

# U.LAB IX:

## LEADING FROM THE EMERGING FUTURE



*25,000 people from 161 countries!*

*a vibrant global field of entrepreneurship and change*

## SOURCE BOOK

2016 - VERSION 4

## WELCOME!

This workbook was created to complement the edX course u.lab 1x: Leading from the Emerging Future, which brings together over 25,000 participants from 161 countries for an eight-week experiential learning journey.

This workbook is designed to give you the essential frameworks and tools presented in u.lab – along with a few bonus materials that we did not introduce in the online course, but have road-tested in various contexts around the world for many years.

Why are we offering this course – and this book – now? The disruptive social, environmental and cultural changes we face confront us with challenges of a new order of magnitude. These challenges hold the seeds for profound levels of breakthrough innovation while also holding the possibility of massive disruption and breakdown. Whether it's one or the other depends on our capacity to rise to the occasion and to reframe problems into opportunities for system-wide innovation and renewal.

We believe it's possible to create profound societal renewal in our generation. It will take all of us. We're glad you've joined for the journey.

### **Enjoy the u.lab Source Book!**

– u.lab team

September 2016 - Version 4



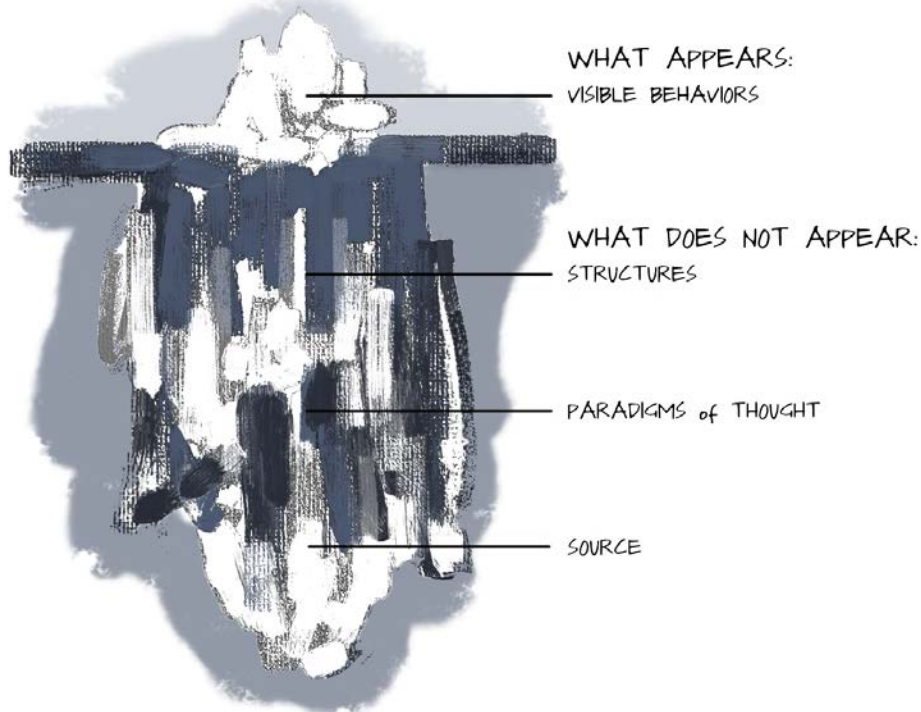
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## WEEK 0: GETTING STARTED

### ICEBERG MODEL of CURRENT REALITY



### THE ICEBERG MODEL

The iceberg model as a whole suggests that beneath the visible level of events and crises, there are underlying structures, paradigms of thought, and sources that are responsible for creating them.

If ignored, they will keep us locked into re-enacting the same old patterns time and again.

### THE ICEBERG MODEL: REFLECTION QUESTIONS

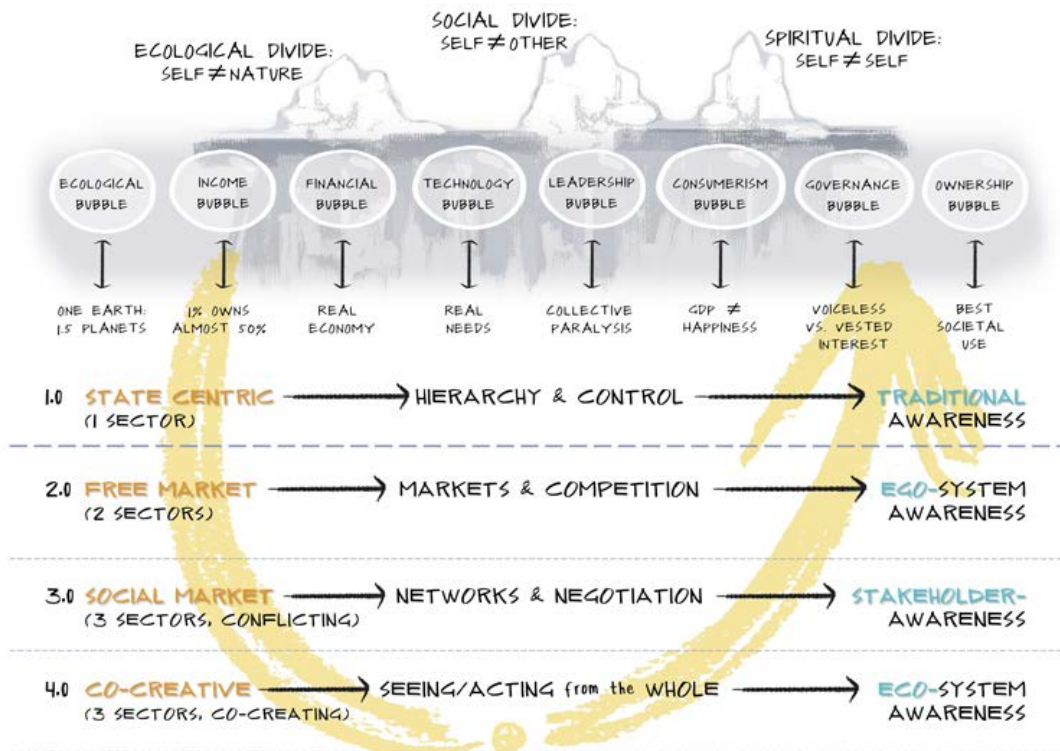
What are the deeper systemic forces that keep you, and the stakeholders in this system, re-enacting results that ultimately nobody wants?

- 1.
- 2.
- 3.

Which of the structural disconnects are most relevant to the challenge, issue, or system you want to address during u.lab? Share up to three responses.

**THE ICEBERG MODEL: PARADIGMS OF ECONOMIC THOUGHT**

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



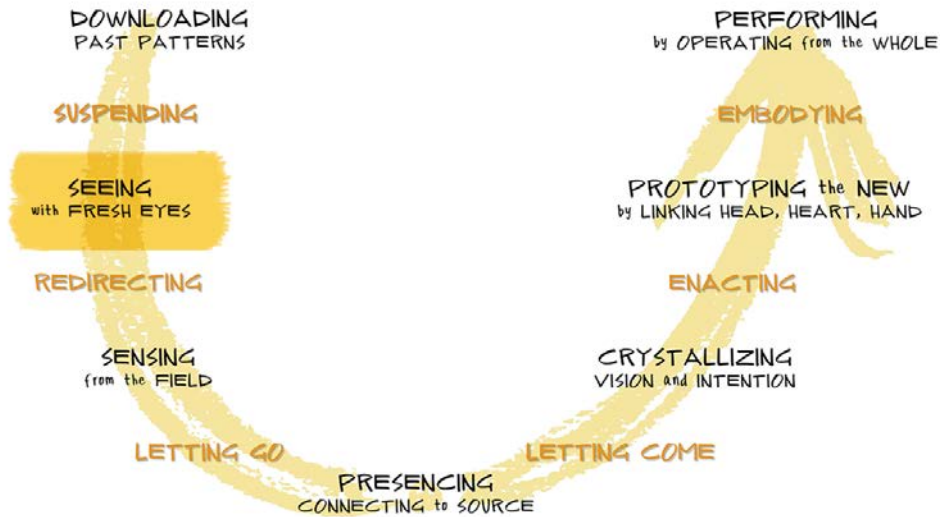




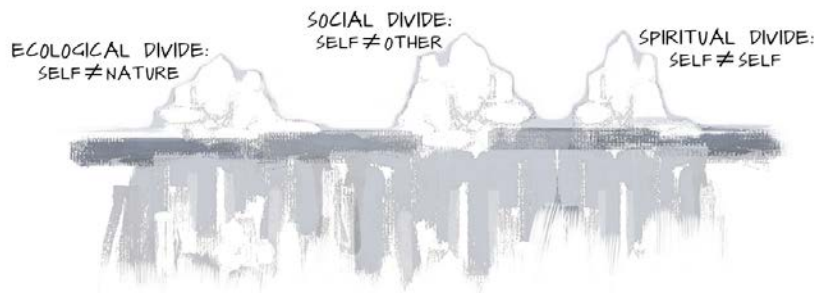


THEORY U

Today, it's not enough to create change at the level of symptoms and structures. We need to work even deeper, to change the underlying paradigms of thought, and to connect with our deeper sources of creativity and self. Theory U is a framework and method for how to do that. Week 1 covers the whole U process at a high level, with a particular emphasis on the stage highlighted in orange below:



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



A. LEARNING by REFLECTING in the EXPERIENCES of the PAST

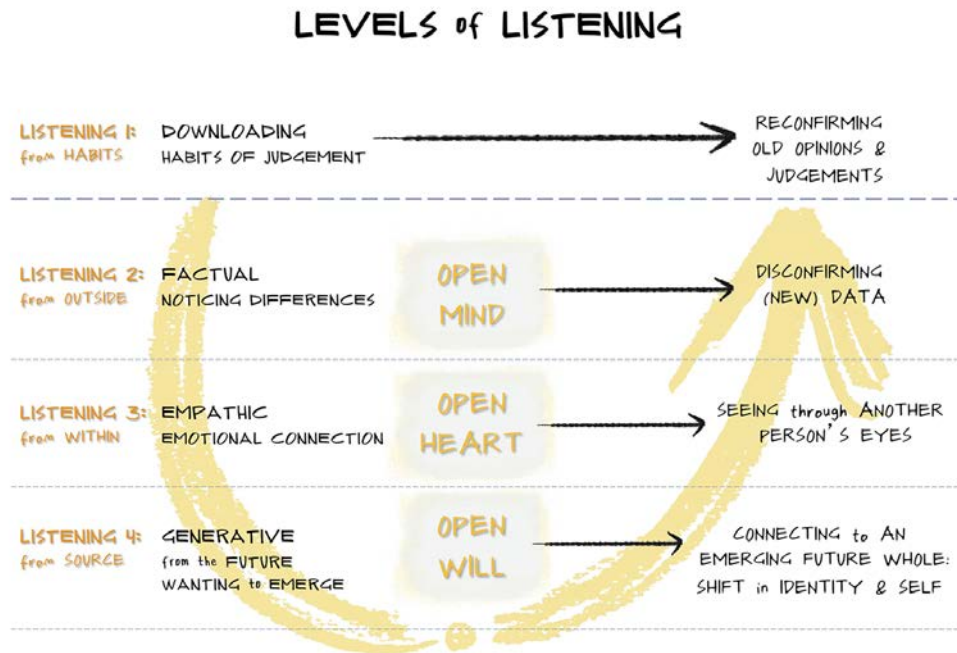


B. LEARNING from the FUTURE as IT EMERGES (PRESENCING)

## WEEK 1: CO-INITIATING

### LEVELS OF LISTENING

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



### LEADING THROUGH LISTENING: REFLECTION

What did you notice?

### THEORY U: SIX PRINCIPLES

1. Energy follows attention
2. We have to go through a process that deals with three main movements, or "inner gestures": 1. Observe, observe, observe; 2. Retreat and reflection, allow the inner knowing to emerge; 3. Act in an instant
3. This three-stage process only works if we cultivate the inner instruments: Open Mind, Open Heart, Open Will
4. At the source of this inner cultivation process are the two root questions of creativity: Who is my Self? What is my Work?
5. This process is the road less traveled because the moment you begin, you are going to face three enemies that prevent you from accessing your deeper sources of creativity: Voice of Judgment, Voice of Cynicism, Voice of Fear
6. This opening process is not only important to do as an individual; you need to hold the space to go through the same process on a collective level.



## CASE CLINIC



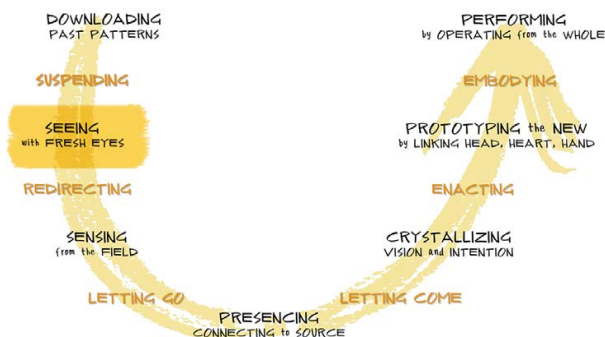
### OVERVIEW

Case Clinics guide a team or a group of peers through a process in which a case giver presents a case, and a group of 3-4 peers or team members help as consultants based on the principles of the U-Process and process consultation. Case Clinics allow participants to:

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

### PURPOSE

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



### PRINCIPLES

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

### USES AND OUTCOMES

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

### AN EXAMPLE

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

### RESOURCES

C. Otto Scharmer, (2009) Theory U: Learning from the Future as it Emerges. Berrett-Koehler: San Francisco.

### SET UP

#### People and Place

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

#### Time

- A minimum of 70 minutes is required

#### Materials

- Chairs for each group to sit in a circle or around a table
- The handout of the process

## PROCESS

### ROLES AND SEQUENCE

**Case giver:** Share your personal aspiration and leadership challenge that is current, concrete, and important, and that you happen to be a key player in. You should be able to present the case in 15 min and the case should stand to benefit from the feedback of your peers. Include your personal learning threshold (what you need to let-go of and learn).

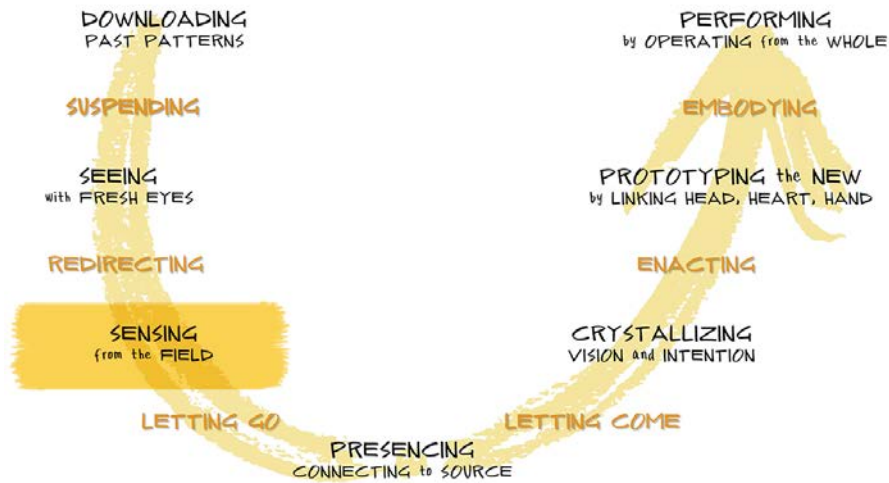
**Coaches:** Listen deeply—do not try to “fix” the problem, but listen deeply to the case giver while also attending to the images, metaphors, feelings and gestures that the story evokes in you.

**Timekeeper:** One of the coaches manages the time.

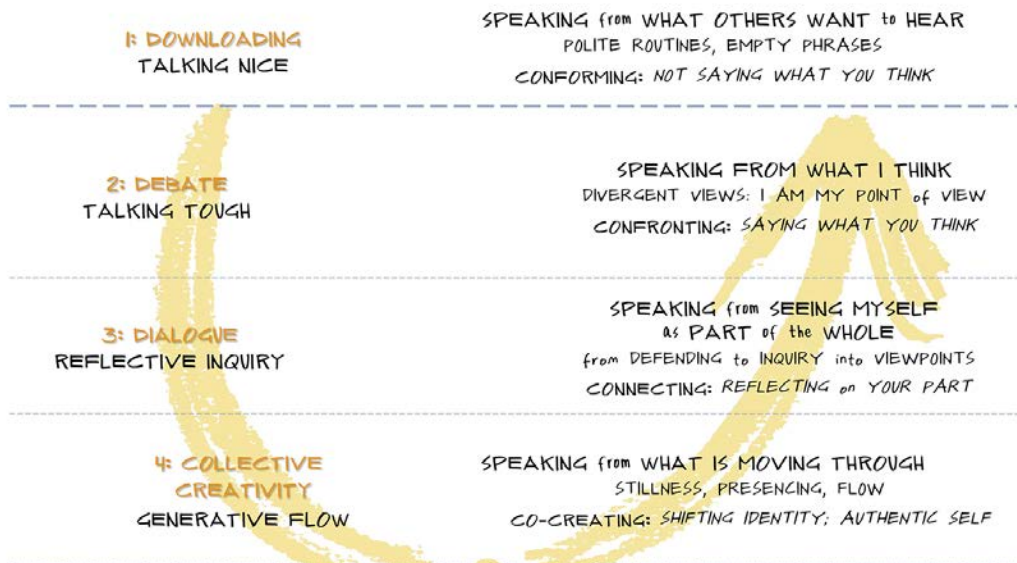
Step	Time	Activity
1	2min	Select case giver and time keeper
2	15min	<p>Intention statement by case giver</p> <p>Take a moment to reflect on your sense of calling. Then clarify these questions:</p> <ol style="list-style-type: none"> <li>1. Current situation: What key challenge or question are you up against?</li> <li>2. Stakeholders: How might others view this situation?</li> <li>3. Intention: What future are you trying to create?</li> <li>4. Learning threshold: What do you need to let-go of – and what do you need to learn?</li> <li>5. Help: Where do you need input or help?</li> </ol> <p>Coaches listen deeply and may ask clarifying questions (don't give advice!)</p>
3	3min	<p>Stillness</p> <ol style="list-style-type: none"> <li>1. Listen to your heart: Connect with your heart to what you're hearing.</li> <li>2. Listen to what resonates: What images, metaphors, feelings and gestures come up for you that capture the essence of what you heard?</li> </ol>
4	10min	<p>Mirroring: Images (Open Mind), Feelings (Open Heart), Gestures (Open Will)</p> <p>Each coach shares the images/metaphors, feelings and gestures that came up in the silence or while listening to the case story.</p> <p>Having listened to all coaches, the case giver reflects back on what s/he heard.</p>
5	20min	<p>Generative dialogue</p> <p>All reflect on remarks by the case giver and move into a generative dialogue on how these observations can offer new perspectives on the case giver's situation and journey.</p> <p>Go with the flow of the dialogue. Build on each other's ideas. Stay in service of the case giver without pressure to fix or resolve his/her challenge.</p>
6	8min	<p>Closing remarks</p> <p>By coaches</p> <p>By case giver: How do I now see my situation and way forward?</p> <p><b>Thanks and acknowledgment:</b> An expression of genuine appreciation to each other.</p>
7	2min	Individual journaling to capture the learning points

## WEEK 2: CO-SENSING, PART 1

In week 2, we begin gathering data by suspending our habitual ways of seeing, going to the edges of the system we're interested in learning about and changing, and listening with our minds and hearts wide open. We introduce the principles of co-sensing and how the same structure we introduced last week when describing the four levels of listening manifests itself in groups and teams.



## FIELDS of CONVERSATION





## SENSING JOURNEYS



### OVERVIEW

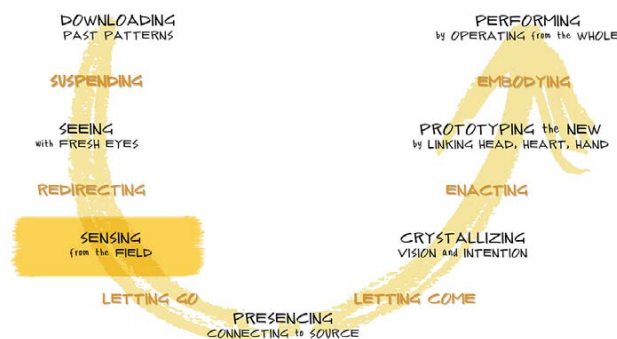
Sensing Journeys pull participants out of their daily routine and allow them to experience the organization, challenge, or system through the lens of different stakeholders. Sensing journeys bring participants to places, people, and experiences that are most relevant for the respective question they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

These Learning Journeys allow participants to:

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

### PURPOSE

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



### PRINCIPLES

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

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

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

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

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

### USES AND OUTCOMES

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

**EXAMPLE**

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

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

**RESOURCES**

C. Otto Scharmer, (2009) *Theory U: Learning from the Future as It Emerges*. Berrett-Koehler: San Francisco.

**SET UP****People and Place**

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

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

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

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

**Time**

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

**Materials**

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

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

**PROCESS****SEQUENCE****Step 1**

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

**Step 2**

Prepare as a group by discussing:

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

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

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

**Step 3**

Small groups travel to the host's location.

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



**Step 3, Continued**

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

Example questions for sensing journeys:

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

**Step 4**

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

Here are a few sample questions for the debriefing:

- What was most surprising or unexpected?
- What touched me? What connected with me personally?

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

**Step 5**

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

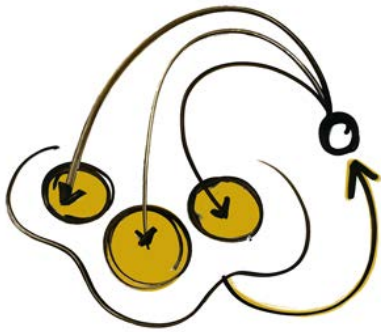
**Step 6**

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

Structure of the whole group debrief meeting:

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

## STAKEHOLDER INTERVIEWS

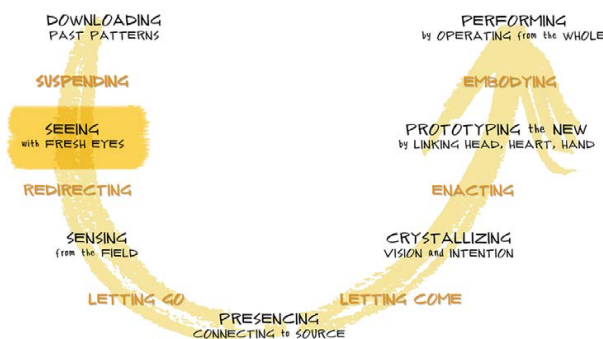


### OVERVIEW

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

### PURPOSE

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



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

### PRINCIPLES

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

### USES AND OUTCOMES

Stakeholder interviews offer:

- Enhanced clarity about how your work matters from the viewpoint of your stakeholders
- An understanding of how your stakeholders assess the value you create for them
- Ideas for quickly improving a situation
- The identification of barriers and roadblocks that need to be removed

- A better and deeper personal relationship with your key stakeholders
- Use with...Listening and mindfulness tools

### EXAMPLE

One participant in a leadership capacity-building workshop:

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

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

### RESOURCES

C. Otto Scharmer, (2009) Theory U: Learning from the Future as it Emerges. Berrett-Koehler: San Francisco.

### PROCESS

#### SET UP

##### *People and Place*

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

##### *Time*

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

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

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

#### *Materials*

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

#### SEQUENCE

##### *Step 1*

Identify the stakeholders who are relevant to your current situation or challenge/opportunity.

Define/revise questions to adjust to the specific context. Schedule appointments.

Decide whether to send the questions to the interviewee in advance.

##### *Step 2*

Before you meet the interviewee, allow for some quiet preparation or silence.

For example, take 20-30 minutes prior to an interview to relax and anticipate the conversation with an open mind and heart.

##### *Step 3*

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

Ask questions spontaneously: Feel free to deviate from your questionnaire if important questions occur to you. The questionnaire is designed to serve you and your work—not the other way around.

##### **Sample questionnaire:**

What is your most important objective, and how can I help you realize it? (What do you need me for?)

What criteria do you use to assess whether my contribution to your work has been successful?

If I were able to change two things in my area of responsibility within the next six months, what two things would create the most value and benefit for you?

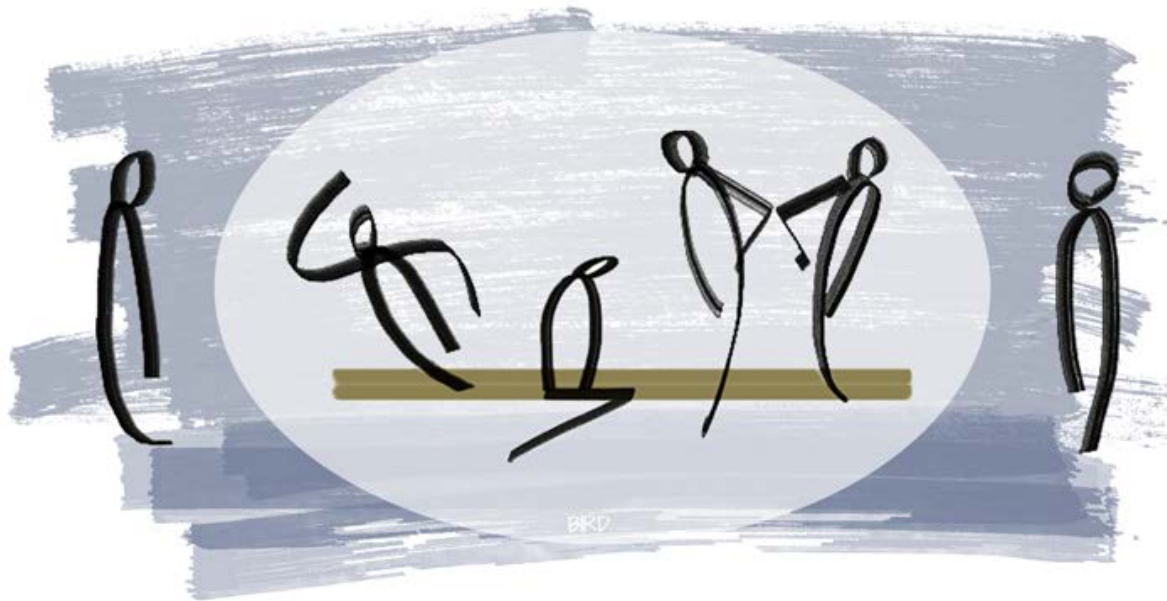
##### *Step 4*

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

##### *Step 5*

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

## WEEK 3: CO-SENSING, PART 2



In Week 3, continue with your sense-making activities (learning journeys or stakeholder interviews). For those working in groups or hubs, have a meeting to make sense of what you've seen and done – and consider using the Social Presencing Theater practices available this week (see below). This week, you will apply the principles of the levels of listening and conversation to larger systems.

### SOCIAL PRESENSING THEATER

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

## SOCIAL PRESENCING THEATER: 20 MINUTE DANCE

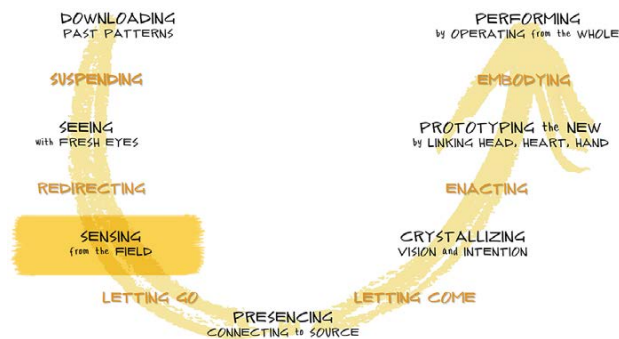


### OVERVIEW

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

### PURPOSE

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



### PRINCIPLES

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

### USES AND OUTCOMES

- Slowing down and becoming more grounded, appreciating the moment to moment experience
- Body, mind and heart become more open and aligned, resulting in greater emotional intelligence and heartfelt listening
- Increase in confidence, clarity, and creativity
- Preparation for Stuck and 4D Mapping

### AN EXAMPLE

This can be used as a personal mindfulness of body practice (as one might use yoga). Participants in leadership programs engage in this practice to transition from the speed and pressures of work life into a more grounded and receptive state of mind.

### SET UP

#### People and Place

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

#### Time

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

#### Materials

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



## PROCESS

### *Lying down*

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

### *Sitting*

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

### *Standing*

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

### *Moving through space*

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

### *Finding an ending*

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

### *Reflection*

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

### *Continue the practice*

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

## SOCIAL PRESENCING THEATER: STUCK EXERCISE

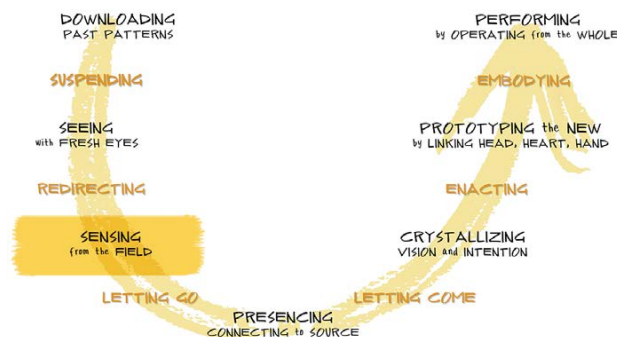


### OVERVIEW

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

### PURPOSE

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



### PRINCIPLES

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

### USES AND OUTCOMES

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

### AN EXAMPLE

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

### SET UP

#### People and Place

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

#### Time

- Part 1 is 10 minutes. Each person shares a gesture and a few minutes of reflection at the end
- Part 2 is 5 minutes. All participants practice together.
- Part 3 is 10-15 minutes per person. Each person sets up Sculpture #1, moves to Sculpture #2, and there is time for reflection after each person’s “stuck”.

## PROCESS

### Show Sculpture 1

(Corresponds to the u.lab video, "Stuck Part 2":  
<https://www.youtube.com/watch?v=uVeU1fTuSZc>)

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

### Show movement from Sculpture 1 to Sculpture 2

(Corresponds to the u.lab video, "Stuck Part 4":  
<https://www.youtube.com/watch?v=RcxcGrqNRfQ>)

1. In parallel each person embodies their stuck shape (sculpture 1) and then allows that shape to move. When the movement comes to an end, stop (sculpture 2).
2. After all have shared their movement, briefly reflect together on what each person experienced doing the exercise and witnessing the others.

### Group Stuck

(Corresponds to the u.lab video, "Stuck Part 6":  
<https://www.youtube.com/watch?v=XvgVt-JBpO8>)

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

### Reflection

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



## SOCIAL PRESENCING THEATER: 4-D MAPPING

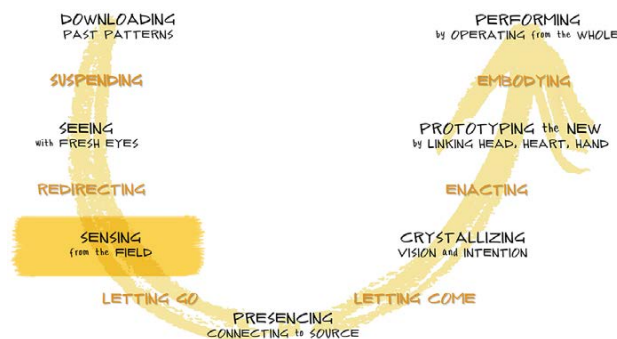


### OVERVIEW

In Social Presencing Theater, the word theater is used in connection to its root meaning – a place where something significant becomes visible, or where a community of people can see a shared experience. 4D mapping makes visible the current reality in a social system, such as a school system, health care system, or government.

### PURPOSE

We use 4D Mapping with groups who are looking to gain new insights about their own system, and with clients who have a case they want to explore using this method.



### PRINCIPLES

- 4D mapping explores how the highest aspiration in a system might come forward. We assume there is an underlying wisdom – in spite of the diverse values or goals of stakeholders in a system – that could come to the surface and be visible as we move from Sculpture 1 to 2.
- Participants apply mindfulness of body and awareness of the surrounding space. 4D mapping is not about acting out pre-conceived ideas or concepts we have about a system.
- 4D mapping is about surfacing and noticing what shifts in a system might be significant in going from a current reality to an emerging future reality.
- Movement is based on what is actually emerging, not based on manipulation or what we think something should be.

### PROCESS

#### Roles and Space

- There are two basic types of roles in 4D mapping: players and space-holders. There is also a facilitator and a scribe (the scribe writes down the sentences that people speak from their shapes).
- Those who hold the space typically sit in a circle, and players embody roles in the center of the circle.
- There are typically 10-12 players, and everyone else remains in their seats in a circle (once the movement from Sculpture 1 to 2 begins, space holders can move around the periphery of the circle).
- 4D mapping is a co-created event that depends on the quality of everyone's attention; so both types of roles are equally important.
- The roles in the system should be pre-determined. Whether you are working with a group looking to gain new insights about their own system, or with a client, determine the roles together with the group or client prior to beginning 4D mapping.

- **Important:** Always include roles that represent the 3 divides: the earth/environment, marginalized groups or individuals, and the highest future possibility of the system.
- Write the name of each role on a card. Use labels with tape on the back to help everyone remember the roles. It's helpful to be specific with roles. See the u.lab 4D mapping Part 3 video for examples.
- Decide the order in which the facilitator will call out the roles. We find it helpful to begin with the more powerful roles in the system.

### Co-Initiating

- If working with a client, invite them to describe their case to the group, just as they would in the case clinic method, so everyone can sense into the current reality. This should take ten minutes or less.
- Pause for a moment, and practice mindfulness of body. Connect to the feeling of the body, especially the back of the body.
- The facilitator may remind everyone: When we step into the space, we let go of concepts of how it should be, or how it should transform – we don't know the answers. We step into an open space with an open mind, and we embody our element of the system. We make a shape with our body that we feel expresses some quality of the role we're playing.

### Co-Sensing

- Facilitator says the name of the role and holds up the first card, with a pre-determined role written on it.
- One-by-one, a person from the circle will stand up and volunteer to embody that role. The only guideline here is *not* to choose the role you actually play in your daily life.
- The player takes the card with the name of the role and affixes it to his/her shirt so it is visible to others.
- That player finds a place in the room and a shape that embodies the experience of that role in the system. Each player comes in, finds a place in relationship to the center, the edge, and the other players. *They may find it helpful to ask themselves, "am I bigger, smaller, in the center, to the side; do I feel powerful, weak and vulnerable?" Whatever it is, they embody it in the space so that others can see it.* Remember not to act, but to empathize, identify with the role, and embody it.

- Once in the shape, the player says one sentence *from the experience of that shape, in the first person "I" voice.* The scribe writes these down.
- Then, the facilitator calls the next role, and the process is repeated until all roles have been embodied.
- Once all players have entered the space, the facilitator invites anyone who feels they need to adjust their place, level, or direction in the space to make it more accurately embody the current reality to do so.
- The space-holders in the circle are very important because they hold the space without judgment.
- Once everyone has found a place and shape, that is Sculpture 1. Sculpture 1 represents a feeling of the current reality of the system.

### Presencing

- The players let go of any idea of the outcome and stay with the stillness for a few moments.
- Somewhere in this sculpture, movement will arise.

### Crystallizing

- Then the sculpture begins to move and continues moving, until the social body comes to a stop in Sculpture 2. This whole process could take about five minutes.
- From Sculpture 2, each player says the name of their role and one sentence about their experience. The scribe can record what is said.
- The facilitator can invite people from the circle to also offer one sentence.

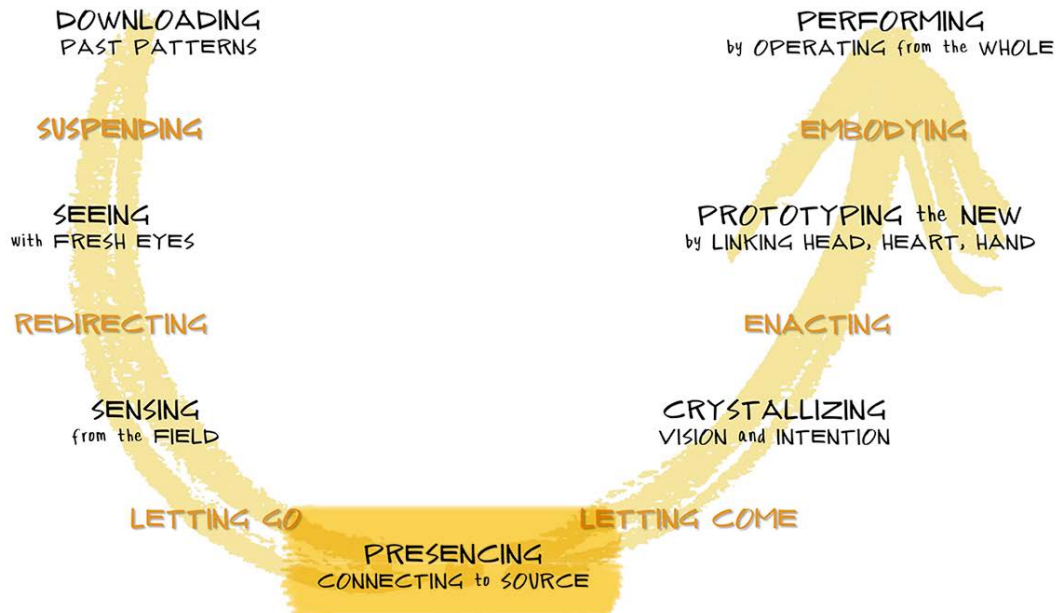
**Generative Dialogue**

- As a whole group, reflect on what you experienced. Describe your Sculpture 1 to Sculpture 2 journey. Emphasize real data. What did you notice, see, or do? The following reflection questions have proved to be helpful:
  - Where did movement begin in Sculpture 1?
  - When did the Sculpture shift? Where did the process of transformation originate?
  - What did you notice about how your attention evolved over time?
  - How did your sense of Space, Time, Self, and Other shift over time?
  - If the journey from Sculpture 1 to 2 were a film, what would you call it? Give it a title or name.
- You might also reflect on the following questions:
  - What was your experience as a “player” or as a holder of the space? What surprised you?
  - What are the key differences between Sculpture 1 (current reality) and Sculpture 2 (emerging reality)? What are the top three features that changed?
  - What next steps will you take as a result of this experience?

**Step out of roles**

- Before ending 4D mapping, invite everyone to step out of his or her roles. We’ve found it helpful if everyone briefly says (to themselves) that they appreciate the opportunity to embody this particular role, and that they will take the lessons to be learned and leave all else behind.

## WEEK 4: PRESENCING

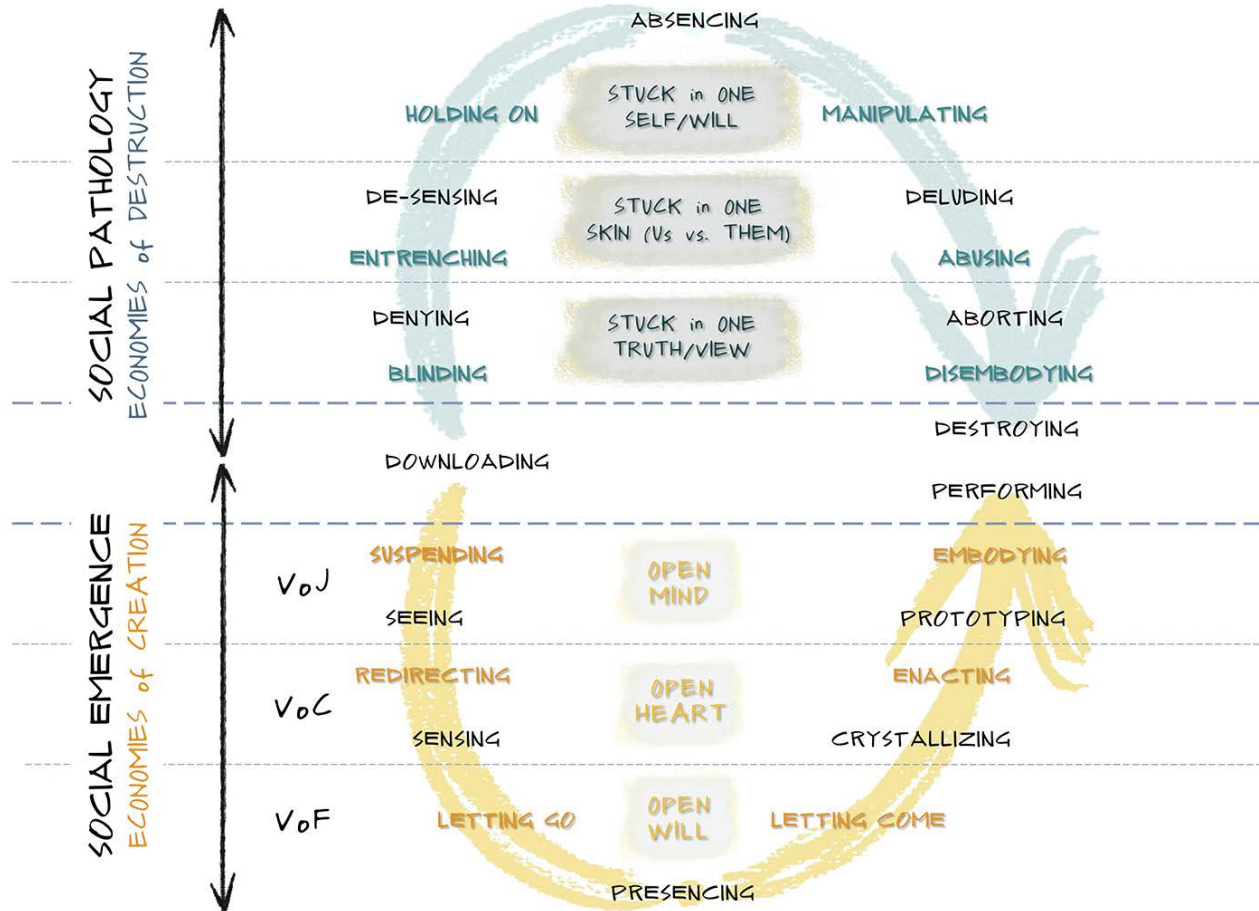


Presencing, the blending of *presence* and *sensing*, means to connect with the source of our highest future possibility – individually, and also as teams, organizations, and larger social systems – and to bring it into the now. The videos this week introduce the principles of Presencing, the principles of Absencing (the inverse of Presencing), and eight ways of shifting the current economic model to one that generates well-being for all.

Presencing requires us to let go of the old and open ourselves completely to something that we can sense but that we cannot fully know before we see it emerging. This moment can feel like jumping across an abyss. At the moment we leap, we have no idea whether we will make it across.

**ABSENCING**

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



The reading for this week gives various other examples on the power of presence in the face of disruption.

**Reading for Week 4:**

Leading from the Emerging Future: From Ego-system to Eco-System Economies: Chapters 4 and 5

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## MINDFULNESS PRACTICE

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

First, be comfortable in your seat. Sit upright and comfortably in your chair, planting your feet right in front of you. Take a deep breath and relax. You may want to close your eyes. But if you're more comfortable with your eyes open that's also fine.

### ***Attend Downwards***

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

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

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

Feel that connection.

### ***Attend Upwards***

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

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

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

Attend to that connection. Attend to the connection upwards.

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

And now slowly move your attention downwards to the middle sphere of your body, to your heart. Not just to your physical heart, but to the whole energy field of your heart, to the whole middle sphere of your body.

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

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

### ***Attend to a Loved One***

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

### ***Attend to the Global Body***

And now extend that quality of connection to the global community (to all u.lab participants) to connect to a larger whole that shares a common journey of relating more deeply with the sources of who we really are.

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

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

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

### ***Attend to the Present Moment***

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



## U-JOURNALING PRACTICE

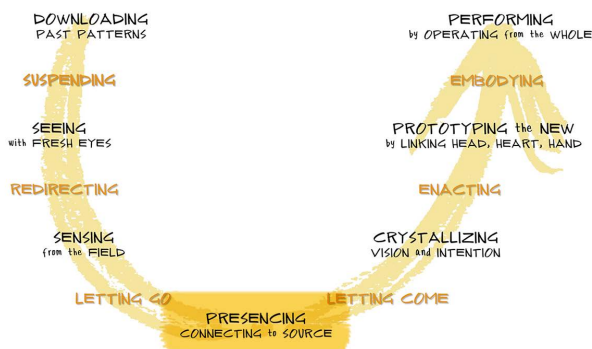


### OVERVIEW

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

### PURPOSE

Guided journaling leads practitioners through a process of self-reflection that moves through the U-process. This process allows participants to step into a deeper level of reflection than in an un-guided journaling process, and identify concrete action steps.



Journaling practices can be used in all phases of the U-process especially during the sensing and presencing steps.

### PRINCIPLES

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

### USES AND OUTCOMES

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

### EXAMPLE

Alan Webber recalled what kept him going on his journey to co-create *Fast Company* despite all the obstacles he encountered:

“People who have genuinely been taken over by an idea or a belief usually can’t answer the question ‘Why are you doing this?’ in rational terms. Years ago my father bought me a collection of interviews of great fiction writers. The interviewer was George Plimpton. He’d say, ‘Why did you become a writer? Why do you get up in the morning and write?’ The answer invariably was ‘Well, I can’t not.’”

People would ask me ‘Why are you doing Fast Company?’ At first, the answer was very rational: ‘Well, you know, it’s a magazine about this and that, and the world doesn’t have one.’ But I soon realized that those reasons weren’t the real ones. The reason you do it is because you can’t not do it. But it’s hard to explain that to people without sounding like a lunatic.”

### RESOURCES

O. Scharmer, K. Kaufer: *Leading from the Emerging Future: From Ego-system to Eco-system Economies*. Berrett-Koehler: San Francisco.

C. Otto Scharmer, (2009) *Theory U: Learning from the Future as it Emerges*. Berrett-Koehler: San Francisco.

## SET UP

### ***People and Place***

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

### ***Time***

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

### ***Materials***

- Pen and paper for each participant

## PROCESS

## SEQUENCE

### ***Step 1: Preparation***

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

### ***Step 2: Guided Journaling Questions***

Read one question after the other; invite the participants to journal guided by the respective question. Go one by one through the questions. Move to the next question when you sense that the majority of the group is ready. Don't give participants too much time. It is important to get into a flow and not to think too much.



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

1. Over the past days and weeks, what did you notice about your (emerging) self?

2. Who have been your “Guardian Angels” (helpers) in your life’s journey so far?

3. Crack: Where do you feel the future in your life and work right now?

4. Frustration: What about your current work and/or personal life frustrates you the most?

5. Happiness: What are your most important sources of energy and happiness in your life and work?

6. Helicopter: Watch yourself from above (as if in a helicopter). What are you doing? What are you trying to do in this stage of your professional and personal journey? Helicopter II: Watch your collective journey from above: what are you trying to do collectively in the present stage of your collective journey?

7. Helicopter II: Watch your collective journey from above: what are you trying to do collectively in the present stage of your collective journey?

8. Question: Given the above, what Questions do you now need to ask yourself?



9. Listen to your young self: Look at your current situation from the viewpoint of you as a young person, at the beginning of your journey: What does that young person have to say to you?

10. Footprint: Imagine you could fast-forward to the very last moments of your life, when it is time for you to pass on. Now look back on your life's journey as a whole. What would you want to see at that moment? What footprint do you want to leave behind on the planet?

11. From that future point of view: What advice have you given to your current self?

12. Now return again to the present and crystallize what it is that you want to create: your vision and intention for the next 3-5 years. What vision and intention do you have for yourself and your work? What are some essential core elements of the future that you want to create in your personal, professional, and social life? Describe or draw as concretely as possible the images and elements that occur to you.

13. Feel the connection of our global u.lab community that is present across the planet in this moment: What is our collective highest future possibility? What could we be an instrument for? What could we collectively create within the next 3-5 years?

14. Letting-go: What would you have to let go of in order to bring your vision into reality? What is the old stuff that must die? What is the old skin (behaviors, assumptions, etc.) that you need to shed?

15. Prototyping: Over the next three months, if you were to prototype a microcosm of the future in which you could discover “the new” by doing something, what would that prototype look like?

16. People: Who can help you make your highest future possibilities a reality? Who might be your core helpers and partners?



17. Action: If you were to take on the project of bringing your intention into reality, what practical first steps would you take over the next 3 days?

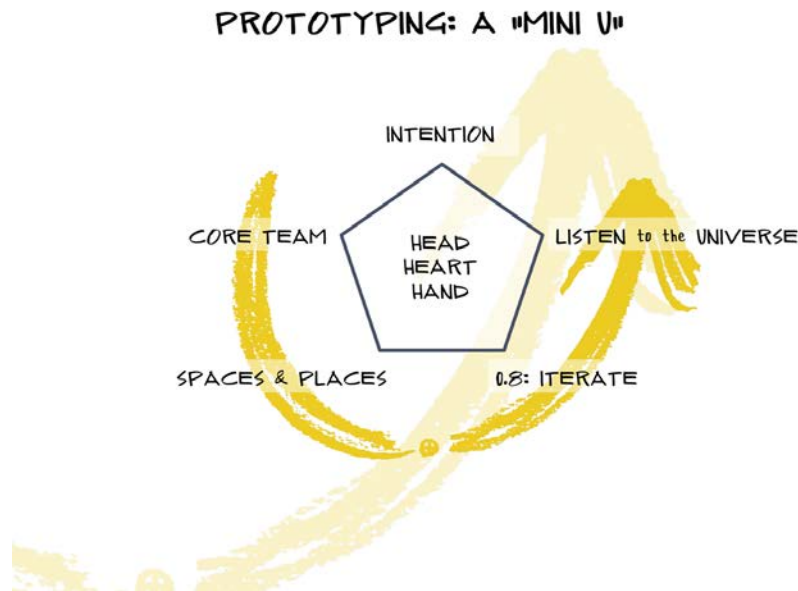
## WEEK 5: CRYSTALLIZING

This week, we introduce the principles of crystallizing: Staying connected to your deeper sources of inspiration – paying attention in a way that will enable you to sense and actualize prototyping initiatives

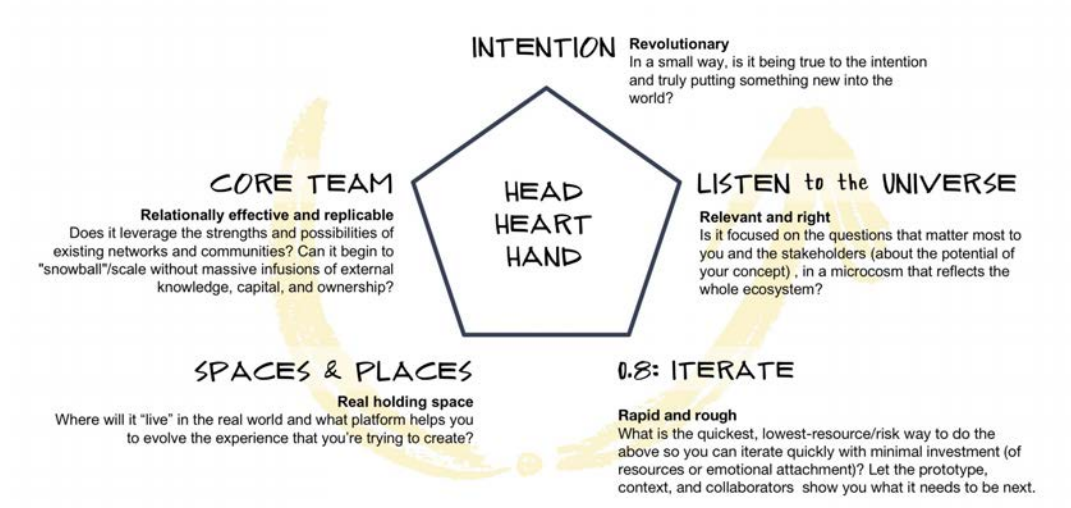
## WEEK 6: PROTOTYPING

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

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



## 5 DIMENSIONS of PROTOTYPING



# PROTOTYPING

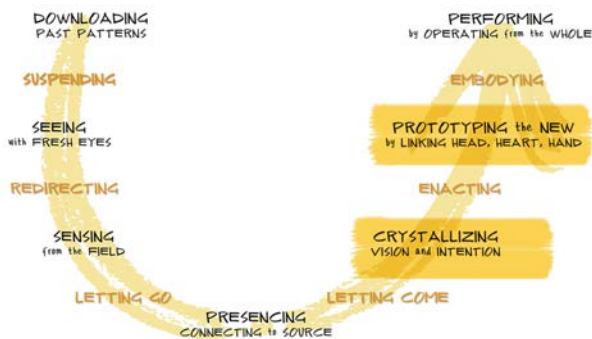


## OVERVIEW

Prototyping translates an idea or a concept into experimental action. Having established a connection to the source (presencing) and clarified a sense of the future that wants to emerge (crystallizing), prototyping allows an individual or group to explore the future by doing.

## PURPOSE

Use the following principles to determine what *you* need to do to stay connected to the future that stands in need of you to come into reality and translate this idea, concept, or sense of possibility into action.



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

## PRINCIPLES

1. **Crystallize vision and intention:** stay connected to the future that stands in need of you to come into reality (Martin Buber). Create a place of silence for yourself every day. Clarify core questions that you want to explore with your prototype.
2. **Form a core team:** five people can change the world. Find a small group of fully committed people and cultivate your shared commitment.
3. **0.8: Iterate, Iterate, Iterate:** “Fail fast to succeed sooner”, as David Kelley from IDEO says. Do something rough, rapid, and then iterate. Design a tight review structure that accelerates fast feedback.
4. **Platforms and spaces:** create “landing strips” for the future that is wanting to emerge. The quality of the holding space determines the quality of the results.
5. **Listen to the universe:** always be in dialogue with the Universe. It is a helpful place. Listen to what is emerging from others, from the collective, and from yourself. Take a few minutes each day to review your quality of listening.
6. **Integrate head, heart, and hand:** when we prototype living examples by integrating different types of intelligence, we always navigate the process between two major dangers and pitfalls: mindless action and actionless minds.

## USES AND OUTCOMES

Prototypes are an early draft of what the final result might look like, which means that they often go through several iterations based on the feedback generated from stakeholders. This feedback is then the basis for refining the concept and its underlying assumptions. A prototype is a practical and tested mini version of what later could become a pilot project that can be shared and eventually scaled.

## EXAMPLE

At Cisco Systems, a leader in networking equipment, the prototyping imperative begins with what that company calls principle 0.8: regardless of how long-term the project, engineers are expected to come up with a first prototype within three months—otherwise the project is dead. The first prototype is not expected to work like a 1.0 prototype—it is a quick-and-dirty iteration that generates feedback from all key stakeholders and leads to the 1.0 version.

In the context of social innovation, Social Presencing Theater is a very effective tool that we often use to explore emerging ideas through collective experimentation; that is, through co-sensing and co-creating (see the Social Presencing Theater part of the Presencing website).

## RESOURCES

C. Otto Scharmer, (2009) *Theory U: Learning from the Future as it emerges*. Berrett-Koehler: San Francisco. Chapter 21

Ela Ben Ur, i2i Experience, [www.i2iexperience.com](http://www.i2iexperience.com)

## SET UP

The tools you use for prototyping depend on the nature of your idea or insight, as well as the needs and context in which you're operating. Prototyping is a "mini U" process and is specific to each idea and context. Some prototypes are concrete products; others are meetings, processes, services or experiments. Timing will depend on the context and differ depending on the project: a prototype can take a few days, weeks, months or years.

You might find it helpful to use one or several of the tools from other parts of the U process (dialogue interviews, sensing journeys, case clinics, etc.) while prototyping.

You might also find the following exercises helpful to align your prototype with the principles outlined above.

Worksheet 1 includes questions to help you determine the *what* (clarify intention). Worksheet 2 includes questions that focus on *how* (moving intention to prototyped reality)

## PROTOTYPING WORKSHEET I

Use the following questions to help clarify the intention of your prototype:

1. **Is it relevant?** Does it matter to all the key stakeholders involved individually (for the person involved), institutionally (for the organizations involved), and socially (for the communities involved)? Very often, the relevance for each stakeholder is framed in a quite different language and way.
2. **Is it right?** Meaning does it have the right size and scope. Does the microcosm that you are focused on reflect the whole (eco-system) that you are dealing with? For example, ignoring the patients' perspective in a health project, the consumers in a sustainable food project or the students in a school project misses the point.
3. **Is it revolutionary?** Is it new? Could it change the game? Does it address and change (some of) the root issues in the system?
4. **Is it rapid?** Can you do it quickly? You must be able to develop experiments right away in order to have enough time to get feedback and adapt (and thus avoid analysis paralysis).
5. **Is it rough?** Can you do it on a small scale? Can you do it locally? Let the local context teach you how to get it right. Trust that the right helpers and collaborators will show up when you issue the right kinds of invitations "to the universe".
6. **Is it relationally effective?** Does it leverage the strengths, competencies and possibilities of the existing networks and communities at hand?
7. **Is it replicable?** Can you scale it? Any innovation in business or society hinges upon being replicable and whether or not it can grow to scale. In the context of prototyping, this criterion favors approaches that activate local participation and ownership and excludes those that depend on massive infusions of external knowledge, capital, and ownership.

### HELPFUL HINTS FOR PROTOTYPING:

Is your vision a...

**Physical space?** Try using an existing space and "found" objects to simulate and evolve the experience you're trying to create, and to better understand what it needs to be and why - then, invest more to make it feel finished.

**Digital experience?** Can you try a "paper prototype" that simulates the screens? Or quickly prototype it on an existing digital platform (simple website, PowerPoint, etc.)? Don't spend much time. Do it quickly.

**Process that involves a lot of people?** Can you start by openly trying a small part of the process with a small group of people and iteratively co-evolve larger aspects with larger groups?

**A service?** How simply can you start trying out the impact of the service? Even if you have to provide it first in a way you know you can't sustain in the long run?

**Physical object?** Are your key questions about how it works, how people use it, and/or what the character of the object is? It's often much faster and easier to create separate, simple prototypes to explore those different questions than one sophisticated prototype. Reach for the fastest way to make something that answers those questions.

**A collaborative platform?** Can you find a "safe, small" topic and fresh space (whether real or virtual) that allows people to let go of their vertical silos even momentarily, so that they can begin to feel what it's like to horizontally connect, collaborate, and co-create - human to human - in new ways? Consider doing a short community service project together, for example, with the kind of collaboration supports ("rules" or "tools") you envision may help them really "see" and hear one another. Then together reflect on what was different and why, and how to carry that back with you, initially to smaller, safer challenges in your organization, and then to bigger ones. And, make sure the success stories can spread as well.

PROTOTYPING WORKSHEET 2

<p><b>ASK</b></p>	<p><b>IMAGINE</b></p>
<p><b>DEFINE</b></p> <p><b>1. Crystallize vision and intention</b></p> <ul style="list-style-type: none"> <li>• What is wanting to born in my life and work right now?</li> <li>• What future do I want to create?</li> <li>• What questions do I want to explore?</li> </ul> <p>Actually write or draw what you deeply know about your insight or idea. What is your sense of how this could ultimately unfold? What is the aspired impact it has, on whom? Why? How?</p> <p>As important, identify the critical questions about the idea. What do the voices of fear, cynicism, or judgment - from others or within you - say? What questions can you probe about the assumptions underlying those? About the potential in your idea that might enable you to overcome those?</p>	
<p><b>2. Form a Core Group:</b></p> <p>Who are the core people who could help me most bring my intention into reality? Starting small and then broadening the circle, who could be my:</p> <ul style="list-style-type: none"> <li>• core team?</li> <li>• core holding group?</li> <li>• supporting network?</li> </ul> <p>Identify the people who can best help create and communicate the first iterations of a prototype(s) that address your critical questions above. Then, in broader “rings” beyond this core, draw the individuals and/or groups who should experience the prototype, and with whom you should empathize around their experience.</p> <p>Share your vision and questions from #1 with the inner core team. Consider taking the next steps together if you can.</p>	

**DESIGN, TEST, AND ITERATE**

**3. “0.8”: Iterate, iterate, iterate**

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

Design in clear images and words a rough and rapid “0.8” prototype(s) of aspects of the new thing, service, space, or collaborative platform in ways that answer your critical questions from #1 with the least risk and resources, in a way that can be rapidly changed. Often, different simple prototypes for different aspects or questions are easier to create than one sophisticated prototype. These can include *functional prototype(s)* – that really test and learn about how the trickiest aspects could work. And, *experience prototypes* – that simulate the experience of your idea to explore your questions on how people do, and need/hope to, experience it. (Note: it may help to think about the platform/space below as you do this).

Clearly identify variables you can play with and how you’ll get the inputs to change them. What is the review cycle and what will be reviewed? Perhaps your prototype can actually enable others to help co-evolve it with you on the spot? Think of the first iterations as “play”, which will evolve considerably more sophisticated “prototypes” and eventually a more robust “pilot.”

**4. Platforms and Spaces**

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

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



<p><b>5. Listen to the Universe</b></p> <p>What feedback is the universe giving me? How can I evolve my questions? When am I listening to the Universe, and when to my Voices of Judgment, Cynicism, or Fear?</p> <p>Take the time for a Dialogue Walk with people in your core team who have experienced and co-evolved your prototype, and capture what you notice. Be mindful of your level of listening - empathic and generative listening are important now.</p> <p>Listen to yourself as well and capture what you notice. What does your gut tell you about the potential and problems of your idea? Are they what you expected? How are they different? Allow yourself to be surprised.</p>	
<p><b>6. Integrating Head, Heart, and Hand</b></p> <p>How can I cultivate my “interior castle”, (that is: my capacity to create the reality that I want to see outside) in my heart first? How can I cultivate my capacity to avoid the tyranny of the head (actionless mind) or the hand (mindless action) by integrating them through the intelligence of my heart (creativity and playfulness)?</p> <p>Does your prototype embody your vision in some real, even if small, way? What changes might you need to make? If you need start this cycle again, so long as you learned something, you are on the right track!</p>	

## WEEK 7: CO-EVOLVING

Content here will be co-created with you – the u.lab participants!

## WEEK 8: GLOBAL MOVEMENT BUILDING

Closing session, reflecting on the journey.