

Ingredients of an Interaction

Controlled Folly

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Cook a palatable meal with Satir's ingredients of an Interaction (this document)

Set all tongues wagging in a [Temperature Reading](#) (pdf)

Respect the individual as well as the system when leading change with the [Satir Change model](#) (webpage)

Then bring it all together in [Organisational sculpting](#) (pdf)

Virginia Satir believed that all levels of human interaction need congruent communication in which intentions align with verbal and non-verbal messages.

Facilitating ingredients of an interaction

In Ingredients of an interaction, Virginia Satir distinguishes several states of internal processing in any significant interaction. These states can be used concurrent as well as sequential, though in our experience the details are not easily linearly unravelled when abstracted afterwards.

- Centering: track your own, and partner(s) breath and dance, and smooth in the interaction dance, gradually adjusting breath, tone and stances for centering together, then slow down the dance to the likely required levels and dimensions:
- Connecting: What you yourself, and a receiver heard and/or saw.
- Accepting: What meaning(s) I or a receiver of a message made from what was seen and/or heard.
- Feeling: What feelings were invoked by its possible meanings.
- Transforming feelings: What feelings were invoked by becoming aware of these feelings.
- Perceiving: What the usual reaction of a receiver is to this particular message, to protect him or herself from these shadow feelings.
- (Re) Perceiving: Discovering and expressing what a receivers tonal rules are for sharing.
- Offering freedom by adding choices: Making choices for a congruent response.

We practice these states with a map on the floor, making it easy to externalise the internal interactions.

Spontaneity

Opportunity unlocks spontaneity. Opportunity allows evolution to proceed. Our magnetism is increased by spontaneity and is crucial to the development of ourselves as leader, continuously. We are and become more attractive.

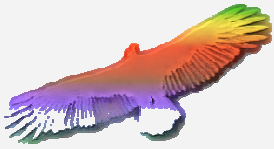
Looking at opportunities, we can catch our chance. We know that if we don't, it moves on, and that it may take awhile before another opportunity knocks on our door. We may still consciously decide to let one pass by. Or it may lead to another room we don't like.

But when we do catch our chance, or when we miss one, or when the door leads to a room we do not like, we simply acknowledge such, and don't get distracted; now is all that exists. We are response-able.

We intend clearly what we are doing with our lives, and imagination demands we stretch ourselves and jump to the point of getting concrete results.

For that, we regularly practice becoming a quickshot and fast draw, in our attitude and approach, whose every interaction resculpts the magnetism, brilliance and power of ourselves as leaders. Naturally.

Let's improve our draw with some unserious seriousness! See other side for exercise ...



To manage a system effectively, you might focus on the interactions of the parts rather than their behavior taken separately. -- Russell L. Ackoff

Try these! From the apology taxonomy ...

This exercise is not about you being right or wrong. It is for practicing the ingredients. Set up the double interaction floor map and run these ...

Context setting

Roles: A leader and a participant

Situation: One of the stars, the leader, is guiding people through the ingredients of an interaction, or leading a team meeting, and someone "other", the second star has been constantly questioning everything you do.

When the leader tried bringing it up congruently, that darn space invader responds with one of these little animals (participant star chooses):

The Sleepy Hedgehog, a highly defensive apology. It doesn't even seem to know what it is here for.

"Sorry I did that, but I had to"

The Wide Awake Hedgehog, not just a highly defensive apology, even though it seems to be because of its resemblances to the Sleepy Hedgehog. This one comes beforehand, like

"Sorry, but I am going to have to ..."

The Absent co-creator, not really an apology. It seems to be there, but it isn't. It does something else entirely. Look, hear and feel closer,

"I'm sorry your feelings are hurt."

The Absent absent co-creator, not only not really an apology (like the above), it is a non-apology. It tries to make the perpetrator the victim. This one seeks blood! (for the real bloodsucker, see the vampire below).

"But we're friends ... "

Or,

"I feel something standing between us. Is that only my impression? I desire to fill my gap ..."

The Grudge

"I said I was sorry"

The Vampire is by far the most manipulative apology in existence today,

"I hate myself for having done that to you. Can you still love me?"

The Trainer/Coach is continuously made, with every little action. A person being trained by this apology will apologize for passing by, for reaching for something, for uttering a single word in a discussion, for existing really.

"Sorry, sorry, sorry, ..."

The Negotiator will apologise if you will.

"Sorry. I've apologized, now it's your turn.

Be fair!"

Of course, the top performance of folly is to try that rarest, yet very diverse, species

Sincerity:

"Please, tell me how I have hurt you so I can learn from that and not be that insensitive or disrespectful again?"

The play

Now we watch what unfolds in the ingredients on the leader side, and how the next brilliant leader draw is received on the participant side, and by the group/team being led by this leader.

Challenging enough? Other exercise?