



NonViolent Communication

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Nonviolent Communication NVC can dramatically improve our relationships by helping us focus our attention on:

- Empathic understanding of others without compromising our own values, and
- Expressing our real feelings and needs openly and honestly, without blame or criticism.

The concept of needs is the cornerstone of Nonviolent Communication.

A need is defined as the energy in living organisms compels them to seek fulfillment and thrive.

Examples of needs include water, air, freedom and meaning. We hold needs as universal. Thus, expressing our needs and acknowledging the needs of others enables us to connect at a deep place in the human experience and create common ground.

Teachers in primary and secondary school already know their classes experience some exclusion, tribes and hidden conflicts.

The training proposes nine activities to generate team building and personal growth.

The approach is diverse, tackling different ages from school to University through nine activities.

- **Persona** aiming to know each other on a deeper level.
- **Intuition Map** We noticed teachers needed a more precise tool to extract the emotions experienced by their students while learning a lesson or working in teams.
- **NVC1** When our needs are not met, we may feel: sad, afraid, angry, confused, tired, or uneasy Our own natural compassion is energized, and our innate desire to contribute to another's well-being becomes strengthened.
- **Tiny Demons or Monsters** is a metaphor for the fears we carry on in many different situations in our lives.
- **The Madman** explores assumptions, prejudices, morals, and ethics when confronted with social and educational values.
- **Kudos** is admiration or recognition that someone or something gets from a particular action or achievement. Recognition within the team is behind the idea.
- **Animal in You** It is an experiment that, most of the time, helps them understand something about themselves. This understanding will allow team members to organize good teams or face challenges. The choice is theirs.
- **Herd, Seen Respected Introduce the purpose of HSR:** to practice listening without trying to fix anything or make judgments.
- **Reframing the Problem** Most of the time, we believe we have a problem, but when you reframe the problem, you discover new approaches.

1.- PERSONA

1.1. Get to know each other

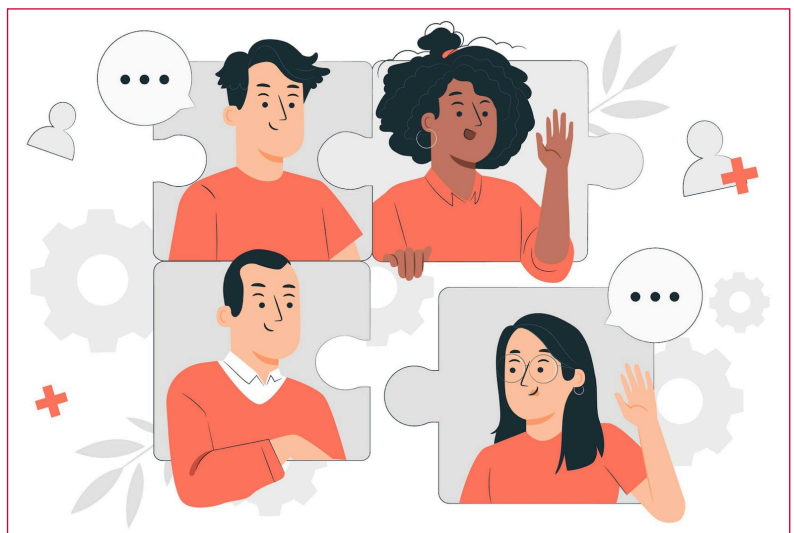
1. Each participant to pick and choose one card randomly.
2. Explain the game: The game consists of paring yourself with another participant. Ask the question you have chosen for your pair and listen to the answer. Then your pair will ask you a question, and you answer. Once both questions are answered, you exchange the cards, look for another pair, and repeat the process. You look for another pair by raising your card and trying to make eye contact to find the pair. Repeat the process, answer the questions, exchange the cards and look for another pair.
3. Let's rehearsal the game explanation, yes you rehearsal the game making a demo with two cards.
4. 4. You have to do a certain number of interactions depending on the participants; if you have 12, then six interactions. The time allocated is around 30' but; it varies according to the profile of the participants. The more people you have in the room the more interactions happens.

What to debrief:

1. What about the experience
2. How did you feel answering these questions
3. How did you feel in particular when someone answered your question in the interactions
4. If you have to define this game, what noun you would use?

Tips:

- Most people are not used to answering these kinds of questions, it takes them by surprise.
- When they are confronted with their answers, they start to discover new things, which is very beneficial for them in most cases.
- Be aware the energy in the room due to these interactions grow exponentially. Allow them to interact and encourage the ones who are lagging.



1.2. Sketch-up

The meaning of Sketch is a rough drawing representing the chief features of an object or scene and is often made as a preliminary study.

What to do

You need to provide the supplied materials to the participants A4 white paper, 90/120 grams. Give to each a pack of 10 pages.

They also need an edding 1200 red, black, blue colours. Define a piece wall for an Art gallery to display the Sketches.

What to say

The concept behind Sketch-up is to create a rough drawing of at least five participants. While they draw, they can look at the participant's face, but they can't look at what they draw on the page. Yes, each time you Sketch each other.

When it is finished, you ask any kind of question that comes to your mind to the participant you draw, and you write the question on the page and listen to the answer. Do not write the answer.

Finally, please put your name on the page (not the participant's name) and handle it to them.

You exchange drawings. Repeat the process at least five times.

When each participant got a minimum of five Sketches, pick and choose one and write on the Sketch a phrase referring to a dream, a needed, a goal to achieve.

Once done, stick the Sketch on the Gallery Wall.

With all the Sketches in the exhibition, make a quick tour with all participants.

What to debrief

The importance of Sketching is not about a perfect drawing; it is to prototype fast an idea that can be iterated based on feedback. A perfectionist may conflict with this concept.

Read the phrases, and you will discover new things from the participating; comment on that.

Tips:

- Many people have drawing skills, and they will go for the perfect drawing even if you state is about Sketching and not drawing.
- Most people will check how many of their drawings are in the Gallery. They get surprised, and when they identify several selected, they say they were unaware of their skill, and the self-esteem grows.
- You congratulate the artists.

1.3. Peter Drucker questions

On the materials, Peter Drucker questions.

Use the 3M Post-it to collect the answers and stick them to the Sketch.

What are my strengths in this workshop?

1. How do I Perform

- Am I a reader or a listener?
- How do I learn?
- Do you prefer to advise or to make decisions?
- How do you perform best under stress or when you have it all under control?

2. What are your values

- What do you think is your more significant responsibility to live a life that makes sense?

3. Where you belong to

- Taking into consideration your strengths, working style and values, in which function you fit best

4. How can you contribute

- Considering your strengths, working style and values, how you can contribute to the workshop. What to debrief

The Drucker question helps you map the behaviour and identify touchpoints in the participants, for example, the way they learn or under what conditions they work best. You could easily cluster them.

1.4. Empathy map

Seeing target participants' attitudes and behaviors in an empathy map helps cross-generational teams tune into a deep understanding of end-users. Mapping also reveals gaps in existing cross-generational data. An empathy map is a collaborative visualization used to articulate what we know about a particular user type. Externalize user knowledge to create a shared understanding of user needs and help make decisions. Empathy maps should be used in any cross-generational process to build common ground among team members and understand and prioritize their needs. In the cross-generational-centered design, empathy maps are best used early in the design process. When empathy cards are completed directly by the participants, they can serve as a secondary data source and as a starting point for summarizing the target group session. Besides, the interviewer can capture the feelings and thoughts of the interviewee that would otherwise remain hidden.

An empathy map is used to collect customer data to better understand your target customer base. Empathy maps visualize:

- Customer needs, condense customer data into a brief chart and help you consider what customers want -- not what you think they want. The same principle applies to cross-generational collaboration.

What to do

On the supplied materials, you handle the empathy map to the participants. You can do it individually A3 size or in teams A1 size, and, in the end, you can consolidate all maps in one A1 size. It is your choice. Stick all empathy maps on the wall.

You provide the Post-it and the Edding 1200 pen.

What to say

You need to define for what purpose you will use the empathy map, for example, about cross-generational collaboration. There is a need to elaborate on a straightforward question.

The facilitator can elaborate on this question or use a Liberating Structure 25/100 to extract the question.

Participants write in a Post-it their answers, and they stick them in the right quadrant.

What to debrief

You debrief and consolidate in one empathy map the answers of the participants. It might be possible you want to have different empathy maps seen from a different angle.

After the consolidation, you have a landscape of emotions, issues, potential conflicts, and needs.

It is an excellent opportunity to encourage to design Actions Guidelines to tackle whatever comes out of the information.

1.5. Set your values

The learning goal of this exercise is to work the individual and team level the motivators / values.

So, **what does it take to define our values?** There are different ways to delve into what's important to you. One of those ways is to gamify it.

The exercise is played in three levels: personal, missing, and Start-Up. The importance of the practice is that each participant understands their core values. And the aspirational identity of the organization through the values propose.

What to do

You handled the empathy map cards on the supplied materials to the participants.

Ask them to self-organize them in the tables in groups of four or whatever number fits.

What to say

Ask the participants to organize the values from left to right, from the most important to the left side to the less important to the right.

Once everybody has done it, they have to tell each other "the why" of their order and explain the concept.

As the second step in their values line, you ask them to push up the ones they have plenty in their lives today and pull down the ones they miss.

When this is finished, you tell them now they will create a Start-Up with members of all generations. So, reorganize yourselves y define the values of the Start-UP. After the definition, ask them briefly Pitch the Start-Up concept and the Values.

What to debrief

- The personal experience
- The missing values
- The company experiences

Tips:

- Pay attention to each table looking at the different set of values.
- You may change some of them to another table looking for a more creative discussion about values; when you do the second exercise, "the company values." For example, you can put in the same table one, which prioritizes Order and Control with another that prioritize Freedom and Curiosity.
- Encourage them to go deeper in explaining the value since each generation has different ones, or if they are the same, the value is experienced differently.
- When they express their missing values, you will realize how they feel and lack.

1.5. Build your system

An organizational system is, quite simply, how a company/a family/a team is set up. A good organizational structure lays out both a hierarchy and the flow of communication in a company.

Broken down even further, an organizational system defines how each individual role in an organization functions.

What to do

On the supplied materials, you handle the LEGO® and the Minifigures.

What to say

We all belong to a system, and we think we understand and know how the system works.

Most of the time, we are based on assumptions and judgement.

We are going to make an activity in two steps:

1. In the first step, take a plate and the LEGO® Minifigures and build your family.
 - Once all systems are set up, we create a landscape of family systems and observe the systems.
 - We do not ask who is who in the system. We are not interested in that.

2. Step two (you do not disclose it until step one is finished)

- You ask for a volunteer to recreate with the participants the system.
- The volunteer chooses at his free will among the participants, representing the family members replicating the LEGO® structure.
- Once the system is built, ask the participant to take a photo, and you say this is your family system according to you.

You ask each member of the system how they feel in this position. They express themselves; then you ask them to move as they want if they want to move. Once the movement is finished, you ask them how they feel and why they feel like that compared with their previous position.

Ask the participant to take a new photo, and if the system moved, you could say it seems this is your family according to the system.

What to debrief

You can observe we have different family systems.

In the second part of the exercise, you could see that the system has relocated itself.

We did not ask anything, but the system knows.

Did you observe how the system moved all the time?

Any comment?

What we think is happening is happening in the family system of the volunteer, and maybe or maybe not the system moves.

Tip:

- Do not enter in assumptions, analysis or judgements. Just facilitate.

1.6. Materials

- Part 2: Discover Persona
- Get to know each other questions pdf (supplied)
- The Poker big /middle size game cards (flying tiger shop) (not supplied)
- A4 90/120 grams white paper (not supplied)
- Edding 1200 black, red, blue colours (not supplied)
- Peter Drucker questions and post it (Post it should from 3M, the only ones who stick properly, the others fall down frequently due to bad glue quality) (not supplied)
- Empathy Map pdf (supplied) A3 and A1 sizes.
- Set of values. Values need to be cut in set of 10, (pdf supplied)
- LEGO® plate and Minifigures (not supplied)

To access all the materials in this part please visit the link:

➡ https://drive.google.com/drive/folders/1hX9lLqEWyRHrSNxheKxY_qkR2fm3ks-b?usp=sharing

2.- INTUITION MAP

➡ **Smore document:** <https://www.smore.com/0h364>

➡ **Miro Board:** <https://miro.com/app/board/uXjVPeiYWKc=/>

Sensing, Hearing, Seeing, Saying, Feeling

Pencil this:

Generally speaking, there is a perception that learning only consists of assimilating a series of concepts, statements and formulas in the head to the point of acquiring mastery over them to be able to apply them to the real world. But how many times have we scrutinized all the information we are given? Do we ever reflect on whether what we are given is true, beautiful or morally correct? How do we instil in students the ability to think critically in an era in which misleading messages, misinformation or junk content proliferate throughout the network?

It involves getting students, children and young people to ask themselves questions at a deeper level to unravel the ideological, technological and cultural complexity that clouds our world. It is essential to learn the multiplication tables or to know the periodic table's chemical elements and to develop a creative, open, responsible mind, ready to respond to the significant challenges facing humanity today.

Schools are "social structures in charge of watching over human development" because "There are many 'bits of intelligence' in each person, unique powers that each of us has in our head to develop".

To understand how they feel, what they see, what they hear and how their education impacts them, we have created this Intuition Map.

How to use the template

The designed template derives from the empathy map concept used in service business design.

We noticed teachers needed a more clear tool to extract the emotions experienced by their students while learning a lesson or working in teams.

Two ways of using it:

3. You are working on Project Base Learning (PBL), and then in the middle of the project, ask them to fill in the template with post-its. You will be amazed by their reflections. You will sense the need for NON-Violent Communication (NVC) activities or the implementation of liberating structures such as Drawing Monsters.
 4. You can leave it permanently in the classroom, and they can post how they feel daily. Understanding the students' senses will contribute to their empowerment and create a safe learning environment.
- **Debrief with the students the content' Post-it**
 - **Final tip: teach them a Post-it is filled in CAPITAL Letters and one concept per Post-it**

3.- NVC1

➡ <https://ivetagr.org/acced/toolkit/non-violent-communication/individual-level/nvcl/>

"Out beyond ideas of wrongdoing and right doing, there is a field, I will meet you there" (Rumi)

The four skills listed above are the essential components of Nonviolent Communication – a set of principles and practices created by Marshall Rosenberg during the 1960s when he mediated between conflicting parties during the civil rights movement.

These skills emphasize personal responsibility for our actions and the choices we can make to respond rather than react to others. This, in turn, supports relationships grounded in cooperation and collaboration. Basic assumptions: Feelings and needs are universal in nature; all human beings have them. Difficulties arise when we confuse the four components and stop seeing the other person (or ourselves) with compassion and clarity. Just as leaves reach for the sun, everything people do comes to meet universal, life-serving needs. No matter what a person expresses, they attempt to enrich their life.

All attacks, criticism, and blaming are an individual's sad expression of their attempt to meet life-serving needs. What others do stimulates, but does not cause, our feelings. The source of our emotions is our internal experience related to our needs. For example: When our needs are met/fulfilled, we may feel: glad, peaceful, tender, rested, grateful, and calm.

When our needs are not met, we may feel: sad, afraid, angry, confused, tired, or uneasy. Our own natural compassion is energized, and our innate desire to contribute to another's well-being becomes strengthened:

- When our own needs are seen empathically – by ourselves and others, When we feel heard – by ourselves and others
- When we can listen to/recognize the other's needs empathically

The inability to connect with ourselves or another's needs is usually prevented by one of four things:

- Lack of resources of time or energy
- Lack of self-awareness of one's own feelings/needs
- Attachment to outcome

➡ <https://ivetagr.org/acced/wp-content/uploads/2021/08/Principles-and-Practices-of-Nonviolent-Communication.pdf>

4. Tiny Demons or Monsters

➡ **Smore document:** <https://www.smore.com/e8ua9>

Drawing Monsters enables a safe space to surface and frees up options for conversations around our fears. It helps us to be aware and visible of our fears.

It reveals incredible insights about issues that are difficult to talk about, and the environment of vulnerability brings a world of opportunity to people in this space.

Drawing Monsters is an ideal exercise to uncover potential fears at the beginning and during any project implementation.

It is suitable for adults and children, especially our children, which makes it ideal for the educational environment.

Here is the **Bonus** of the exercise because when you listen to the Fear situation, you do not know what to do, hear or say something, defend a position, or even worse, compare your Fears or give non-wanted advice.

Do this because it works (highly recommended for teachers and parents)

Place a "Critical Question" to build trust and improve your relationship with the students.

Do you want to vent, or do you want advice?

The question is so essential and not just for the students.

It allows the other person to feel SEEN. So often, kids feel like parents lecture them with every chance they are given, and they don't love that.

You die for giving advice, but they want to vent, so let them vent.

Letting them Vent to you will open up more opportunities for them to hear and accept your advice down the road because you intentionally created that safe SPACE!

Tiny demons or monsters are a metaphor for the fears we carry on in many different situations in our lives.

The FEAR is not more than a projection in the future of a past personal experience or something someone told us, and that includes not only your family and friends but Netflix, HBO and Prime Video.

When we face our FEARS, we can generate ways to work with them alone or with others.

Playful, generative conversation unfolds.

Structuring Invitation to play

1. What do we fear?
2. How can we use that Fear as a way to discover what to do next?
3. To engage the ideas/skills/energy of those around us in those next steps?
4. What is it you fear about _ (the focus of interaction at hand)

This is how you start the activity.

1. Ask them to list the fears, worries, concerns, and uncertainties if you are addressing a project. Suppose you are handling the students; FEARS suit you best.
2. Ask them to prioritize the first four of the list.
3. Now, you ask them to draw, dividing the white page into four quadrants.
4. To help them to visualize their monsters guide them by saying in the first right quadrant, draw two parallel lines in the right down any geometric design; in the third left down, draw whatever you like and in the upper left, draw a squiggle.
5. Ask them to add horns, eyes, teeth, wings, whatever their imagination can provide to create the Monsters.

Purpose

After the Monsters are drawn, ask them to connect with the four fears and provide a name to the Monster.

Now they are ready to share with others their fears. Allow them to talk and exchange conversations.

- Move away from blockage, negativism, and powerlessness
- Have people discover their individual and collective power
- Reveal bottom-up solutions
- Share actionable ideas and help one another
- Build trust
- Remember unused capacity and resources (15 per cent is always there for the taking)
- Reduce waste
- Close the knowing-doing gap

The Gallery Opening

Create the Monster Gallery, so they are exposed to everyone.

As the final step, ask each participant what could be their 15% contribution they could implement to overcome the Fear. Please write it down in a post-it closer to the Monster.

The closing of the exercise

You made them all aware of the FEAR atmosphere, and by summing up the 15%, you re-energize the teams, students or yourself.

Drawing Monster is one of the Liberating Structures used in organizations to align teams. We adapted to the educational environment.

5. The Madman

A young married woman, abandoned by her husband, who is too busy with his job, lets herself be seduced and goes to spend the night with her lover in a house located across the river.

To return home the next day in the early morning before the return of her husband, who returns from a trip, she must cross the bridge. But a madman forbids her passage. She then runs to find a ferryman who asks her the price of the passage. She has no money. She explains and begs. He refuses to work without being paid in advance.

She then goes to find her lover and asks him for money. He refuses without explanation. She goes to find a single friend who lives on the same side and has always had an ideal love for her, but to whom she has never given in. She tells him everything and asks him for money. He refuses; she disappointed him by misbehaving.

She then crosses the bridge after a last vain attempt with the smuggler. **The Madman kills her.**

Which of these six people is responsible for the death of this woman?

Classify them according to their degree of responsibility (from the least to the most responsible), and argue your classification.

- 1 ...
- 2 ...
- 3 ...
- 4 ...
- 5 ...
- 6 ...



6. Kudos

➡ **Smore document:** <https://www.smore.com/qdpu4>

Deriving from Greek, **kudos** entered **English** as slang popular at British universities in the 19th century. In its earliest use, the **word** referred to the prestige or renown one gained by having accomplished something noteworthy. The sense **of the meaning** of "praise given for achievement" came about in the 1920s.

Kudos is admiration or recognition that **someone** or something gets due to a particular action or achievement.

Are these the KUDOS

We must question whether these KUDOS words are the ones your students use or would use. Please research and come with your words, in English and your language.

Go to the SMORE link, watch the video and download the KUDOS cards.

7. Animal in You

➡ <https://www.animalinyou.com/>

There's a reason so many human cultures ponder the question, "**What animal am I?**" You've probably wondered yourself. Native Americans asked, "**What is my spirit animal?**" and went to find their guardian in the forest, while Asian cultures relied on the animal zodiac, and Europeans turned to astrology.

Would you please put it in the context you have a new group of people who want to connect them effortlessly to organize different working teams? In Agile, you will ask them to self-organize, but what if you play a short game in a journey of discovery and ask them to play Animal in You.

Once they have discovered what animals they are and their soulmate, you can ask them to organize by matching.

After the first round, you request to change positions.

It is an experiment that, most of the time, helps them understand something about themselves.

8. Herd, Seen Respected

➡ <https://www.smore.com/7ps1z>

Let's start with this: On many days and sometimes in family situations, we feel we are not Heard-Seen-Respected.

You can't imagine how many situations of HSR and how they impact organizations and our daily life. The background image represents the concept, connections, and interconnections we need to handle every emotional day, some stronger than others.

Some people believe Pain + Surrender = Expansion.

One of the gifts that difficult experiences give us is that it brings us to the edge of our current capacities to navigate something.

And when this happens, we can either contract and resist or let go and surrender.

When we do that, we find another way to work with something more spacious and not dependent on our ego structure always being in control

Here are three steps to do this:

1. Ask: What do I know to be true now that I don't want to accept?
2. Feel your body tensing around this truth and invite it to soften.
3. Say to yourself, "I can't change this moment, but I can meet it with grace. I am held and supported by something much bigger than myself. I am safe, and I will get through this."

Practice Deeper Listening and Empathy with Colleagues

Empathy removes the blocks to action in an inclusive way. It creates power through partnership and cocreation, resolving what appears to be knotted and bound. – Dominic Barter

What is made possible? You can foster the empathetic capacity of participants to "walk in the shoes" of others. Many situations do not have immediate answers or clear resolutions. Recognizing these situations and responding with empathy can improve the "cultural climate" and build trust among group members. HSR helps individuals learn to react in ways that do not overpromise or overcontrol. It allows group members to notice unwanted patterns and work together on shifting to more productive interactions. Participants experience the practice of more compassion and the benefits it engenders.

Five Structural Elements – Min Specs

1. Structuring Invitation

- Invite participants to tell a story to a partner about a time when they felt they were not heard, seen, or respected.
- Ask the listeners to avoid any interruptions other than asking questions like "What else?" or "What happened next?"

2. How Space Is Arranged and Materials Needed

- Chairs facing each other, a few inches between knees
- No tables

3. How Participation Is Distributed

- Everyone has an equal amount of time, in turn, to participate in each role, as a storyteller and a listener

4. How Groups Are Configured

- In pairs for the storytelling
- Then foursomes for reflecting on what happened

5. Sequence of Steps and Time Allocation

- Introduce the purpose of HSR: to practice listening without trying to fix anything or make judgments. 3 min.
- One at a time, each person has 7 minutes to share a story about NOT being heard, seen, or respected for 15 min.
- Partners share the experiences of listening and storytelling with one another: "What did it feel like to tell my story; what did it feel like to listen to your story?" 5 min.
- In a foursome, participants share reflections using 1-2-4, asking, "What patterns are revealed in the stories? What importance do you assign to the pattern?" 5 min.
- As a group, participants reflect on the questions, "How could HSR be used to address challenges revealed by the patterns? What other Liberating Structures could be used?" 5 min.

WHY? Purposes

- Reveal how common it is for people to experience not being Heard, Seen, or Respected
- Reveal how common it is for people to behave in a way that makes other people feel they are not being Heard, Seen, or Respected
- Improve listening, tuning, and empathy among teachers/students
- Notice how much can be accomplished simply by listening.
- Rely on each other more when facing confusing or new situations
- Offer catharsis and healing after strains in relationships.
- Help Teachers/Students discern when listening is more effective than trying to solve a problem.

Tips and Traps (for introducing HSR)

- Say, "Your partner may be ready before you. The first story that pops into mind is often the best."
- Make it safe by saying, "You may not want to pick the most painful story that comes to mind."
- Make it safe by saying, "Protect the privacy of the storyteller carefully. Ask what parts, if any, you can share with others."
- Suggest, "When you are the listener, notice when you form a judgment (about what is right or wrong) or when you get an idea about how you can help, then let it go."

Riffs and Variations

- If you are feeling brave, replace the word "respected" with "loved" (i.e., the agape form of love—seeking the highest good in others without motive for personal gain.)

9. Reframing the Problem

➔ <https://ivetagr.org/acced/toolkit/non-violent-communication/team-level/reframing-the-problem/>

Tackling problems involves three activities that you cycle through repeatedly:

1. Framing (and subsequently reframing) the problem: when you determine what to focus on
2. Analyzing the problem: when you study the chosen framing of the problem in depth, trying to quantify it and understand the finer details
3. Solving the problem: the actual steps you take to fix it; things like experimentation, prototyping, and eventually implementing the complete solution

There are two different ways to look for new angles on a problem:

- a) Exploring the frame: when you try to reframe a problem by delving deeper into the details of the first framing
- b) Breaking the frame: when you step away from the first framing, putting an entirely different spin on it, The starting point for that is the habit of trying to break the frame, asking How is this choice framed? Are these the only options we have? What is the problem we're trying to solve?

Most problems have multiple causes, thus, they may have multiple viable solutions. People who look for the "real" problem risk missing out on creative solutions because they stop at the first viable answer they find.

Not all solutions to problems are technical. Sometimes, new approaches can be found by questioning our beliefs rather than applying new technology.

Creating multiple options improves the quality of your decisions provided those options are genuinely different.

Your career can benefit from reframing, as can our society as a whole.

STEP 1—FRAME

This is the trigger for the process. In practice, it starts with someone asking, "What's the problem we're trying to solve?" The resulting statement—ideally written down—is your first framing of the problem.

STEP 2—REFRAME

Reframe is where you challenge your initial understanding of the problem. The aim is to rapidly uncover as many potential alternative framings as possible. You can think of it as a kind of brainstorming, and only instead of ideas are you looking for different ways to frame the problem. This might come in the form of questions (Why exactly is it a problem for people that the elevator is slow?) or in the form of direct suggestions (This might be a ploy to lower the rent).

The five nested strategies can help you find these alternative framings of the problem. Depending on the situation, you may explore some, all, or none of these:

- **Look outside the frame. What are we missing?**
- **Rethink the goal. Is there a better objective to pursue?**

- **Examine bright spots.** Where is the problem not?
- **Look in the mirror.** What is my/our role in creating this problem?
- **Take their perspective.** What is their problem?

Some of the problems you can explore are

- Situations you don't handle well.** I really struggle with networking. I have a hard time making my voice heard in client meetings. It stresses me out when I have to give people negative feedback.
- Difficult relationships.** I find it draining to deal with client X. Conversations with my boss/colleague/oldest child go south way too often. I feel like I don't have a handle on my new role in this team.
- Managing yourself.** Why on earth am I always so bad at being disciplined? What should I do to really live up to my potential?

I really wish I could find a way to live out my more creative side.

Here are the questions:

1. Is the statement true?
2. Are there simple self-imposed limitations?
3. Is a solution "baked into" the problem framing?
4. Is the problem clear?
5. To whom is the problem located?
6. Are there strong emotions?
7. Are there false trade-offs?



