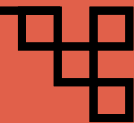




PROCESS BOOK 2

THE WORKSHOP



INTRO DUCTION

THE WORKSHOP

This booklet, 2 of 4, focuses on the development and experience of the Food for Thought workshops themselves.

In here, I point out crucial aspects of how I honed my workshop practice and facilitation methods, and the key moments that came from workshop experiences.



CONTENTS

Click a chapter heading to jump to a section, and click a page number to return here:

1.	5 - 8
2.	9 - 10
3.	14 - 15



1.0 MAKING A PRACTICE → Starting somewhere

My initial workshops began with trying to work out what made for a comfortable, welcoming and engaging space for people to be in. So, I started with a medium that I already knew: I threw a bunch of various card, board and tabletop games and activities at different groups to see what we could cook up together.

These "Make-a-workshop" sessions may have been chaotic and messy, but they were a fun way to learn what (or what didn't) work in a group setting, and perhaps the kinds of moments and conversation pieces and prompts I needed to foreground going forward.



1.1 MAKING A PRACTICE → A seat at the table

Within a few iterations, I felt like I needed to ground these conversations and interactions in something more meaningful. Through my explorations and research into food and meal-sharing, I began to focus my workshops on the cultural experiences of sharing food and creating community.

I created various props and activities that reminded me of my own food sharing experiences with family and friends, and used this as a space to evoke conversations and reflections of home, culture, and stories that allowed participants to find ways of relating to each other.





With each workshop, I was listening and refining, reflecting and changing. This became an iterative development of a practice that felt collaborative, intimate and pluriversal.



1.3 MAKING A PRACTICE → Slow design

One of my project goals was to foreground the importance and value of the design process itself, and to platform elements and outcomes that reveal themselves through a slow development, rather than to work towards a final outcome as a summation of my work. I wanted this work to be de-colonial, challenge an institutional way of working, to place the agency of experience in the hands of the students, faculty and other stakeholders I was working with in these sessions.

The successive iterations and workshop themselves were the "work" in my project, and in doing this work I began to embody those very

values and intentions in the way I was designing, planning, organising and facilitating the workshops.

Over the course of the some 13+ workshop iterations that I had run, I had developed a model of facilitation that taught me not only how to develop and run a workshop, but also how I could bring these values and techniques into my every day life as well.

It was during this process that I began to see the line between my design work and who I am as a person blur. This is how my project really became a "Personal" practice.



2.0 THE EXPERIENCE → A tonal journey

In bringing many kinds of people together, I had to figure out how to respond to different group dynamics, and meet different people's needs in this space of vulnerability, connection and sharing.

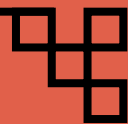
Since each workshop was such a varying experience that was framed by the different dynamics and tones, I began to track the kinds of emotions and feelings that arose in these sessions.

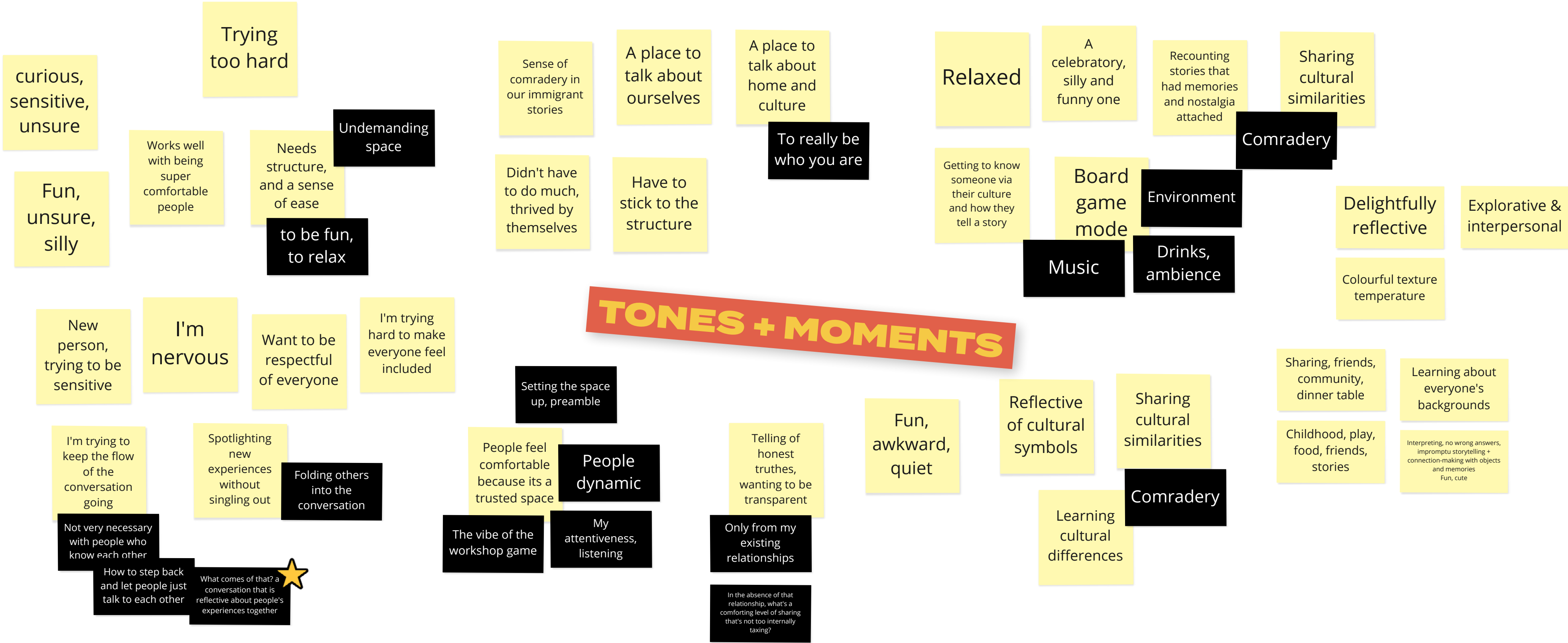
This was helpful for me in figuring out the different techniques and actions that I take as a facilitator, to respond to certain group dynamics and frame the sessions in different lights. These sessions'

tones ranged from being quiet and introspective, to rambunctious and celebratory.

Through these conversations, and in discussions with my instructors, I began to see that I could use these tones to help myself synthesise the qualitative nature of these spaces, and to really understand how to tailor a space to fit different people's needs.

Parallel to my workshop development, I was learning a facilitation methodology, that I realised I could be the knowledge-holder and teacher of, that I could share democratically through doing.





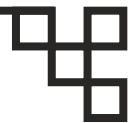
3.0 FACILITATION

I want to be a good facilitator of relationship building and community. I suppose I have always tried to in an informal sense; in group settings I try to promote a generous sense of hospitality, to try and help people feel comfortable around each other and to make a space that meets the needs of different people.

I want to be able to create spaces of conversation that transcends social and idealistic borders, to encourage a compassionate way of being together not defined by differing ideals or views.

In a way, my graduation project is a formalisation of the actions, behaviours, conditions and environments that promote this kind of sensibility. This is driven in me strongly by my cultural beliefs and upbringing, by my personal values and experiences as an immigrant wanting to find family away from family; this is very much a journey of personal growth and a search for a way to share the way I choose to live with others around me.

In formalising and visualising these values, I had to figure out ways of making visible to myself what "good" facilitation means to me.



3.1 FACILITATION → Setting up a workshop

Through my workshops, I developed a framework of important steps for me as a facilitator to consider in setting up (in my mind) a successful workshop:

• **Invitation:**

How I ask people into a space. Here, a human element is key, as I typically invite people in person to make the offer seem personal and approachable.

• **Spacemaking:**

How I make a safe and welcoming environment. This happens

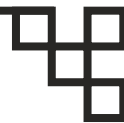
through active facilitation, the physical location of the workshops, and how I am able to bring a group dynamic together.

• **Props**

The physical tools that I use to support a space and facilitate activities. These can be both the materials that I bring with me to the workshop, but also the outcomes that arise from the activities themselves during a session.

• **Documentation**

How I choose to capture moments from this space is important;



however, I have made a conscious decision to keep photo-documentation to a minimum, as I want to keep my sessions a safe space that doesn't capitalise on people's direct reactions and experiences in the space.

• **Performance**

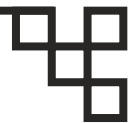
The choreography of my workshops is important, and helps me create an environment to foster a certain kind of atmosphere and ritual about the workshops for my participants - presentation helps!

• **Takeaways**

The kinds of reflections, thoughts, ideas and connections that participants come away from these sessions are also a consideration for how I frame my workshops, but I do not want this to be a prescriptive or determinative space for people's experiences.

• **Planning and organisation**

The never ending job. This is by far the most time-consuming and laborious part of the work, but is a backbone to maintaining smoothly running workshop schedules.



3.2 FACILITATION → Anatomy of a workshop

Furthermore, I created a matrix of components that were a part of my workshop framework; variables for me to test out in different iterations. These would be the different "pieces" that I would experiment with to hone and develop a cohesive workshop foundation.



3.3 FACILITATION → Workshop structure

Experimenting with all of these variables, tenets and self-defined guidelines, I came up with a simplified structure to work with for my workshops. This would be the base framework that I could apply in sessions, as I continued to evolve the kinds of activities and conversation framings for the workshop.



INVITE



INTRO



CORE
ACTIVITY



CLOSING



AFTER



[END OF BOOKLET 2]