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Project Index  
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ProCESS  
Processing Complexity with Emotional, Sensorial and Spiritual capacities

## **ProCESS Project**

# **WORK PACKAGE 2: PREPARING THE COMPANY CASES AND BUILDING THE PROCESS TRAINING MODULES**

## **Deliverable 2.4**

### **Module 2**

1

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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.)

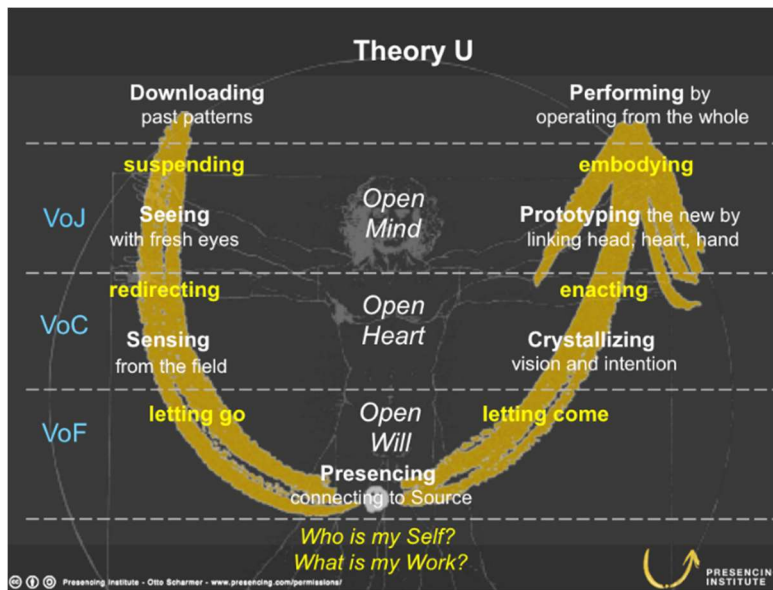


Figure 1. Theory U (Wikimedia Commons, n.d.)

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.



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.

McKinney, M. (2018). The Essentials of Theory U. Leading Blog.

[https://www.leadershipnow.com/leadingblog/2018/04/the\\_essentials\\_of\\_theory\\_u.html](https://www.leadershipnow.com/leadingblog/2018/04/the_essentials_of_theory_u.html)

Presencing Institute, (n.d.). Presencing Institute. Leading From the Future As It Emerges.

<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. Curriculum overview

General description	
<b>Course title</b>	Training day for sensorial, emotional and spiritual skills
<b>Time</b>	7 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>	To get familiar to solve complex problems with sensorial, emotional and spiritual skills
<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
<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>	1 hour
<b>Part competences</b>	Awareness
<b>Part objectives</b>	The presentation of the seven-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.



<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
<b>Part 2</b>	
<b>Part title</b>	Power of body and mind
<b>Time</b>	1 hour
<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
<b>Part 3</b>	
<b>Part title</b>	Managing emotions through hidden talents
<b>Time</b>	1.5 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
<b>Part 4</b>	





<b>Part title</b>	Connection for better interaction
<b>Time</b>	1 hour
<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>	1.5 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>	1 hour
<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>	Any artwork
<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



### 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>	7 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.
<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
Part 1	
<b>Title</b>	<b>Introduction to complexity</b>
<b>Objectives</b>	<p>Presentation of the 3-hours workshop 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.</p> <p>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.</p>
<b>Outcomes</b>	<p>Understanding the concepts of complexity.</p> <p>Become aware of the complexity of any organisation.</p> <p>Gain an awareness about complexity, accept and seize opportunities offered by uncertainty, ambiguity and volatility.</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 understanding 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>
<b>Time</b>	1 hour
<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> </ol>
<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 type="checkbox"/> Spiritual <input type="checkbox"/>
<b>Part 2</b>	
<b>Title</b>	<b>Introduction to SES skills</b>
<b>Objectives</b>	Part #2 allows 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 concept of SES skills Become aware of the human wealth which is not limited to rational capacities Be more confident in SES outcomes in professional and personal situations. Be able to mobilize SES skills in front of complex situations, in addition to rational capacities
<b>Place in ProCESS method</b>	Part #2



<b>Description</b>	<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. 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. 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> <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>	1 hour		
<b>Instructions</b>	Positive and openminded attitude.		
<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. Goleman D., 1995. Emotional intelligence. Bantam Books, New York</li> <li>2. Goleman D., 1998. Working with emotional intelligence. Bantam Books, New York</li> <li>3. Ekman P., 2003. Emotions Revealed: Recognizing Faces and Feelings to Improve Communication and Emotional Life. Times books.</li> <li>4. Gardner H.E., 2011. Frames of Mind: The Theory of Multiple Intelligences. Basic books</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>	Awareness <input checked="" type="checkbox"/>	Connectedness <input 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>The Power of Sound on Human Behavior</b>		
<b>Objectives</b>	Introduction of natural and physical life Learn the fundamental concepts of acoustics and their impact on the human being. The purpose is to raise awareness of the importance of feeling in perceiving and relating the individual to the surrounding world		
<b>Outcomes</b>	Gain an awareness of the power of sound and its impact on human behavior		
<b>Place in ProCESS method</b>	Part #3		
<b>Description</b>	Presentation of the physical and acoustic phenomenon of sound and its physiological impacts Exercises to understand the issues for the impact on communication Examples of lived and shared experiences to show how music helps to enrich our perception of our behavior. Auditory experiences illustrating the power of sound on human behavior.		
<b>Time</b>	1,5 hours		
<b>Instructions</b>	<p>The trainer invites the participants to form a circle in a wide space around the piano. 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, ...”)</p>		
<b>Materials needed</b>	Room with chairs and without tables. Grand piano or upright piano (no digital piano).		



<b>Tips &amp; Experience Using</b>	
<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> <li>3. Damasio A., 2006. Descartes' Error: Emotion, Reason and the Human Brain. Vintage.</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>The Principles of Listening, of Resonance, and of Energy Transmission</b>
<b>Objectives</b>	Understand and feel, through various listening skills, how to improve our capacities for communication and management, and how to better know ourselves in order to feel our relationship to the other Learn non-verbal communication skills
<b>Outcomes</b>	Gain confidence in one's abilities to perceive the complexity of a relational situation and recognize the opportunities that this opens.
<b>Place in ProCESS method</b>	Part #4
<b>Description</b>	Analyze the various principles of listening Inner song exercises to develop listening through the ear, the organ of sound reception Listening exercises to enable an awareness of the communication of energy in the vibratory phenomenon of sound Illustrations of several acoustic laws that have a direct impact on communication: the law of resonance, the laws of attraction, harmonics
<b>Time</b>	1 hour
<b>Instructions</b>	<p>The trainer invites the participants to form a circle in a wide space behind the piano. Exercises are designed to experience sensorial approach of communication and management</p> <p><u>Exercise 1</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 2</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</p>



	<p>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 3</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. Participants become aware of the power of sensorial approach. It never works if their try to think or count. 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. Piano.						
<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>Eagleman D., 2016. Incognito: The Secret Lives of The Brain. Canongate Canons</li> <li>Robinson K. &amp; Aronica L., 2009. The Element: How Finding Your Passion Changes Everything. Penguin.</li> </ol>						
<b>Competences developed</b>	<table border="0"> <tr> <td>Awareness</td> <td><input checked="" type="checkbox"/></td> <td>Connectedness</td> <td><input checked="" type="checkbox"/></td> <td>Alignment</td> <td><input checked="" type="checkbox"/></td> </tr> </table>	Awareness	<input checked="" type="checkbox"/>	Connectedness	<input checked="" type="checkbox"/>	Alignment	<input checked="" type="checkbox"/>
Awareness	<input checked="" type="checkbox"/>	Connectedness	<input checked="" type="checkbox"/>	Alignment	<input checked="" type="checkbox"/>		
<b>SES Skills trained</b>	<table border="0"> <tr> <td>Sensorial</td> <td><input checked="" type="checkbox"/></td> <td>Emotional</td> <td><input checked="" type="checkbox"/></td> <td>Spiritual</td> <td><input type="checkbox"/></td> </tr> </table>	Sensorial	<input checked="" type="checkbox"/>	Emotional	<input checked="" type="checkbox"/>	Spiritual	<input type="checkbox"/>
Sensorial	<input checked="" type="checkbox"/>	Emotional	<input checked="" type="checkbox"/>	Spiritual	<input type="checkbox"/>		
<b>Part 5</b>							
<b>Title</b>	<b>Processing towards self-transformation</b>						
<b>Objectives</b>	Understand and feel the importance of enriching our capacity for perception and experience how can body intelligence be a resource and a compass						
<b>Outcomes</b>	Gain an awareness of the power of attention and perception to find solutions in complex situations						
<b>Place in ProCESS method</b>	Part #5						
<b>Description</b>	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						
<b>Time</b>	1,5 hours						
<b>Instructions</b>	<p>How can we identify information useful for decision-making and action in complex situations and how can body intelligence be a resource and a compass?</p> <p><u>Exercise 1</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</p>						



	<p>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: Perception (attention, intention, intuition, resonance) as key elements in a discernment and innovation process.</p> <p><u>Exercise 2</u>: 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 students are invited to describe precisely and exhaustively a short moment of what they have experienced, considering the different levels studied previously in the workshop.</p> <p>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.</p>
<b>Materials needed</b>	
<b>Tips &amp; Experience Using</b>	
<b>Theoretical foundation, relevant References &amp; Resources</b>	1. Damasio A., 1999. The Feeling of What Happens: Body and Emotion in the Making of Consciousness. Houghton Mifflin Harcourt
<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>Meditation and stability</b>
<b>Objectives</b>	Understand and feel the importance of our quality of body presence and connectedness
<b>Outcomes</b>	Gain an awareness of the power of attention and perception to find solutions in complex situations
<b>Place in ProCESS method</b>	Part #6
<b>Description</b>	How can meditation enable us to train our quality of presence in complex situations? This part of the module 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.
<b>Time</b>	1 hour
<b>Instructions</b>	Meditation as a guide for decision.





	<p><u>Exercise 1:</u> 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?)</p> <p>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> <p>Slowness and decision.</p> <p><u>Exercise 2:</u> 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.</p> <p>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.</p> <p>If possible, in addition, presentation of the notion of resonance according to Harmut Rosa and of the 4 levels of listening according to Otto Scharmer. 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 comfortable chairs or yoga mats.		
<b>Tips &amp; Experience Using</b>			
<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. 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> <li>4. Scharmer O., 2016. Theory U: Leading from the Future as It Emerges. Berrett-Koehler Publishers</li> <li>5. Kumar S., 2015. Soil, soul &amp; society. A new trinity for our time. The Ivy Press</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	
Course title	<b>COMPLEXITY “Sonaatti” - 6 ProCESS workshops journey (JAMK.fi)</b>
Time	7 hours (inclusive of little break moments)
Sequencing	6 workshops
ECTS credits if applicable	n/a
Course competences	Awareness, alignment, and connection * <a href="https://processproject.eu/teaser-video-on-process-project/">https://processproject.eu/teaser-video-on-process-project/</a>
Course objectives	To get familiar to solve complex problems with sensorial, emotional, and spiritual skills and become aligned, conscious, and creative managers/leaders.
Expected outcomes	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>
Course contents	The course contains 6 workshops with different objectives that are explained hereafter
Evaluation scale	Pass/Fail
Names of SESS trainers	Marcella Zoccoli, Ari Korhonen
Part 1	
Title	<b>Prelude &amp; Practice - Introduction to SES Skills</b>
Workshop objective	<ul style="list-style-type: none"> <li>- Introduction to the COMPLEXITY “Sonaatti” 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>
Outcomes	<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>
Place in ProCESS method	Workshop #1



<p><b>Description</b></p>	<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 Complexe" 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 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>
<p><b>Time</b></p>	<p>1 hour</p>
<p><b>Instructions</b></p>	<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</p> <p><b>Theater Lab:</b> casual comfortable dress for physical movements</p> <p><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          – specific <b>indication</b></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. Please inform the trainers in the case you have physical limitations (e.g., back pain). <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 World Business Congress proceedings volume XXIX, 2022 Page 16-23. ISBN: 1-888624-19-1</li> <li>4. Juslin, P. &amp; Sloboda, J. (2011). Handbook of Music and Emotion: Theory, Research, Applications. Oxford University Press</li> <li>5. Morin, E. 1999. Seven complex lessons in education for the future. UNESCO.</li> <li>6. 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></li> <li>7. 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/Julkaisuja/the-apple--the-candle--jamkpublications285/">https://www.jamk.fi/fi/Tutkimus-ja-kehitys/JAMKin-julkaisut/Julkaisuja/the-apple--the-candle--jamkpublications285/</a></li> </ol>		
<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>	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		
<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>	1 hour		
<b>Instructions</b>	<b>Specific indication for this workshop</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>	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. <a href="https://zellainternational.org/espressoskillslab/">*https://zellainternational.org/espressoskillslab/</a>		
<b>Time</b>	1,5 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>1. Adler, S., Brando, M., &amp; Kissel, H. 2000. The Art of Acting. <a href="https://arawanahayashi.com/">https://arawanahayashi.com/</a></li> <li>2. Cohen, L. 2016. The Method Acting Exercises Handbook (M.D. Rudikoff, Ed.) (1st ed.). Routledge.</li> <li>3. Hayash A. 2021. Social Presencing Theater: The Art of Making a True Move. PI Press.</li> <li>4. 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 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 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>	Introduction to the Ancient Science of Yoga; Exploration and practice of selected Isha Upa-Yoga exercises (directional arm movements and neck practices) and video-guided meditation by Sadhguru; 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>		
<b>Time</b>	1 hour		



<b>Instructions</b>	<p><b>Specific indication for this workshop</b> casual comfortable dress for physical movements; <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. 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), - Yoga Mats (at JAMK are available), but if you wish and have one you can bring yours - technical facilities, internet connection</p>		
<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>	<p>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.</p>		
<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) Demonstration: music making exercise. Becoming sensitized to other by making music. Understanding the significance of empathy in the interaction between the people. Demonstration: experiment with the instruments, trying out different empathy techniques by playing.</p>		



	Nurturing moment - Leave-taking, Feedback - Musical momentum and relaxation		
<b>Time</b>	1,5 hours		
<b>Instructions</b>	<b>Specific indication for this workshop</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>	1. Bruscia, K. (third ed 2014). Defining Music Therapy <a href="https://kalanimusic.com/techniques-of-empathy/">https://kalanimusic.com/techniques-of-empathy/</a> 2. Bruscia, K. (1987). Improvisational Models of Music Therapy		
<b>Competences developed</b>	Awareness <input 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>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 style="text-align: center;"><b>Grand Finale: <i>SES Skills applied, Complexity ProCESSed!</i></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>	1 hour		
<b>Instructions</b>	<b>Attitude to the workshops journey</b> <i>Dedication - Commitment - Respect – Responsibility...</i> <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> </ul>		





	- During the workshop, no videos but ok pictures		
<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> <li>5. Juslin, P. &amp; Sloboda, J. (2011). Handbook of Music and Emotion: Theory, Research, Applications. Oxford University Press</li> <li>6. 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"/>

## WORKSHOP SYLLABUS – EXAMPLE 3

*Training day for sensorial, emotional and spiritual skills*

General description	
<b>Course title</b>	Training day for sensorial, emotional and spiritual skills
<b>Time</b>	7 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>	To get familiar to solve complex problems with sensorial, emotional and spiritual skills
<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 7-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 Fireşcu
Part 1	
<b>Title</b>	<b>Prelude and practice: Introduction to SES skills and complexity</b>
<b>Workshop objective</b>	The presentation of the 7-hour workshop to understand the concept of SES skills and to get some theoretical background for the workshop. The



	<p>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.</p> <p>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>	1 hour
<b>Instructions</b>	<p><b>Exercise 1 – Warming-up activity WELCOME TO SES-WORLD</b></p> <p><b>Aim:</b> Welcome participants</p>



1. The trainer invites the participants to form a circle in a wide space, on a musical background.
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.
3. **Reflection.** Participants share feedback about their experience. How did the participants perceive their state (physically, mentally, and emotionally) before, during and after the exercise?
4. **Evaluation.** Awareness of mood change during the exercise.

### **Exercise 2 – TOGETHER: GROUP HANDPRINT**

**Aim:** Ensure convergence between participants in place and time and understand the concept of SES skills

1. The trainer invites the participants in turn to draw on a large sheet of paper the outline of their palm.
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.
3. **Reflection.** 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).
4. The trainer compose a short narrative of the handprint of the group created, in terms of complexity (remarks personal value / collective value / similarities and divergences / group synergy).
5. **Conclusion.** 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. 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.
6. **Evaluation.** Participants' capacity to identify various SES skills.

### **Exercise 3 – SIMPLE, COMPLICATED, COMPLEX OR CHAOTIC PROBLEM?**

**Aim:** Discover complexity and complex problem meaning

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 you know the recipe), a plane (a complicated system, but also a complex one if the system opens, with a new variable which has



	<p>never been considered before – such as a bug in software, terrorists, extreme climate conditions), etc.</p> <ol style="list-style-type: none"> <li>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><b>Reflection.</b> Participants share feedback about different perceptions on complexity and complex problems.</li> </ol> <p><b>Exercise 4 – 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>	<ol 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 – flipchart, markers</li> <li>Exercise 4 – ProCESS SESS evaluation questionnaire.</li> </ol>
<b>Tips &amp; Experience Using</b>	<ul style="list-style-type: none"> <li>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>Exercise 2 – Watercolors handprints can also be used. Prepare in advance several containers with watercolors and ask participants to use painting handprints.</li> <li>Exercise 3 – 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> </ul>
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>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>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><a href="https://visual-arts-cork.com">Hand Stencils, Prehistoric Rock Art: Oldest Painted Handprints (visual-arts-cork.com)</a></li> <li>Exercise 3 – SIMPLE, COMPLICATED, COMPLEX OR CHAOTIC PROBLEM?, inspired by Eskola A. and Goubier V., ProCESS meetings, 2022.</li> <li>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></li> </ol>



	6. Sluka I., Ludviga I., “Embodied cognition and management learning: the need for sensorial, emotional, and spiritual skills for solving complex managerial problems”, 2022.		
<b>Competences developed</b>	Awareness <input checked="" type="checkbox"/>	Connectedness <input 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>	Introduction of natural and physical life The purpose is to raise awareness of the importance of the senses, emotions and spirit in perceiving and relating the individual to the surrounding world.		
<b>Outcomes</b>	Connect to ourselves <ul style="list-style-type: none"> <li>- Participants become aware of the multitude of information received through the senses (mainly visual and auditory) 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>	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. 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 aim is to perform exercises of visual and auditory 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.		
<b>Time</b>	1 hour		
<b>Instructions</b>	<b>Exercise 1 – IDENTIFYING PERCEPTION ERRORS</b> <b>Aim:</b> Confront participants with situations where they have misleading visual perceptions. <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> </ol>		



6. **Conclusion:** The expected conclusion is that, in some situations, an individual's perception of reality may be distorted or even misguided.
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?"
8. **Evaluation:** active participation and reflection.

### **Exercise 2 – 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 3 – 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 4 – 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?



	<ol style="list-style-type: none"> <li>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.</li> <li><b>Conclusion:</b> to inoculate the search for purpose in life.</li> <li><b>Evaluation:</b> participants experienced the proposed method of searching a purpose in life.</li> </ol>						
<b>Materials needed</b>	<ol style="list-style-type: none"> <li>Exercise 1 – images and video with perception errors</li> <li>Exercise 2 – worksheet</li> <li>Exercise 3 – Pictures of facial expressions in case of basic emotions; worksheet.</li> <li>Exercise 4 – Video: How to know your purpose in life?</li> </ol>						
<b>Tips &amp; Experience Using</b>	<ul style="list-style-type: none"> <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> </ul>						
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>Exercise 2 – 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 4 – 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>	<table border="0"> <tr> <td>Awareness</td> <td><input checked="" type="checkbox"/></td> <td>Connectedness</td> <td><input checked="" type="checkbox"/></td> <td>Alignment</td> <td><input type="checkbox"/></td> </tr> </table>	Awareness	<input checked="" type="checkbox"/>	Connectedness	<input checked="" type="checkbox"/>	Alignment	<input type="checkbox"/>
Awareness	<input checked="" type="checkbox"/>	Connectedness	<input checked="" type="checkbox"/>	Alignment	<input type="checkbox"/>		
<b>SES Skills trained</b>	<table border="0"> <tr> <td>Sensorial</td> <td><input checked="" type="checkbox"/></td> <td>Emotional</td> <td><input checked="" type="checkbox"/></td> <td>Spiritual</td> <td><input checked="" type="checkbox"/></td> </tr> </table>	Sensorial	<input checked="" type="checkbox"/>	Emotional	<input checked="" type="checkbox"/>	Spiritual	<input checked="" type="checkbox"/>
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 participants will be guided to perceive, describe, and manage emotions.						
<b>Outcomes</b>	<p>Identifying and managing emotions given the complexity of our contemporary world, including in organizations.</p> <ul style="list-style-type: none"> <li>-participants identify and describe emotions in detail</li> <li>- participants can see the emotional side of people in an organization and become responsible managers</li> </ul>						
<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.</p> <p>The participants analyze how they and their colleagues feel and can balance their emotions in the context of several complex case studies.</p> <p>They learn to regulate emotions with their hidden talents. The participants</p>						



	can see the human side of an organization and become responsible managers.
<b>Time</b>	1,5 hours
<b>Instructions</b>	<p><b>Exercise 1 – EMOTIONS AND REACTIONS</b>  <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 2 – ATTENTION</b>  <b>Aim:</b> Understand the importance of listening</p> <ol style="list-style-type: none"> <li>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?</li> <li>2. The trainer encourages the participants to focus on the ‘See – Listen – Feel – Connect’ linkage.</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 to the problem you have to solve? Give enough time for discussion.</li> </ol> <p><b>Exercise 3 – TRANSFORMATION</b>  <b>Aim:</b> Find solutions for transformation</p> <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>
<b>Materials needed</b>	1. PowerPoint presentation with Goleman’s Model








<b>Outcomes</b>	Co-operation and co-creation
<b>Place in ProCESS method</b>	Part #4
<b>Description</b>	The trainer facilitates the trainees to practice several exercises related to: <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> </ul>
<b>Time</b>	1 hour
<b>Instructions</b>	<p><b>Exercise 1 – 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>
<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>





	<p>modeling, painting, music listening, meditation, mindful walking etc.</p> <ol style="list-style-type: none"> <li>3. 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>4. Each proposal is next analyzed and possibly improved through plenary debates.</li> <li>5. 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>6. 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>7. 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>8. <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>9. <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>1. Groups of 3-7 people are formed.</li> <li>2. The necessary materials are assigned to each group.</li> <li>3. 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>4. The tower must stand alone on the tabletop (cannot be suspended or supported).</li> <li>5. The height is measured from the tabletop to the marshmallow.</li> <li>6. The working time is set at 20 (max. 30) minutes.</li> <li>7. 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> <li>8. The trainer presents a short video of the conclusions of those who designed and used this exercise.</li> <li>9. <b>Reflection:</b> 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</li> </ol>
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	<p>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?</p> <p>10. Finally, the trainer underlines the concept of Design Thinking.</p> <p>11. <b>Conclusion:</b> 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.</p> <p>12. <b>Evaluation:</b> involvement of participants, level of collaboration.</p>						
<p><b>Materials needed</b></p>	<p>1. Exercise 1 – one picture that illustrates the exercise, worksheet.</p>  <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> <p>2. Plasticine, watercolors, pencils, paper</p> <p>3. <a href="https://www.youtube.com/watch?v=7pmxO9fHBHk">https://www.youtube.com/watch?v=7pmxO9fHBHk</a></p> <p>4. 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).</p>						
<p><b>Tips &amp; Experience Using</b></p>	<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> <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>Theoretical foundation, relevant References &amp; Resources</b></p>	<ol style="list-style-type: none"> <li>1. Clegg, Brian; Birch, Paul. Creativitatea: 150 de tehnici și exerciții. curs rapid, Editura Polirom, Iași, 2003. ISBN 973-681-359-2.</li> <li>2. <a href="https://www.sessionlab.com/methods/marshmallow-challenge">https://www.sessionlab.com/methods/marshmallow-challenge</a></li> <li>3. <a href="https://www.ted.com/talks/tom_wujec_build_a_tower_build_a_team?utm_campaign=tedsread&amp;utm_medium=referral&amp;utm_source=tedcomshare">https://www.ted.com/talks/tom_wujec_build_a_tower_build_a_team?utm_campaign=tedsread&amp;utm_medium=referral&amp;utm_source=tedcomshare</a></li> <li>4. Kiniki, A., Fugate, M., Organizational Behavior, A Practical Problem-Solving Approach, 2Ed., McGrawHill, 2018. ISBN 9781259732645.</li> </ol>						
<p><b>Competences developed</b></p>	<table border="0"> <tr> <td>Awareness</td> <td><input type="checkbox"/></td> <td>Connectedness</td> <td><input type="checkbox"/></td> <td>Alignment</td> <td><input checked="" type="checkbox"/></td> </tr> </table>	Awareness	<input type="checkbox"/>	Connectedness	<input type="checkbox"/>	Alignment	<input checked="" type="checkbox"/>
Awareness	<input type="checkbox"/>	Connectedness	<input type="checkbox"/>	Alignment	<input checked="" type="checkbox"/>		
<p><b>SES Skills trained</b></p>	<table border="0"> <tr> <td>Sensorial</td> <td><input checked="" type="checkbox"/></td> <td>Emotional</td> <td><input checked="" type="checkbox"/></td> <td>Spiritual</td> <td><input checked="" type="checkbox"/></td> </tr> </table>	Sensorial	<input checked="" type="checkbox"/>	Emotional	<input checked="" type="checkbox"/>	Spiritual	<input checked="" type="checkbox"/>
Sensorial	<input checked="" type="checkbox"/>	Emotional	<input checked="" type="checkbox"/>	Spiritual	<input checked="" type="checkbox"/>		
<p><b>Part 6</b></p>							
<p><b>Title</b></p>	<p><b>Grand final</b></p>						



<b>Workshop/ Part objective</b>	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. - participants apply SES skills in different case studies - participants can apply their SES skills in the company and become responsible managers
<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. Participants learn how to connect, they work together, discuss and resolve complex problems from different points of view or perspectives.
<b>Time</b>	1 hour
<b>Instructions</b>	<p><b>Exercise 1 – WELCOME TO COMPLEXITY</b>  <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 workshop?</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 workshop: What were some of the qualities of the experience that we shared together? How might you apply the SES experience to the real life? Give enough time for discussions.</li> </ol> <p><b>Exercise 2 – ARTWORK AND TEAM</b>  <b>Aim:</b> Work in team applying SES 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 3 – GRATITUDE</b>  <b>Aim:</b> Connect and align with this moment</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 workshop.</li> <li>2. 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?”</li> <li>3. <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>4. 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 large roll of paper, brushes and colors for paintings</li> <li>2. Paper and pencils</li> </ol>						
<b>Tips &amp; Experience Using</b>	<ul style="list-style-type: none"> <li>• 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>• 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.</li> </ul>						
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>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.</li> </ol>						
<b>Competences developed</b>	<table border="0"> <tr> <td>Awareness</td> <td><input type="checkbox"/></td> <td>Connectedness</td> <td><input type="checkbox"/></td> <td>Alignment</td> <td><input checked="" type="checkbox"/></td> </tr> </table>	Awareness	<input type="checkbox"/>	Connectedness	<input type="checkbox"/>	Alignment	<input checked="" type="checkbox"/>
Awareness	<input type="checkbox"/>	Connectedness	<input type="checkbox"/>	Alignment	<input checked="" type="checkbox"/>		
<b>SES Skills trained</b>	<table border="0"> <tr> <td>Sensorial</td> <td><input checked="" type="checkbox"/></td> <td>Emotional</td> <td><input checked="" type="checkbox"/></td> <td>Spiritual</td> <td><input checked="" type="checkbox"/></td> </tr> </table>	Sensorial	<input checked="" type="checkbox"/>	Emotional	<input checked="" type="checkbox"/>	Spiritual	<input checked="" type="checkbox"/>
Sensorial	<input checked="" type="checkbox"/>	Emotional	<input checked="" type="checkbox"/>	Spiritual	<input checked="" type="checkbox"/>		

## WORKSHOP SYLLABUS – EXAMPLE 4

General description	
<b>Course title</b>	Training day for introducing the ProCESS method to deal with complex management cases through alternating sequences of mobilisation of Sensory, Emotional, and Spiritual (SES) intelligences, in addition to rational capacities.
<b>Time</b>	7 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.
<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>	1 hour
<b>Instructions</b>	Openminded attitude and mindset to be able to play and embody complexity. Theoretical presentation is sequenced with discussions and/or visualization of complexity of the selected problem (colleague or picture)
<b>Materials needed</b>	Video projector and power point. For visualization of the problem: paper, pencils, pictures, etc...





<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> </ol>		
<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 type="checkbox"/>	Spiritual <input type="checkbox"/>
<b>Part 2</b>			
<b>Title</b>	<b>Introduction to ProCESS method</b>		
<b>Objectives</b>	To explain the ProCESS method and related theoretical foundations. To look at the selected business problem from the perspective of existing knowledge (ProCESS step 1)		
<b>Outcomes</b>	Understanding the logic of ProCESS method and its endless possibilities. 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>		
<b>Time</b>	1 hour		
<b>Instructions</b>	Positive and openminded attitude. Two to three Brain Yoga activities will be incorporated in the discussion to activate and link participant brain hemispheres and demonstrate process of embodiment.		
<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_filed_resource_type%3AArticle">http://www.pz.harvard.edu/search/resources?f%5B0%5D=sm_filed_resource_type%3AArticle</a></li> <li>2. Goleman D., 1995. Emotional intelligence. Bantam Books, New York</li> </ol>		



	<ol style="list-style-type: none"> <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 Reviess</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., "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></li> <li>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></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 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>	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.  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		



	<p>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>	1.5 hour		
<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_ollettebecksmall.pdf">https://vbn.aau.dk/ws/portalfiles/portal/68298949/42919_phdb_ollettebecksmall.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"/>



Part 4			
<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>	1 hour		
<b>Instructions</b>	<p><b>Attitude expected from participants:</b> Dedication - Commitment - Respect – Responsibility – Confidence – Positive and openminded attitude.</p> <p>Activity can be organized in a museum or art gallery.</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)</li> <li>1. Template for writing the Ode for each participant</li> <li>2. Paper and pencil</li> </ol>		
<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.</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> </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>	After the workshop participants are - having a holistic view of the problem - understanding the potential of their inner capabilities - feeling inner energy to act upon the problem (knowing)		
<b>Place in ProCESS method</b>	Part #5		
<b>Description</b>	How can body intelligence be a resource and a compass? 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.		
<b>Time</b>	1 hour		
<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.		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<ol style="list-style-type: none"> <li>Goleman D. &amp; Davidson R., 2018. The Science of Meditation: How to Change Your Brain, Mind and Body. Penguin Life.</li> <li>Wigglesworth C., 2014. SQ21: The Twenty-One Skills of Spiritual Intelligence. Select Books Inc.</li> <li>Neurographic Art Tutorial : Mindfulness In Art (youtube link:</li> <li><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. - participants are able to use SES skills to generate solutions or ideas - talking about the models adds metaphors and emotions to the proposed solutions, participants are able to 'feel' the solution		
<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-dimensional object of the solution and discuss it until they 'all can live with it'.</p>		
<b>Time</b>	1,5 hours		
<b>Instructions</b>	<p><b>Attitude expected from participants:</b> Dedication - Commitment - Respect – Responsibility – Confidence – Positive and openminded attitude.</p> <p>Be aware that participants may not be used to building 3-dimensional models with Lego – encourage them. You can use introduction with a simple model – e.g., ask to build a Tower.</p> <p>Instructors task is to ask questions about the models and about specific details of the models thus facilitating discussions.</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.</p>		
<b>Theoretical foundation, relevant References &amp; Resources</b>	<p>1. Kristiansen, P., and Rasmussen, K., 2014. Building a Better Business using the LEGO® SERIOUS PLAY® Method, New Jersey: Willey.</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"/>