

The background features several thick, light blue curved lines that sweep across the page from the top right towards the bottom left, creating a sense of movement and flow.

SOMATIC &
RELATIONAL
PRESENTING

workbook

AGENDA

1. Land Acknowledgment
2. Somatic Activity
3. Introductions
4. The MOVE Project
5. What is Somatics?
6. Agreements
7. Appreciative Inquiry Principles
8. Body Mapping
9. Threads the Bind or Break
10. Relational vs Transactional
11. Empathy Mapping
12. Sharing and Reflection

About us



Soni Dasmohapatra, Organizational Strategist

Soni is a passionate consultant, educator and arts practitioner who uses yoga and somatics as pathways of self discovery, healing and artistic creation. (www.sonidasmohapatra.com). Soni has built her career for over twenty years in the sectors of public service, academia, nonprofit, public education and philanthropy, across Canada and Internationally.



Darine Moukhaiber-Krysko, Communications Strategist

With a rich background spanning 15 years in communications, Darine is a former journalist and founder of Quip Creative. Specializing in strategic planning and storytelling, she offers tailored communications solutions for nonprofit organizations and brands.



Mallika Nayak, Research Consultant

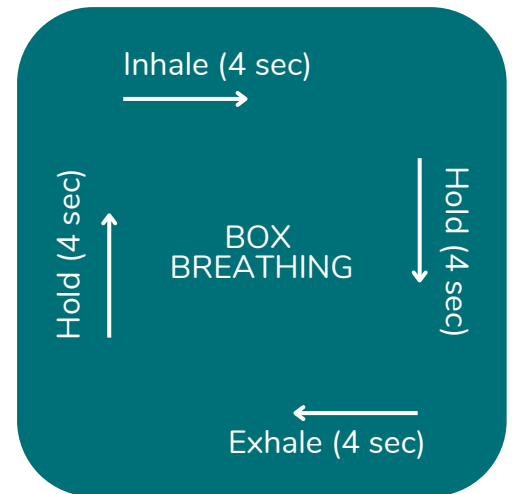
Mallika Nayak is an undergraduate student at the University of Alberta studying psychology and economics. She is a research consultant with experience in policy work and analysis. Mallika is extremely passionate about her Indian roots, especially Classical dances and music.

Somatic Activity

Box Breathing

Ever heard of box breathing?

It's a form of paced breathing that helps you slow down and manage stress when things get a bit too much. Super simple, you can do it anywhere, anytime. Just breathe in for 4, hold for 4, breathe out for 4, then hold for 4 again. Do this for four rounds, and you're good to go back to your regular breathing. It's like a quick reset button for your mind.



Butterfly Hug

Ever heard of the Butterfly Hug Technique? It's a way to calm yourself down when you're feeling all stressed out. Cross your arms over your chest, and let your hands tap your shoulders like butterfly wings – one side, then the other. It's like a little dance for your brain and body (bilateral stimulation). Do this for about 30 seconds, take a deep breath, and check in with how you're feeling. Go ahead and repeat this butterfly tap routine until you're feeling more relaxed.

MOVE

Mobilize Organizational Value towards Equity

Four Stages

1

Mobilize

- The network
- The stakeholders
- The Self

2

Organizational

- Undergoing change
- Current to future state

3

Values

- Identifying values
- Implementing values

4

Towards Equity

- Pathways to equity
- Iterative process
- What's the story

Take a moment to reflect on the values that drive equitable relations in organizations and write them down:

How would you like to benefit from today's session? What specific goals do you have for this workshop?

Supportive Spaces Agreement

In our journey together, we recognize the importance of cultivating an environment where everyone feels heard, respected, and valued. This agreement is designed to establish the foundation for our interactions, ensuring a space that is Safe, Brave, and Accountable.

Safe Space

We strive to create optimal conditions for safety, recognizing individual boundaries and empowering participants to choose their level of engagement.

Brave Space

We acknowledge that growth and learning involve stepping beyond comfort zones. We promote open-mindedness in exploring new perspectives.

Accountable Space

Fostering a healthy environment, we commit to deep listening, respect, and valuing diverse experiences, promoting accountability within the space.

Guidelines for Navigating Our Space

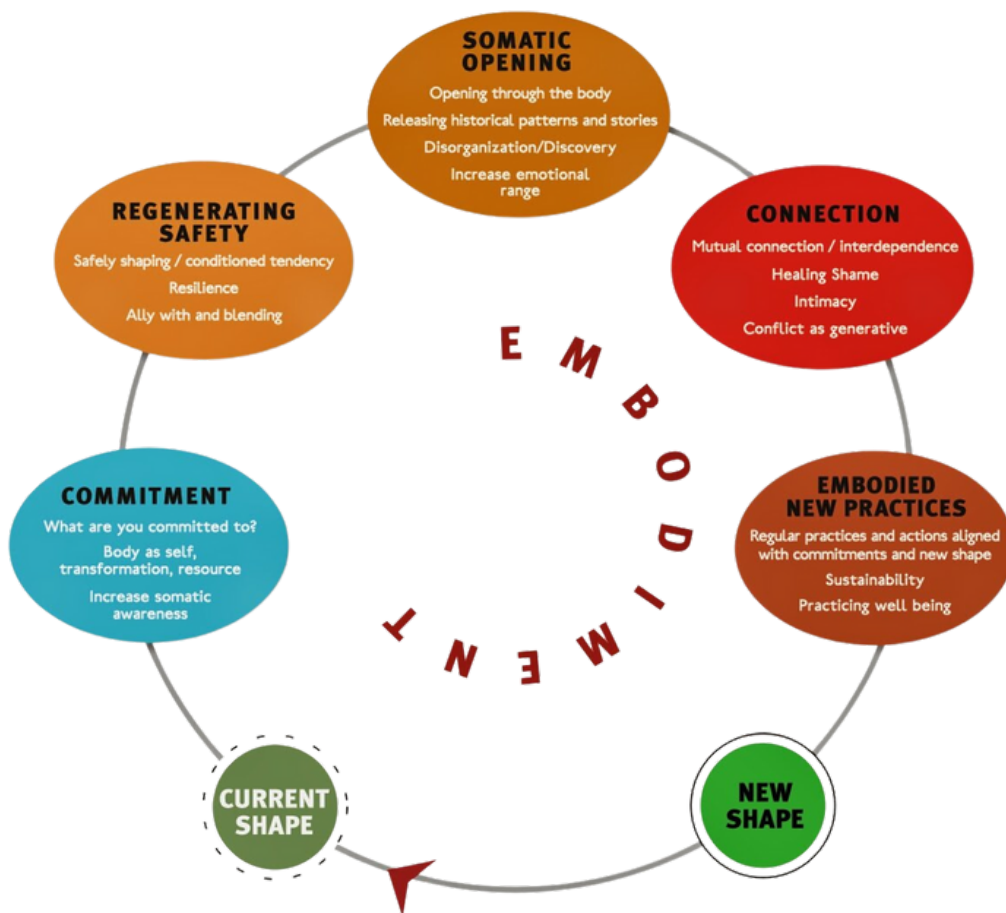
- Respect:** Treat every participant and facilitator with respect, fostering an atmosphere of inclusion and acceptance.
- Deep Listening:** Engage in deep listening without judgment or interruption, allowing everyone the space to express themselves.
- Sharing Boundaries:** Participants are encouraged to share where they are at, respecting personal boundaries, if they choose to.
- Practicing the Pause:** Take time for reflection and avoid rushing. Embrace the power of the pause for thoughtful responses rather than reactive ones.

Somatics

SOMATICS IS RELATIONAL.

It's about transforming to be more alive and act more aligned with one's values and purpose. And to do all that with a body-based intuition as well not just cognitive self-understanding.

Somatic Arc of Transformation



Tougaw, Jason. "What is Somatics?" Psychology Today, 2019

Appreciative Inquiry

CONSTRUCTIONIST PRINCIPLE:

Knowledge about an organization and the destiny of that organization are interwoven. Reality is created through social interactions.

SIMULTANEITY PRINCIPLE:

Inquiry and change are not separate; they are simultaneous. All forms of inquiry are interventions. Questions set the stage for what is found.

ANTICIPATORY PRINCIPLE:

The most important resources we have for generating constructive organization change or improvement are our collective imagination and our discourse about the future.

POETIC PRINCIPLE:

Human organizations are open books. An organization's story is continually being co-authored by the people within the organization and by those outside who interact with it.

POSITIVE PRINCIPLE:

Momentum for change requires large amounts of both positive affect and social bonding - things like hope, inspiration, and sheer joy in creating with one another...Positive image results in positive action.

WHOLENESS PRINCIPLE:

Involving stakeholders builds collective capacity for inquiry.

ENACTMENT PRINCIPLE:

"We must be the change we want to see."

FREE CHOICE PRINCIPLE

People are motivated to act when they have a choice in how they will contribute.

Before you begin your group activities, take a moment to reflect on what you have experienced so far in the workshop. What are your goals for today's workshop? Have they changed?

Activities

The following activities can be done with your group. You can revisit these activities on your own or with your organization.

Body Mapping

Materials:

- Chart paper
- Markers
- Post-it notes
- Your bodies

1. Introduction

- In your group, introduce yourself and your organization.

2. Body Scan

- Take a moment of silence for a body scan, noting the sensations in your body in the present space.

3. Stickies Exercise

- Use stickies to write or draw positive and negative experiences.
- Share with your group, discussing shared experiences.
- Document on chart paper; aim for at least 30 stickies.

4. Body Mapping

- One volunteer will lie on chart paper; trace the body with markers.
- Place stickies on the body as a group, engaging in conversation and disagreements about the placement. You can also draw symbols and other art on the body.

5. Ecosystem Visualization

- Imagine the body as the arts ecosystem of your organizations.

6. Witness and Reflect

- Take time to collectively witness and reflect on the embodied stickies.

7. Poetry Creation

- Select 12 stickies and collectively write a poem about collaboration in art serving organizations.
- Challenge: Use only the words 'and,' 'the,' 'if,' 'so,' 'but,' 'when,' 'why,' 'what,' and 'how' as connectors; no other connectors allowed.
- You can write your own poem as an alternative to the group challenge or as an addition.

The body map art created and written poem are a reflection and guide to the work you do individually and collaboratively in the arts sector. Display both items as you would in an art show at a museum

Threads That Bind or Break

Materials:

- Cork board
- Yarn
- Pins
- Scissors
- Sticky notes
- Paper

1. Introduction

- In your group, introduce yourself and your organization.

2. Connection Activity

- Hold a ball of yarn, silently thinking about what connects your pod together.
- On stickies, write words or draw images that come to mind.
- Unravel the yarn by passing it between the members of the pod.
- One person starts by sharing the intention of one word on sticky.
- Whoever in the pod connects with this can take the yarn and do the same.
- Complete this activity until everyone has gone and you have yarn art pattern
- Place this yarn art with pins on the cork board as a collective piece of art.

3. Exploring Breaks

- Repeat the activity, however this time silently identifying the breaks that distance the pod and prevent collaboration.
- Write the words on stickies.
- Unravel yarn by passing it between members of the pod. When you pass to the other person cut the yarn with scissors. Write feelings on stickies.
- Place single strands on the cork board individually.

4. Poetry Creation

- Select 12 stickies and collectively write a poem about collaboration in art serving organizations.
- Challenge: Use only the words 'and,' 'the,' 'if,' 'so,' 'but,' 'when,' 'why,' 'what,' and 'how' as connectors; no other connectors allowed.
- You can write your own poem as an alternative to the group challenge or as an addition.

The cork board art created and written poem are a reflection and guide to the work you do individually and collaboratively in the arts sector. Display both items as you would in an art show at a museum

Empathy Mapping

Materials:

- Empathy map
- Markers
- Post-it notes

1. Introduction

- In your group, introduce yourself and your organization.

2. Goal Setting

- Use stickies to write or draw images that represent your understanding or goal related to equity in the national dance eco-system.

3. Assumption Brainstorming

- Write assumptions on the stickies for each section of the empathy map.
 - What are you saying, thinking, doing and feeling about equity in the national dance eco-system?
 - What actions or behaviours are associated with your understanding of equity?
 - What are you hearing from others in the dance community about equity?
 - What are you seeing in terms of equity practices or challenges?
 - What pains do you associate with achieving equity in the dance eco-system?
 - What gains do you anticipate from a more equitable dance community?

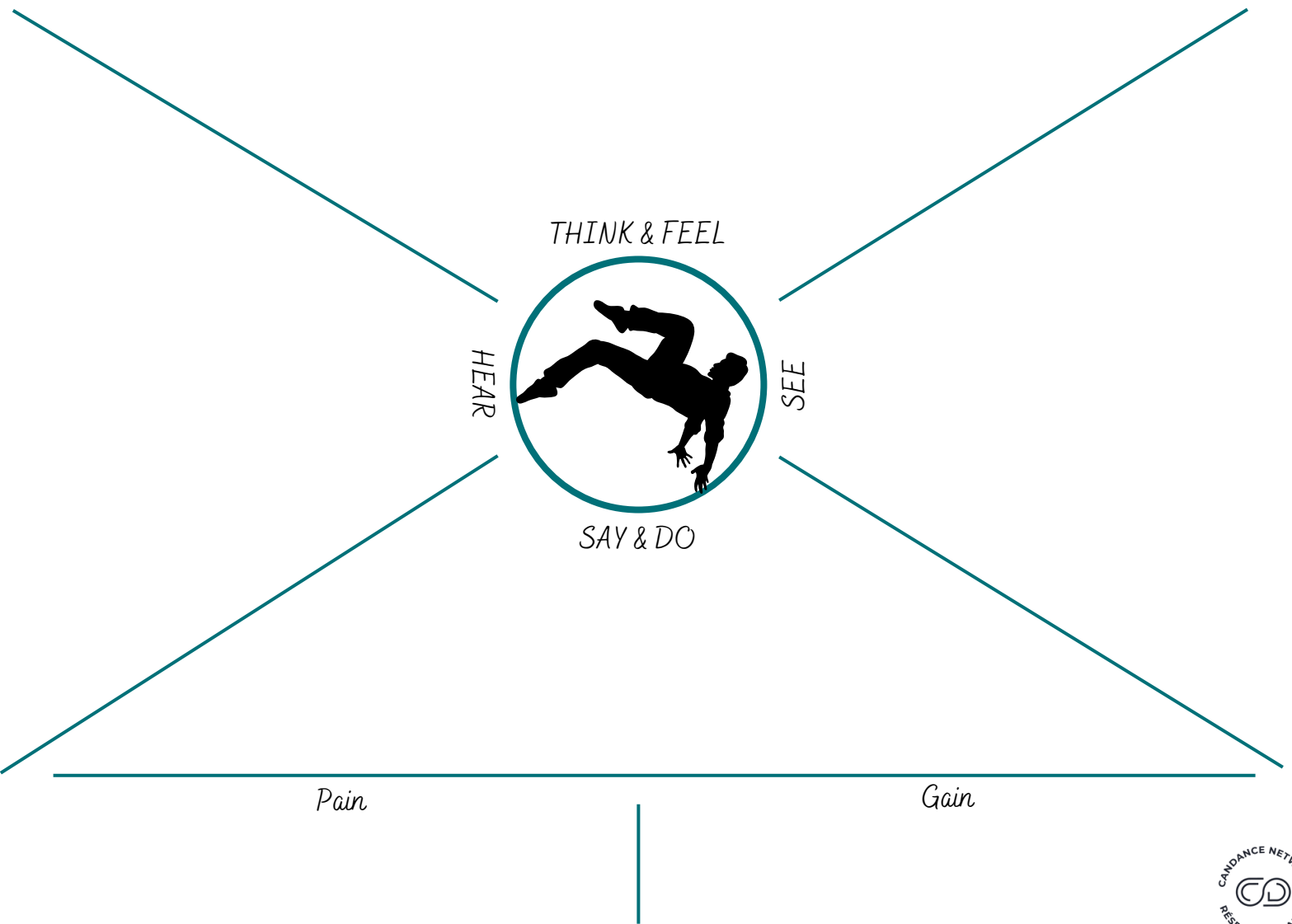
4. Assumption Sharing

- Take turns adding stickies to related section of the empathy map.
- Discuss common themes and unique perspectives emerging from the assumptions.

5. Discuss and Reflect

- Take time to collectively reflect on the assumptions.
- Discuss any surprises, insights, or shared challenges.

Empathy Map



Transactional vs Relational

During the MOVE project's first workshop, participants engaged in an activity where they were asked to express their understanding of "relational presenting" and "transactional presenting." Here are their responses.

TRANSACTIONAL

- Exchange
- Tokenism
- Paying artist for their work
- Booking, marketing, presenting all through email exchange
- Missed opportunities
- Hierarchical. Presenter is the "taste maker". Artists are "lucky" to get the opportunity.
- Top down decision making.
- Dealing with funders' changing parameters
- An experience of checking boxes.
- Part of a systemic problem to rush and produce too fast.
- presentation decisions made without the audience needs and experience in mind and/or without the artist needs and experience in mind

RELATIONAL

- Creating trust with artists and audiences
- Local integration of touring artists over longer periods.
- Building a long-term relationship with an artist.
- Creating an opportunity to listen to community regarding their interests
- Asking questions and having conversations to base decisions on what artists and audiences actually want, have resources for, have capacity for in the intended exchange
- Mentorship and development. (also results in limited capacity)
- Meaningful, impactful exchanges that go beyond the event
- Developing audiences alongside artists
- Putting value in the process and not only in the product.
- Thinking about the artist's background, and how they can feel safe and bold with our audiences. Talking to the artist about this.
- Also exchange, yet with an investment of time toward deeper familiarity
- Rooted in community. Meaningful and connected exchanges with artists.
- Presenting the same artists over time (even though it makes fewer opportunities for others)
- Provide inroads for the audience to learn more about the artists, their process, their culture.



Ethical Relationships

wâhkôhtowin

Inspired and guided by the nêhiyaw (Cree) wisdom, the concept of wâhkôhtowin is generally understood to refer to kinship and relationality. It is a way of understanding and experiencing the world that centres on recognizing and honouring the interconnectedness and interdependence of all relations, including human beings, animals, plants, land, water, and ancestors. In his essay "We Need a New Story: Walking and the wâhkôhtowin Imagination", Dr. Dwayne Donald emphasizes the importance of engaging with the land, its stories, and its teachings in a respectful and ethical manner.

ETHICAL RELATIONALITY

The concept of ethical relationality, as developed by Dr. Donald, involves moving away from transactional ways of engaging with others and towards a relationality that acknowledges the organic connectivity that exists between human beings and the natural world. By engaging with the land through walking and tapping into the wâhkôhtowin imagination, individuals can cultivate a deeper sense of ecological and cultural empathy, recognizing the sacred ecology that supports all life and honouring the responsibility that comes with our relationality.



Dr. Dwayne Donald
Indigenous Scholar at University of Alberta

***We Need a New Story:
Walking and the wâhkôhtowin Imagination***

Relational vs Transactional

John (white queer male), individually and as a dance company, has been intentional in building a deep relationship with presenter Priya (racialized woman). Over the past decade, they have been collaborating and maintaining a peer mentoring connection. They often take time to plan and usually have their meetings on long walks in nature to share ideas and mutually create showcases that attract large audiences. The audiences tend to love the presentations, due to the care and reputation that has been invested in the development of their mutual work.

John is in the process of retiring and has hired a new artistic director, Laura (white woman), to transition as leader of the company. Laura has a tight unexpected deadline to create a showcase and the presenter Jen (racialized female) has backed out due to the lack of communication and rushed nature of the engagement.

Without consulting John to ask about the history shared with Priya, Laura contacts Priya via email and asks her to sign a contract to be part of the showcase. Laura has assumed that Priya will agree because she's performed closely with the company every year and has a standing relationship. Laura thinks that she needs to find a racialized presenter to fill Jen's spot, so it "looks good".

Priya received the contract via email and is confused as John usually contacts her to have a conversation. She attempts to contact Laura, but Laura requests that they communicate via email. Priya goes ahead and signs the contract given her long standing relationship with John and the company.

Over the next week there is strained communication between Priya and Laura as the contract has been signed but there is no clear direction of what the next steps are. Laura is not responding to Priya in a timely manner and the date of the show is coming up fast. Priya is frustrated by the lack of care and communication from Laura.

Reflection

What are relational examples in this scenario?

What are transactional examples in this scenario?

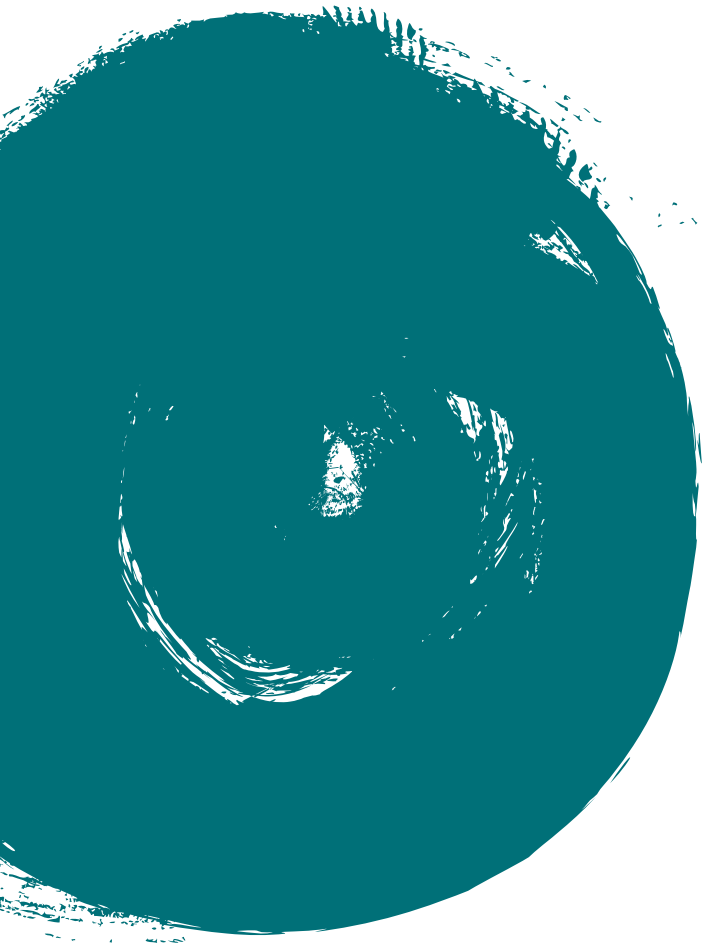
What values does Priya have?

What values does John have?

What values does Laura have?

What are some harmful experiences being created in this example?

Thank-you!



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