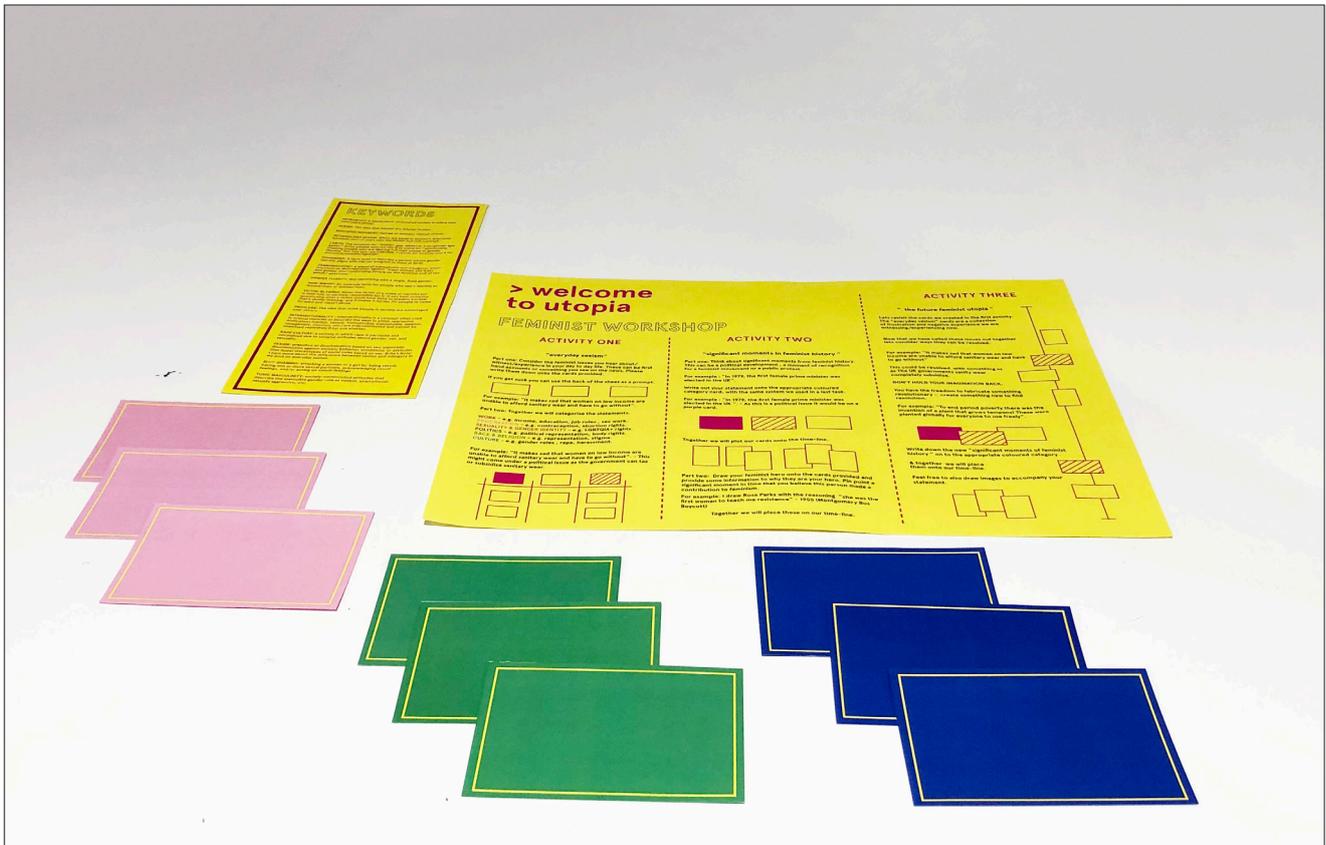




## Feedback and improvements :



### Feedback and improvements :

For the first design of my workshop, I created a three part task. The first activity was designed to get people's brains working as I asked them to think about every day sexism happening in their lives. They would write this down on pieces of paper that we would then categorise pieces of paper afterwards. Categorising would help the individual consider the different brackets that feminist issues would come under. Activity two was very much like my survey which I had conducted as I asked people to consider different moments in history and write them down, but to also consider a feminist hero and draw them. I then wanted them to create future material for my time-line by asking them to re-evaluate the everyday sexism cards, previously made, and imagine how they could be solved in the future. Therefore creating new feminist moments in feminist history. At the end, we would come together and place this on one big time-line.

During the feedback tutorial for this workshop, tutors suggested that I would need to alter it help the participants out a bit more. Jen emphasised the importance of plenary and warm-up tasks that would help participants get in the right mindset for the workshop. I know understand that the tasks were too complex for someone who hasn't studied feminism to get their head around.

# MY CALLING (CARD)

ADRIAN PIPER

2009

My Calling (Card) was completed in 1986. There were two pieces of art in this series, both were offset lithographs. My Calling (Card) #1 was on brown paper and My Calling Card #2 was on white paper. Both of these works were published by Angry Art. The dimensions of the cards were h. 2 x w. 3 1/2" (5.1 x 8.9 cm).



# Race cards

SELINA THOMPSON

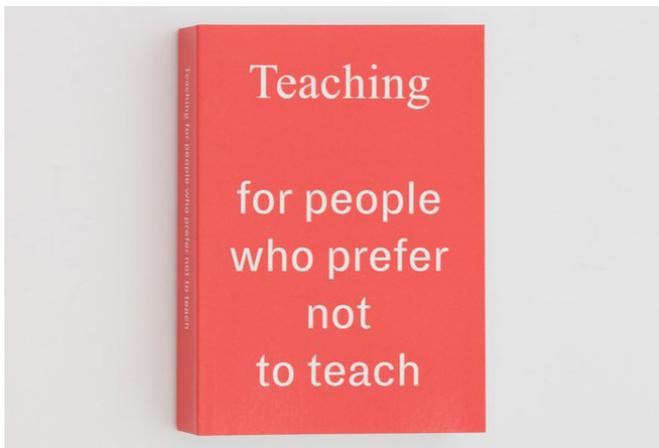
2017-18

Race Cards is a constantly growing installation and archive, undertaken in aid of Selina's research for 'As Wide And As Deep As The Sea'. Each version never takes the same form twice. It's been a card game, a durational performance, and an 18 hour one-to-one.

A room containing 1000 questions about race, written by Selina in three sittings across 24 hours one weekend in Edinburgh. You're invited to answer one of them.

# TEACHING FOR PEOPLE WHO PREFER NOT TO TEACH

M BAYERDOERFER AND R SCHWEIKER ED.  
2018



Teaching For People Who Prefer Not To Teach is a manual that fits in your pocket. "It's a messy collection of ideas: contributions our friends and colleagues sent us, our own learning experiences and rumours we heard. You might ask yourself who this manual is for. Is it for teachers? Is it for students? Is it only relevant for teaching art? The answer is: Yes and No. We don't know. Probably both. As self-employed artists, we have become used to performing our services anywhere, for anybody who books us. One day we might be doing a happy crafty afternoon in a primary school, the next day a post-graduate seminar on exhibition-making, the day after we're making soup for the reading group we organised. And our methodologies need to work in all of these contexts" (from the editor's notes)

Jen recommended to me different designers who had used workshop like techniques to create their work. I purchased the book 'Teaching for people who prefer not to teach' which is a pocket size publication with hundreds of tasks in which to complete in a classroom. I love that they were funny and random. I thought the best way was to redesign my workshop is to create something that's fun and has simple tasks.

# WORKSHOP PLAN TWO



## Feedback and improvements :

I created a workbook that created a series of tasks, some of them drawing, some of them writing and some of them acting. Each task was quite light-hearted but would provide brilliant content in which to use. I wanted to create a random element within the workshop and therefore particular tasks. Participants would have to roll a dice in order to receive stimulus material for the question. I tested this workshop out amongst a few of my colleagues who provided me with effective feedback on how to improve. They also noted that they enjoyed it, which was nice to hear.

Jen commended me for how much my workshop had developed from the last time I saw her. She suggested that I look further into the representation of different people in my workshop. However, some of the questions contained images of different groups of people and she advised that I should have an equal representation of men, women and different races and no one should be excluded.



**ROLL THE DICE >**

**WITH THE CORRESPONDING IMAGE NUMBER :**

**WRITE A FUTURE NEWS HEADLINE FOR YOUR FEMINIST .**

**4**

On Dec. 1, 1955, in Montgomery, Alabama, Rosa Parks was arrested after refusing to move to the back of a bus to accommodate a white passenger. The headline of the New York Times read "Negro leader arrested in bus boycott".

**/ WRITE**

no.

**ROLL THE DICE >**

**WITH THE CORRESPONDING PAGE NUMBER :**

**MAKE NEW LAWS ON THIS SUBJECT FOR YOUR FEMINIST UTOPIA .**

**5**

In 1982, the first ever constitutional convention in the US. The National Offenders Act defines rape as the forcible, carnal, sexual intercourse with a woman who has not attained the age of 16, the consent, force or threat, and the use and importation.

**/ CREATE**

no.

**I HERE BY DECLARE ....**

SIGNED \_\_\_\_\_

**PICK UP YOUR PEN >**

**& WRITE DOWN A PLAYLIST OF 5 SONGS THAT YOU THINK WOULD MAKE GOOD NATIONAL ANTHEMS FOR YOUR FEMINIST UTOPIA.**

**8**

Feminist anthems call to get things and ideas from the first great hand-dollers to our radio heart's happiness. The lyrics don't have to read like Justice Butler but it doesn't hurt when they do get into the entry gritty of womanhood.

**/ SING**

#1

#2

#3

#4

#5

>> >>

With this feedback I altered and added the final touches to my workbook. This involved adding additional information to help the participants and alter materials to include a diversity.

Jen also told me to consider how I'm going to make my workshop a safe space and I'm going to be dealing with sensitive subjects. I created a safe space policy which would be outlined at the start, to ensure everyone felt comfortable. I also created name tags with preferred pronouns in order to ensure that everyone was addressed in their preferred way.

I LIKE TO BE KNOWN AS :

.....

MY PRONOUNS ARE :

I LIKE TO BE KNOWN AS :

.....

MY PRONOUNS ARE :

I LIKE TO BE KNOWN AS :

.....

MY PRONOUNS ARE :

I LIKE TO BE KNOWN AS :

.....

MY PRONOUNS ARE :

## SAFE SPACE POLICY

Having a 'Safe Space' means that each and every member should feel welcome to participate in empowering, non-judgemental and non-threatening discussions, activities . Members should be free from fear of threats, intimidation, harassment and the deliberate, or negligent, creation of unsafe or unwelcoming conditions.

### CONSENT

Due to the nature of the topics we will be discussing it's important we are all considerate when discussing sensitive subjects amongst one another. Try not to assume your physical & emotional boundaries are the same as other people's.

### BE AWARE OF YOUR PRIVILEGES

Think about how your words, opinions and feelings are influenced and who they might exclude or harm.

### LEARNING

If you don't understand something, just ask. We are each responsible for our own learning and if we feel able, for sharing it with others.

IT'S IMPORTANT THAT WE DON'T SEE OPPOSING VIEWS AS A NEGATIVE THING. THIS WORKSHOP ISN'T AIMING FOR AN AGREEMENT.

### LABOUR

Please contribute whatever you can; this will be different for everyone and that's fine. It's OK to make mistakes. Please show appreciation for the hard work of others and be considerate when you offer criticism.

THERE ARE NO RIGHT OF WRONG ANSWERS IN THIS WORKSHOP!



## WORKSHOP THREE

> WELCOME TO UTOPIA

WORKSHOP

13/01/19

HAPPENING HERE : 3AF009

ROOM REQUIRED FROM

4 - 6 PM

SORRY FOR THE INCONVENIENCE - IF SOMEONE NEEDS THE CAMERA SET UP IN THIS ROOM \*

\*I'M SURE IT WILL BE FINE FOR YOU TO COME IN AND USE IT ANYWAY!

### Feedback and improvements :

I set a date for my first public workshop and advertised it within the university and online. I set the location for the workshop at the Arnolfini as I knew this was a clear, professional environment. I tried to make the setup as professional as possible by providing everyone with pens, pencils and complimentary drinks.

The turnout wasn't as good as I expected it to be, which was rather disappointing. It made me consider that I may have to redesign how I advertise for the event and how invitations are sent. Jen suggested that I get into contact with the 'Feminist Archive South' who put on regular workshops and would be help me with mine.



## WORKSHOP FOUR

I conducted my workshop once again. This time, I completely altered the location and atmosphere. This time, I hosted it in my living room and we sat on my sofas and ate cake. I believe the domestic setting helped the workshop flow better. It helped participants to feel at ease and gel better together. This time, I invited people to attend my workshop specifically instead of leaving an open call. This ensured that I had a wide range of participants in terms of age, background and occupation. This time, I had eleven participants, meaning I had a larger sample to work with.



# SHAREABLE CONTENT

> WELCOME  
TO UTOPIA

[ABOUT](#) [RESOURCES](#) [MEDIA](#)

## FEMINIST WORKSHOP

PDF DOWNLOADS :

[WORKBOOK](#)

[NAME TAGS](#)

[SAFE SPACE POLICY](#)

[CARDS](#)



OTHER RESOURCE NEEDED :

DICE  
BLACK PENS  
COLOURED PENCILS  
FLAG STICKS  
STICKY TAPE





FEMINIST ICON BECAUSE: First female  
of POC.



NAME: T  
THIS PERSON IS A FEMINIST ICON BECAUSE:  
fought for equality & focus on  
gen



BECAUSE:



to do a  
want

no.

6

