



PYE Third Thursday Assembly
March 16, 2017

*[Nadia Chaney](#)

Dear 3rd Thursday Assemblers! Welcome back, or, if it's your first time WELCOME! This is an exciting format we have been developing where people contribute and discuss a niche aspect of group facilitation.

This month we are discussing STRUCTURES AND ACTIVITIES TO FOR GROUP DIALOGUE

The unity of the contraries is the mystery at the innermost core of the dialogue. -
Martin Buber

Dialogue is a vital organ of great facilitated groups. It's different than debate or discussion because it doesn't have an agenda other than deepening understanding, connection and learning from difference. It's a space where something new might emerge.

In today's assembly we are going to think into the group structures and activities that support open, non-judgemental, equitable, and engaged dialogue.

A resource you may find useful: <https://www.cultofpedagogy.com/speaking-listening-techniqu.../>

Below you will find: A Check-in Question (please answer!); Goals and Agreements for today's session (hit "like" to agree to uphold these agreements during the session); 4 discussion questions and 4 case studies (posted approximately every ten minutes; answer in any order). I will be facilitating this experience for 90 minutes. There will be a pdf transcript posted on the www.pyeglobal.org website, as well as the files of this facebook page, in a short while. These transcripts are so great we're thinking of making a book out of them!



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Goals and Agreements for this session on March 16 2017:

- 1) To deepen our understanding of what dialogue is and isn't
- 2) To learn a variety of techniques to support dialogue
- 3) To increase our options and choices as facilitators
- 4) To share our diverse experiences of using various structures and activities for dialogue
- 5) To support each other's learning and have meaningful fun!

In order to achieve these, here are some suggestions for COMMUNITY AGREEMENTS to make our time together flow really well. Be sure to add what you need or want AT ANY TIME DURING THE PROCESS. Let the group know or privately message the facilitator if you are concerned that an agreement is being broken.



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- 1) No put downs of self or others. Keep a positive, lift-up vibe. If the facilitator finds your comments aggressive or inappropriate in any way you will receive a personal message.
- 2) Be willing to entertain simultaneous truths. Rather than proving a point, try to listen to understand, and be willing to agree to disagree. At the same time, if you have a strong belief be willing to stand up for it. This will make our conversations rich!
- 3) Show your presence, by **LIKING** and by responding to keep the flow. Ask questions, make comments, connect. The technical trick for this format is to **REFRESH** your browser fairly often. The questions move around depending on how many people are answering, so please scan the whole page for new questions now and then.
- 4) Maintain **CONFIDENTIALITY** by not sharing names or personal information about the participants in your groups, sharing from your own perspective, and asking permission before sharing someone else's story.
- 5) Answer any questions in the **COMMENTS** below the question to keep the conversation organized and readable. Only open **NEW** questions in new threads.
- 6) You can come and go as you please, take as long as you like to respond, and basically enjoy the text-format to make this work no matter whether you are just waking up, just going to bed, or on your lunch break (time zones unite!!) A pdf transcript of the conversation will be provided. Feel free to continue the conversation even after the 90 minute period has ended.

[Naomi Pommier](#) brilliant. so totally yes: "willing to entertain simultaneous truths"



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Check-in Question for March 16 2017: If you could have an open dialogue session anywhere, with any group, who would it be and why?

[Clarinda R. Laforteza](#) on the playground w/children for their honesty & imagination

[Nadia Chaney](#) Hi Clarinda R. Laforteza! Great to see you again!

[Vanessa Richards](#) It would be the global CEO's and global gov't leaders who diminish planet and people. I would like a team to navigate this dialogue with though...

[Nadia Chaney](#) Welcome Ness! Good morning to ya!

[Nadia Chaney](#) I would love to host a dialogue (in a special format I have in mind) with one or two community leaders from every ethnic group in Montreal to talk about "how we live together" because I believe with the right structures and commitments we could live in peaceful abundance together and in a good relationship with the land we are on.

[Vanessa Richards](#) Good morning all.

[Nadia Chaney](#) Clarinda R. Laforteza, Vanessa Richards, I've posted the first discussion Q, and will post the others now. I can see others online with us, too.

[Rekha Kurup](#) women and girls - living your Authentic Self

[Nadia Chaney](#) Hi Rekha Kurup! Welcome back!

[Rekha Kurup](#) Glad to be back! 😊

[Nadia Chaney](#) Little reminder here folks: this is a no-wrong-answer zone 😊 Every idea big or small will help us build our body of knowledge together.



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[Naomi Pommier](#) white house??? but then, this rogue is not nearly informed enough i guess...

[Sobey Wing](#) I wish I could make it to this dialogue that is being facilitated by Process-Oriented Psychology facilitators in Victoria next week. I believe they'll be doing what's known as Worldwork with focus on un-settling and supporting indigenous decolonization.

<https://www.facebook.com/events/1417148938326846/>

*[Nadia Chaney](#)

Discussion Question #1: According to you, what is “dialogue?” How do you know you are in a dialogue, as opposed to debate, discussion, lecture etc.? What is the value of dialogue in a group process? When is it not valuable?

[Nadia Chaney](#) or, you could answer: When you read the Martin Buber quote in my introduction to this session above, what does it conjure for you?

[Clarinda R. Laforteza](#) active listening - an exchange of feedback - hearts open

[Nadia Chaney](#) Beautiful! Thank you Clarinda!

[Hussein Janmohamed](#) Finding ways to embrace the liminal spaces in between each other and in those spaces to hear/see/smell/touch/taste oneself in the so called other

[Clarinda R. Laforteza](#) sensory experience

[Nadia Chaney](#) I'm recognizing that this topic is maybe a little more technical than some of our others. Just want to encourage you to throw your ideas out there, big or small...everything is welcome. And if you feel stuck, check the little sample reading I posted in the intro. I'd love to hear your reflections on any of those activities.



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[Vanessa Richards](#) This can be a tough one. I think about dialogue being most itself when none of the speakers are trying to convince or cajole but a truly speaking to learn situation.

[Hussein Janmohamed](#) YES! We often get into a cajole, persuade, fix mode which is perhaps not ideal in a dialogic process. How does one come back to an 'original' intention so we can undo the conditions of your way or my way, into what will our ways be and how will we move forward,

[Naomi Pommier](#) ya. somehow for me it is premised on the notion that all participants acknowledge there may indeed be a third (or fourth, fifth ect) option that can only emerge through the dialogic process... the greater than sum of parts 'hidden genius', which is what i think Buber is alluding to.

[Nadia Chaney](#) I love both these answers, Clarinda and Vanessa! Thank you. Can you think of any circumstance where that kind of open heart centered listening might NOT be useful to a process?

[Clarinda R. Laforteza](#) violators

[Nadia Chaney](#) like when there are folks in teh group who violate agreements?

[Clarinda R. Laforteza](#) aggressive ones

[Nadia Chaney](#) Totally. Are there any steps you might take first to get "aggressive violators" ready for dialogue?

[Hussein Janmohamed](#) Being a mediating presence?

[Nadia Chaney](#) I think so, Hussein. I also wonder about slowing down the group development process. Sometimes open dialogue can take a long, long time before it's possible. And more structured ways of interacting can help gain trust and empower voices and dynamics.

[Naomi Pommier](#) Clarinda R. Laforteza my first thought too... very much 😊



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though i do also hope to strengthen so much in compassionate practice that i can navigate the head-spinning sensation of anger/rage/sorrow/fear/hurt

[Naomi Pommier](#) Nadia Chaney et al... please, whatchou got on "how to get aggressive violators ready for dialogue" ???!?!?!? wow.

... all i can think of right now is eye-contact exercises.. they strip away, render vulnerable, are simple, hands-off...and sometimes event, despite ourselves, our hearts blossom and we might weep.

yikes!! scary!

[Nadia Chaney](#) For me, it's all about slowing the whole thing down. Don't even think about dialogue until trust is built. I think eye contact is high-risk...I'd start with really small creative risks. Let it build from there. Meet people where they are...the depth they can go to without triggering defenses. So...little poetry activities, story games that aren't personal, physical games...once you feel the group fabric THEN start introducing dialogue on low-stakes topics.

[Rekha Kurup](#) To be dialogue is about all Voices represented, listened to, acknowledged and then letting the group find creative ways to weave boundaries that emerge while holding space for all of it.

[Patty Thille](#) I think about dialogue with 2 theorists. Cicero: dialogue is when parties enter an exchange open to being changed, and where they recognize the likelihood of a better collective understanding being the result. From Bakhtin: the dialogical is not authoritative - ie, not a monologue. No one can claim that position. [or, Haraway would use the phrase 'there is no God-trick', no innocent position from which we see all and know all].

[Nadia Chaney](#) oh there's so much there. thank you Patty (and welcome!)

[Hussein Janmohamed](#) We also get stuck when we think 'I am the dialogic one here, and you are not, are the 'rest' are not.' which creates hierarchy and separation rather than a seeking to enter a shared space, a cooperative and openminded space where both parties and or all parties can find presences



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[Patty Thille](#) Hussein Janmohamed Agree; it really depends on setting up the situation well.

[Naomi Pommier](#) Cicero - one smart dude.

*[Nadia Chaney](#)

Discussion Question #2: What structure or activity for dialogue do you use most often? Why?

[Nadia Chaney](#) If there isn't one you use most often, we could use this question to create a list of the structures you have experienced or facilitated

[Nadia Chaney](#) Here's an example of a structure for dialogue that I find myself using very often: I will give a couple of prompts, and have people freewrite. Then, I'll have them get into pairs and share just a couple of points from what they wrote. Then we return to the big group and have an open discussion. I like this format because it allows folks to sit with their thoughts for a while, and try out some new ideas on someone, but it still gives lots of room to influence each other, and to let new ideas arise.

[Patty Thille](#) I use this approach a fair amount too

[Vanessa Richards](#) My arts-based practice does not include lots of dialogue - I realise now! I've applied it when working with groups as we dig into a subject we may then be exploring to make a collective art work. Typically at those times, I've posed a question and then used pretty standard forms; pop-corn answers, sequential or direct asks to the quieter ones. I definitely do more gleaning or harvesting to see what folks are thinking/experiencing rather than connecting all the voices in one dialogue. Going to have to consider this going forward as I take on a talk-forward contract!

[Nadia Chaney](#) oh how interesting! It might be a lot of fun to think about different arts-based formats for open dialogue...like gallery walks



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[Vanessa Richards](#) yes, the walking and talking could bring new rhythm to it especially if it was a gallery big enough to cover some distance. Many galleries are small, one room and those ones would be great if there were comfortable places for the people to sit and talk in but the sitting sometimes feels like being stuck and the walking part literally moves us.

[Nadia Chaney](#) That is so awesome! You could even have them make some of their own art...and create a little gallery walk in a hallway or something...so they can share ideas without speaking?

[Vanessa Richards](#) [Nadia Chaney](#) could be powerful to have folks curate the exhibition to create distinct interpretations too. How the pieces speak to each other gives another way to talk without sound. This would require time for each new curator but I wonder if there's also a way to do it digitally for time and a different kind of efficacy.

[Nadia Chaney](#) oh wow!

[Nadia Chaney](#) Or what if you used photocopies of black and white drawings? If they did them on small pages? Then each could have their own space on the wall for a collage-curation

[Vanessa Richards](#) [Nadia Chaney](#) That sounds like a perfect hands-on, real-time, do-you, solution! I want to do it soooooon!

[Nadia Chaney](#) same! I'm trying to think of where I can try it.

[Rekha Kurup](#) I would do a create art engagement at the beginning with writing or art and maybe even a short video or something like that depending on the time and comfort of group and then also do some sociometry based on questions around the topic and then lead into sharingg in diad or small groups and the. Coming back into big group. Usually i would give every group or diad something to record the sharing or would record it in the group. Then move i to reflections.

[Nadia Chaney](#) Oh I LOVE sociometry, Rekha. Would you tell the folks here a little bit about how that structure works in case people haven't seen it before?

[Rekha Kurup](#) Sorry fornthe delay! Sociometrynis a method developed my Moreno and helps measure the interpersonal relationship dynamics in a group using series of



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questions, and visual responses that involves moving around and locating oneself based on what is true for oneself. It is most often used in psychodrama to create a resonance in the group. There r so many different ways it can be done.

[Vanessa Richards](#) Would love to hear about sociometry. My guess is when people arrange themselves in space according to shared or distinct 'true-for-me' answer?

[Nadia Chaney](#) It is. And I could see YOU loving it, because you can host it kind of in a journalistic interview way, where you ask people why they are standing where they are, and then they can influence each other and move around...

[Nadia Chaney](#) sometimes I add a perpendicular axis to the agree/disagree which is understand/don't understand

[Vanessa Richards](#) Nadia Chaney That is super interesting. I've never experienced that form like that. I'm going to try it in a small way tonight as part of a connection warmup at choir!

[Nadia Chaney](#) TELL US WHAT HAPPENS!

[Vanessa Richards](#) Will do.

[Nadia Chaney](#) (and if you want me to talk you thru the format later today I'm happy to)

[Vanessa Richards](#) Yes, please. As ever my enthusiasm to try the new before knowing the new. Best/worst moments...

[Nadia Chaney](#) Oh I hear you on that one!

[Patty Thille](#) I've used it in a university classroom. Students loved it, and it fostered great conversation specific to the concept (in this case, the social construction of disease generally, and of specific diseases).

[Naomi Pommier](#) in pairs, sitting knee to knee, each tells their partner about a time when (insert relevant to context prompt). i invite people to listen not just with their ears but with their whole self.



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story sharing is kept short (2-5 minutes each) and then we do circle reflect with one word to complete each prompt: "when i truly listen i..." followed by "when i feel truly listened to i..."

the result is a kind of resonant co-created poem about the power of whole self listening.

[Nadia Chaney](#) Naomi! a) I love that. and b) I love that you're here! Welcome!

[Naomi Pommier](#) Nadia Chaney it is good to be here. thank you.

*[Nadia Chaney](#)

Discussion Question #3: What structure or activity for dialogue do you consider most likely to fail and why?

[Nadia Chaney](#) For me, pop-corn style belongs here. That's where anyone just jumps in and speaks when they're ready. I find it tends to privilege confident voices, and most popular or easy-to-digest opinions.

[Nadia Chaney](#) Where I think popcorn style works well is in information-sharing group discussions. Where you WANT to privilege the voices that have specific content to share.

[Vanessa Richards](#) Nadia Chaney great distinction!

[Patty Thille](#) Debate formats. People get passionate about winning, and listening isn't valued.

[Naomi Pommier](#) i find popcorn can work well too once a trusting container is established (longer workshops) - i have experienced the group 'taking ownership' of facilitation by choosing to go popcorn instead of the MUST pressure of the circle (omg talking stick coming my way freeze!)..



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with popcorn, the group witnesses and encourages the more reticent without external 'expert' facilitation - the group mind's own gentle pusher can practice flexing its muscles

[Nadia Chaney](#) very true. do you ever use teh star-shape? It also works really well with a group that knows each other. That's where the person who speaks then invites the next speaker

[Vanessa Richards](#) [Nadia Chaney](#) I've seen that one rarely but what a brilliant way for the group to set it's own rhythm.

[Nadia Chaney](#) I like it for closing reflections from a group that have really bonded and done deep work together

[Naomi Pommier](#) Nadia Chaney have done but only with the added 'prop' of a ball of yarn being tossed from speaker to speaker.. this is cool cuz it results in the very visual representation of our connection. Neat! thanks! I will try sans wool!

[Christabel Shaler](#) I want to try this!

[Sobey Wing](#) Use star shapes for check-ins, helps move them along esp when doing them on online meetings.

*[Nadia Chaney](#)

Discussion Question #4: What is a creative challenge for you in creating dialogue in your group work? What is a question that you have that this community might be able to help you with? (Please answer each other's questions and give insight into challenges!)

[Nadia Chaney](#) My big question is about how to have open dialogue when there are clearly identified leaders in the group.



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[Naava Smolash](#) creating room for IBPOC students to talk openly about their experiences with one another, when the teacher is white. in classes where we are looking at racism and the texts and lectures deal really openly with it. how to create caucus or breakout group space in a mixed classroom.

[Vanessa Richards](#) What does the 'IB' stand for in IBPOC?

[Hussein Janmohamed](#) Hello Everyone! One of my favourite topics, dialogue! Though we are always working at being better at it, whatever it is 😊

[Nadia Chaney](#) Hussein! Great to see you ❤️

[Hussein Janmohamed](#) Nadia Chaney ❤️

[Hussein Janmohamed](#) My creative challenge in creating dialogue in group work is when there's a hierarchy that I'm woven into, not understanding roles and expectations within that hierarchy, and then feeling defensive in trying to activate a dialogic model where I perceive there not to be. So when I'm feeling like there is little dialogue or pre-existing structures, how to be confident and graceful in enacting heart sparking dialogue. How can I 'hear' differently so I can change and enact differently? Where is my truth in this, and how do I become aware of how I am blocked and thus blocking the dialogic flow.

[Nadia Chaney](#) Tricky. What kind of steps do you take to deactivate that defensiveness?

[Hussein Janmohamed](#) Nadia Chaney I go on line to find 'support' from 'experts', best practices, that I begin to start sharing to 'educate' the people I'm working with to engage differently. Not sure how effective that is?

[Hussein Janmohamed](#) I seek advice from friends. I pray for wisdom. I keep looking inward to ask how I can change, but there is a moment in that process where I end up putting myself down rather than building myself up. I try to see the other person's strengths and how it can enrich me, but that is a challenge when I perceive larger systemic power structures



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[Hussein Janmohamed](#) I'm a process kind of person so when I'm working in structures that are purely 'product focussed' without a dynamic and co-shared vision I find it difficult to dialogue and then shut down

[Nadia Chaney](#) Hussein Janmohamed I can relate to that. To me, I think it sounds like you are taking very proactive steps. I might think about coming to any space with some activities and agreements that help flatten hierarchies and have people relate to each other heart--to-heart. If the work is very product-focussed then I sometimes disguise this as warm-ups.

[Hussein Janmohamed](#) Nadia Chaney Would you mind expanding on what you mean please? What if it is at an organizational level when you are say, planning with a producer what will happen in the workshop or session? How do you bring agreements and activities?

[Nadia Chaney](#) are you just one-on-one with the producer, or with the whole group?

[Hussein Janmohamed](#) Nadia Chaney Right now with a producer. But eventually with a group. So my 'working group' right now is one other person, and I wonder if we don't have positive dialogic processes then how will we have that with group when we get there.

[Nadia Chaney](#) I think you're right on with that. I'd think about asking the producer what kind of a group energy he wants to generate, and suggest some working agreements to get there. Be sure to be clear with the producer about what your needs are as an artist. ie, in order to do my best work I need a group that is willing to take risks and try new things, and in order to do that I have to ask them to be actively listening to each other. (for example)

[Hussein Janmohamed](#) Nadia Chaney This makes a lot of sense to me. Thank you. I will definitely think on this and centre my words and actions in the heart as we move forward. I think this is an important question to ask about what kind of group energy do he/we want to create. It takes courage. Though moments for us to gain wisdom.

[Naomi Pommier](#) my own clarity of vision and ease with words can cause my excitement and passion to get the better of me - i might become pushy and surprised that folks are not equally jazzed and contributing. i forget my role/practice/duty and just.want.to.bring.the.love.



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[Warren Hooley](#) I would say speaking with considerably shy youth, specifically in a short one off workshop context. Still haven't figured out what it is underneath it all (the unwillingness and fear to speak in front of them group),

Finding the why and needs underneath i feel would give me a better grasp of what i can build in terms of effective agreements, ice breakers, warm ups, activites etc.

Sometimes though particularly with native youth i wonder if i can creatively get them to share maybe without actually speaking verbally. Its like taking the level of risk down lower than i have to do anywhere else...so I really have to get creative and plan ahead. Do some trial and error.

*[Nadia Chaney](#)

Case Study #1: You have a group of fifteen teenagers in an after school program. They are full of energy, and can sometimes get really loud and rowdy (with some of them becoming really quiet and shy when this happens) and talk over each other. What is a dialogue structure or activity that might work well for them? What might you take into consideration to support them?

[Nadia Chaney](#) Christabel Shaler I thought of you when I wrote this one 😊

[Naomi Pommier](#) oh the body the body the body the body.... gitcher yayas OUT!

[Naomi Pommier](#) get out of breath and then notice respiration. pant pant pant...oh! the air!

[Nadia Chaney](#) 😊 you are the best, Names.

[Nadia Chaney](#) thanks for bringing the poetry.

[Naomi Pommier](#) Nadia Chaney i love you



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[Christabel Shaler](#) I have a group of grade 8 ELL students. They come straight from PE and they are like wild puppies when they come to class. It has been challenging to change gears. Our classroom agreements are great and I refer back to them. *They like timed brainstorming as a group with a big piece of paper and markers. This allows more voices to contribute and it works with their playful puppy-like energy. I would love ideas for how to calm them down.

[Nadia Chaney](#) Do you ever try meeting them where their energy is and gradually bringing it down with "act like" prompts? ie, okay! Let's act like thunder and lightening. Let's act like a storm in a forest! Let's act like birds in teh morning! Let's act like snow falling... See how it regulates the energy? But if you do in too a linear a way they'll feel manipulated. Has to feel like a game

[Christabel Shaler](#) Brilliant! This is perfect. It is tricky to both acknowledge and honour their playfulness while also maintaining order and staying on track with the class. I am excited to try this!

[Nadia Chaney](#) Christabel would love to hear how it goes

[Christabel Shaler](#) I love teaching! 😊😊

[Sola Story](#) Yeah! Act like a roaring lion, a raging elephant,... now act like an eagle fierce and silent... Now act like a deer hiding from the lion
Scaling it down in the imagination and in the body...

[Naomi Pommier](#) Sola, i really like the idea of inviting the silence through something 'fierce' like an eagle... i can see that being an accessible way for a group of 'cool' teenagers to experience stillness ... 😊

[Warren Hooley](#) I find Visualizations, Visual Art Activities/ Story telling/ free writing and certain style games all work for shifting high energy groups and still maintaining their full attention. Although as mentioned above at times it requires both some transitional exercises and i also find fully acknowledging where there are at and inviting them to try this out is important too. From many of these exercises, pairing them out and spreading them out in the room can diffuse the mob like energy as well, haha...the mob is real!



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Other times, pending on what I'm trying to facilitate that day, I'll find a way to say Yes to some of the groups high energy and find a way to give two choices. One group goes into another space close by where i can easily check in with them to do a more physical version of an activity and the other group finds a place to do a more calm introspective based activity 😊 - same theme/topic. And then they can both report back to each other, sometimes have a really interesting dynamic debrief 😊

[Naomi Pommier](#) Warren, what is a style game??

[Warren Hooley](#) I meant to say "a certain style of a game". ...That i found that really keeps attention spans and focuses energy.

One of them is called 'YES' - you might have played it before. One person leaves room, group comes with a task they have to accomplish, when person who left comes back in, the group can only say YES when they move towards completing the task otherwise fall silent.

Its the anticipation i think that keeps people locked in, kinda like a good story...maybe you might know something about that 😊 i find it works even with high energy chaotic groups 😊

it also can be beautifully debriefed with themes of social conditioning, positive reinforcement, Trust and more 😊

[Naomi Pommier](#) root!

[Naomi Pommier](#) verbal and/or gestural accents to boot!



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Case Study #2: You are leading a team building session for a group of twenty new employees of a community art centre. Could dialogue be part of your session? If so, how? What structure or activity would you use? If not, why not?

[Naomi Pommier](#) yes, dialogue could be used. the activities being proposed in this session seem effective, rad, fun, deep and stimulating...

[Nadia Chaney](#) I'd want them to introduce themselves...maybe bring a meaningful object from home (or show a photo on their phone) and have them share in partners or small groups what it means to them...then somehow put it all together and see what kind of a initial feeling they get from their new team

[Naomi Pommier](#) yes. i find it useful to support individuals in recognizing that the other humans they are working with are multi-dimensional creatures, with wants, preferences, fears, knick-knacks and spaces (outside of the community art centre) within which they like to sit.

i may also clarify that we are not doing this exercise to build 'friendship' (i have no time i have no time) but rather 'friendliness' - it is useful to recognize the fullness of the group and to feel into some of the actual resources and wisdoms/experiences available.

[Sola Story](#) Dialogue is always part of the sessions I lead, from the check in, to responses to fertile questions that might have been harvested from some of the activities in the session...

[Warren Hooley](#) I would think people learning about each others styles of leadership and strengths would be very helpful to learn early on. So picking teambuilding games that tend to pull out leadership styles and strengths. - Preface it all with talking about the importance of diversity of unique leadership styles as one of the goals 😊



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*[Nadia Chaney](#)

Case Study #3: You are facilitating a week-long personal development seminar. The participants are from very different places, ethnicities, class backgrounds and ages. What is a dialogue structure or activity that might work well for them? What topic might be most helpful to them? At what point in the seminar would you introduce the dialogue?

[Sola Story](#) If by dialogue you mean sharing and responsive conversation with heart centred listening (?) I'd set it up in the Agreements, model it in a check in and introduce it through Milling early on the first day. During the week I would facilitate break outs in to dialogue in small groups, triads and pairs to add to, augment or clarify themes arising. Or to deepen planned concepts... Etc

[Warren Hooley](#) I have found finding commonalities and differences in where they from to be super fascinating, bonding, juicy and full of learning. I've started the opening intro circle with a question like - Teach us a word from your language or something about your culture.

Later on in agreements I'll invite different concepts from different cultures that say similar things too 😊

And keep this theme running though the days and week 😊

*[Nadia Chaney](#)

Well, that's the official end of our time together this month. Because we were a little later catching fire this time, I'll stick around an extra half hour or so... I know this was a more advanced topic than usual and I thank you all for your wisdom and knowledge! PYE will soon post the transcript and this page stays open if you would like to add anything to any of the posts. We are always open to new topics



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for the upcoming sessions. If you have any ideas please feel free to post them on this page. If you enjoyed today's session please tell your facilitator, teacher, manager, social worker, group therapist, activist and social artist friends! Don't forget to check www.pyeglobal.org for upcoming trainings, too, there's some new ones just posted.



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[Naomi Pommier](#) wow. thank you all.