

The Story Cookbook

“Their contribution to the literature is particularly unique in presenting the storytelling processes and approaches as a meal, starting with a light canapé and entrée to connect and energise people, followed by a more substantial main course, and finishing with a dessert and even an after dinner mint... To be sure, this book offers a banquet to its readers. Here are rich opportunities for productive action and learning, while working together towards achieving sustainable positive change.”

—Ortrun Zuber-Skerritt 2019

“But this book shows a generosity of spirit. There is a wonderful array of ‘recipes’ being shared. The simple (‘entrees’) to complex (‘mains’) provide facilitators with fresh ideas to incorporate into a range of change programmes... We need good communication more than ever as issues become more polarised and divisive. Storytelling is a powerful way of uniting people whether in the community or in organisations. I applaud the generosity of the contributors and the readable style in which the activities are presented.”

—Mike Bagshaw, Emeritus Lecturer of Worcester University, 2019

“With a diverse range of activities curated and introduced by two talented editors, The Story Cookbook is an invaluable treasury of storytelling resources. Consultants, coaches, teachers and facilitators will find the sure-fire, story-based activities immediately useful for their work with individuals and groups. If we want to change ourselves and the world around us, we have to imagine them differently and change the stories we tell about what really matters. The role of the storyteller is vital to our future and this generous book will bring out the storyteller in all who read and use the tried and tested ‘recipes’ contributed by so many experienced practitioners.”

—Geoff Mead, PhD (Associate Professor of Narrative Leadership), Hult International Business School

“As an actor-turned-university-acting-teacher, I’ve participated in and led my fair share of theater and improvisation games. When I facilitate theater-based work for non-theater folks, I begin by spelling out how theater games will boost collaboration and creativity, develop individual soft skills and leadership competencies, and improve group dynamics. In other words, I articulate my relevance. *The Story Cookbook: Practical Recipes for Change*, a wonderfully digestible beginner’s guide to facilitating story-based applied theater and improvisation games in corporate settings, begins in the same way, by explaining the importance of narrative in communication, mutual understanding, collaboration, and leadership. I regret that introducing exercises on storytelling from performing arts traditions always requires such an extensive justificatory prologue, and I often ask myself why this is.”

—Martha Bull, University of Massachusetts, Amherst

The Story Cookbook:

Practical Recipes for Change

Edited by

Andrew Rixon and Cathryn Lloyd

Cambridge
Scholars
Publishing



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Edited by Andrew Rixon and Cathryn Lloyd

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INTRODUCTION

Stories and storytelling have emerged as powerful creative processes for communication and change across personal, organisational and community contexts. We should not be surprised or think this unusual. We are, after all, storytelling beings –Homo Narrans. Stories help us make sense about people and the world we inhabit.

Many will appreciate how at the heart of any good and meaningful communication we find stories. Data and facts alone do not inspire, motivate or move people. In “Wake me up when the data is over” Lori Silverman (2006) reminds us that stories are the key to persuasive communication. She highlights the notion that “facts inform, but stories resonate” (2006, xxv).

Through neuroscience research we are discovering so much more about how our brains are wired and particularly how we are wired for stories – our brains co-evolved with our narrative abilities, which makes story intrinsic to who we are (Schank, 1990). Indeed, stories have been found to have a significant impact on our health and improve our wellbeing. Through the construction, deconstruction and reconstruction of our stories we can change our perception and free ourselves from old patterns and unhelpful stories working toward more creative and helpful narratives (Mehl-Medrona & Mainguy, 2015).

The fields of narrative therapy and narrative coaching are great examples of the power of working with story and narratives to enable personal change. In narrative therapy the opportunity to story, re-story and invite re-authoring of peoples lived experiences becomes a primary vehicle for change (White & Epston, 1990). Moving on from narrative therapy, narrative coaching has seen many managers, executives and professionals experience deep personal change through its experiential approach focusing on desired narratives and deep listening (Drake, 2015).

From an organisational perspective, there has been a growing body of work talking to the application of story and narrative approaches. A number of authors have identified how stories and narrative patterns can help leaders be more effective communicators. In a business context, objectives such as sparking action, self-awareness, communicating who you are, transmitting values, establishing a vision, communicating organisational purpose, fostering collaboration, taming the grapevine, sharing knowledge and leading people into the future can all benefit from leaders having storytelling competencies (Denning, 2006; Simmons, 2006; Mead 2104).

Whilst leader storytelling is one highly recognized approach and valued competency in organisations (Boje, 1991; Denning, 2005), the story-listening leader is an equally vital and important role, which can have even greater impact within the business environment. Take for example, the method known as Jump Start stories. Now, imagine a leader of a cross-functional team of 80 professionals who would like to encourage and jumpstart more collaboration across her team. The Jump Start stories method works to:

- Efficiently engage every participant in the business objective
- Accelerate collaboration without compromising diverse perspectives
- Effectively introduce each person to 10-15 other participants
- Improve learning through high quality idea exchanges (Kahan, 2006, 24)

Such an approach would see the story-listening leader facilitate her team to share stories and reap the collaborative benefits. This facilitator role of the story-listening leader requires skills and sensitivities to some of the reasons why there may be a resistance and push-back to the use of stories such as:

- The tradition in organisations of “the drier the better” – arguments must appear to be fact-based and objective. Quantification is highly regarded, even for things that are actually pretty hard to quantify, like intellectual capital or emotional intelligence

- Time is limited and people's energies are mostly absorbed by their day-to-day tasks
- Narratives usually engage the emotions, which can make storytelling seem frightening (Allan, Fairtlough, and Heinzen, 2005, 3)

Within a community context, one of the best examples illustrating the power of stories for change is the approach known as Most Significant Change (Dart & Davies, 2003). Inspired from work with the World Bank, this methodology emerged when the team were considering how to evaluate and demonstrate impact of a water well project in Bangladesh. Thinking beyond collecting statistics, this approach saw teams trained up to collect stories of impact across the area. These stories were recorded and then shared through a management hierarchy with feedback coming back down to the story tellers as to which stories were being chosen as significant stories of change and why.

Interestingly, it was in the process of selecting the stories and the conversations there in, that management teams were able to develop insight into core values and drivers important to the project. Since its creation – the Most Significant Change methodology has seen a proliferation of not only research projects and PhDs validating its approach, but also projects across government, not-for-profit and corporate environments as a tool for monitoring and evaluation of change (Davies & Dart, 2005).

We began by asserting that story and storytelling approaches are powerful creative processes for communication and change across differing contexts ranging from personal, organisational and community settings. The impact of story telling and story listening experiences can generate:

- Shifts in attitudes and behaviour
- Shared understanding about future ambitions and direction
- A sense that the "whole person" (the heart and mind) has been engaged at work
- Lasting personal connections that survive the immediate situation

- Re-usable processes and raw materials
- Story selection, which identifies stories beyond the anecdotal to become small stories that illuminate bigger themes (Swiss Agency for Development and Cooperation, 2005, 7)

With such benefits of storytelling and story listening established, we will now move on to share more about the concept underlying the Story Cookbook, and how despite the rich trove of storytelling books there is still a clear gap and opportunity for a book such as this one.

Why a Story Cookbook

Using the word “storytelling”, a quick desktop search generated over 85 million results, and with more than 12,000 books identified on Amazon, it clearly tells a story that there is a strong interest for and writing on this topic. With such a wealth of information on the topic, it is surprising however to note that there are only 4 other books at the time of this writing that attempt to cover a similar topic area as this book (see table below).

<i>Book Title</i>	<i>Reference</i>	<i>Focus</i>
To tame a unicorn: Recipes for cultural intervention	Dick and Dalmau (1994)	Story techniques for working within organisations and communities with a focus on cultural change and diagnosis
Story Guide: Building Bridges Using Narrative Techniques	Swiss Agency for Development and Cooperation (2005)	Story and narrative techniques for working effectively in communities and across complex stakeholder groups

Once upon a time: Using story-based activities to develop breakthrough communication skills.	Gargiulo (2007)	Individual skills for effective communication
Circle of the 9 muses: A storytelling field guide for innovators and meaning makers	Hutchens (2015)	Organisational storytelling and use to aid change makers and change leaders

This Story Cookbook provides one of the most comprehensive collections of story-based activities currently available. With over 80 activities collected from contributors all over the world, this resource has emerged from participants who have attended The Story Conference¹ (founded in 2009); a conference for consultants, facilitators, change makers and leaders interested and passionate in working with story and narrative techniques in organisations and communities.

Our objective is to provide people who are inspired to use stories in their workplaces and communities with a rich practical resource - activities that you can dip in and out of as and when needed. The book offers a range of step by step story processes, much like a recipe, to help you navigate a pathway into stories and storytelling as part of your personal or professional practice.

The story processes can be navigated as much the same way you would think about a meal. You may need a story to get things going – nothing too heavy, a light starter to connect and energise people; you might require a more hearty approach something more sustaining like a main meal; of course it's always an indulgence to have a look at the desserts and see what might be on offer; and you may find there is still a little room for an After Dinner Mint.

¹ See <http://www.thestoryconference.com.au>

From another angle, the metaphor of the cookbook is appropriate given that there is often a continuum of experience and expertise when it comes to both storytelling and story-listening. For those who have little experience, a recipe is a great way to commence. It provides a starting point, which is based on the expertise and experience of the author(s) who contributed the story recipe. In this sense the cook can begin to learn from direct experience more of the details of working with story and narrative techniques. Taking time to reflect on the experiences gained through this approach can then see the cook progress towards more skills in improvisation and adaptation of the recipes, the hallmark of an artful chef.

What will you find in this book?

As discussed earlier, there are a number of benefits of working with story and narrative techniques and reviewing the contributions of recipes in this book demonstrates in particular that stories help:

- Make connections (For example see Activities 1 - Storied Workshop Introductions; 4 - Story of Your Name)
- Share knowledge/information (For example see Activities – 59 History Trip; 61 – Narrative Training)
- Build relationships (For example see Activities 44 - Turning Points; 81 – Calling to Random Corners)
- Reflection and Learning (For example see Activities 51 – Provenance Stories; 83 - Learning Transfer)
- People to have a voice (For example see Activities 50 – Exploring the Group Story; 46 – Here to There)
- Create empathy (For example see Activities 19 – Transfer In; Activity 37 – What’s Assumed in That)
- Encourage listening (For example see Activities 72 - Expand – Advance; 32/33 – Appreciative Interviews)
- Creativity (For example see Activities 86 Six Word Memoir; 62 – Storytelling Through Imagery)
- Illuminate issues to be discussed (For example see Activities 57 – Re-authoring design map; 56 – Our Culture is the Way it is Because)

The story activities in this book have all been organised into chapter categories of Canapes, Entrees, Mains, Desserts and After Dinner Mints. This categorisation is based on some elements such as the time it takes to work with the process, how involved or complex the process is, and where the story recipe may fit in terms of a group's facilitation agenda. Each chapter begins with a brief description of the category and provides some examples and guidance as to the use of the particular story recipes found within.

The activities shared in this book see contributions inspired and building from diverse fields such as Improvisation (Johnstone, 1999), Psychodrama (Blatner, 2000), Narrative therapy (White & Epston, 1990), narrative research which is claimed to be a field in the making (Chase, 2005, 651) and Quantum Storytelling (Boje, 2014)

Each of the activities shared in this book see the contributing author offer guidance around the fundamental aspects to facilitating groups with stories at the heart of the process. This includes the number of participants, time for the activity, energy demand on participants, whether the activity is a team or individual activity, along with purpose/rationale, instructions for the activity as well as debriefing notes, variations and links to related resources and further reading.

How do you use this book?

The activities offer an experiential approach for group development. The selection of recipes from Canapés to After Dinner Mints can be used to lay the foundation for meaningful engagement and interaction, enhance group connection and help move the group toward positive change. It's worth keeping in mind the ebb and flow of groups and Bruce Tuckman's (1965) model of Group Development and Dynamics - forming, norming, storming, performing and adjourning – is a practical model from which to notice the changing nature of groups.

Facilitators need a variety of ways to work creatively and effectively with groups to help them progress their purpose. The art of facilitation requires attunement and responsiveness to individual and group needs. The skill is working with methods that enable the group to build

relationships, focus on what is important, gain clarity and address issues that arise. When combined with regular inward and outward reflection, experiential learning encourages and supports people in the process of learning by doing. Reflection is an active process that allows individual and collective inquiry and the opportunity to make sense of what is emerging and where things are heading.

This book provides recipes that can be used as interventions in a range of contexts for a range of purposes. The recipes create powerful opportunities for reflection and learning through 'technologies' such as stories (narrative accounts of experience) and dialogue (thinking about experience out loud)...“it is through the exploration of stories and the practice of dialogue that we can unpack the richness of experience, and evaluate which issues emerging from that experience we need to pursue” (Amulya 2004, 3).

We encourage you to provide the 'infrastructure' (ibid) or scaffolding for active reflection to enable people to build knowledge through these experiential story recipes. One needs to be equally mindful that learning and therefore the possibility for effective change are not swallowed up in the doing (ibid). Hence the need for regular reflective stances during facilitation; be that in action, on action, or through action (Schon 1983, 1987) and reflective thinking (Dewey 1933), to give people the space to reflect, make connections, check assumptions, surface tacit understanding and taken for granted mental structures and support individual and collective critiquing of the experience (Higgins 2011).

Just as food has its seasons, John Heron provides an evocative way to consider the changing nature of groups (1989). Heron casts a seasonal lens on group stages starting with the Winter season where trust may be low, anxiety high and the group will often look to the group leader/facilitator rather than one another for guidance and recognition. As the group develops Spring finds the atmosphere changing, trust is growing, a fresh culture is being cultivated, and there is more interaction within the group. Summertime cultivates more authentic behaviour, conflict may arise as people become less guarded, and are prepared to take more risks, leadership can be shared, and project growth has the

potential for high yield and decisions are made. Autumn arrives and fruits of labour require harvesting as the group or project comes to a close and people transition to the world outside. At this point uncertainty and anxiety may re-emerge and may need to be addressed. It's a time to deal with unfinished business, celebrate the learning and achievements, and bid a warm friendly farewell.

Whether you are leading a meeting, a community consultation, bringing together a group for the first time, meeting regularly or facilitating a workshop or training program the Story Cookbook offers an assortment of process recipes to support and spice up the quality of group engagement. The story recipes in this Story Cookbook collection are creative and practical activities such as the canapés and entrees, that can help people connect quickly, at a time when anxiety and defensiveness may be at its highest, and to set the group up to travel well. Other recipes help deepen connections and build relationships by sharing stories and experiences, as well as support decision-making and encourage action through practical processes.

Hosting a dinner involves having an overview of what is to be created and served, selecting a theme you intend to work with, having the essential ingredients, and inviting guests. It is similar to facilitating groups who seek to create change. It's about having a sense of purpose and understanding why the group is gathering, what will be included in the event (the menu), inviting people, the general timing of courses (activities/processes), setting the table or in the case of facilitation setting the scene, the context, and environment for the group to gather and work together.

Where do we begin?

The Story Cookbook activities share a common feature - they are practical and experiential, some are delightfully simple while others are more involved reflecting the complexity or nature of what is required in terms of supporting a group to work well. To fully appreciate food one doesn't sit around talking about it – the proof is in the pudding – you have to try it. The same is true of experiential learning and engagement.

Dynamic group engagement requires people to get involved, to experiment, prototype, and savour the experience.

Any well-seasoned cook knows that hearty and healthy meals need fresh ingredients. Consider the Story Cookbook recipes as a way to nourish and refresh your practice, and provide you with fresh material. It's worthwhile having a fine selection of goodies in the pantry, a collection of activities and processes that can be artfully mixed together for different occasions.

All cooks have their favourite go to ingredients, however we don't want to be overly reliant on one ingredient and risk our practice and the groups we engage with becoming stale. A great chef experiments, improvises and pushes the foodie boundaries as they bring their creativity and skills to the table. Sometimes a simple tweak to the recipe may be all that is needed. Maybe it is the introduction of a new ingredient to enliven an existing recipe. Other times require courage, a willingness to take a risk, do something radical, to change the formula all together, to venture into the unknown and come up with a completely new recipe. This is also true of facilitation. Working with groups requires a range of approaches from the most subtle to the most radical. The art lies in being attuned and responsive to the group and in seeking feedback.

Alternatively you may just be starting to dip your toe into facilitation waters, if so the story recipes in this book provide a foundation to expand and improvise from. There is nothing in the Story Cookbook that is beyond the most novice facilitator, you certainly don't need to be a Michelin star facilitator to get started. Our hope is that the book encourages you to dive in and delve deeper.

Whether the recipe is quick and simple or one that requires more preparation and planning the recipe templates provide a robust place to begin and there is scope to make them your own. This is where you get to play, experiment, improvise, tweak, refine and add your own flavour. Above all else great meals benefit from the love, care and attention bestowed on them by the cook. Anyone who has been the recipient of a meal cooked in such away will testify to that.

We are living in complex, challenging and uncertain times, which demands new ways of thinking and being. More than ever we need stories to connect us rather than divide us, we need stories to heal rather than hurt, and we need stories that inspire and compel us to take action and create positive change.

This book is suitable for anyone who is looking to create change in their organisations, communities and families. Whether you are a manager, leader, facilitator, coach, (social) entrepreneur, teacher or general change maker our Story Recipes will provide you with practical approaches to generate change and more importantly create and improve connection with others.

As our world continues to transform we will need new stories and powerful positive narratives:

The challenging story of our times demands more than 'telling a good tale'....the stories we tell are fateful: our ability to change ourselves, our organisations and our world depends on our capacity to re-imagine them (Mead, 2014, xvi).

The Story Cookbook is a catalyst, an entrée into a world of stories and storytelling that can create positive change. You can use the index in the book to search for recipes that meet the need or situation you are facing, or you can simply browse for inspiration. Either way, we hope we have whet your appetite. Enjoy the smorgasbord of Story Recipes on offer and do come back for seconds.

With that in mind, the table is set and we invite you to come with us on a delicious facilitator journey, are you ready, let's get started.

Bon Appetite

CANAPES

A group comes together, both through invitation or self-organisation, and for a purpose. For that purpose to be achieved there are elements that ideally happen for the group to work effectively to achieve their desired outcome. Whether the group is a new entity or an intact one, there is either a need to acknowledge new relationships and connections or build on existing ones.

A great dinner party starts with a warm welcome from the host who facilitates connection between guests and encourages them to mingle and get to know each other. In this forming stage some people may know each other and some may not. Canapés are the perfect accompaniment at this point – they're light, instantaneous, informal and can be easily managed and indulged in a single bite. Hors d'Oeuvres and Canapé Cousins are tasty morsels designed to invigorate the palate.

The Canapé recipes in this book are designed to work the same way, to allow small and large numbers of people to interact informally and quickly, exchange names, create connection and take in their surroundings. They are designed to animate people and generate a sense of curiosity to find out a little more about each other.

Canapé recipes may be seen as facilitation ice-breakers. While canapés may be served hot or cold we think the canapé activities following provide a spontaneous and joyful way for people to warm up to each other.



Activity 1: Storied workshop introductions - Bob Dick

Contributor	Bob Dick
Contributor Bio	Bob is an experienced facilitator, consultant, coach, educator and action researcher. He uses narrative (and other) techniques in his work in community and organisational change.
# Participants	5-30 (or more, if there are no time limitations)
Time	5 minutes, plus about 1 extra minute per participant
Energy	Conversational and energising
Individual / Team	Individual, and workshop
Activity Name	Storied workshop introductions
Purpose of the Activity	Workshops, especially experiential workshops, are assisted by the formation of a sense of community amongst workshop participants. Knowing each person's name assists.
Rationale	Stories tend to be memorable. By having each person tell a story about their name, participants more easily learn everyone's name. Knowing names assists the sense of inclusion and community.

Instructions for the Activity	<p>The facilitator asks each participant (for example in a workshop or other activity) to prepare three pieces of information:</p> <ol style="list-style-type: none"> a. their name (a first name is usually appropriate) b. a story to help other participants remember their name c. some other piece of information to orient the participant to the coming workshop or activity. For example, for a learning workshop it might be “one thing you hope to learn from the workshop”. <p>In telling the story, participants are asked to mention their name at least three times, clearly, and preferably to avoid the mention of any other names.</p> <p>The facilitator waits 2 minutes or so to give each person time to think of and prepare a story, so that they can then listen to other participants during the introduction. After the time for thinking, the facilitator can begin the activity by providing her or his own name, story, and other piece of information. This models the activity, and helps to include the facilitator as a member of the community.</p> <p>Ask participants to cover their name tags (if there are any) and check how many names they remember. Ask them to check with their neighbours about any names they don't recall.</p>
Debriefing notes	No debriefing is required
Variations	The third item is varied depending on the nature and purpose of the workshop or activity.
Resources and further reading	http://www.aral.com.au/resources/story_processes.pdf

Activity 2: Storied workshop session beginnings - Bob Dick

Contributor	Bob Dick
Contributor Bio	Bob is an experienced facilitator, consultant, coach, educator and action researcher. He uses narrative (and other) techniques in his work in community and organisational change.
# Participants	No limits
Time	Brief. Varies depending on the story and how it is told.
Energy	Participants are passive, but usually engaged
Individual / Team	Team (whole workshop)
Activity Name	Storied workshop session beginnings
Purpose of the Activity	To encourage participants to manage their own timekeeping at all breaks. To raise a story-based theme relevant to the previous session, or the next session, or both.
Rationale	A facilitator who waits for all participants is, in effect, punishing those who returned on time. If (s)he begins on time, (s)he risks latecomers missing important material. The story is relevant for those who are punctual but not essential. It rewards the punctual without badly disadvantaging the unpunctual. Punctuality usually improves from session to session.

Instructions for the Activity	<p>When workshop participants are due to take a break (such as for refreshments or lunch) the facilitator negotiates the duration of the break. (S)he then says “There will be a story to get us started at [the starting time]”, or words to that effect.</p> <p>During the break the facilitator chooses a story relevant to the previous or the coming session, or preferably both, and recalls the detail.</p> <p>A minute or two after the negotiated time the facilitator tells the chosen story. (If all return on time, begin then.)</p>
Debriefing notes	No debriefing is required.
Variations	A facilitator who has comedic talents can begin instead with jokes or humour.
Resources and further reading	http://www.aral.com.au/resources/story_processes.pdf
Source	

Activity 3: 30 second stories - Deborah Lange

Contributor	Deborah Lange
Contributors Bio	Deborah Lange, Social Intelligence Expert, Social Artist, Mentor, Facilitator
# Participants	Any number of people. From 6 – 20 – 100 - 400 etc Depends on the facilitator level of comfort and safety in trusting that the conversations in the pairs are exactly the way they need to be and giving up control of wanting to know what is shared in the pairs.
Time	From 3 – 10 minutes, depending on number of people at the event and how long they will be together.
Energy	Participants gain energy. Exercise can be done standing in pairs or sitting in pairs or give choice. It can be done in a lecture theatre where people turn to the person next to them or a meeting room.
Individual / Team	It is for one to one relationships and connecting with the whole group, via one to one relationships
Activity Name	30 second stories
Purpose of the Activity	The intention is for people to get to know a sample of people at the beginning of an event, workshop, meeting

Rationale	<p>That creating safety at the beginning of a meeting, workshop, event is critical. To begin to create safety, start in pairs. Two people can create safety quicker than a whole group. If multiple pairs are creating safety in pairs this influences the feeling of safety across the whole group.</p> <p>The point of the exercise is to:</p> <ul style="list-style-type: none"> • create trust • free people up to speak • help people listen • give each person a space to be heard • be focussed on talking for 30 seconds • be focussed on listening for 30 seconds
Instructions for the Activity	<p>Introduction</p> <p>Share that you are inviting everyone to engage in a 30 second story exercise. Give people the choice. Everything is an invitation. Say you will model it first.</p> <p>Words for stories</p> <p>Ask for anyone to call out any word that is currently being sensed, thought, imagined, felt right now in the present moment, as we are about to embark on our event/meeting/workshop. Write words on whiteboard or ask a volunteer to record them.</p> <p>Model</p> <p>Ask for a volunteer or have a co-facilitator ready to model the exercise with you. Choose who will be person A and who is person B.</p>

	<p>Choose one of the words that were shared. Make up a story using that word for 30 seconds. The story can be true. It can be a lie. It can be a fantasy. Only the 2 people are listening to each other's stories. It is not about being the best story. It is all about listening, speaking and freedom.</p> <p>Person A: The invitation is not to think or plan what you will say, rather babble with anything that comes to you in the moment. Person B: The invitation is for the person B to listen intently. Not to ask questions. Listen only.</p> <p>Facilitator Round 1 Time the story for 30 seconds. Stop. Person B: Invite person B to say a 30 second story about a word that you call out. Person A: listens.</p> <p>Time the second story for 30 seconds. Stop.</p> <p>Invite everyone to thank their partner.</p> <p>Round 2 Move on and choose another partner. Repeat. This time at the end of the pair speaking their 30 second stories now invite. What did you notice?</p> <p>Depending on the number of people in the room, move on to another partner and do another Round.</p> <p>With the last round invite the pairs to chat for 30 seconds about what they noticed.</p>
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