude expected from participants:</b> Dedication - Commitment - Respect – Responsibility – Confidence – Positive and openminded attitude - ...</p> <p>When the musical experience or journey into the self is over, participants are asked to reflect on the new experience.</p>		
<b>Materials needed</b>	<ul style="list-style-type: none"> <li>• Music player</li> <li>• Music cycle (freely chosen, appropriate to the objective)</li> <li>• Audio headphones</li> <li>• Page A4,</li> <li>• Writing materials (pencils, felt-tip pens, colored crayons)</li> <li>• Musical instruments (optional)</li> </ul>		
<b>Tips &amp; Experience Using</b>	<p>When starting the process, participants should be repeatedly reminded to observe only themselves, only their feelings, to observe their bodily reactions, and to try to avoid analyzing the process.</p> <p>Participants are encouraged to relax, let go and surrender.</p> <p>It is important to warm up the body before the process so that the attention is focused only on the body.</p>		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Beck, B. (2012). <i>Guided Imagery and Music (GIM) with adults on sick leave suffering from work-related stress</i>. A mixed methods experimental study. Doctoral dissertation, Aalborg University: Denmark, available <a href="https://vbn.aau.dk/ws/portalfiles/portal/68298949/42919_phdb_olettebecksmall.pdf">https://vbn.aau.dk/ws/portalfiles/portal/68298949/42919_phdb_olettebecksmall.pdf</a></li> <li>2. Wigram, A. (2012). <i>Developing creative improvisation skills in music therapy: The tools for imaginative music making</i>. Hargreaves, D., Miell, D., MacDonald, R. (Ed.) Music imaginations: multidisciplinary perspectives on creativity, performance, and perception. Oxford University Press, p. 429-450</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input type="checkbox"/>
<b>Part 4</b>			
<b>Title</b>	<b>Sensing the world</b>		
<b>Workshop objective</b>	Sensing the complexity of our contemporary world including organisations.		
<b>Outcomes</b>	<p>Using works of art (paintings, sculptures) participants learn to see details and to notice unusual in usual things and objects. They learn to feel the world and associate emotions with ordinary objects or processes. At the end of the workshop:</p> <ul style="list-style-type: none"> <li>- participants identify unnoticed details about the world around;</li> <li>- participants are able to see the human side of an organisation and become responsible managers.</li> </ul>		
<b>Place in ProCESS method</b>	Part #4		
<b>Description</b>	<p>The world is a really complex place, but it is also a really vivid place and, in a sense, works of art have all those qualities. They are really complex. They reveal a lot as you look closely at them. They are multi-layered and they have many dimensions.</p>		



	<p>Like the real world, they are open to multiple interpretations, multiple viewpoints. Bringing different viewpoints and perspectives which we can see on a work of art often makes it richer, just as in real life – looking at phenomenon or problem from multiple perspectives helps us to understand it better and to see it from the perspective of different stakeholders.</p> <p>You spend two or three minutes in front of a work of art, looking closely, and you begin to understand and see so much more. Now, you can spend hours and hours looking at works of arts...</p> <p>Works of art, like paintings, provoke emotions. The same do poems. Writing an ode is an activity which allows to feel and see unusual in an ordinary object. Thesis workshop transfers this practice of looking at works of art, seeing it, as well as sensing and feeling it, to business world and complex problems.</p>
<b>Time</b>	8 hours
<b>Attitude expected from participants</b>	<p>Dedication - Commitment - Respect – Responsibility – Confidence – Positive and openminded attitude.</p> <p>Activity can be organized in a museum or art gallery.</p>
<b>Instructions</b>	<p>Session starts with meditation putting participants in a calm state of mind.</p> <p>It follows with 2 journeys of artful thinking – sequence of art and poetry activities.</p> <ol style="list-style-type: none"> <li>1. Choose a painting or other work of art which is abundant with details</li> <li>2. Ask participants to observe (explore) in detail ¼ (for example lower left corner) of the painting and notice as much details as they can.</li> <li>3. Do the same with other 3 quarters or parts of the art object. In each phase use <b>‘See –Feel –Connect’</b> linkage. Ask: What do you see? How does the artwork make you <u>feel</u> (or respond emotionally)? What feelings does it evoke, and why? How might the work of art <u>connect</u> to you (or your problem), and why?</li> <li>4. Ask participant to rejoin the 4 parts together and describe the whole picture. What might be happening in this painting?</li> <li>5. Encourage participants to introduce metaphors: What about this artwork might be a <b>metaphor of complexity for you</b>? Where or what is the “complexity” in the painting for you? How this artwork’s complexity connects to your problem, and why?</li> <li>6. Ask participant to choose an ordinary object from the artwork and present them with The Template for writing the Ode. Describe the steps.</li> <li>7. Read several examples of Odes (do it with emotions).</li> <li>8. Ask students to write the ode using the template (give some time in silence).</li> <li>9. Ask them to read their odes (you may ask questions about them).</li> </ol>





	<p><b>Reflection.</b> Ask: What were some of the qualities of the experience that we shared together? How might you apply elements of our experience to the problem you have to solve? Give enough time for discussion... Ask participant to think about their problem and write an ode to any object or process from the complex problem they are solving.</p> <p>In between 2 artworks explain six thinking dispositions (Harvard project Zero)</p>		
<b>Materials needed</b>	<p>Room with chairs and with or without tables. Video projector and power point.</p> <ol style="list-style-type: none"> <li>1. Work of art with many details (electronic or physical)</li> <li>1. Template for writing the Ode for each participant</li> <li>2. Paper and pencil.</li> </ol> <p>If 2 artworks are used, the second is advised to be more emotional – provoking the feeling of shared humanity or nature. The second poem should be different, e.g., Haiku or Synecdoche.</p>		
<b>Tips &amp; Experience Using</b>	<p>Make sure that the participants get into a positive emotional state of mind while observing the painting – you can provoke this with relevant questions. Put light emotional music while students are writing the poems.</p>		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Ritchhart, R., and Perkins, D., 2008. Making Thinking Visible, <i>Educational Leaderships</i>, Vol. 65, Nr. 5, Pages 57-61.</li> <li>2. Harvard Project Zero. <a href="http://www.pz.harvard.edu/">http://www.pz.harvard.edu/</a></li> <li>3. Eisner, E., 2002. The Arts and the Creation of Mind, In Chapetr 4, What the Arts teach and How it Shows, Yale University Press, pp. 70-92.</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input type="checkbox"/>
<b>Part 5</b>			
<b>Title</b>	<b>Igniting the inner energy ‘Presencing’</b>		
<b>Workshop objective</b>	Igniting the inner energy (for a good purpose)		
<b>Outcomes</b>	<p>After the workshop participants are</p> <ul style="list-style-type: none"> <li>- having a holistic view of the problem</li> <li>- understanding the potential of their inner capabilities</li> <li>- feeling inner energy to act upon the problem (knowing)</li> </ul>		
<b>Place in ProCESS method</b>	Part #5		
<b>Description</b>	<p>How can body intelligence be a resource and a compass?</p> <p>The session starts with a walking meditation practice to exercise mindfulness. After that, the students used neurographics that help them come into a deeper contact with themselves and the problem to deal with, set free their mind and body.</p>		
<b>Time</b>	4 hours		
<b>Instructions</b>	Dedication - Commitment - Respect – Responsibility – Confidence – Positive and openminded attitude.		
<b>Materials needed</b>	For mindfulness – quiet place where to walk.		





	For neurography: Paper (any size); Pen and markers.		
<b>Tips &amp; Experience Using</b>	Debriefing at the end is important - it gives participants the opportunity to hear other participant's experiences and be more aware about themselves. A break (time to think) is advisable after this stage.		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Goleman D. &amp; Davidson R., 2018. The Science of Meditation: How to Change Your Brain, Mind and Body. Penguin Life.</li> <li>2. Wigglesworth C., 2014. SQ21: The Twenty-One Skills of Spiritual Intelligence. Select Books Inc.</li> <li>3. Neurographic Art Tutorial: Mindfulness In Art (youtube link: <a href="https://www.youtube.com/watch?v=Nolgdt-uQR0">https://www.youtube.com/watch?v=Nolgdt-uQR0</a>)</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>
<b>Part 6</b>			
<b>Title</b>	<b>Applying embodied creativity in relation to a complex problem - 'SESIation'</b>		
<b>Workshop objective</b>	Using Lego bricks participants build (model) solutions to the complex problems and discuss their models – they let their hands and senses to find the solution. By building with hands, they build in their minds.		
<b>Outcomes</b>	Use SESS for complex problem-solving in our contemporary world including in organizations. <ul style="list-style-type: none"> <li>- participants are able to use SES skills to generate solutions or ideas</li> <li>- talking about the models adds metaphors and emotions to the proposed solutions, participants are able to 'feel' the solution</li> </ul>		
<b>Place in ProCESS method</b>	Part #6		
<b>Description</b>	<p>LEGO © SERIOUS PLAY give participants the opportunity to build models which represents metaphors about aspects of the real life in the business. Experience shows that LSP can produce richer information than other current techniques.</p> <p>LSP is a facilitation methodology developed at The Lego Group. Its goal is improving creative thinking and communication. People build with Lego bricks 3-dimensional models of their ideas and tell stories about their models. Hence the name "serious play".</p> <p>Participants are asked to build the solution to the problem. Each participant builds the model and then tells the story about it using metaphors.</p> <p>After individual model a 'shared' model is built. Participants together create a 3-dimentional object of the solution and discuss it until they 'all can live with it'.</p>		
<b>Time</b>	8 hours		
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Introduce students to LSP method (short history and theoretical justification)</li> <li>2. Ask participants to decide on the question (problem) they will work on – it should be written down on paper and agreed within the team.</li> <li>3. Ask participants to build individually the model of the solution to the problem.</li> </ol>		



	<p>4. Ask all team members characterise their model and describe their solution. Ask questions about specific details of each model. Ex.: why you added the red brick? What does this green brick symbolise?</p> <p>5. Ask participants to build a 'shared model' of the proposed solution and discuss it until they all can 'live with it'</p> <p><b>Reflection.</b> Ask: What were some of the qualities of the experience that we shared together? Why this is a good solution? Give enough time for discussion... 'truth emerges after asking 'why' 5 times.</p> <p>6. Ask participants to build the world around – agents which might influence the solution. Each participant builds one model and describes it.</p> <p>7. Link the agents to the core model and discuss the possible impact.</p> <p>8. Discuss the possible action in case the agent will take place.</p> <p>9. Finalise the selected strategy as 'simple rules' for action in complexity.</p>		
<b>Materials needed</b>	<p>Lego bricks, preferably Lego Education sets, however any set will work unless there is enough bricks and variety of them. Lego can be combined with Duplo.</p> <p>Paper and pencil.</p>		
<b>Tips &amp; Experience Using</b>	<p>Apply LSP 'Rules of the game':</p> <ul style="list-style-type: none"> <li>• Do not «hold a meeting with yourself»</li> <li>• Trust your hands</li> <li>• Start telling the story, the meaning will emerge</li> <li>• Do not put too much emphasis on design.</li> </ul> <p>Make sure that the participants get into an emotional state of mind while describing the model – you can provoke this with relevant questions. Be aware that participants may not be used to building 3dimensional models with Lego – encourage them. You can use introduction with a simple model – e.g., ask to build a Tower.</p> <p>For creating a strategy for emergent future several rounds of discussions might be needed.</p>		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>1. Kristiansen, P., and Rasmussen, K., 2014. Building a Better Business using the LEGO® SERIOUS PLAY® Method, New Jersey: Willey.</li> <li>2. Eisenhardt K., M., and Sull, D., M., 2001. Strategy as Simple Rules, <i>Harvard Business Review</i>, Harvard Business School Publishing Corporation, pp. 107-116.</li> </ol>		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input checked="" type="checkbox"/>	Alignment <input checked="" type="checkbox"/>
<b>SES Skills trained</b>	Sensorial <input checked="" type="checkbox"/>	Emotional <input checked="" type="checkbox"/>	Spiritual <input checked="" type="checkbox"/>