PRACTICE DOCUMENT 1 :

TECHNIQUE SELECTION & DESCRIPTORS

PRACTICE DOCUMENT 1 should be read in conjunction with CHAPTER 4: PRACTICE RESEARCH: Prototyping & Situated Phases and in supplement to the Practice Videos.

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1) Selection of body-led techniques

2) Collaborative Improvisation Technique Descriptors



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Selection of body-led techniques

During the PROTO phase, a range of body-led techniques were explored. This section introduces the origins and contexts of the core sources. Some techniques were drawn directly from artistic dance choreography and improvisation practice, whereas others were from social arts contexts. The selection was directed by my own experience and practice of these techniques in personal and professional contexts. The techniques were progressively introduced throughout the PROTO phase, rather than all pre-selected. They were chosen for their particular concern with putting on display forms of bodied-knowing that explore relationality between self, other, and world; their potential as collective learning practices; and the access they facilitate to onto-epistemic infrastructuring. These techniques fall along a spectrum of improvisational and choreographed.[1] The majority of the identified techniques function as group practices, with some conducted individually in parallel with other people in a group setting. Despite these selection criteria, at the outset, all techniques were treated as contingent and malleable, open to interpretation and diverse purposes. Through an iterative and rehearsive process, the affordances and orientations of over 20 techniques were explored in relation to the research objectives. Some techniques were regarded as unsuitable because they required advanced movement skills from participants; others duplicated techniques deemed more suitable. On concluding the PROTO practice phase, 15 of these techniques had been collated as the *Collaborative Improvisation* (CI) method,[2] to be taken forward into the SITU practice phase with school-based learning communities.[3] The origins and context of these core techniques are outlined in Table 4.1 and discussed further below.

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[1] See Chapter 3: 3.3.1

[2] See Chapter 4: 4.4.1 for discussion of the Collaborative Improvisation method. For details on the operation of these techniques, see Collaborative Improvisation Technique Descriptors in this document.

[3] See Chapter 4: 4.2 and Practice Appendices 3 and 4.

Collaborative Improvisation Technique	Original technique name	Source
Corridors	*Parallel Corridors Map of Space*	*Barbara Dilley*
Red Square	*Grid Map of Space*	*Barbara Dilley*
Menu of Pedestrian Movement, including Modes of Walking	*Five Movements / Walking Variations / Herding & Flocking / Menu of Movement*	*Barbara Dilley Dharma Art Social Presencing Theatre*
Party Game	*Party Game II*	*Shambhala Art*
Being in Space	*Being in Space / Field Dance*	*Dharma Art / Social Presencing Theatre*
Manual	*Manual*	*Siobhan Davies*
Memory Scrubbing (Chronology of Moments)	*Figuring*	*Siobhan Davies & Helka Kaski*
Circling Variations	*Circling (Group Study score)/ Walking Circles*	*Matthias Sperling / Barbara Dilley*
Failing Together	*Falling Past (Group Study score)*	*Matthias Sperling*
Field of the Future	*Field of the Future / Letters from – to the Future / Harvesting of the gifts from our Ancestors*	*Otto Scharmer / Joanna Macy & the Work That Reconnects community*
20 Minute Dance	*20 Minute Dance*	*Social Presencing Theatre*
Stuck	*Stuck*	*Social Presencing Theatre*
Current Reality Movie	*Current Reality Movie*	*Social Presencing Theatre*
Village	*Village*	*Social Presencing Theatre*
4D Mapping	*4D Mapping*	*Social Presencing Theatre*

Table A1.1: The 15 collated techniques and their original titles and sources.

Barbara Dilley & Dharma Art

The first body-led techniques in my practice-research came from two related sources: dance artist Barbara Dilley[4] (fig A1.1) and the Shambhala Art (SA) contemplative arts program,[5] both rooted in the lineage of Tibetan Buddhist teacher Chögyam Trungpa.[6] Trungpa's Dharma Art teachings[7] emphasise direct perception, grounded in mindfulness and awareness,[8] and the need for a sane starting point when creating in a world of turmoil and confusion.[9] Based on these principles, SA offers practical exercises for engaging directly with the phenomenal world as a way to relate to our own lives and to others through everyday and creative activities.

Early in my PhD explorations, it became clear that digital or visual-dominant representations of bodied interaction can become disconnected from direct experience. As a teacher of SA with experience in delivering these practices in non-academic settings (fig A1.3), I recognised their potential as methods for body-led and collective enquiry. The decision to experiment with these practices reoriented my entire practice-research approach. For example, SA's emphasis on cultivating a practice-space for shared enquiry informed my approach to rehearsal as a research framework. Two SA activities were included in my research: *Being in Space*, which cultivates presence with self, other, and world;[10] and *Party Game*, which experiments with being with things as they are, unfiltered by concept or

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[4] For more on Dilley, see: http://www.barbaradilley.com/author
Dilley, B. 2015. This Very Moment: Teaching, Thinking, Dancing. Boulder, Col: Naropa University Press.

[5] For more on the Shambhala Art programme, see: https://www.shambhalaart.org/

[6] For more on Chögyam Trungpa, see: https://chogyamtrungpa.com/about/chogyam-trungpa-biography/

[7] Trungpa held a particular fondness for the arts and artists, interpreting ancient Buddhist teachings for Western artist audiences inspiring a generation, amongst others, Allen Ginsberg, William Burroughs, Anne Waldman, Gary Snyder, Jack Kerouac, Joni Mitchel, and Barbara Dilley. For more on Dharma Art, see: **Trungpa, C. 2008.** True Perception: The path of Dharma Art. Shambhala, Boston; **Trungpa, C. 2003.** The Collected Works of Chögyam Trungpa: Volume 7. 1st ed. Ed. C.R. Gimian. Shambhala, Boston ; London.

[8] The Sanskrit word *Shamatha* (mindfulness*)* translates as 'peaceful abiding', and *Vipassana* (awareness) as 'seeing things as they are'.

[9] Trungpa, C. 2003. Heaven, Earth, and Man. Based on the Dharma Art seminar given in Boulder, Colorado, in July 1979. In The Collected Works of Chögyam Trungpa: Volume 7. 1st ed. Ed. C.R. Gimian. Shambhala, Boston ; London.

[10] Hayashi's *Field Dance,* described below, shares a genealogy with *Being in Space*.

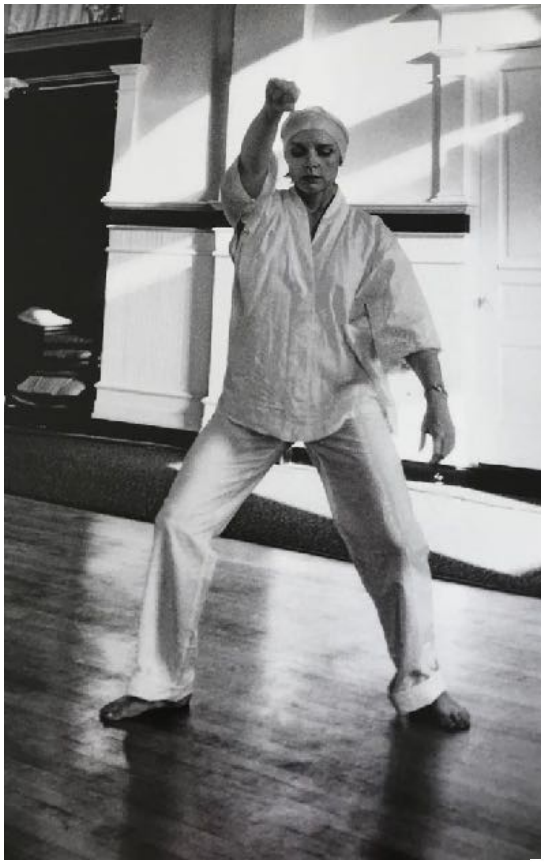


Fig A1.1 (left) Dilley practicing circa 1976.



Fig A1.2 (right) Dilley's students enact the score for *Parallel Corridor Maps of Space.*

Images © Barbara Dilley all rights reserved



Fig A1.3: Participants engaging in body-led and sensory activities during Shambhala Art programs in Sweden, Poland, Ukraine, France, and London.

narrative.[11] I also employed choreographic orientations and scores developed by Dilley, whose extensive dance practice[12] consistently engages Dharma Art principles. These include *Four Postures of Mindfulness*[13] (Standing, Walking, Sitting, Lying Down), *Five Moves* (Walking, Standing, Turning, Arm Gestures, Crawling), *Herding and Flocking*, and *Walking Variations* (Walking Circles).[14] In my practice-research, these informed the *Menu of Pedestrian Movement* and *Modes of Walking,* which introduces movement vocabularies, supports attunement to individual, group, and contextual bodies, and serves as warm-ups and bridges between other techniques, ensuring continuity of rehearsal events.

Two further techniques (*Corridors* and *Red Square)* were informed by Dilley's semi-structured scores *Maps of Space — Grid*, *Parallel Corridors* (fig A1.2), and *Circle.*[15] As the PROTO phase progressed, these pratices entered dialogue with techniques from other choreographers. *Menu of Pedestrian Movement* became a primer for *Red Square*, as well as for Hayashi's *Village* and *4D Mapping*; *Walking Circle* and *Follow the Leader* informed the reading of Sperling's *Circling*; and Dilley's observation practices, *Well Wishers* and *On-lookers*, provided further context for observation in Social Presencing Theatre techniques like *Village* and *4D Mapping*.

Exploring these techniques supported a kinaesthetic search for movement vocabulary beyond entrained embodiment.[16] My research argues that body-led improvisational and choreographic techniques offer ways to vary from and resist onto-epistemic conformity. Dharma Art and Dilley further provided the foundation for engaging with the work of other choreographers and dancers.

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[11] *Party Game* is one of four techniques in my research that incorporates talking.

[12] Among other accolades, Dilley toured extensively with Merce Cunningham, danced with Yvonne Rainer, and was a core member of dance improvisation ensemble Grand Union, as well as Judson Dance Theatre.

[13] p55. Dilley, B. 2015

[14] p36. Dilley, B. 2015

[15] Dilley, B. 2015

[16] p55. Dilley, B. 2015

Siobhan Davies Studios

Further influence came from British choreographer Siobhan Davies[17] and her collaborators at Siobhan Davies Studios (SDS).[18] Davies' engagement with choreography as a mode of bodied learning and as an organisational principle beyond dance informed my application of body-led techniques. She proposes dance and choreography not only as a discovery of the body, but also as a being with others and in the environment. Davies argues that 'the body is a constant learning tool'[19] that grows through constant adjustment to 'what we are, who we are with, and where we are'.[20] As proposed in Chapter 2,[21] these enactive and threefold affordances of the body are core affordances in my practice-research. Davies explains her perspective on dance and choreography:

'…it gives me a way of thinking how I would like our lives to be, how our world might be… in the way that every single thing that is done, every time it is done you learn as an individual and you learn as a group… the learning process, the doing, the being together…'.[22]

Building on my own movement improvisation practice and performance art background, I began to attend weekly dance improvisation sessions, undertook choreography training,[23] joined workshops and talks at SDS, and was able to informally observe and discuss choreographic, improvisational, and rehearsal

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[17] For more on Davies see: Siobhan Davies Studios. 2024. Our Founder and History: Siobhan Davies. https://www.siobhandavies.com/about/siobhan-davies/

[18] Previously known as Siobhan Davis Dance. For more on SDS see: Siobhan Davies Studios. 2024. About SDS. https://www.siobhandavies.com/about/about-us/ and https://www.siobhandavies.com/about/history/company-history/

[19] 1:31. Siobhan Davies Studios. 2018a. Future Recollections Episode 1: The Body We Are. https://youtu.be/ly3k9D3DGag?si=LGZDTXFZ223IcVMj

[20] 1.25. Ibid.

[21] See Chapter 2: 2.2.1

[22] 4:05. Siobhan Davies Studios. 2018b, Future Recollections Episode 3: Amongst Others. https://youtu.be/yFy7_p7stfo?si=5TI5CQtct9EdL5-4

[23] With choreographers Nicola Conibere and Charlie Morissey. http://www.nicolaconibere.com/; http://www.charliemorrissey.com/





Images © Siobhan Davies Studios
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Photographer (right): Pari Naderi

Fig A1.4: Davies and Kaski performing *Figuring* during *material / rearranged / to / be* at the Curve, Barbican, London and Tramway, Glasgow in 2017.

processes with SDS choreographers. In 2017, I joined the rehearsal process for the performance installation work *material / rearranged / to / be* (2017) (fig A1.5), by Davies and collaborators, which sparked insights into the iterative learning processes inherent in rehearsal. This reframed my practice-research approach from *workshops* to *rehearsals* through bodied processes of enquiry.

For their work *Figuring* (2017)[24] (fig A1.4), Davies and collaborator Helka Kaski shared their use of body memories as a 'hinterland'[25] — a source for new movement. *Figuring*, as a temporally informed technique, was incorporated in my research as *Chronology of Moments / Memory Scrubbing*. I further drew on Davies and Kaski's *Manual* (2013)[26] (fig A1.6), an interactive gallery work exploring the pedestrian act of standing up from lying down. This familiar movement offers a discursive motif for dancer and gallery visitor, revealing the body's natural

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[24] **Davies, S. and Kaski, H. 2017.** Figuring. Movement Performance work as part of materials / rearranged / to / be. Barbican Curve, London: 20-28 January; Tramway, Glasgow: 22-30 April; The Whitworth, University of Manchester: 6-14 May; Bluecoat, Liverpool:1-9 July. https://pureportal.coventry.ac.uk/en/publications/material-rearranged-to-be; **Davies, S. and Kaski, H. 2017**. Figuring: Process work. Presented in workshop materials / rearranged / to / be at Siobhan Davies Studios: 9 April.

[25] Davies describes this 'hinterland' as a source for the emergence of movement. In movement practice, she seeks to become aware of this emergence ever closer to its commencement/origin. When 'arriving at a movement', one is trying to find out 'why this particular movement arises and if it arises, what it does'. This, she argues, gives movement a more genuine quality because it is not merely derived conceptually with the thinking mind, what Hayashi refers to as 'false moves'. A 'true move' accordingly arises from the enactment of awareness, nowness, and openness to that deeper presence of the movement. 4:14 Siobhan Davies Studios. 2018a.

[26] Davies, S. 2013. *Manual*. Movement Performance work made in collaboration with Kaski, H. Commissioned by GoMA, Glasgow Gallery of Modern Art, also performed at Turner Contemporary, Kent. https://vimeo.com/97054797 and https://vimeo.com/119864393.

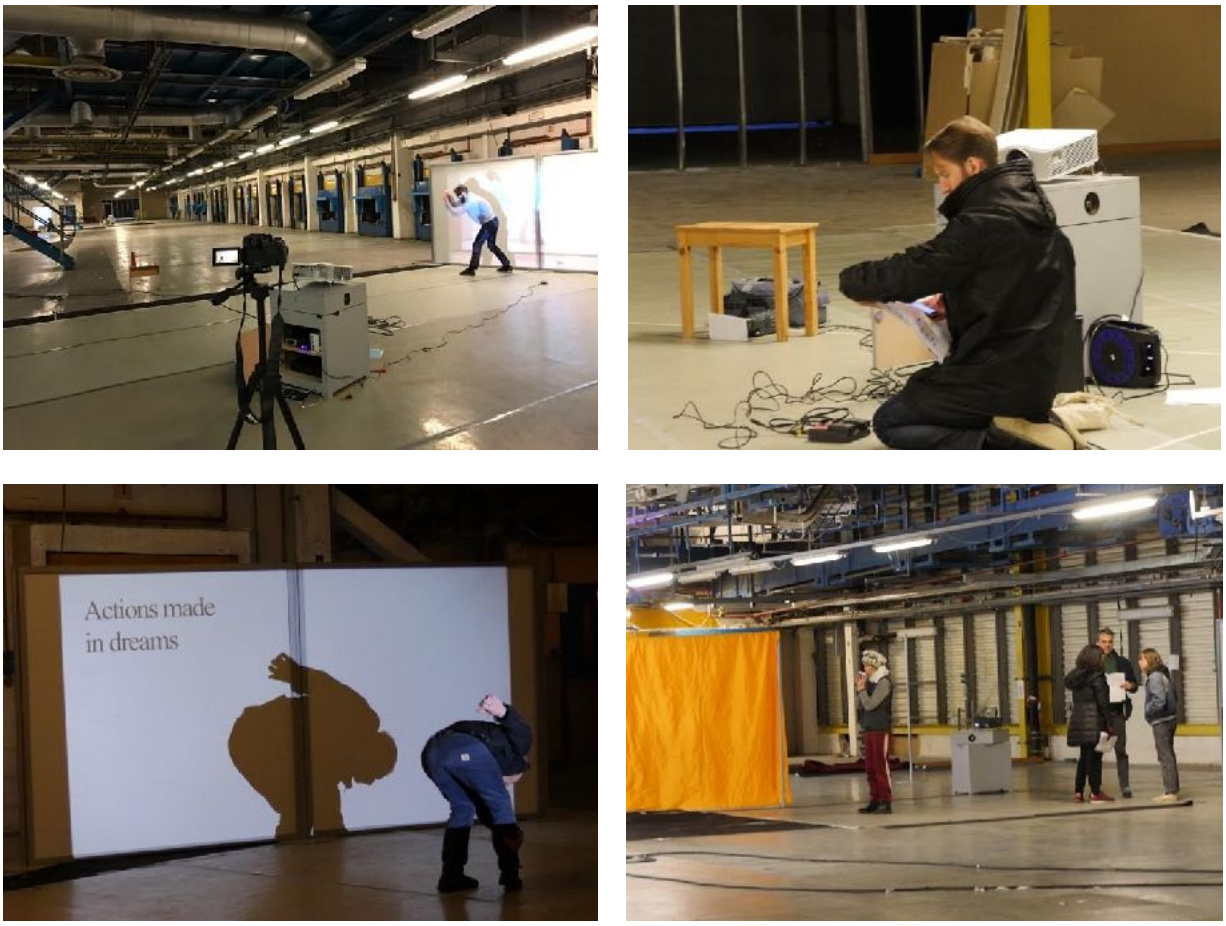


Fig A1.5: Observations of rehearsal practice with Davies and collaborators in preparation for *material / rearranged / to / be*.

intelligence.[27] I incorporated *Manual* as an opening activity in my practice-events, offering non-dancers an accessible entry into observing bodied knowing. The robust choreographic framing of these artistic techniques aided their recontextualisation in my research. They provide opportunities to experiment with prefiguration and offer strong body-led and relational onto-epistemic orientations.

Early in my research (January 2016), I attended a workshop at SDS with choreographer Matthias Sperling on *Movement as Research*. This prompted me to extend my exploration beyond the techniques from Dilley and Dharma Art. From Sperling's work, I drew on *Group Study*[28] — a collection of choreographic

[27] 2:55. Siobhan Davies Studios. 2018a.

[28] Sperling, M. 2015. Group Study. [Choreographic Score]. Performed on 22 & 23 May, 2015, Antonin Artaud Theatre, Brunel University, London. For a PDF of the score and further details, see: http://www.matthias-sperling.com/group_study.html



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Fig A1.6: Kaski working with a gallery visitor in *Manual* at Turner Contemporary, Kent.

frameworks developed for cognitive science studies on Joint Action Aesthetics[29] and Group Affiliation.[30] I selected and experimented with Sperling's scores *Circling* and *Falling Past*, and through intermingling with perspectives from Dilley, they were reoriented as the *Falling Together* and *Circling Variations* techniques in my research. My engagement with SDS expanded my understanding and application of choreography, improvisation, and rehearsal; contributed to the palette of body-led techniques in my practice-research; and enhanced my reading of the other dance and social arts practice sources in my research.

[29] Vicary, S., Sperling, M., Von Zimmermann, J., Richardson, D.C., Orgs, G. 2017. Joint action aesthetics. PLoS ONE 12, e0180101.

[30] Von Zimmermann, J., Vicary, S., Sperling, M., Orgs, G., Richardson, D.C. 2018. The Choreography of Group Affiliation. Topics in Cognitive Science 10, 80–94.



Image © Arawana Hayashi / Presencing Institute all rights reserved.

Fig A1.7: *Hayashi practising awareness-based movement, 2018.*

Arawana Hayashi & Social Presencing Theatre

In 2017, I first encountered the *Social Presencing Theatre*[31] (SPT) work of Arawana Hayashi[32] (fig A1.7). I knew her from the Shambhala / Dharma Art context (as with Dilley), but had not explored her work with the Presencing Institute (PI).[33] Hayashi's background in Bugaku, contemporary dance, and community theatre, combined with mindfulness-awareness meditation and the Shambhala-Buddhist notion of 'enlightened society,' shaped the foundation of SPT. This practice evolved through collaboration with systems transformation authority, Otto Scharmer and PI

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[31] For more on Social Presencing Theatre, see **Hayashi, A. 2025.** The Art of True Move: Presence and Art at the Service of an Enlightened Society. https://arawanahayashi.com/spt/; **Presencing Institute. Social Presencing Theatre. 2025.** https://www.u-school.org/spt

[32] For more on Hayashi, see: Hayashi, A. 2025. The Art of True Move: Presence and Art at the Service of an Enlightened Society. https://arawanahayashi.com/

[33] Presencing Institute. 2025. Deep Systems Transformation. https://presencinginstitute.org/

colleagues since 2003. As PI's flagship social arts method, SPT activates the creative potential of Scharmer's *Theory U*.[34] SPT is described as an '…individual and group practice rooted in embodiment, meditation, and systems thinking'[35] that 'engages the body's physical and spatial intelligence…'[36] to sense into the '… current reality and explore emerging future possibilities'.[37] PI suggests SPT can be applied at the individual, group, organisational, and social systems level.[38]

In 2017, I met with Arawana to share my body-led research approach and was invited to a SPT training workshop in Oxford. My grounding in bodied practice through Siobhan Davies Studios and familiarity with Shambhala/Dharma Art helped me quickly connect with the SPT techniques. I began exploring them in my practice-research[39] alongside the other body-led techniques already incorporated. In 2018, I joined PI conversations on SPT as research, becoming part of their global SPT Research Team. In 2019, I was invited to join the SPT Advanced Practitioner program in Denmark (fig A1.8), supported a SPT experiment using the *Stuck* technique at PI's Berlin Research Summer School, and co-presented a SPT-based workshop at the Anticipation Conference in Oslo (fig A1.9).[40] In early 2020, I participated in a social arts residency in Yucatan, Mexico, with Arawana and other SPT practitioners, engaging Mayan youth through theatre and SPT (fig A1.10).[41]

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[34] Scharmer, C. O. 2007. *Theory U: Leading from the Future as It Emerges.* Cambridge, MA: Society for Organisational Learning; **Presencing Institute. 2025**. Our approach Theory U. [WWW document] URL: https://www.presencing.org/theoryu

[35] p4. Hayashi, A. 2021. Social Presencing Theatre: The Art of Making a True Move. Cambridge, MA: PI Press.

[36] Ibid.

[37] Presencing Institute. 2025. Social Presencing Theatre. [WWW document] URL: https://www.u-school.org/spt

[38] Ibid.

[39] PI has refined its attribution regulations since I first engaged the SPT practices in my research. The SPT practices are now licensed by the Presencing Institute under a Creative Commons Attribution-ShareAlike 3.0 Unported licence.

[40] van Rhyn, C., Gonçalves, R.D., Huggins, H., Øverland, I. 2019. Future-making in education through Social Presencing Theatre: an awareness-based anticipatory methodology. [Conference Workshop]. Anticipation Conference. Oslo School of Architecture and Design (AHO), Norway.

[41] **La Vaca Independiente. 2020.** Social Arts Residency. https://vimeo.com/422470365/9cb01e5fb1; **p193. Hayashi, A. 2021.**

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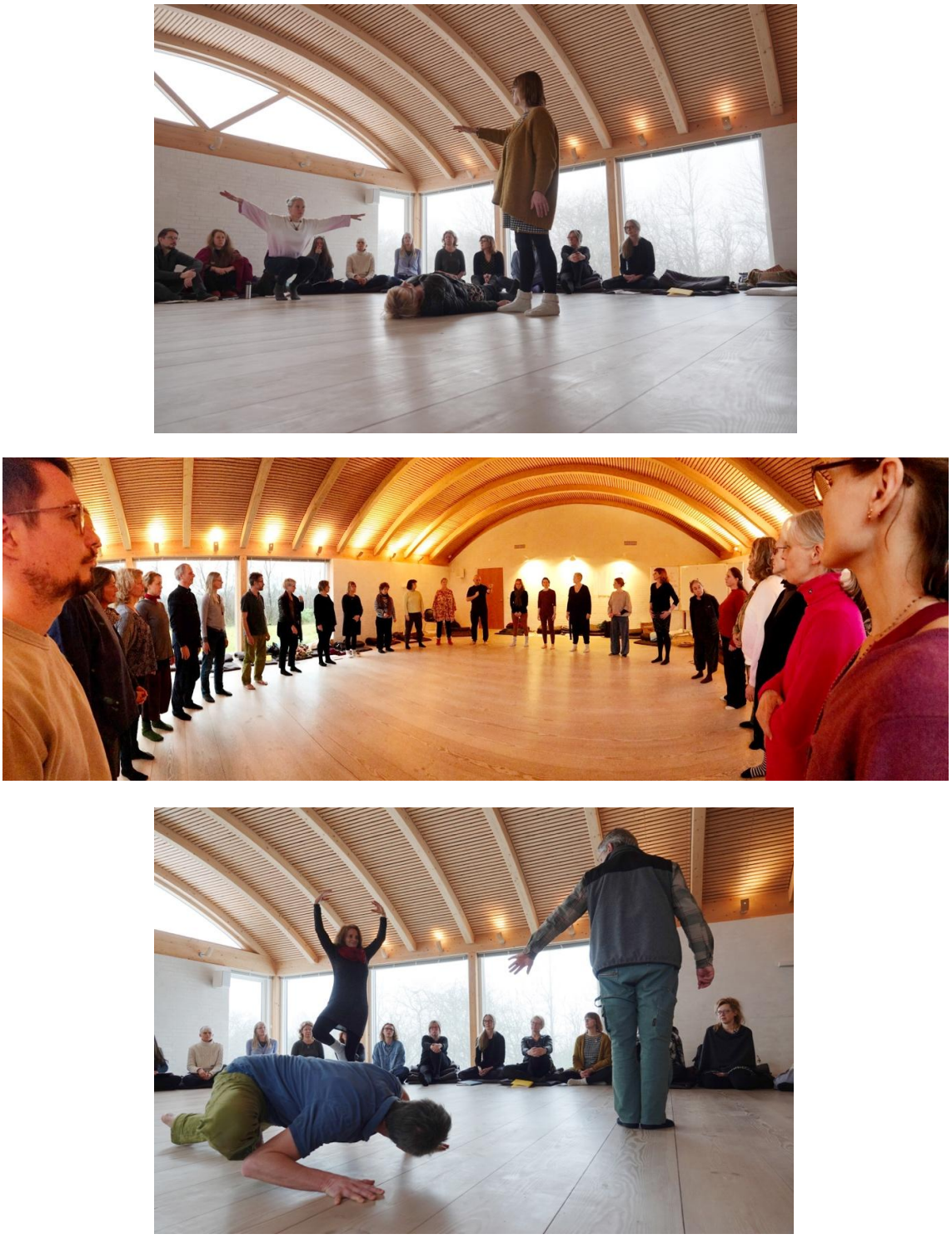


Fig A1.8: *Social Presencing Theatre Advanced Practitioner retreat, Denmark, 2019.*



Fig A1.9: *Social Presencing Theatre Workshop at the Anticipation Conference, Norway, 2019.*

SPT comprises nine core practices, with PI's public training programs and consultancy work centring on three: *20 Minute Dance*,[42] *Stuck*,[43] and *4D Mapping*.[44] I selected these, plus *Village*[45] and Current Reality Movie[46] , for experimentation in my research. Hayashi's *Field Dance*[47] shares a genealogy with the *Being in Space* technique from Dharma Art, informing different perspectives. I furthermore explored *Field of the Future*, introduced by Scharmer at a PI training program, with a similar format first encountered in Joanna Macy's *The Work That Reconnects,* as *Letters from/to the Future* and *Harvesting of the Gifts from our Ancestors*.[48]

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[42] p91. Hayashi, A. 2021. Cultivating an Embodied Presence: The 20 Minute Dance.

[43] p33. Hayashi, A. 2021. From the Present to the Emerging Future: Stuck.

[44] p61. Hayashi, A. 2021. A Living System Sees and Senses Itself: 4-D Mapping.

[45] p153. Hayashi, A. 2021. Social Field: The Village.

[46] Current Reality Movie is not regarded as one of the nine core SPT practices. I was introduced to this practice at an Advanced SPT Practitioners retreat.

[47] p153. Hayashi, A. 2021. The Performance of Leadership: Field Dance.

[48] The Work That Reconnects Network. 2024. Resource Archive. https://workthatreconnects.org/resources/letter-from-the-future/ and https://workthatreconnects.org/resources/harvesting-the-gifts-of-the-ancestors-decolonial-adaptation/



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Photographer: Victor Rejón Cruz

Fig A1.10: *Working with Social Presencing Theatre with young people in Yucatan, Mexico, 2020.*

Reflection protocols for SPT have been explored by Hayashi, Gonçalves, and other SPT practitioners. Examples include postcards to past/future selves, journey maps, and photographs as part of the Stuck technique.[49] I trialled postcards and journey maps in my PhD practice, but opted to stay with verbal group dialogue protocols to maintain a clear body-led focus and avoid shifting from research *through* the body to research *on* the body.[50] In my experience, visually-led reflection tools divert attention from bodied knowing and risk cluttering sensemaking — especially when time is limited, or participants are unfamiliar with body-led work. Hayashi and Gonçalves further created Aesthetic Language Cards[51] and explored a 'visual pattern language', seeking to identify 'families of social field archetypes' for recognising shifts in the felt qualities of social systems.[52] I have deliberately avoided creating typologies or taxonomies of bodied postures and gestures in my research, as these can override contextual embodied experience and discursive space with linguistic or cognitive framing.

The SPT techniques are by far the most directly relevant and developed body-led techniques engaged within my research. While all the body-led techniques are treated equally in my practice, SPT played an important role in evolving my practice approach. The SPT community offers examples of body-led practice in diverse contexts, including education.[53] Hayashi's notion of the 'three

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[49] p208. Hayashi, A. 2021. Art and Research.

[50] Spatz, B. 2017.

[51] p167. Hayashi, A. 2021. Social Field: The Village.

[52] Hayashi, A. & Gonçalves, R.D. 2020. A Pattern Language for Social: Field Shifts. Journal of Awareness Based Systems Change 1, 35–57.

[53] Examples in Education include work bringing bodied knowing into disciplinary school subjects and explorations of transformative classroom-based pedagogies; exploring social and emotional learning with young people in secondary schools and Further Education; potential applications in Education for Sustainable Development; and exploring art in museums with children.
p191 and p206. Hayashi, A. 2021; **Øverland, I. 2019.** Students' experience with Social Presencing Theatre and how this can facilitate deeper learning processes. [Master's Dissertation]. University of Stavanger, Faculty of Education Science; **Presencing Institute. 2018**. Learning: using SPT tools in class subjects as a way of embodied learning. [WWW Document] Medium. URL: https://medium.com/presencing-institute-blog/embodied-learning-using-spt-tools-in-class-subjects-as-a-way-of-embodied-learning-1fdf23032c31; **Dutra Gonçalves, R. 2023.** Awareness-based design: the role of making aware for a transformative learning practice. [PhD Thesis]. Monash University. Art, Design and Architecture; **Pater, E.P., Keim, L.K., Lang, P. L. 2022.** Out of your Mind': The Embodied Pedagogy of Social Presencing Theatre for Sustainability. [Masters Dissertation]. Blekinge Institute of Technology Karlskrona, Sweden.

bodies'[54] — personal body, earth body, and social body — aligns productively with my proposition for the enactive and threefold affordances of the body,[55] clarifying my framing of coming-to-know through body-led collective learning. PI's concept of the 'social field'[56] offers further granularity for locating relational activity.

SPT is gaining wider visibility as PI increasingly make these practices available through public training programs, including their free U.Lab offerings.[57] These programs introduce SPT to global audiences and have invited applied experimentation through U.Lab 2x cohorts. However, despite growing applied practice, there is still limited academic research critically examining SPT as a transformative practice or methodology.[58]

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[54] Hayashi describes the social body as the core investigation of Social Presencing Theatre. Hayashi, A. 2021.

[55] See Chapter 2: 2.1.1

[56] Hayashi refers to the notion of the social field as 'the quality of the relationship between people'. p.5. Hayashi, A., 2021.

[57] Presencing Institute. 2025. Core Foundational Courses. https://www.u-school.org/programs#ulab

[58] A special issue on Social Presencing Theatre in Presencing Institute's Journal of Awareness-Based Systems Change was released in May 2025. https://jabsc.org/index.php/jabsc/issue/view/688

COLLABORATIVE IMPROVISATION
Technique Descriptors

The following descriptors outline the origins and processes by which each of the Collaborative Improvisation techniques is conducted. The directives and objectives describe the reoriented techniques as applied in my research. The techniques are organised across three operational qualities:

Body / Group / Space Awareness

Temporal Awareness

Relational Systems Awareness

Click on the operational quality to jump to the techniques in this grouping.

BODY / GROUP / SPACE AWARENESS

This grouping includes eight techniques for exploring the notion of the three-fold body. The techniques consider the enactive experience of one's own *individual body*; the experience of being and doing with others as the notion of a *group body*; and the environments that we are part of as *contextual body*. The techniques explore nurturing familiarity and ease with the relationalities between these three bodied positionalities. They provide opportunities for experiential engagement with the epistemic processes that arise from bodily sensation and movement, and further support the cultivation of the choreographic imagination and improvisational intuition needed to deepen learning through the Temporal Awareness and Relational Awareness technique groupings.

20 Minute Dance
Manual
Modes of Walking
Menu of Pedestrian Movement
Circling Variations
Falling Together
Corridors
Party Game

Click on the technique to jump to its descriptor.

20 Minute Dance

Origin

A primary technique from Social Presencing Theatre, developed by choreographer Arawana Hayashi, *20 Minute Dance*[59] forms the basis of an exploration of embodied presence. Hayashi posits the technique as supporting the development of awareness of our interior conditions, which is essential for responding genuinely when nurturing processes for change and transformation — in ourselves and in the world at large.

The prompts for this technique were further informed by choreographer Matthias Sperling's interpretation of choreographer Deborah Hay's prompt 'what lights up'. This prompt directs one to attend to sensations occurring in the body and meet it with curiosity and exploration.

Directives

The technique is enacted across three planes: low to the ground (as in lying down); mid plane (as in seated positions); and in a higher plane (as in standing positions). A fourth plane, or dimension, is that of moving through space from one place to another. Each plane is explored for around five minutes at one's own pace. A time keeper indicates when to move to the next plane. This change is not sudden but self-directed and gradually builds from each previous movement.

The first stage of the technique begins with everyone lying down. Verbal guidance is provided by the technique facilitator, starting with prompts to become present to one's body, shifting attention from thinking to feeling, and connecting with the solidity of the earth beneath. The breath can be engaged as a time-giver, for example, moving with the out-breath and pausing with the in-breath. No movements are prescribed. Each individual directs their own movement choices, following their own bodily cues and sensations in an exploration of embodied presence.

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[59] Presencing Institute © licensed under CC BY-SA 4.0 https://www.u-school.org/contentpolicy





Once each of the four planes has been explored, a final posture is held for a few moments and then dissolved, which concludes the practice.

Objectives

In my practice-research, *20 Minute Dance* was engaged as an opening activity, allowing participants to slow down, arrive in and reconnect to their bodies. The technique further provides low-stakes opportunities to explore an experience of not-knowing or pre-empting what comes next, being without agenda, and gaining confidence in responding from this space. The activities seek to cultivate our capacity to tune into subtle shifts within and beyond ourselves, building a gentler and more granular sense of relationality.

BACK TO BODY/GROUP/SPACE AWARENESS MENU

Manual

Origin

This technique was adapted from an interactive live performance piece by the same title, developed by choreographer Siobhan Davies and dancer Helka Kaski. It was originally commissioned by the Gallery of Modern Art, Glasgow, in 2013. The performance artwork was inspired by a neuroscientist working with a patient who had lost all sensation below the neck. By engaging gallery visitors in the task of verbally directing dancer Helka Kaski's movements from lying down to standing, the minutiae of this familiar and seemingly simple movement are put on display. Davies posits that the simplicity of the proposal allows participants to come to understand the natural intelligence of the body.

Directives

In pairs, one partner lies down on the ground and the other will attempt to direct their partner to a standing position using single action verbal instructions. For example: move your right arm to the side of your body; roll onto your left side; place the palms of both hands to touch the floor; press down on the floor with both arms. Lift your torso. Clarification can be sought by the directed partner. For example: 'How do I roll onto my left side?'. The partners take turns to experience both roles. When both partners achieve standing, they can debrief their experiences.

Objectives

In the context of my research, *Manual* was rehearsed as a collaborative way to build awareness of bodily sensations and movement through paired interactions. Whilst Manual has the practical aim of getting to a standing position using verbal instructions, it builds awareness of the interrelation between simple body movements. It heightens observation and bodily attentiveness in both the instructor and instructee. It also provides a bridge between verbal and body-led





modes of interaction and functions as a playful warm-up and ice-breaker activity for participants less confident or familiar with movement practices. The technique additionally draws the participants' attention to the relationship between single movements and movement phrasing, which, together with the Menu of Pedestrian Movement, supports other Collaborative Improvisation techniques.

BACK TO BODY/GROUP/SPACE AWARENESS MENU

Modes of Walking

Origin

The *Modes of Walking* technique draws on walking exercises developed by choreographer Barbara Dilley. These walking practices found their way into the Shambhala Art canon via creative practitioners who — like Dilley —shared an affiliation with the Dharma Art teachings of Chögyam Trungpa. I was introduced to a variation of this technique during my training in Shambhala Art.

Directives

The technique starts with everyone walking at a normal walking pace around the entirety of the rehearsal space. The technique is guided by a series of prompts and allows for a period of free exploration after each prompt. Participants are encouraged to attend to their bodies, for example, the sensation of your feet on the ground, the motion of your chest moving with the breath, or your arms swinging. The group is then asked to widen their attention to the space around them, for example, observing what the space is like when you are near the edge of the room or when in the centre. Further prompts encourage the expansion of attention to the other participants moving in the space, for example, how near someone passes to you, or the spaces between bodies as you follow your impetus to move through those spaces. Next, the group is prompted to explore varying pace whilst walking and to notice how this changes their observations of self, other and the space. Pace can be increased to a run for contributors who feel comfortable doing so, or slowed to a meditative walk, attending to each part of a step. To encourage a playful connection to the awareness of movement in everyday life, prompts can be used to simulate day-to-day experiences. For example, ‘you are late for the train’ or ‘you are late for your class’ to encourage speeding up. Or to slow the walking pace, conjuring ‘a leisurely walk in the park’ or ‘walking on a fragile surface’. The group can also be prompted to come to a complete standstill to observe the contrast with movement. To close, the group is





brought to a standstill and gather to share experiences and observations. Once the group has been introduced to these modes of walking, free exploration can be introduced at other points in a rehearsal to allow for a deepening of observations.

Objectives

The technique uses a familiar activity (walking) to ease participants into movement. The prompts guide the placement of one's attention during the activity of walking, so it can become unfamiliar and reveal new perspectives. The technique supports an experiential understanding of the notion of the threefold body (individual / group / contextual body). *Modes of Walking* can be further incorporated with the *Menu of Pedestrian Movement*, or act as a primer for *Memory Scrubbing / Chronology of Moments* by exploring moments before and after during walking.

BACK TO BODY/GROUP/SPACE AWARENESS MENU

Menu of Pedestrian Movement

Origin

This technique was informed by Dilley's scores for 'finding movement vocabulary' through introducing physical movement elements (eg. walking, standing, turning, arm gestures, crawling, lying down) and spatial structures (eg. following, herding, flocking, circling). The *Menu of Pedestrian Movement* technique was further influenced by Hayashi's approach to introducing a range of movements to support participants with improvisation during the *Village* technique (see descriptor in the *Relational Awareness* collection below). At the early stages of my practice-research, I used a 'menu of movement' to introduce the physical elements of standing, sitting, and turning as options for the *Red Square* technique (see descriptor in the *Relational Awareness* collection below). The collection of elements evolved over the PROTO practice phase, incorporating further temporal and spatial components, drawing on my own practice of the technique and insights from attending other movement and choreography training.

Directives

This technique comprises a collection of simple pedestrian movements (stand / sit / turn / lie down / gesture) and spatiotemporal elements (location / direction / height / proximity / pace / velocity / gaze). The facilitator introduces the physical movements one at a time, providing prompts to explore a range of different postures for each movement. After initial exploration of each movement, the facilitator calls out random sequences for the group to express in any way, for example: sit, stand, stand, lie down, stand, gesture. After exploring such sequences for a while, the spatiotemporal elements are introduced and included in the sequences. The activity continues as time allows, or until a sense of saturation with the exploration is reached by the group.





Objectives

The *Menu of Pedestrian Movement* provides an opportunity to reconnect and reconsider the knowing and doing of everyday movements, as well as the spatio-temporal dimensions involved in our movement in and through the world. By exploring these simple elements in isolation and combination, their particularities and relationalities come into view. Renewing attentiveness to the information inherent in these movements extends awareness of our own bodies in context.

BACK TO BODY/GROUP/SPACE AWARENESS MENU

Circling Variations

Origin

This technique is informed by a score from a collection developed by Sperling as choreographic framework for a cognitive science study on audience observation of joint action aesthetics during dance performances. I was introduced to this activity during a choreography workshop at Siobhan Davies Studios. The *Circling Variations* technique was further informed by Dilley's *Walking Circle* and *Follow the Leader* exercises for dancers and reoriented for the purposes of my research through the PROTO practice phase.

Directives

Circling Variations start with the group walking randomly around the room, from where they are prompted to organically form a moving circle (walking as opposed to standing in a circle). No instructions are given for how the circle should be formed and the activity is done in silence. Once the group has negotiated the forming of a moving circle, the group is invited to attend to the sense of a group body — experiencing the group moving together as comparable to the experience of moving as an individual body. Open-ended prompts are offered to invite the group body to express itself in some form, for example: 'What does the group body want to do?'. To provide an example of what might occur, further prompts can be added, such as: 'What if the group body wants to slow down / speed up the pace?'; or '…raise its left arm?'; or '…change direction?'. Time is allowed for a response and unique expression to develop through shared negotiation among the group. Once the basic parameters of the technique are clear to all the members of the group body, they are encouraged to explore this framework, all the while keeping moving in a circle. If the exploration becomes repetitive, further prompts can be offered, like: 'Who is leading, who is following?'; 'I don't want to be the leader, from where does the group body want to move?'; 'What if the group body wants to break into two circles?'; or '…what about four circles?'. The activity





continues as time allows, or until a sense of saturation with the exploration is reached by the group.

Objectives

This technique aims to provide a semi-structured improvisatory activity through which the sense of the group body can be experienced in practice. It allows for observation of relational negotiation between the intentions and expression of individuals and group. It provides an opportunity the attend to the different physical sensations of being an individual body and part of a group body. When a group body is in motion, the individual requirement to attend and respond is heightened. Experiencing positive ambiguity, caused by individual and shared uncertainty during *Circling Variations*, encourages intrepid and playful provisional action and receptiveness to different parts of the group body. When repeated provisional actions become incorporated into the onto-epistemology of the group (in the context of rehearsing this technique), a calibration and re-orientation occurs between individual, group, and context — manifesting as a process of collective learning and infrastructuring of the group's ways of being, doing, knowing, and relating.

Circling Variations can follow on from the *Modes of Walking* technique as a way to keep the momentum of moving together during the practice-events.

BACK TO BODY/GROUP/SPACE AWARENESS MENU

Falling Together

Origin

Falling Together is informed by another of the scores drawn from the same choreographic framework developed by Sperling and introduced at a choreography workshop at Siobhan Davies Studios.

Directives

Following on from *Circling Variations*, the technique starts with the group standing in a large circle facing inwards. The facilitator provides an example of leaning forward from a standing position until balance can no longer be maintained and the body responds by stepping forward to stop oneself from falling. The group is encouraged to explore this movement in their own time, attending to the boundary between standing and falling, and the physical mechanisms at play. After an initial period of becoming familiar with the motion and sensation of the 'fall', the group is encouraged to continue the exploration, moving around the whole of the room. The same movement of leaning forward, 'falling', and stopping oneself from 'falling' is followed through to a new position in the room each time. Once the group has established navigating around the room without crashing into objects or other people, attention is drawn to the movement of the group body. Keeping going with the 'falling' motion, an aim is set to try to synchronise the 'fall' among the group, without verbal coordination or contriving alignment by holding back one's 'fall' or reaching one's falling point prematurely. Prompts are offered to attend to the rhythm of 'falling' in the group and a peripheral sense of movement. The exploration continues, allowing synchronisation to occur and dissipate organically repeatedly as time allows.





Objectives

As with *Circling Variations*, the *Falling Together* technique provides opportunities to experience the individual body in relation to the group body in action. The initial individual exploration of the falling motion helps build awareness of the mechanisms of the body, before bringing this experience to the shared context of the group exploration. The technique establishes a simple non-competitive objective (falling in synchrony), executed through repetition. This allows for observation across both personal and shared experiences and a deepening alignment and sensory experience of being part of a group body.

BACK TO BODY/GROUP/SPACE AWARENESS MENU



Corridors

Origin

The *Corridors* technique is an adaptation of a choreographic framework developed by Dilley, titled *Maps of Space*. The framework provides a semi-structured way for dancers to explore spatiality through different formations, such as circles, corridors, or grids. The *Corridors* technique engaged in my research draws on Dilley's *Parallel Corridors* formation. I was first introduced to these frameworks in the context of Shambhala Art.

Directives

To begin, the group is split in half and lines up on opposite sides of the room, with each person on one side facing someone on the other side. Each pair is invited to imagine a corridor between them across the room. There are four stages in the activity, each introduced at the beginning of a round. In the first stage, members of each group are asked to walk across the room at a swift pace towards each other. At the point where they meet their corridor partner, they walk past them without making eye contact or stopping — much like walking in a rush past a stranger on a busy sidewalk. Both groups end up in a line on the opposite side of the room from where they started. Each stage can be repeated for a number of rounds, as time allows, for contributors to sense more deeply into the felt experience of the activity.

For each progressive stage, contributors are asked to slow down their pace. During the second stage, contributors again walk towards the centre of the room and their partner. This time when they meet, they come to a pause for a moment without eye contact and then continue past their partner to the opposite side of the room. The third stage continues in the same way at a slower pace still, with contributors coming to a pause with their partner and this time also making eye contact, for as long as is comfortable, before continuing to cross the room.


GAME II
GAME III





In the final stage, contributors from the one side of the room are allocated as receivers and the other side as instigators. Contributors are advised that the next round will include limited physical touch. Verbal consent is requested and simple examples of appropriate touch given, for example, placing a hand on their partner's shoulder or arm. The round proceeds with the pairs moving to cross the room, pausing and making eye contact, and the instigators place a hand on the body of they partner. The pair hold this contact for as long as each feel comfortable, before moving on to the opposite side of the room. Roles are switched between instigator and receiver, repeating the process a final time.

Objectives

This technique offers observation of individual bodies in relation to one another. Through staging progressive levels of person-to-person intimacy, the technique explores the elasticity of boundaries between a sense of self and a sense of shared togetherness. It instigates the formation of a small group body and a sense of 'us', as individuals come together to share a simple bodied experience. As each person breaks away from the shared moment and returns to their individual action

of walking, the technique prompts observation of the lingering or dissolving of this sense of togetherness or group body. The brief moments of paired interaction are deliberately non-verbal, requiring reliance on other modes of perception and engagement. Acting to differentiate primary felt presence and the secondary overlaying of thoughts as a form of meaning making, the technique seeks to extend awareness beyond the individual body.

BACK TO BODY/GROUP/SPACE AWARENESS MENU

Party Game

Origin

This technique follows the format of a simple icebreaker game used to introduce strangers to each other at a social event. The activity is used in Shambhala Art to explore notions of ‘sign’ (conceptual representation / interpretation) and ‘symbol’ (direct non-conceptual perception / experience). For the purpose of my research, *Party Game* was refocused on the bodied experience of verbal and non-verbal presence with another person, as starting point for exploring the dynamics of ways of being and relating.





Directives

The activity starts with the group split in half. One half is asked to form a circle, standing shoulder to shoulder with their backs towards the centre of the circle. The second group is asked to make a circle around the outside of the first group, each facing one of the members of the inner circle. The facilitator introduces the first round. Members of the outer circle are asked to verbally introduce themselves to the person in front of them in as much detail as possible in one minute. Members of the inner circle listen without responding, trying to avoid interaction through facial expressions or nodding. When one minute has passed, the facilitator indicates for the outer circle to rotate — with each person taking one



step to the right. The inner circle remains static. Each outer circle participants now has another minute to introduce themselves to the next person. This continues in one minute intervals until the outer circle members are back with the inner circle person they started with.

For the next round, participants in the outer circle will again rotate in the same way as before. The inner circle again remain static. For this round there is no talking from either circles. Participants are asked to make eye contact, without straining, and are encouraged to stay present with the other person as much as possible for the duration of the one minute. When the outer circle has completed a full rotation, the activity is complete.

Objectives

Party Game provides an opportunity to observe differences in verbal and non-verbal exchange. Some people find it challenging to remain with another person in a bodied way without relying on verbal interaction. The technique offers a structured and time-limited means to safely explore a shift from conceptual or thought-based processes to remaining present with subtle sensory qualities experienced through the body. In doing so, the technique seeks to open a window on habitual hierarchies and interplay between our own individual worlding processes and how that shapes / is shaped by intra-action between ourselves, others, and contexts. This technique is one of four Collaborative Improvisation techniques that incorporates a verbal element in the practice. The technique further provides preparation for later techniques like *Being in Space.*

BACK TO BODY/GROUP/SPACE AWARENESS MENU

TEMPORAL AWARENESS

The four techniques in this grouping engage the body in an exploration of temporal perspectives and relationalities. Each technique works with particular diachronic directionalities, providing opportunities to observe concurrent relationships between pasts, presents, and futures. The techniques allow for a placing of oneself beyond the constraints of linear temporality, seeking to unflattened notions of the present; cultivate more granular observation of moments of emergence; and better differentiate lineages of experience. The Temporal Awareness techniques are supported by learning from the Body / Group / Space Awareness techniques. They act to structure understanding for the Relational Systems Awareness techniques, specifically through the notion of current and emerging reality used in the Stuck and 4D Mapping techniques.

Memory Scrubbing /
Chronology of Moments
Stuck
Field of the Future
Being in Space

Click on the technique to jump to its descriptor.

Memory Scrubbing / Chronology of Moments

Origin

This technique originated from an improvisational approach used by Davies and Kaski as part of their process work for the movement piece *Figuring*. The approach engages the notion of 'hinterland' as a source for the emergence of movement and meaning. For the purposes of my research, this approach to physically exploring a body-memory was adopted as an enquiry into the diachronic relationship between temporalities and the temporal directionalities inherent in meaning and knowing.

Directives

Participants are invited to take a moment to recall a bodied memory that stands out for them. For example, running and jumping into a swimming pool with friends as a child; or turning and knocking a favourite object of a shelf.
Instead of sitting or standing still to 'think up' a memory, everyone is encouraged to move around the rehearsal space, attending to physical sensations that arise through their movements and looking out for hints of familiarity or recollection of past movement experiences in the archive of the individual, group, and/or contextual body. After allowing time for everyone to arrive at a bodied memory, whether through movement or thought, participants are asked to consider what the core element of this movement is. This is explored by physical going through the sequence of actions from one's bodied memory and increasingly bracketing the movement until just a core movement can be identified. Once a core movement has been bracketed, participants are encouraged to explore this movement memory in their own time, by repeating it several times in a given

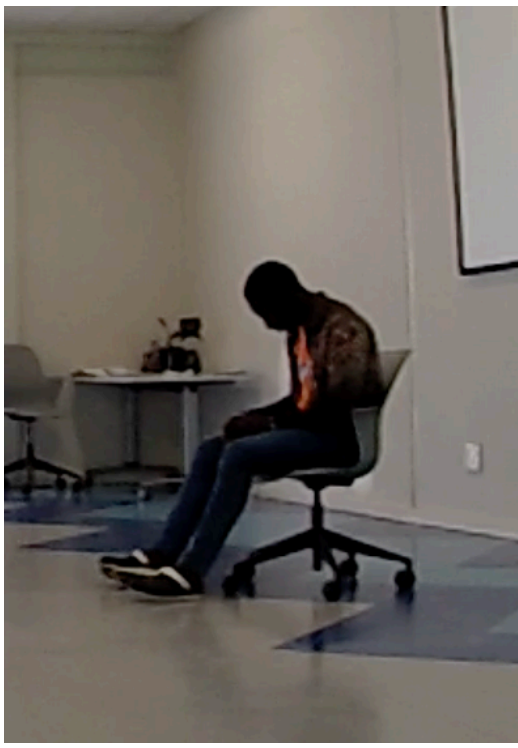


timeframe (e.g. 5 minutes). Throughout this time, prompts are provided to extend the exploration by encouraging observation of the relationalities of the movement moment. For example, attending to the sensations that are present (e.g. textures, temperatures, smells, weight, etc.); or observing what is happening in the periphery of that rehydrated moment. When the allotted time is nearing completion, a prompt is given to begin to close the exploration and return to awareness of the present moment and space. Allow time for all to complete their process.









Objectives

This technique delves into the notion of the body as archive, by undertaking a granular, guided exploration of sensory and contextual memories held in the body. Harnessing movement as a bodied processes of remembering (present to past) and reflecting (past to present), the technique enquires into the non-linear temporal relationalities between our past lived experiences and our current ways of being. By rehydrating bodied memories through movement, the technique invites us to go beyond the solidifications of the present. Or as Elizabeth Grosz proposes: '…to make elements of this past live again, to be reenergised through their untimely or anachronistic recall in the present.'[60] Bodied memories are positioned as a 'revisable and negotiable record of the personal',[61] opening a renegotiation of the present. The technique supports us in emplotting our pasts differently, so as to open us to different interpretations and endow our pasts and present with other meanings.[62]

Even though this technique requires minimal physical skill, it can be challenging for those not familiar with bodied practice, because it relies on refined attunement and trust in knowing through the body. A series of micro-prompts can provide support for individual exploration of bodied memory. The *Modes of Walking* technique can further be used as a primer for *Memory Scrubbing / Chronology of Moments*, by incorporating an exploration of the moment before and moment after during the walking activity. The *Stuck* technique (which explores relationalities between present and emerging realities) provides a useful complement to the *Memory Scrubbing / Chronology of Moments* past-present focused exploration.

BACK TO TEMPORAL AWARENESS MENU

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[60] Grosz, E.A. 2004. The nick of time: politics, evolution, and the untimely. Duke University Press, Durham.

[61] Sutton, J. 2006. Distributed Cognition, Domains and Dimensions. Pragmatics & Cognition. 14(2).

[62] White, J. 1990. The Content of the Form Narrative Discourse and Historical Representation. Baltimore: Johns Hopkins University Press.

Stuck

Origin

The *Stuck*[63] technique originates from Social Presencing Theatre developed by Arawana Hayashi and is regarded as a principal practice of the Presencing Institute. The technique is used together with Otto Scharmer's Theory U to explore current realities and emerging realities for individuals and groups in business and other contexts. It relies on becoming sensitised to the feeling quality of a particular circumstance where we experience a sense of 'stuckness'. Through suspending thoughts, this practice engages in a bodied exploration of what might be emerging from this circumstance.

Directives

The technique is conducted across two stages using individual and group explorations. To begin, participants are asked to bring to mind a current circumstance in their life where they experience a sense of congestion, breakdown, solidification, or 'stuckness'. They are invited to (individually) let the feeling of this circumstance manifest by embodying it as a physical posture. Each person takes time to feel into this physical manifestation, attending to the sensations in the different shapes of the posture. For example, a sense of strain in the legs or a feeling of being adrift across the head and shoulders. In small groups of 3-5, each person takes a turn to show their posture. No information is given verbally about the circumstances of the stuck. Allowing a moment to let each person's expression resonate, the group members respond by sharing what they witnessed through a simple 'I saw' or 'I felt' statement. For example, 'I saw your arm clamped close to your chest' or 'I felt your chest was enclosed'.
If time allows, the groups can also be prompted to physically take on each other's postures to sense into what might be understood from this position.

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[63] Presencing Institute © licensed under CC BY-SA 4.0 https://www.u-school.org/contentpolicy



Moving into the second stage, each group takes a moment to become present and attend to a sense of the group body. A member's stuck posture is again presented to the group and this time emphasised, augmented, or clarified under their guidance. For example, the person presenting their stuck might have their arms outstretched to their sides in a sensation of being pulled in different directions. Without sharing information on the nature of the stuck, they might ask two other group members to each take a hand and pull in opposite directions. Up to three people can be asked to join the stuck posture in different ways. As a group body, the posture is held and deepened. This is called Sculpture 1. From this position of attentiveness, without direction or talking, movement emerges. Staying with the momentum as the posture shifts, the group continues until the movement stops. This is Sculpture 2. Each person in the sculpture shares one sentence from the 'I voice'. For example, 'My direction has changed' or 'I had further to go'. Allow a moment of silence to close. The small group then shares what they observed, felt, or saw. Reflection prompts might include: Where did the movement begin (e.g. in the individual body or group body)? What was the



difference between Sculpture 1 and 2? How were they different? What was the movement that took place? What was the quality of the experience? What feelings and sensations were there? As time allows, repeat each group member's stuck posture.

Objectives

The objective of the *Stuck* technique is to explore a challenging present circumstance and allow observation of openings that might diversify the possible futures we can currently perceive from this position. The technique foregrounds the experience of bodied sensemaking, building trust in bodied knowing by emphasising the value of being relationally present with one's body. By giving embodied form and movement to a difficult aspect of one's current reality, the onto-epistemic orientations of thought-led sensemaking can become subordinated. *Stuck* makes obscured patterns or habits tangible and indicates

how they may have become obstructive. The technique does not aim to find solutions for problems and is not a therapeutic practice. Instead, as a form of embodied relational learning, it provides an otherwise way to open to new possibilities. The group *Stuck* exploration opens to a further relational process, where the experience of individual complexity can be held by multiple bodies. This diffuses individual perspectives, allowing unexpected directions to emerge from outside the limitations of one's own perceived possibility or habitual control. Because the details of the circumstances of one's chosen stuck do not need to be shared verbally with the group, it provides a covert opportunity for mutual infrastructuring of emergent directions.

Stuck explores the axis of present to future in a speculative and anticipatory way. In the context of my research, the technique was used in parallel with the *Memory Scrubbing / Chronology of Moments* technique, which explores a past-present axis.

BACK TO TEMPORAL AWARENESS MENU



Field of the Future

Origin

The *Field of the Future* technique draws on an exercise introduced by Otto Scharmer at a ULab training program at the Presencing Institute. I had previously encountered a similar technique as part of *The Work That Reconnects* by deep ecology and systems thinker Joanna Macy and colleagues, titled *Letters from/to the Future*[64] and *Harvesting of the Gifts from our Ancestors*.[65] For my research, the technique was refocused as an enquiry into speculative futures and anticipatory relationships with the present.

Directives

Field of the Future is practised individually but in parallel with others. To start, everyone finds a space in the room to stand or sit. They are prompted to take a few minutes to reflect on the circumstances of the current realities of their close present. For example, the people, places, and activities of their current lives. With their eyes open or closed, they are prompted to raise their gaze towards a near future horizon — somewhere they might find themselves in 2 - 5 years. Once they have a sense of that future, they take a physical step forward into that place. Once in this new location, they are invited to 'look around' — to sense into the conditions and goings-on of the place in which they now find themselves. Tuning in to sensations and affective impulses in the body, they are invited to enact any posture or gestures that they are called to express or turn in any direction that feels inviting. After a few minutes of exploration, they are again asked to raise their gaze, this time to the horizon of a distant future — maybe 30 - 40 years into the future. Without overthinking, once they have a sense of this future, they again take a step in the direction of this place. As before, some time is allowed to explore and interact with the conditions of this new 'present'. When the exploration has been

[64] https://workthatreconnects.org/resources/letter-from-the-future/

[65] https:/workthatreconnects.org/resources/harvesting-the-gifts-of-the-ancestors-decolonial-adaptation



satisfied, they are asked to pause for a moment before turning back towards their original starting point — their current reality. From this future vantage point, they are asked to observe their present self and the circumstances of that reality. When ready, they can take a step into their near future and another back to their present. Allow a moment to arrive back to the room and physical environment. The group then comes together for dialogue about their experiences.

Objectives

Fields of the Future engages processes of speculating (present to future) and anticipating (future to present). By physically enacting stepping through time, this technique is an exploration of the realities and potentialities of one's life. Whilst speculative imagination is engaged to construct various future scenarios, the body acts as an anker in these conjured realities. Sensing into the conditions of these realities through the body, rather than just imagining them in the mind, activates deeper insights into the qualities and circumstances we are drawn to, are pushed



away from, or are ambivalent about. In allowing ourselves to become reoriented through the body in these imaginal futures, a return to the present affords potential new perspectives on our current reality.

To provide further bodied scaffolding for the exploration of the circumstances in the near and distant future settings, items from the *Menu of Pedestrian Movement* can be engaged (e.g. direction, gaze, height, gesture).

BACK TO TEMPORAL AWARENESS MENU

Being in Space

Origin

This technique draws on two sources with a shared genealogy: the *Being in Space* exercise from Shambhala Art and Hayashi's *Field Dance* practice from Social Presencing Theatre. *Presenting Yourself to the Audience* was a practice offered by theatrist Lee Worley, from where it entered the repertoire of both Shambhala Art and Social Presencing Theatre. In both contexts, the technique provides a simple yet impactful way to practice being present with self, other, and world.

Directives

The practice of this technique is conducted in complete silence, so the entire framework of the technique is presented to the group up front. Two roles will be experienced during the technique: one as an individual and the other as a group. To start, the whole group sits in rows in a wide semi-circle, facing the open side of the circle — like the space of a stage. Ideally, the backdrop should be neutral and blank. After everyone has settled, the person closest to the left side of the semi-circle gets up and walks to the side of the open space.

Individual: After pausing for a moment to acknowledge the threshold, they step into the 'stage' space, walk to the centre, and turn to face the group. Simply stand and be present with your own body, the sense of the whole space and context. Maintain a soft gaze without focusing on anything or anyone in particular. There is no set time to remain in the space. Remain as present as possible and once you feel you have arrived at a sense of the whole space, turn and walk (maintaining embodied presence) to exit on the opposite side from where you entered.

Group: The role of the group is to 'hold' the space by staying present with a sense of the group body and contextual body, and letting go of thoughts or conceptions that may arise. As the first person exits, the person closest to the right side of the semi-circle gets up and moves to that side of the 'stage' space. The first person sits in the vacated seat. This is repeated until everyone has been in the standing role. The group then reflects on their experience of both roles. The whole process can be repeated and developed with each person presenting a gesture or posture during their individual role.

Objectives

As a technique for temporal awareness, *Being in Space* explores the present through the modality of the individual, group, and contextual bodies. The technique brings awareness to and builds confidence in a larger sense of the present than we are attuned to in our day-to-day lives. The experience, whilst seemingly simple, can be challenging and liberating if the practitioner allows themselves to open to the moment. The brief moment spent in full attentive presence with the group brings to awareness habitual tendencies to hide or present select aspects of the self. The shared moment between self, other, and world allows for the possibility of a more porous exchange to be perceived. The seated group functions not as an audience, but as a collective grounding presence. This is an active role rather than one of passive consumption or judgment — making space for the other to be as they are. In the supportive container of the technique, there is no attempt to publicly strip someone of their habitual mechanisms or to reveal someone as a fraud. Neither is there a call to perform for others. The intentional spaciousness of this scaffolded moment allows an opportunity to get in touch with our unadorned selves and the world in all its richness. The body acts as material connection to the present, and the sensations, emotions, and thoughts that arise are welcomed with compassion.

BACK TO TEMPORAL AWARENESS MENU



RELATIONAL SYSTEMS AWARENESS

This grouping includes four of the more sophisticated techniques. Supported by learning from the other operational groupings, these techniques employ semi-structured choreographic scores and free improvisation to create simple 'ecologies' for collective exploration of relational dynamics. These techniques establish body-led scenarios for observing onto-epistemic orientations and conditions inherent in community groups. Two of the techniques (Current Reality Movie and 4D Mapping) purposefully engage 'real world' themes proposed by the participating community.

Red Square

Current Reality Movie

Village

4D Mapping

Click on the technique to jump to its descriptor.

Red Square

Origin

The *Red Square* technique was developed by choreographer and dancer Barbara Dilley as a technique for choreographic composition. It is part of a series of choreographic scores, titled *Maps of Space*. I was first introduced to this technique at a Dharma Art workshop as part of a month-long meditation retreat in Vermont. Playing with the parameters of Dilley's *Grid score* and notion of *Compositional Eye* (including *Inner-*, *Ensemble-*, and *Audience Eye*), *Red Square* acts as a place for observation, where we might 'watch and see and then go and inhabit'.[66] To support non-dance participants in the free improvisation required, the adapted *Red Square* technique used in my research builds further on the *Corridors* technique (which draws on Dilley's *Parallel Corridors* score) and the *Menu of Pedestrian Movement*.

Directives

Before rehearsing the *Red Square* technique, the space is prepared by marking out a large square (demarcated as a 3x3 square grid) on the floor using string or tape. The rehearsal takes place across two stages, which can be extended further, as time allows. Each stage will include multiple iterative cycles. To begin the ***first stage***, the facilitator demonstrates a simple menu of movement, including different standing and sitting postures. Participants are invited to line up in groups of three on one side of the square, each with a 'corridor' of 3 grid-squares in front of them. The three participants will start at the same time, but progress across the grid-squares at their own pace until they reach the opposite side of the square. Each person steps onto the grid and presents, in the first instance, a standing posture. For each grid-square in their corridor, they will change to a new standing posture. For example, stepping into grid-square one, someone might stand with their arms

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[66] p171. Dilley, B., 2015. This Very Moment: Teaching, Thinking, Dancing. Boulder, Col: Naropa University Press



stretched above their head; stepping into the second square, they might wrap their arms around themselves and cross their legs; and in the third square, they might stand with their legs stretched between the corners of the square with one arm by their side and the other stretched in parallel to their leg. Instead of pre-planning the postures, participants are invited to allow a posture to arise for each square — as if arriving into a posture that is already there. Opening to the invitation of each grid-square, attending to what arises, what they are drawn towards, and from this space of anticipation, inhabiting the posture. For example, as someone is readying to move into a grid-square, they might notice a heightened attention to the corners of the square shape and feel drawn to placing their feet in opposite corners. When arriving in the posture, allow the shape to completely form, commit to fully inhabiting it and allow yourself to be seen in the posture. When attention flickers, the move towards the next square begins. The other participants serve as



active observers, prompted to ‘notice what they notice’. As the first three participants have crossed the grid, the next three step up to the edge of the square and start traversing the grid in the same way. Keeping a steady pace, repeat until all participants have crossed the square. Repeat the whole cycle of standing postures if time allows. Then move on to a cycle of seated postures. Other elements, like turning, can be added to the menu of movement as the cycles progress. Include a cycle where participants inhabit their three grid-squares with a combination of postures. For example, a standing posture followed by two sitting postures; or a seated posture, followed by a turning posture, and then a standing posture. Close the first stage by sharing observations as doers and observers.

For the ***second stage***, one group of three lines up on the side of the square and another on the perpendicular side. The groups will be traversing the square at the same time, crossing each other’s paths on the way. At times, there might be two

people in one grid-square, and they will have to navigate presenting their postures in unison. For example, one person might already be sitting in the grid-square with their hands on their head. When the other person gets ready to step into the same grid-square, they are encouraged to take in the grid-square and person already there and respond with their own posture. For example, standing in the corner of the grid-square with arms outstretched towards the other person's hands. There is no right or wrong way of doing this. Postures arise and vary relationally between squares. If time allows, the process can be perpetuated by each person reaching the opposite side of the square, turning and beginning their journey across the square again. The whole group can also sit around the square and step up to any corridor when they feel called to action. This is more suitable once the group is at ease with the technique. The practice ends when all participants have crossed the square or when no further person rejoins the square.

Objectives

Red Square provides a platform for the observation of relationalities, broadening awareness of the individual, group and contextual body. In daily life, movement and its meaning can quickly become complex and obscured. *Red Square* simplifies and slows down movement through guided organisation, repetition, and semi-structured improvisation. Staging movement in this way allows for refined attention to transmodal cues between and among one's own body and that of others. Because the activity is contained within the square, the peripheries of the group body can come into view, enhancing the experience of what it is like to be an individual body as part of a group body. Repeated engagement with *Red Square* has the potential to enhance relational proprioception in other contexts. As a community process, both observer and active roles inform the collective learning processes. The technique allows participants to lean into body-led knowing-through-doing, while cognitive and language-driven sensemaking can take a backseat.

BACK TO RELATIONAL SYSTEMS AWARENESS MENU

Current Reality Movie

Origin

This technique is drawn from the Social Presencing Theatre canon; however is not regarded as a core practice by Hayashi or the Presencing Institute. *Current Reality Movie*[67] was developed as an extension of the Presencing Institute's Stakeholder Interview, used as part of a Theory U diagnostic process in professional or community practice.[68] The technique relies on a multi-stage process and is used as a combined enquiry into stakeholders' perspectives in the 'current reality' of a system or community. I was introduced to the technique at an advanced Social Presencing Theatre practitioners' retreat in Denmark in 2019.

Directives

The *Current Reality Movie* technique is an exploration of current stakeholder sentiments, perspectives, and engagement within a community or system. To prepare, a contextual issue or enquiry relevant to the participating community needs to be selected. For example, in the case of Atlantic College, the community engaged *Current Reality Movie* to enquire into perceptions and experiences of the LASS course development process. Once a topic of enquiry is agreed, the community identifies stakeholders in the relevant context or system. The term stakeholder is used here in its widest sense, rather than just focusing on beneficiaries as in the case of corporate stakeholders. Stakeholders might include those immediately involved or more peripherally affected by the operations and applications of the contextual issue. For example, in the case of the LASS course development, stakeholders included current students involved with the course design process, as well as hypothetical future students who might enrol on the course in years to come. At this stage, the selection of stakeholders can be

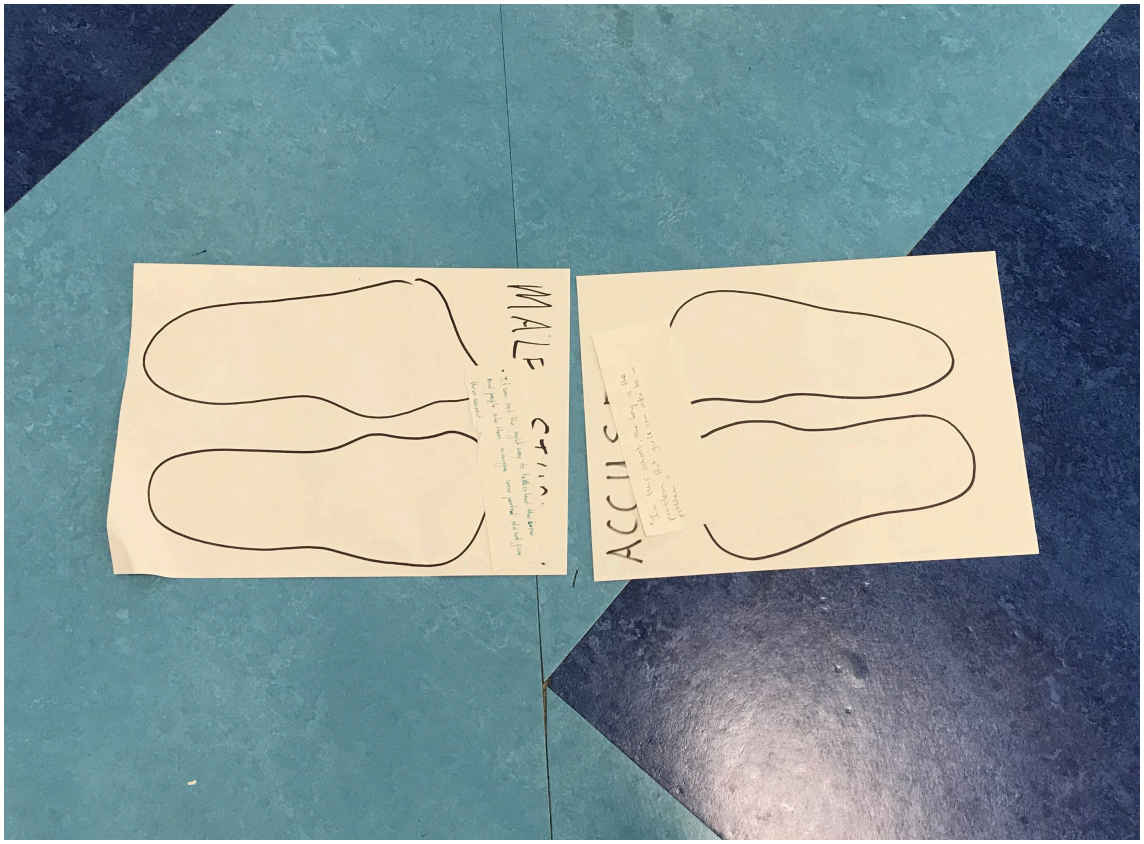
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[67] Presencing Institute © licensed under CC BY-SA 4.0 https://www.u-school.org/contentpolicy

[68] See the Presencing Institute's Stakeholder Interview guidance at: https://www.u-school.org/stakeholderinterviews



provisional, as the *Current Reality Movie* process will extend insights into stakeholder roles. With initial stakeholder roles identified, the community shares the task of eliciting perspectives on the topic from the identified stakeholders. Dialogues with stakeholders can be casual (e.g. everyday conversations) or more formal (e.g. using specified interview protocols or questions). Each person is asked to return with a short quotation on the topic of enquiry from the stakeholder they engaged. Where access to an identified stakeholder (e.g. future students) is not possible, no quote is gathered. Sheets of paper with a simple line drawing of footprints are prepared to represent stakeholder positions. With these elements in place, the rehearsal of *Current Reality Movie* can begin.

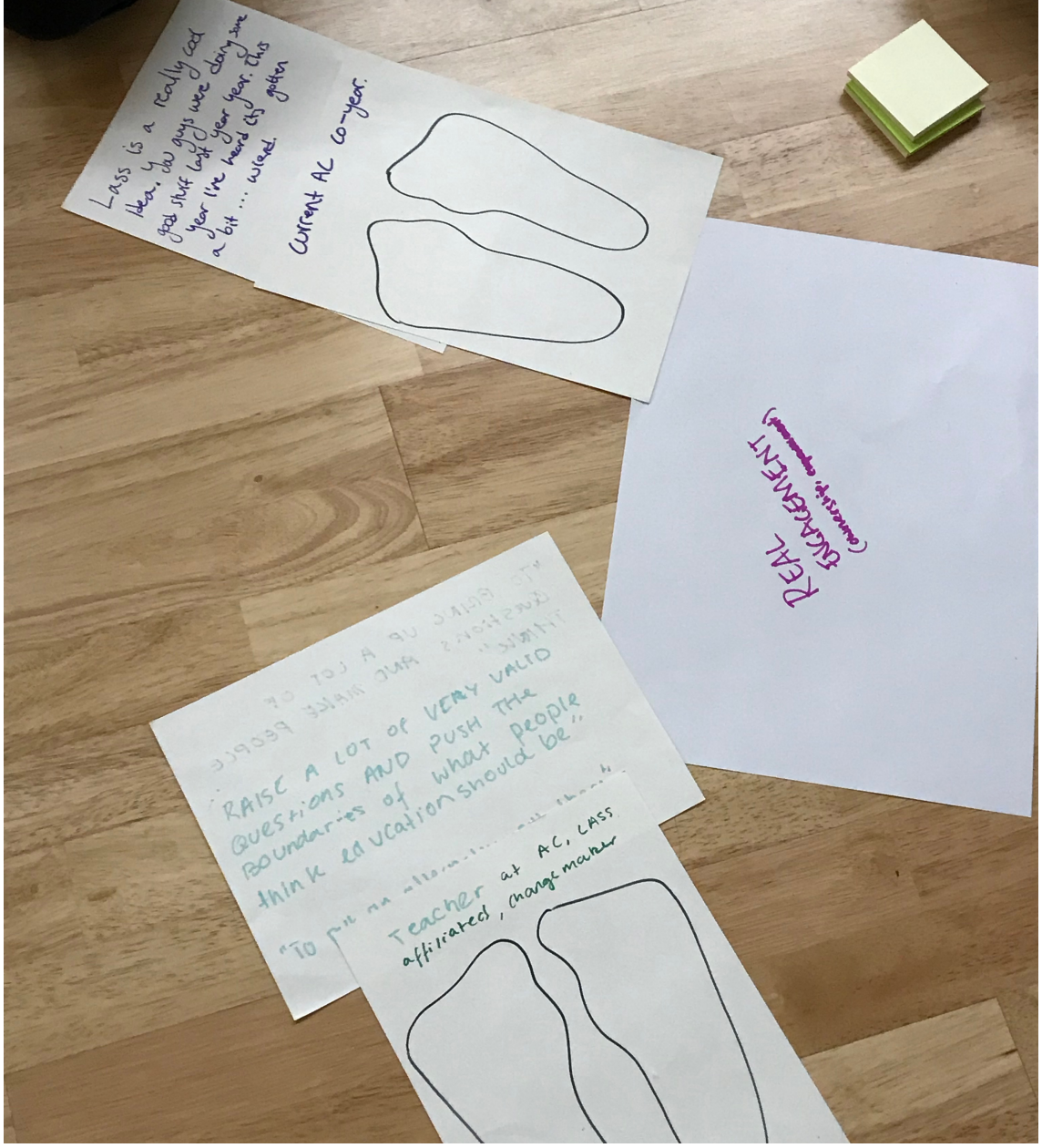


The community gathers together and writes the different stakeholder roles on the footprint sheets, including any quotation for that specific role. Blank footprint sheets with no attributed stakeholders are included, so new stakeholder roles that come to light during the process might be incorporated. The group gathers in a large circle to create a central space where the activity can be observed — the field. One by one, members from the community choose a stakeholder role sheet (preferably not a role they hold themselves) and place it in the field. The location and direction of the placement reveal an observation about that stakeholder role. For example, the role sheet might be placed on the edge of the field facing outwards, indicating disinterest or exclusion; or centrally, indicating importance or dominance. The person placing the sheet does not comment verbally on the placement at this time. With the location allocated, the person steps onto the sheet, metaphorically into the ‘shoes’ of the stakeholder. If there is a quote attributed to this role, they read it out loud to the group. Taking a moment to reflect on the quote and remaining present with the resonance of the stakeholder

role within themselves, they allow a posture or gesture to percolate. This is expressed and held for a moment so the whole group can observe. Once the posture/gesture is dissolved, they step off the footprint sheet and leave the role behind, returning to join the community in the circle. Another community member steps up to select a role, placing it in the field and in relationship to the other stakeholder already in the field. For example, the placement of the roles might be near each other, or far apart, they might face one another or might indicate unawareness of the other. The community member proceeds to read the quote and offer a posture/gesture. Where there is no quote, only a posture/gesture is offered. Further stakeholder roles not originally included might be identified as the relationalities of the current reality become evident. They can be added by writing their roles on empty footprint sheets and including them in the mapping. The process is repeated until all the stakeholders have been represented in the field.

Variation: Stakeholder representatives may also remain in the field until all roles have been represented, instead of entering one by one. This better allows the community to observe and discuss the relationalities between roles. It requires sufficient community members to simultaneously represent all roles.





Dialogue protocol: Once all the roles have been placed, adjustments can be made to the location and directionality of the roles through dialogue among the community. For example, a community member suggests that a role, originally placed on the periphery of the field facing outwards, has a relationship with another role and should be re-oriented to face inwards towards that other role. Further observations about the stakeholders and their relationalities might come to light and be shared with the group. The dialogue process continues organically as time allows, or until the community feels the exploration is satiated.

Once the community is familiar with the process, no facilitator is needed to practice the technique. The more comfortable the community becomes with the technique, the easier it is for them to flexibly explore variations and go deeper into the enquiry.

Objectives

This technique provides an enactive way of mapping the realities and relationalities of a system. Whilst the dynamics of the chosen system might be familiar to the community, it can be hard to engage with the complexities of an identified issue tangibly. This might be because being part of a system can obscure perspectives, or simply because all stakeholders can not be brought together for whatever reason. Some members of the community may have lived experience of the stakeholder roles, while others may be located beyond the community. By identifying and representing stakeholders, *Current Reality Movie* provides a snapshot at a particular moment in the system. The technique allows the community to more flexibly observe and explore dynamics at play. By engaging the body, the topic is read through a different modality, releasing the enquiry from the constraints of purely thought-led sensemaking. It might be tempting to attribute specific meaning or to explain the gestures/postures. Encourage participants to soften and widen their observation to the broader relationalities revealed. This perspective shift can take time to develop. With different members of the community stepping into the shoes of the various stakeholders, a multi-subjective representation is achieved. This lends a plurality of perspectives to the enquiry at hand. This multi-subjectivity might also be unfamiliar. Some might be prone to disregard individual choices about direction/position or gestures/postures to represent stakeholder roles as purely subjective. Part of the learning from this technique lies in letting go of singular representations and attending to relationalities between being revealed. Together, the bodied and pluralised enquiry can help undercut habitual power dynamics and illuminate blind spots. Learnings from the earlier CI techniques, such as varying one's perspective between individual, group, and contextual body, can support uptake of the orientations required by *Current Reality Movie* and the other *Relational Awareness* techniques. *Current Reality Movie* could be used as a one-off enquiry to better understand current conditions of a particular issue, or repeated at intervals to observe shifts in a system.

BACK TO RELATIONAL SYSTEMS AWARENESS MENU

Village

Origin

The *Village*[69] technique originates from Social Presencing Theatre. This improvisation technique is one of the oldest ensemble practices in the Social Presencing Theatre canon, developed by Hayashi and collaborators in the 1970s as a postmodern dance improvisation practice. Refined over many iterations with varied communities and settings, the core objective of the *Village* technique is to observe the social/group body. Whilst not a flagship practice for the Presencing Institute, *Village* forms an integral part of many Social Presencing Theatre practitioners' work and collective practice.

Directives

It is helpful to precede the rehearsal of *Village* with an introduction to simple movements, including postures such as walking, sitting, standing, and lying down, and movement dynamics like pace, direction, proximity, etc. (such as those from the *Menu of Pedestrian Movement*). This can provide participants less familiar with body-led and improvisational techniques with a structure to return to as the rehearsal progresses. It also stops movement from becoming too complex and illegible.

To begin, the group brings to mind the notion of a village space with many different activities and locations. There is no prescription about any particular kind of village and it does not necessarily refer to tropes of rural or indigenous villages. Two modes of participation are introduced: being an active villager in the village; and being an active observer of the village. Both are regarded as affording valuable perspectives and participants can fluidly vary which mode they want to be in throughout the rehearsal. For example, someone might start as an active observer for a period, then choose to join the village as an active villager, and

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intermittently sit out to join the observation again. The group agrees on the duration of the rehearsal. Twenty minutes is a good period for beginner groups. There will be no speaking during this time. For beginner groups, it is also useful to do a trial run of five minutes so everyone can become familiar with how the activity might look, feel, and develop. Movements might be introduced one at a time. For example, the group can start with exploring standing postures, then progress to walking, and later to running by adding pace. Advice on clarifying the articulation of movement can be suggested by the facilitator. Once the community is familiar with the Village technique's principles and objectives, they can self-organise and facilitate the activity.

To start, the group sits in a large circle with participants facing the inside of the space. This central area constitutes the village space where the activities will take place. Take a moment to acknowledge the space and each other, and indicate that the rehearsal now begins. Anyone can enter the space first, as and when they feel moved to do so. Movement is initiated spontaneously and no one is prompted. Movement might be immediate or take some time to begin. When the first person enters the circle, they select a location and offer a posture, or movement as the starting point for the village. For example, they enter by crawling into the centre and lie down with arms and legs outstretched; or someone enters and begins to walk around the perimeter of the village. This constitutes a new baseline to which the next entrant to the village responds. To keep the pace of the rehearsal slowed for beginner groups, an agreement can be made that only one person at a time joins the village. Or, that once a certain number of people are in the village, every new entrant requires one villager to exit and rejoin the active observer circle. As the rehearsal progresses and the group gains confidence with the technique, a more free-flowing approach might be taken.

Once in the space, participants freely improvise the activities of the village according to their individual and shared preferences. This means that they can develop or change their initial movement, locations, etc. No one is overtly leading or trying to get anyone else to do something, for example, by pulling them along by the hand. Neither are the movements intended as an explicit enactment of

village life, for example, tending a fire or building houses. As the rehearsal progresses, the ongoing activities of the village might reveal patterns or more prominent events. For example, the activity might flare up and die back down repeatedly, or a particular moment might involve some villagers taking seated positions in a particular area with more and more villagers joining them. The group observes all the goings on — as a part of the village or as active observers. Widening attention to peripheral perceptions is encouraged. The activities continue unguided until the timekeeper indicates that the allocated time is nearly up. The group is encouraged to find a natural ending point for the village. The rehearsal ends once all members have settled in their closing position. The Village technique can be engaged as regular community practice.





Observation and dialogue protocol:

To open the dialogue post-rehearsal, the group considers if the village they co-created had the qualities of a village where they would want to live, rating it on a scale of 1-10 as appropriate. Each person also considers what their contribution to the village was. To further support observation during rehearsal and unpacking the village activities through dialogue, a set of observation points can be introduced. Four foci moments, each with prompts, can be used as starting points for observation and subsequent dialogue:

Interruption

- What was forming?
- What was interrupted?
- Differentiate between blunt interruption and activities that gradually dissolve.

Transition

- Identify moments where one thing evolved to something else.
- Describe what happened between one point and the other.

Invention

- Identify something that was introduced.
- Did it 'stick' and how?
- If not, why did it not 'stick'?

Containment

- Identify moments that felt contained / where something had built up.
- What was going on around this containment? (e.g. a convulsive action interrupted harmonious containment, or a precise movement led the containment to a new moment)

These foci and prompts are not set or exhaustive and can be adjusted for the purposes of the community. The group might choose to focus on one aspect per rehearsal, or look at the intersections between the foci.

Objectives

In enacting a microcosm of society, the *Village* technique provides an interface for observing the dynamics and conditions that constitute the communal interiority. As a non-verbal process, conceptual narratives can soften and attentiveness to bodied communication heightens. Attending to preverbal communication allows the intra-action between individual, group, and contextual bodies to reveal relational dynamics among the community.

Whilst playful, the technique can be deceptively complex. *Village* uses a semi-structured improvisational approach, meaning it suggests simple building blocks for improvised movement. When the community is new to collective body-led learning or is still becoming acquainted with the technique, it is helpful to keep things simple and movements clearly articulated. When groups progress too

quickly to complex movement sequences, the observation and interpretation of the activities can be compromised, affecting the collective process. Over-complex movement can lead to withdrawal for those who are less familiar or less comfortable with movement practice. Wild and inattentive movement can quickly become performative and can cause upset among community members. For example, when only a few members dominate the activity without being attentive to others, or when a careless action out of context is perceived as aggressive. Maintaining responsibility for one's actions as an individual body, and cultivating relational awareness of the group body as the activities develop, is part of the practice. Hayashi notes that the experience of the Village technique depends on the ability to attend to the details of unfolding experience — our own physical sensations and our awareness of the whole group. A balance between simplicity and flow of movement is the aim, with our attention moving fluidly with the unfolding of the activities. *Village* allows us to build ease with the manifestation of plurality by respectfully and responsively attending to the variations in presentation and decisions made by different members. It can reveal the entanglements of legacy onto-epistemic in our expression, for example, dominant rationalities, providing a forum and structure for collectively examining the impacts of such influences and orientations. As a community practice, *Village* can be used repeatedly to sense into the communal interiority, or as a practice for enhancing relational awareness.

BACK TO RELATIONAL SYSTEMS AWARENESS MENU

4D Mapping

Origin

4D Mapping[70] is a core practice of the Presencing Institute. It was initiated in 2010 by a group convened by Otto Scharmer and Arawana Hayashi, including senior practitioners of Organisational Constellations work.[71] The technique resulted from this group's experimentation with contemplative embodied presence practices, the Theory U process, and Organisational Constellations — turning their attention to creating a map that embodied the global players and forces that caused inequality (against which the Occupy Wall Street movement was demonstrating at the time). This rudimentary technique was shared with and practised the very next day by the 250 participants at the first Presencing Global Forum. Named *4D Mapping*, the technique was framed as a process allowing a larger system to sense and see itself. The technique has since been refined, shared, and practised in numerous forums across the globe, including with organisations and businesses, and through the Presencing Institute's free ULab and other programmes.
Outside the context of my research, 4D Mapping is sequenced by the Theory U-process.[72] Working with communities unfamiliar with this process, I opted to reduce this focus during the various stages of the technique.

Directives

Selecting a topic for the communal practice enquiry
To initiate the rehearsal of *4D Mapping*, a case topic needs to be selected. The case topic represents a specific dilemma or enquiry arising from the context in which the technique is hosted. The case-giver might be an individual or the community as a whole. In my research, shared topics of concern were co-

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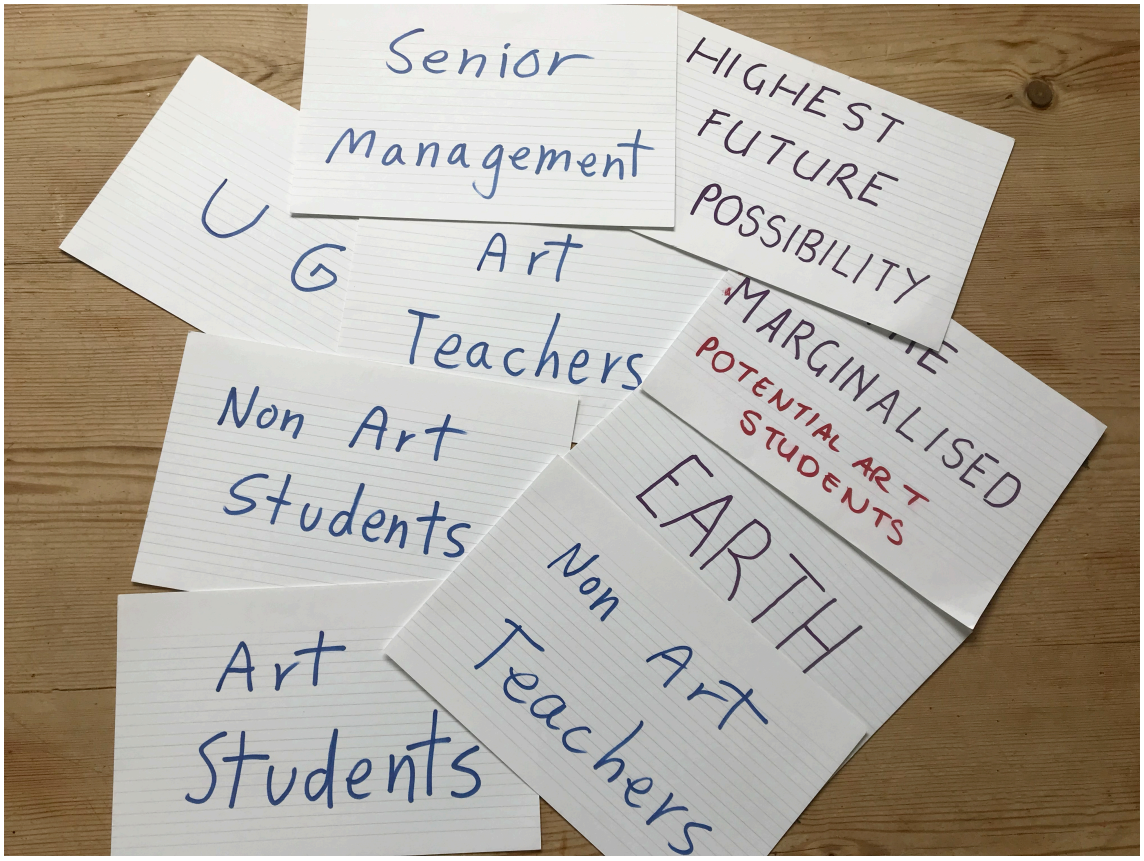
[71] More on *4D Mapping* see: p61. Hayashi, A. 2021. Social Presencing Theatre: The Art of Making a True Move. Cambridge, MA: PI Press.
More on Organisational Constellation at: https://hellingerinstituut.nl/en/

[72] Also known as the U-process. See: https://www.presencing.org/theoryu

selected by the learning communities. The case topic can be closely framed, for example, an immediate local issue involving a specific scenario in the community, such as finding means to address increased flooding of the local park. Or the case topic can be at a more global or systemic level, for example, the confluence of particular systems or forces like the education system and social justice issues. Local issues are often inevitably connected to wider dilemmas. Once the case topic has been decided on, the community identifies the stakeholders involved. This might include specific people or groups, such as (in the case of the local park flooding) the park warden, dog walkers, local families, the local council and so on. Three additional stakeholder roles — The Earth, The Marginalised, and The Highest Future Possibility — are also included. These roles, called the three divides, ensure the inclusion of fundamental pillars of influence. *The Earth* represents the interests of the planet itself and acknowledges its fundamental presence as the natural ground of existence. *The Marginalised* asks the community to identify those who are disempowered or excluded from acting on the issue at hand. *The Highest Future Possibility* role represents the most enlightened expression of the circumstance or system that the community can currently envision. Around 10 -12 stakeholder roles in total work well, scaling down to no less than five if the participating group is small.

Organisation and preparation of materials

Once the stakeholder roles have been agreed upon by the group, name tags need to be created for each role. This can be as simple as the role written on a sticker or card that can be pinned to the person who will represent that stakeholder. The label ideally needs to be large enough to be read from a distance. Decide the order in which the stakeholder roles will be called out. It is helpful to start with the roles perceived as most powerful. Also, gather a large sheet of paper or a flip-chart and pens for writing down statements in the different stages of the practice. Allocate a scribe for this task, as well as a practice facilitator. The facilitator needs to be familiar with the stages and objectives of *4D Mapping* and comfortable with directing the group. The participants will enact two basic tasks: those holding the


Senior Management
HIGHEST FUTURE POSSIBILITY
U G
Art Teachers
MARGINALISED
POTENTIAL ART STUDENTS
Non Art Students
EARTH
Non Art Teachers
Art Students





space, and those presenting the stakeholder roles. As a co-created activity, everyone's attentiveness is important. Prepare the space for practice by clearing an open area large enough to accommodate the number of stakeholder roles physically moving around. Some chairs or floor seats can be arranged around the outside of this space as required.

Initiating the rehearsal

To start, all participants (bar the scribe and facilitator) take a seat in the circle around the open space. The chosen case topic can briefly be described again, so the current realities are apparent to everyone. To support the process, the practice will be conducted in silence, other than at points when statements are invited by the facilitator. Take a moment to become present with the space and each other. The facilitator sets the practice orientation, reminding the group that once we step into the practice space, ideas of 'how it should be' or 'how the situation should transform' are let go of. Without pre-formulating answers, we simply embody the role we represent in the system.



The facilitator calls out the name of the first stakeholder role, holding out its name card. If someone feels drawn to take on that role, they step up and attach the card to their chest so it's visible to others. This will be repeated for all roles. Stepping into the space one at a time, each role representative finds a place and posture that embodies the experience of that role in the system. For example, someone enters and considers their role's relation to the edge or centre of the system, and its proximity and relationship to other roles. In selecting a posture, one is not acting, but empathising and identifying with the role and embodying what arises for you. Once the role representative has settled on their place and posture, they state the name of their role and speak one line from the perspective of that role in a first-person voice. This might be something like: 'I am looking to others for support'; or 'I am the voice of reason'; or 'my hands are tied'. The scribe writes this down. The facilitator calls the next role, and the process repeats until all the roles are embodied in the field. Those remaining on the edge of the practice space stay as active observers, holding the space without judgement. With all stakeholder roles in place, the facilitator invites any adjustments to place, level (height), or direction that are felt necessary to clarify the embodiment of the roles

and relationships. Once settled, this represents the sense of the current reality of the system, called Sculpture 1. All roles hold this embodied expression for a moment, letting go of any intentions for outcomes.

Somewhere from within this position, an unprompted movement arises. Once movement emerges, the group body moves improvisationally and organically until it arrives at the next still point. There is no right or wrong way to move, just simple attentive correspondence. While the movement is happening, the active observers can move around the edge of the space to gain different vantage points. This stage can run for around five minutes, with the facilitator prompting the group as needed to move towards a point of closure. This new embodied arrangement is Sculpture 2. It represents an emerging reality of the system. From this position, each role again speaks one line from their renewed perspective. The facilitator can invite statements from active observers also. The scribe records all this. The roles stay in place (but can relax their postures somewhat) as the community shifts towards dialogue.

Processing outcomes & wrapping up the rehearsal

The community dialogue reflects on what was done and observed during the 4D Mapping, particularly the journey between Sculpture 1 and Sculpture 2. The focus is on what concretely happened, rather than interpretations or musings about meaning.

The dialogue might consider:

- When Sculpture 1 began to shift, and where the transformation process originated (where the movement began).
- How the individual bodies (stakeholder roles) and the group body (system) shifted over time.
- The key differences observed between Sculpture 1 (as current reality) and Sculpture 2 (as emerging reality).
- What was noticed about how one's attention evolved across the duration of the process.



Consideration can also be given to individual experiences of being a role-holder or active observer; anything surprising during the process; the most prominent features that changed between Sculpture 1 and Sculpture 2; or what the follow-on steps might be from what was learned.

To wrap up the rehearsal, everyone is invited to step out of their roles by taking off the name cards and, within themselves, acknowledging learnings from that role and leaving all other connotations behind.

Objectives

4D Mapping acknowledges the relationality that exists in systems and life-worlds. It provides a platform where these relationalities might be made tangible through bodied enactment and collective attentionality. This shared experience creates opportunities for correspondence with the system or issue being explored. Being part of an active collective experience allows for immediacy and response-ability (the ability to respond and take responsibility), in a way that can be difficult to achieve in day-to-day life. Creating a simplified framing for the chosen community topic allows engagement with an issue that can otherwise be difficult to get an overview of or traction on. Transposing cognitive-led sensemaking in favour of body-led enquiry supports a shift in onto-epistemic orientation. This shift in perspective can catalyse insights, uniquely informing and mobilising the issue at hand. By attending to both the exterior and interior dimensions of the issue, the layers of knowledge, experience, emotions, opinions, and systemic confines inherent in the issue can come into collective view. In harnessing a multi-subjective perspective, both in moving together and making sense together, the issue can be informed from multiple perspectives while remaining collectively visible. The interpretation of the *4D Mapping* process should not be solidified into one single narrative. The journey from Sculpture 1 to Sculpture 2 is a part of rather than the whole picture or solution.

4D Mapping is one of the more advanced techniques included. There are parallels between *4D Mapping* and the *Stuck* technique. Both use a body-led process to explore the journey from a current to an emerging reality for a chosen issue. Learnings from the other Collaborative Improvisation techniques can help deepen enactment and understanding of the body-led processes of *4D Mapping*. For example, refining bodied knowing through *Manual* or *20 Minute Dance*, improves responding from the body rather than the head in sensing into movement between Sculpture 1 to Sculpture 2. Strengthening attunement to relationality between individual, group, and contextual body through, for example, *Circling Variations* or *Falling Together* supports attentiveness to the simultaneous movement of all the stakeholder roles. Building temporal awareness through, for

example, *Stuck* or *Memory Scrubbing*, informs parallel awareness of diachronic and synchronic actions. With skilled guidance, *4D Mapping* can, however, be introduced as a freestanding practice. Once the community is familiar with the technique, there is no need for an external facilitator.

BACK TO RELATIONAL SYSTEMS AWARENESS MENU