



SHANARANI

# Music

## Handbook for Youth Workers



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**Shanarani Project**  
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# **Handbook for Youth Workers “Music”**

## **(IO3)**



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## 1. Introduction

The Handbook for Youth Workers “Music” is part of the Shanarani project which is a two years Erasmus+ project in the area of Youth funded by the Spanish national agency Injuve. The name of the project Shanarani has its origin from the indigenous people purepecha, and is a valid name for both girls and boys. Its significance is “walker”, closely related to the theme of our project which is equality and combatting stereotypes and gender roles.

Shanarani represents the union of “the feminine” and “the masculine”. We want to highlight human rights and that gender roles are social constructions, which we experience right from the moment we are born. Social roles and limited access to different areas of life create and support inequality and even violence, with a wide series of negative consequences for women and men.

**The overall objective of the Shanarani project is to raise awareness of the need for gender equal opportunities and the consequences of stereotyping and a backlash in gender role models for a holistic society.**

**The main aim of the project shall be to make a valuable contribution to reduce lifelong consequences of gender stereotyping for the specific target group of young people – their later risk of poverty or social exclusion.**

Specific objectives are:

- Adapt and promote good practices of support for youth workers in order to support them in their work on gender issues and avoidance of stereotyping
- Develop innovative and motivational methodologies in order to promote young peoples interest in the issue
- Develop a platform to support youth workers and young people in working on these issues
- Disseminate the project results and raise awareness about the problem and how to adress it within community, stakeholders and decision makers

Target groups of the project are:

- Youth workers who aim to tackle the issue of gender equality and stereotyping in their activities by provison of tools to adress the issue
- Young people via national implementation; Social workers, teachers, trainers, other

stakeholders in the field and general public for dissemination and mainstreaming

Shanarani builds up on methodologies working with attractive areas for young people like film/acting and music in order to involve and sensitise them for the need for gender equality and the reduction of gender-related stereotypes. Both areas provide lots of examples on obvious and hidden gender stereotypes which makes them perfect for sensitization of the target group of Shanarani project.

The project is carried out transnationally by partners from 6 countries:

Coordinator:

Asociación Caminos, Spain



Partners:

CESIE, Italy



South-West Initiative, Bulgaria



Social Innovation Fund, Lithuania



Exchange House Ireland



CARDET, Cyprus



For further information check our homepage: [www.shanarani.eu](http://www.shanarani.eu)

The Handbook for Youth Workers “Music” seeks to develop an innovative and attractive training program to help young people identify gender stereotypes in music and products of the music industry, as well as to utilise music as a means to overcome stereotypes. Music

hereby is to act as the subject matter of the work on gender stereotypes, but also as the means through which young people are involved in the training activities.

## 2. Theoretical framing

### 2.1 Objectives of the Shanarani “Handbook for Youth Workers Music”

The Handbook for Youth Workers „Music“ seeks to create a handbook for trainers, offering attractive methodologies for the work with young people regarding music and gender stereotypes.

Motivational methodologies and awareness-raising will be the key factor for the project success as young people are not always aware of the long-term consequences of their actions and the potential financial troubles they might face later on. The importance of education and following one’s own professional goals for girls for their own wellbeing, but also for boys to be able to build up a relation with their children, share family duties and show emotions has to be highlighted. For example: Gender typical professional choice may lead to low income and dependence.

Based on the theoretical groundwork of IO1 – Handbook for Trainers European Gender Facts, IO3 – the Handbook for Youth Workers “Music” provides assistance for practical application. For this, it will work both with stereotyping in music, as well as with music as a way to work with young people regarding stereotypes and how to overcome them, possibly finding new role models in the process.

The content of the handbook is both practical and innovative and will include:

- How to address the gender gap and stereotyping in youth work by working with the means of music and the products of the music industry
- How to motivate youngsters to discover their own individuality and create personal works with instruments
- How to foster this process and assure transition to daily life and learning
- Activities to develop youth workers’ growth mindset (including online assessments with feedback, videos, discussion forums, tools and activities that help youth workers implement mindset practice)

Besides combating stereotyping the handbook will also improve

- The social cognitive skills
- The emotion, recognition and understanding
- Planning for solving cognitive tasks



- Putting more consideration in one's actions
- Effective conflict resolution
- Positive classroom atmosphere

## 2.2 Structure of the Shanarani “Handbook for Youth Workers Musik”

Shanarani Training “Music” provides 50 training units and covers the whole process of awareness raising about the fact that reproducing stereotypes is a problem of limiting choices and threatening their future wellbeing.

These 50 Units are structured in:

- 36 Units of 50 min F2F Training
- 14 Units Online Training

For this objective the Shanarani Handbook intends to use the following pathway:

- Theoretical background for the preparation of the training and sessions
- Methodology for the workshops
- Methodology for the peer support sessions
- Training Tools f2f
  - Schedule for planning the workshops
  - Description of the exercises
- Online Training Tools
- Materials

## 2.3 Theoretical background

### 2.3.1 Reproduction of stereotypes in music industry

Our world is full of stereotypes and we cannot escape them in everyday life, so also in music industry it is evident that videos and songs are full of stereotypes especially those related to gender.

**In general a stereotype may be defined as “...a fixed, over generalized belief about a particular group or class of people”.** Stereotypes can be classified in two types:

**Explicit stereotypes** are those people are willing to verbalize and admit to other individuals. **Implicit stereotypes** are those that lay on individuals' unconsciousness, that they have no control or awareness of.

On the one hand stereotypes are a means of categorising and simplifying our environment. By categorising our surroundings, information becomes more manageable, more easily identified and allows us to predict and react faster to situations we are confronted with.

According to Gordon Allport there are several possible answers as to why categories help people process complex information. For one, having categories available, allows for an easier and faster finding of appropriate response patterns. First, people can consult a category to identify response patterns. Secondly, through categorising, common features of people or objects are highlighted.

Complementing Allport, other theories view stereotypes not just as a helpful means of organising information, but also as at times necessary time- and energy-saving measures due to them allowing for a quicker response, while others view stereotypes as mere biased perceptions that allow a person to rationalise their social environment, making social interaction less cognitively demanding.

On the other hand stereotypes may lead to generalisations due to the generalisation of the group. It is assumed that the stereotypical traits apply to all members in the group, thereby fostering ignorance towards the sophisticated personalities of individuals.

While related, a difference has to be made between stereotypes, prejudice and discrimination. Stereotypes describe the cognitive categorisation, while prejudice describe the affective association of a stereotype with emotionally loaded traits. Discrimination meanwhile refers to actions taking as a consequence of the other two.

Stereotypes lead, according to Daniel Katz and Kenneth Braly to prejudice when people have an emotional reaction to a group, then attribute common characteristics to that group, and then make judgements based on these characteristics.

This can lead to:

- Stereotypes serving as justification of unreasonable prejudice and/or ignorance, leading to
- An unwillingness to reflect and reconsider one's attitudes and discriminatory behaviour, which includes
- Preventing members of stereotyped groups from entering or succeeding in certain activities or fields

As stereotype content we understand the attributes that people associate with a group. While originally stereotype content was assumed by early theorists like Allport to be mostly consistent of feelings of antipathy and entirely negative, later theorists of stereotype content established that stereotypes are often ambivalent and can be categorised along two



dimensions: warmth and competence. Warmth and competence are linked to competition and status of the outgroup relative to the ingroup. Outgroups that do not compete socially with the ingroup are viewed warmly and in a more appreciating light, while groups that are viewed as being in competition with the ingroup are viewed with more negative emotions of contempt and/or envy (depending on attributed competence). Competence describes to what degree an outgroup is viewed as socially and economically successful compared to the ingroup. This creates a matrix of four possible combinations of high and low levels of warmth and competence, each which is met with distinct emotions. This model explains the phenomenon that some out-groups are admired but disliked, whereas others are liked but disrespected. This model was empirically tested on a variety of national and international samples and was found to reliably predict stereotype content.

		Competence	
		Low	High
Warmth	High	<b>Paternalistic stereotype</b> low status, not competitive (e.g., housewives, elderly people, disabled people)	<b>Admiration</b> high status, not competitive (e.g., ingroup, close allies)
	Low	<b>Contemptuous stereotype</b> low status, competitive (e.g., welfare recipients, poor people)	<b>Envious stereotype</b> high status, competitive (e.g., Asians, Jews, rich people, feminists)

[Stereotype content model](#), adapted from [Fiske et al. \(2002\)](#): Four types of stereotypes resulting from combinations of perceived warmth and competence.

**Gender Stereotypes** are stereotypes related to a certain gender role, which encompass a range of behaviors and attitudes that are generally considered acceptable, appropriate, or

desirable for people. So we can say gender roles are centered on conceptions of femininity and masculinity, which are based on cultural and sociological acceptable values. These conceptions are changing and adapting in regards to what is actually acceptable but what they have in common is that they are always giving limitations to different gender. Gender roles can influence all kinds of behaviors, such as choice of clothing, choice of profession (and related income), parental status and personal relationships.

In 1955 **Talcott Parsons** in the United States developed a model of the nuclear family which at that place and time was the prevalent family structure in the States. It compared a strictly traditional view of gender roles (from an industrial-age American perspective) with a more liberal view. The Parsons model was used to contrast and illustrate extreme positions on gender roles.

Nowadays in many European countries we do not have that strict segregation of Model A anymore, in most countries we have co-educative schools, but we still have a segregation in the labour market regarding to job selection and related income. Most of the unpaid household work is still done by women. (for detailed information check the HANDBOOK FOR TRAINERS ON EUROPEAN GENDER FACTS of the SHANARANI project). These facts demonstrated in this Handbook highlight that there is still inequality, although equal access to education and employment by law.

	<b>Model A – Total role segregation</b>	<b>Model B – Total integration of roles</b>
<b>Education</b>	Gender-specific education; high professional qualification is important only for the man	Co-educative schools, same content of classes for girls and boys, same qualification for men and women.
<b>Profession</b>	The workplace is not the primary area of women; career and professional advancement is deemed unimportant for women	For women, career is just as important as for men; equal professional opportunities for men and women are necessary.
<b>Housework</b>	Housekeeping and child care are the primary functions of the woman; participation of the man in these functions is only partially wanted.	All housework is done by both parties to the marriage in equal shares.

<b>Decision making</b>	In case of conflict, man has the last say, for example in choosing the place to live, choice of school for children, buying decisions	Neither partner dominates; solutions do not always follow the principle of finding a concerted decision; status quo is maintained if disagreement occurs.
<b>Child care and education</b>	Woman takes care of the largest part of these functions; she educates children and cares for them in every way	Man and woman share these functions equally.

Nowadays society seems to be more liberal and individualistic, but nevertheless there are behaviours, expectations which are more or less accepted of each gender. Therefore it is worth investing more time in finding out how far gender roles are determined by expectations and preconditions of our society or how far they are (according to the interactionist approach) really constantly negotiated between individuals.

**West and Zimmerman** developed an interactionist perspective on gender beyond its construction as "roles." For them in that sense gender is "the product of social doings of some sort...undertaken by men and women" in their daily activities. They consider gender an individual production that reflects and constructs interactional and institutional gender expectations.

**To foster this reflection and discussion in youth work is the main aim of this project in order to enable them to do competent decisions for their own lives. We think especially for young people it is important to reflect on this issue as they are in the process of forming their identity and the professional and personal decisions taken at that age will have an impact on their later life conditions.**

As music is a cultural medium, like any such medium it is a powerful means of conveying cultural views, including stereotypes. We want to start this explanation **or** the impact of music on identity by laying out its importance for cultural identity. From wealth, ethnic origin, geography, religion and political backgrounds music is a key factor in forming cultures and identities. Having an identity is so important to us as human beings because it gives us something to believe in. It gives us a sense of purpose and belonging. We want to feel part of something in order not to feel alone. The creation of music allows us to form identities. Through music, ideology, different ways of living and viewing the world are brought forward and from this we either instinctively relate due to ethnic or geographical background, or we

can choose a culture to which we feel we belong. Each music genre has a stereotype attached to it. Having looked into five key genres of music that certainly have stereotypes attached to them, it is interesting to see how each genre has an identity.

For example, we commonly associate Heavy Metal followers with physical characteristics such as, long hair, and dark clothes, whilst we stereotype people who identify themselves with the genre of Hip-Hop and Rap music as baggy clothed, wearing excessive amounts of jewellery to give the impression of wealth. Whilst these stereotypical characterisations are often unfair and ignorant, this is the generally how they are perceived in society.

These identities form cultures and divisions within society. It seems we purposely look for divisions; there is something within us that thrives from belonging to a group, sharing views and ways of life. Music is a platform for this.

“We understand the word culture to refer to that level at which social groups develop distinct patterns of life, and give expressive form to their social and material life experience. Culture is the way, the forms, in which groups ‘handle’ the raw material of their social and material existence”. (Clarke,1976, p10)

This is an interesting view on how important culture is to us a people. We cannot all live the same way and share the same ideologies, there has to be different cultures so we can exist in a way which suits our philosophical values. Music has a crucial role to play in culture. As Longhurst claims, “music is an important part of the complex sub cultural whole”. (Longhurst).

Due to our strong desire of having an identity we start to behave conformingly to belong to the group. Using music as an example, we hear a piece of music we can relate to, something that affirms an existing belief or creates new ideologies, or beliefs that we understand. These musicians that we begin to idolise have a certain image; they have a certain attitude and act in certain ways. Once we identify with these musicians, we take on board all of their characteristics, copying their style and conforming to fit in. Once a significant amount of people adopt these values in the same way, a stereotype is formed.

Therefore while usually listened to for entertainment purposes, the influence of the lasting influence on the views of the consumers should not be underestimated. It is thus problematic when music promotes stereotyping in an explicit and implicit way via lyrics and videos. Musicians themselves may promote messages with often gender stereotypical contents in order to underline their image as the “sexy” women or the “strong” guy. As the later exercises and also the examples participants in the trainings may detect music industry is full with implicit and explicit messages. If we relate that fact to the theory that gender is not natural but a social construction, we can imagine how much influence media and also music has on the personal perception of gender roles and our social interaction.

Music videos present a series of gender labelling and gender stereotyping showing pictures of males and females. Also these pictures underlie a certain change in regards to what is acceptable in our society in certain times. These perceptions have a certain influence on young people as the music stars are role models in kind of dressing, and their influence shall not be underestimated as especially as stereotyping also influences the beliefs on abilities. And the beliefs of the others also influence the persons self-perception and performance. (see more information on these effects in 3.3.2).

But music and their stars with their “messages” can also be an important platform to express protest and attack issues in society. For example, musically, Hip Hop and Rap artists attack the issue of racism in their music, actively and passionately resenting it. The genre of Heavy Metal also attacks certain aspects of society that affect them such as government constraints and controlling ideals. Therefore we also put a certain focus in this training on raising the young peoples capacities in understanding their favorite songs message if it is in a language other than their native language. (see the part in the later exercises).

### 2.3.2 Identifying background reasons for these reproductions

Early studies suggested that stereotypes were only used by rigid, repressed, and authoritarian people. This idea has been refuted by contemporary studies that suggest the ubiquity of stereotypes and it was suggested to regard stereotypes as collective group beliefs, meaning that people who belong to the same social group share the same set of stereotypes. Modern research asserts that fully understanding of stereotypes requires considering them from two complementary perspectives: as shared within a particular culture/subculture and as formed in the mind of an individual person

Stereotyping can serve cognitive functions on an interpersonal level, and social functions on an intergroup level. For stereotyping to function on an intergroup level (see social identity approaches: social identity theory and self-categorization theory), an individual must see themselves as part of a group and being part of that group must also be salient for the individual.

“The literature on fandom, celebrity and media influences tells us that: Fans suffer from psychological inadequacy, and are particularly vulnerable to media influences and crowd contagion. They seek contact with famous people in order to compensate for their own inadequate lives. Because modern life is alienated and atomized, fans develop loyalties to celebrities and sports teams to bask in reflected glory, and attend rock concerts to feel an illusory sense of community”. (Jenson, 1992, 18) Peter J. Martin also explores how we conform in society in his book *Sounds and Society: Themes in the Sociology of Music*. He claims, “Mostly, we do conform to conventional modes of, for example, dress, appearance or demeanour, and innovators in all spheres of activity are often treated with suspicion or

hostility”. (Martin, 2004, 7)

Once we have obtained a cultural identity and have slotted into a suitable stereotype, we often instinctively develop elitist attitudes. We begin to believe that our philosophical values are superior to those of others. We do this for self gratification; we want to affirm our beliefs as a unique culture. This sense of belonging, the unity of each culture and stereotype causes divisions within society. We tend not to associate with people from other cultures and look down on their views and ways of life. The result is class division; Beuchler explores Marx’s theory of class divisions in his book, *Critical Sociology*. In which he explains how Marx argued that classes in society separate themselves from other classes that are seen as inferior.

“Classes bind their members closer together as they distance one class from another. Over time, Marx expected to see increasing solidarity within classes along-side increasing polarization between classes. Marx called this process class formation or development. The logic of class formation is for classes-in-themselves to become classes-for-themselves over time”. (Beuchler, 2008, 111)

Craig McGarty, Russell Spears, and Vincent Y. Yzerbyt (2002) argued that the cognitive functions of stereotyping are best understood in relation to its social functions, and vice versa. Different kinds of social functions identified are:

- **self-categorization**

Stereotypes can support a person’s group membership in two steps: Stereotypes emphasize the person’s similarities with ingroup members on relevant dimensions, and also the person’s differences from outgroup members on relevant dimensions. In order to suit the relevant context people change the stereotype of their ingroups and outgroups. Once an outgroup treats an ingroup member badly, they are more drawn to the members of their own group. This can be seen as members within a group are able to relate to each other through a stereotype because of identical situations.

- **social influence and consensus**

Stereotypes are an indicator of ingroup consensus. When there are intragroup disagreements over stereotypes of the ingroup and/or outgroups, ingroup members take collective action to prevent other ingroup members from diverging from each other.

**Common environment:** One explanation for why stereotypes are shared is that they are the



result of a common environment that stimulates people to react in the same way.

The problem with the 'common environment' explanation in general is that it does not explain how shared stereotypes can occur without direct stimuli. Research since the 1930s suggested that people are highly similar with each other in how they describe different racial and national groups, although those people have no personal experience with the groups they are describing.

**Socialisation and upbringing:** Another explanation says that people are socialised to adopt the same stereotypes. Some psychologists believe that although stereotypes can be absorbed at any age, stereotypes are usually acquired in early childhood under the influence of parents, teachers, peers, and the media.

**Intergroup relations:** According to a third explanation, shared stereotypes are neither caused by the coincidence of common stimuli, nor by socialisation. This explanation posits that stereotypes are shared because group members are motivated to behave in certain ways, and stereotypes reflect those behaviours. It is important to note from this explanation that stereotypes are the consequence, not the cause, of intergroup relations. This explanation assumes that when it is important for people to acknowledge both their ingroup and outgroup, they will emphasise their difference from outgroup members, and their similarity to ingroup members.

### 2.3.3 Attractiveness for young people and problems related

In this sense music for young people is one very important mean to express their belonging to a certain group, to form their culture and underline their own identity. Stars are often considered as role models regarding dressing, behaviour and lifestyle and thus have a enormous influence on young people at a stage when they are developing and testing out their identity. Gender roles in music are mostly focused on sexual attractiveness for both genders, less on family roles as it might be in film industry.

However, for some individuals gender roles may provide a positive effect, and their absence may prove difficult. Gender stereotypes offer a clear way to verify and structure socially acceptable behaviour and therefore can also be correlated with increased self-esteem. Not adapting may create an uncomfortable feeling of separation and not feeling "normal". It is more than logically that in a phase of insecurity and development of personal identity as adolescence is, people prefer to integrate in a group that makes them feel more confident and safe, than exposing themselves to critics of being abnormal.

In regards to the gender roles the problem is that accepted gender models may limit opportunities in detecting own capacities and possibilities of development. People may underestimate own capacities and will not test out certain interests as they are not peer group accepted, as we lay out more in detail in the later part of this chapter. Therefore, protagonists in the music industry should consider their own responsibility in the creation of role models for future generations.

**Activation:** A number of studies have found that stereotypes are activated automatically. Patricia Devine (1989), for example, suggested that stereotypes are automatically activated in the presence of a member (or some symbolic equivalent) of a stereotyped group and that the unintentional activation of the stereotype is equally strong for high- and low-prejudice persons.

Research has shown that people can be trained to activate counterstereotypic information and thereby reduce the automatic activation of negative stereotypes. In a study by Kawakami et al. (2000), for example, participants were presented with a category label and taught to respond "No" to stereotypic traits and "Yes" to nonstereotypic traits. After this training period, subjects showed reduced stereotype activation. This effect is based on the learning of new and more positive stereotypes rather than the negation of already existing ones.

**Automatic behavioral outcomes:** Empirical evidence suggests that stereotype activation can automatically influence social behavior. For example, Bargh, Chen, and Burrows (1996) activated the stereotype of the elderly among half of their participants by administering a scrambled-sentence test where participants saw words related to age stereotypes. Subjects primed with the stereotype walked significantly more slowly than the control group (although the test did not include any words specifically referring to slowness), thus acting in a way that the stereotype suggests that elderly people will act. In another experiment, Bargh, Chen, and Burrows also found that because the stereotype about blacks includes the notion of aggression, subliminal exposure to black faces increased the likelihood that randomly selected white college students reacted with more aggression and hostility than participants who subconsciously viewed a white face. Similarly, Correll et al. (2002) showed that activated stereotypes about blacks can influence people's behavior. In a series of experiments, black and white participants played a video game, in which a black or white person was shown holding a gun or a harmless object (e.g., a mobile phone). Participants had to decide as quickly as possible whether to shoot the target.

**Accuracy:** Stereotypes can be efficient shortcuts and sense-making tools. They can, however, keep people from processing new or unexpected information about each individual, thus

biasing the impression formation process.

A study by Terracciano et al. for example found that stereotypic beliefs about nationality do not reflect the actual personality traits of people from different cultures. The same we can say for gender stereotypes: They are reproducing a lot of role models which do not correspond with real life models of people but do have a big influence on our daily decisions and beliefs about other people.

### **Effects:**

#### **Attributional ambiguity:**

Attributional ambiguity refers to the uncertainty that members of stereotyped groups experience in interpreting the causes of others' behavior toward them. Stereotyped individuals who receive negative feedback can attribute it either to personal shortcomings, such as lack of ability or poor effort, or the evaluator's stereotypes and prejudice toward their social group. Alternatively, positive feedback can either be attributed to personal merit or discounted as a form of sympathy or pity. When they receive positive evaluations, stereotyped individuals are uncertain of whether they really deserved their success and, consequently, they find it difficult to take credit for their achievements. In the case of negative feedback, ambiguity has been shown to have a protective effect on self-esteem as it allows people to assign blame to external causes. Some studies, however, have found that this effect only holds when stereotyped individuals can be absolutely certain that their negative outcomes are due to the evaluators's prejudice. If any room for uncertainty remains, stereotyped individuals tend to blame themselves.

Attributional ambiguity can also make it difficult to assess one's skills because performance-related evaluations are mistrusted or discounted. Moreover, it can lead to the belief that one's efforts are not directly linked to the outcomes, thereby depressing one's motivation to succeed.

#### **Stereotype threat:**

Stereotype threat occurs when people are aware of a negative stereotype about their social group and experience anxiety or concern that they might confirm the stereotype. Stereotype threat has been shown to undermine performance in a variety of domains.

Claude M. Steele and Joshua Aronson conducted the first experiments showing that stereotype threat can depress intellectual performance on standardized tests. In one study, they found that black college students performed worse than white students on a verbal test when the task was framed as a measure of intelligence. When it was not presented in that manner, the performance gap narrowed. Subsequent experiments showed that framing the

test as diagnostic of intellectual ability made black students more aware of negative stereotypes about their group, which in turn impaired their performance. Stereotype threat effects have been demonstrated for an array of social groups in many different arenas, including not only academics but also sports, chess and business.

### **Self-fulfilling prophecy**

Stereotypes lead people to expect certain actions from members of social groups. These stereotype-based expectations may lead to self-fulfilling prophecies, in which one's inaccurate expectations about a person's behavior, through social interaction, prompt that person to act in stereotype-consistent ways, thus confirming one's erroneous expectations and validating the stereotype.

A 1977 study by Snyder, Tanke, and Berscheid found such a pattern in social interactions between men and women. Male undergraduate students were asked to talk to female undergraduates, whom they believed to be physically attractive or unattractive, on the phone. The conversations were taped and analysis showed that men who thought that they were talking to an attractive woman communicated in a more positive and friendlier manner than men who believed that they were talking to unattractive women. This altered the women's behavior: Female subjects who, unknowingly to them, were perceived to be physically attractive behaved in a friendly, likeable, and sociable manner in comparison with subjects who were regarded as unattractive.

### **Discrimination:**

Because stereotypes simplify and justify social reality, they have potentially powerful effects on how people perceive and treat one another. As a result, stereotypes can lead to discrimination in labor markets and other domains. For example, Tilcsik (2011) has found that employers who seek job applicants with stereotypically male heterosexual traits are particularly likely to engage in discrimination against gay men, suggesting that discrimination on the basis of sexual orientation is partly rooted in specific stereotypes and that these stereotypes loom large in many labor markets. Agerström and Rooth (2011) showed that automatic obesity stereotypes captured by the Implicit Association Test can predict real hiring discrimination against the obese. Similarly, experiments suggest that gender stereotypes play an important role in judgments that affect hiring decisions even if there are laws which shall assure equal chances for men and women.

### **Self stereotyping**

Stereotypes can affect self-evaluations and lead to self-stereotyping. For instance, Correll (2001, 2004) found that specific stereotypes (e.g. the stereotype that women have lower mathematical ability) affect women's and men's evaluations of their abilities (e.g., in math and science), such that men assess their own task ability higher than

women performing at the same level. Similarly, a study by Sinclair et al. (2006) has shown that Asian American women rated their math ability more favorably when their ethnicity and the relevant stereotype that Asian Americans excel in math was made salient. In contrast, they rated their math ability less favorably when their gender and the corresponding stereotype of women's inferior math skills was made salient. Sinclair et al. found, however, that the effect of stereotypes on self-evaluations is mediated by the degree to which close people in someone's life endorse these stereotypes. People's self-stereotyping can increase or decrease depending on whether close others view them in stereotype-consistent or inconsistent manner.

Stereotyping can also play a central role in depression, when people have negative self-stereotypes about themselves, according to Cox, Abramson, Devine, and Hollon (2012). This depression that is caused by prejudice (i.e., "deprejudice") can be related to a group membership (e.g., Me–Gay–Bad) or not (e.g., Me–Bad). If someone holds prejudicial beliefs about a stigmatized group and then becomes a member of that group, they may internalize their prejudice and develop depression. People may also show prejudice internalization through self-stereotyping because of negative childhood experiences such as verbal and physical abuse.

### **Substitute for observations:**

Stereotypes are traditional and familiar symbol clusters, expressing a more or less complex idea in a convenient way. They are often simplistic pronouncements about gender, racial, ethnic, and cultural backgrounds and they can become a source of misinformation and delusion. For example, in a school when students are confronted with the task of writing a theme, they think in terms of literary associations, often using stereotypes picked up from books, films, and magazines that they have read or viewed.

The danger in stereotyping lies not in its existence, but in the fact that it can become a substitute for observation and a misinterpretation of a cultural identity. Promoting information literacy is a pedagogical approach that can effectively combat the entrenchment of stereotypes. The necessity for using information literacy to separate multicultural "fact from fiction" is well illustrated with examples from literature and media.

### **Economic and social consequences of acting according or disaccording to gender roles**

If a woman does act according to female stereotypes, she is likely to receive backlash for not being competent enough; if she does not act according to the stereotypes connected to her gender and behaves more androgynous, or even masculine, it is likely to cause backlash through third-party punishment or further job discrimination. Therefore, women are expected to behave in a way that aligns with female gender stereotypes while these

stereotypes are simultaneously used to justify their lack of success in an economic context, putting women in the workforce in a precarious, "double bind" situation. A proposed step to relieve women from this issue is the above-mentioned ratification of the Equal Rights Amendment, as it would legally further gender equality and prohibit gender-based discrimination regardless if a woman is acting according to female gender stereotypes or in defiance of them.

Rosabeth Moss Kanter identified four types of stereotypes given to professional women via the media. The four stereotypes are, iron maiden, pet, mother, and seductress/sex object. Iron maiden refers to women who are deemed to display too many masculine traits and not enough feminine traits according to her audience. This leads audiences to question the trustworthiness of an iron maiden, because she is seen as strategically playing the field to appease voters. The pet stereotype is given to women who are identified as helpmates, cheerleaders, or mascots, which then leads the audience to see these women as naive or weak and unable to lead without a man's help. If a professional woman is seen as a mother, she is more likely to be seen as compassionate and caring, but also has the capacity to be shrew, punishing, and scolding. Additionally, it is possible for her leadership abilities to be called into question due to perceived conflicts with her maternal responsibilities. The fourth stereotype, seductress, is assigned to women who speak and act rather femininely, or have been victims of sexual harassment. The media tends to focus on the seductress woman's sex appeal and physical appearance in opposition to her policy stances and rhetoric.

#### 2.3.4 Breaking Gender Stereotypes through Music

Music seems to be an ideal tool to reflect on gender stereotypes since music productions serve to demonstrate the reproduction of actual and former gender stereotypes and at the same time music is a powerful tool to unite people, crossing generation gaps, language barriers, and genres to spread an artist's message.

Music has become a billion dollar industry and although there are language barriers in some countries many songs are known internationally. Many songs deal with issues like: love, family, friendship and death.

Many of them demonstrate certain gender roles (as cultural expectations, gender classifications) which have influence on the gender identity of people and their internal sense of their own gender. In that sense, it really depends on the selection of their idols which gender identity the young people choose for themselves and how much freedom or limitations these identities allow. Therefore it is very important to make young people aware of stereotyping in music in order to enable them to do self-responsible decisions and



have the competences to choose suitable individual paths and role models and not just follow some mainstream.

Examples of some songs on women's rights and the idea of equality, that help reinforce empowerment and choice to a larger audience.

India Arie "Video": in this song summarizes her feelings about independence. Many women go to extreme lengths to reach the unattainable level of beauty society holds them to. "Video" proposes that a woman needn't shave her legs or comb her hair in order to feel beautiful. Outward appearance should not be the ultimate goal in life.

Gretchen Wilson: "Redneck Women" she is promoting individuality through her attempt to empower women everywhere: A women should not need to sacrifice her personal desires simply because society expects them to. She sings, "Well, I aint' never been the Barbie doll type/No, I can't swig that sweet champagne/I'd rather drink beer all night." Her message is clear: there's no reason for any woman to deny herself. Live as you wish, be who you are, regardless of what others may feel. As the song says, "Some people may look down on me, but I don't give a rip."

Gloria Gayner: "I will survive": is an example of overcoming any obstacle. The song states, "I will survive/as long as I know how to love/I know I will stay alive/I've got all my life to live/I've got all my love to give/and I'll survive/I will survive." Although the speaker has suffered loss, her strength and determination pull her through. This song is very empowering and has become very popular within several different communities. Gloria Gaynor's lyrics help remind women that it is possible to survive alone, that tomorrow is always a new day full of new possibilities. She reminds us all that with love, life always continues.

Christina Aguilera: „Can't Hold Us Down":She opens her song by challenging current societal expectations, reminding us all that everyone deserves equal respect. "So what am I not supposed to have an opinion/Should I be quiet just because I'm a woman/Call me a bitch because I speak what's on my mind/Guess it's easier for you to swallow if I sat and smiled." These lyrics reinforce the idea of equal rights; no one should be silenced. We all have valid opinions to share. Her song speaks out to women, reminding them that they deserve to be treated fairly.

If people support artists that promote equality and human rights, there will be more music expressing these values, and by this even more listeners will be attracted and maybe we come closer to true equality.

## 2.4 Methodology for the workshops

### 2.4.1 How to address gender roles and stereotyping in youth work by working with the means of music and the products of the music industry

Even if music is an attractive theme for young people to work with, they are used to listening and enjoying it and not working on a tough issue such as gender stereotypes and equality. To be able to work with them on this issue it is important for the trainer to create an energizing and motivating work environment. To be able to do this maybe we shall gain some insights in human motivation and its role in achieving high performance.

How can you recognize empowered participants?

- They take initiative
- They recognize opportunities
- They identify problems and offer solutions
- They facilitate the decision making process

The ability to empower individuals and groups is by sharing responsibility so that they have a deep sense of commitment and ownership, they contribute at high levels, they are creative and accountable.

Therefore all ftf exercises are developed in that way that the trainer does not deliver the examples but the participants themselves shall explore and detect the contents on their own. This will help them to develop ownership on the results they found out and will make them more dedicated to the issue.

Only some theory input is delivered to provide them the competences to analyse the contents and to get aware of the values the stereotypes contain. This we found out a very important issue. People need to have the skills to analyse in order to overcome resistance and have the competences to do so. Therefore some examples will be needed. Please read carefully the explanations of the individual exercises before starting the training provision and reflect the recommendations regarding your own personal target group. May they need more or less assistance. Is there anything else to think of? Specific interests to involve them even more in the issue. Matters to directly connect to... ? Country specifics to be aware of?

To empower the participants it is absolutely important to respect the following main points

- Allow them to participate actively in the group and set a certain goal with them
- Let them suggest better ways of addressing the problem of gender stereotyping in music and raising the awareness of young people

- Provide positive reinforcement
- Delegate responsibility and give the participants authority along with responsibility
- Be clear in your communication
- Show that you have trust in your participants
- Listen, listen, listen
- Become their coach

### 2.4.2 How to motivate youngsters to explore their own individuality and to create individual products with instruments

Instruments are ideal tools to get aware of own capacities and styles of communication and deal with own emotions. Music can even serve as a mean to learn how to deal with individuality and in groups with different communication styles and emotions.

#### Communication:

Getting aware of different styles of expressing oneself. So people have different patterns regarding:

- Getting credit
- Confidence and boasting
- Asking questions
- Apologies
- Feedback
- Compliments
- Ritual opposition
- Managing ups and downs
- Indirectness

To highlight differences in communication styles and potentials and allow for an experience of resulting effects different instruments with varying characteristics in terms of sound and volume should be chosen. By these instruments it is easy to get out of the “normal” role of a person and experience the effects of another communication style. (see exercise 12, 13 and 14).

In every community the patterns that constitute linguistic style are relatively different for men and women. What is “natural” for most men speaking a given language is, in some cases, different from what is “natural” for most women. That is because we learn ways of

speaking as children growing up, especially from peers, and children tend to play with other children of the same sex. For more information see “The power of talk” by Deborah Tannen in 1995. Linguistic style refers to a person’s characteristic speaking pattern. It includes such features as directness or indirectness, pacing and pausing, word choice, and the use of such elements as jokes, figures of speech, stories, questions, and apologies. In other words, linguistic style is a set of culturally learned signals by which we not only communicate what we mean but also interpret others. meaning and evaluate one another as people.

Everyone has a certain tone of voice a certain rate of speed, with a certain degree of loudness, these parameters are influenced by nature but also very much by the norms of our society saying what is appropriate or not. Whereas often we consciously consider what to say before speaking, we rarely think about how to say it, unless the situation is obviously loaded—for example, a job interview or a tricky performance review.

Awareness of the differences in conversational style makes it easy to see the potential for unequal access. Those who are comfortable speaking up in groups, who need little or no silence before raising their hands, or who speak out easily without waiting to be recognized are far more likely to get heard in the group. Those who refrain from talking until it’s clear that the previous speaker is finished, who wait to be recognized, and who are inclined to link their comments to those of others will do fine in a group where everyone else is following the same rules but will have a hard time getting heard in a group with people whose styles are more like the first pattern. Given the socialization typical of boys and girls, men are more likely to have learned the first style and women the second, making meetings more congenial for men than for women. It is common to observe women who participate actively in one-on-one discussions or in all-female groups but who are seldom heard in meetings with a large proportion of men. On the other hand, there are women who share the style more common among men, and they run a different risk—of being seen as too aggressive.

### Emotions:

As we move through our daily lives, we experience a variety of emotions. These might be for example: happiness, surprise, sadness, fright, disgust, contempt, and anger.

An emotion is a subjective state of being that we often describe as our feelings. The words emotion and mood are sometimes used interchangeably, but psychologists use these words to refer to two different things. Typically, the word emotion indicates a subjective, affective state that is relatively intense and that occurs in response to something we experience. Emotions are often thought to be consciously experienced and intentional. Mood, on the other hand, refers to a prolonged, less intense, affective state that does not occur in response to something we experience. Mood states may not be consciously recognized and do not carry the intentionality that is associated with emotion (Beedie, Terry, Lane &

Devonport, 2011).

First of all it is important to personally recognise one's own emotions. Music might be a means to express them on the one hand and get aware of them on the other hand.

Culture can impact the way in which people display emotion. A cultural display rule is one of a collection of culturally specific standards that govern the types and frequencies of displays of emotions that are acceptable (Malatesta & Haviland, 1982). Therefore, people from varying cultural backgrounds can have very different cultural display rules of emotion. For example, research has shown that individuals from the United States express negative emotions like fear, anger, and disgust both alone and in the presence of others, while Japanese individuals only do so while alone (Matsumoto, 1990). Furthermore, individuals from cultures that tend to emphasize social cohesion are more likely to engage in suppression of emotional reaction so they can evaluate which response is most appropriate in a given context (Matsumoto, Yoo & Nakagawa, 2008). Other distinct cultural characteristics might be involved in emotionality. For instance, there may be gender differences involved in emotional processing. While research into gender differences in emotional display is equivocal, there is some evidence that men and women may differ in regulation of emotions (McRae, Ochsner, Mauss, Gabrieli & Gross, 2008).

### 2.4.3 How to foster this process and assure a transfer to daily life and learning

To achieve sustainable change we have to know more about motivational aspects. People care about things that are of concern to them. If you know what concerns a person, you can predict what they might do.

Motivation is the drive behind any particular goal directed behaviour . Most of the approaches distinguish between biological and social motives.

Some examples of biological motives: hunger, thirst, sex, sleep and rest

Some examples of social motives: play, achievement and autonomy

In general there are many theories of motivation such as

- Instinct theories
- Drive reduction theories
- Incentive theories
- Optimal arousal theory
- Psychodynamic theories
- Humanistic theories

### Instinct theories

Darwin's theory of evolution inspired the early psychological view that instincts motivate much of our behaviour. An instinct is an inherited predisposition to behave in a particular and predictable way when exposed to a stimulus. Today, evolutionary psychologists suggest that the adaptive significance of a behaviour is the key to understanding particular motivations.

### Drive Reduction Theories

Homeostasis: a state of internal physiological equilibrium that the body tries to actively maintain. Drive theory (Hull, 1943): Physiological disruptions to homeostasis produce drives: states of internal tension that motivate an organism to behave in ways that reduce tension. Drives provide the energy to push an organism into action.

### Incentive theories

Incentive theories, or positive incentive theories, emphasize how external stimuli with high positive incentive value can motivate behaviour – even in the absence of biological need. Incentive theories say that the source of motivation lies outside the organism; whereas drive theories argue that the source of motivation lies within.

### Optimal Arousal Theory

Points out that some motivated behaviours actually increase arousal (which is a move away from homeostasis). Curiosity is one of such example .

### Psychodynamic Theories

Assume that much of our behaviour results from a persistent battle between unconscious impulses (that are struggling for release) and psychological defense mechanisms that are used to keep them under control.

### Humanistic theories

Such as Maslow's hierarchy of needs, emphasise that some needs take priority over other needs.



In the Theories of Motivation of McClelland you can find different motives like the below mentioned, which might be of importance in the development of your training units for Shanarni.

#### Achievement Motive

- The need to meet or exceed a standard of excellence and /or improving one's performance

#### Power motive

- The need to influence others or to have an impact on their behaviour

#### Affiliation Motive:

- The need to build or maintain close, friendly relationship with the others

In short to create a change of mindset the training contents and exercises have to address the motivation of the participant and it has to relate to their daily lives. It has to make sense to them and create a positive impact to change the point of view. They have to feel more comfortable - also in their peer group - doing this than following the old patterns. It has to make more sense to them, to be more successful than what they did up to now. Therefore it is important to demonstrate the impact on them .

Another important motivational factor in Shanarani is the participative approach which is based on the theory of self-determination: Self-determination theory focuses on what it deems to be three fundamental psychological needs:

1. Competence: the need to master new challenges and skills
2. Autonomy: the freedom to choose and act without outside interference
3. Relatedness: the desire to form meaningful relationships with others

The tricky thing is that change itself seems not always that attractive at the first sight. It has very much to do with resistance and sometimes people only change behaviour if they have to do because they cannot do things anymore or others force us to change. Therefore it is clear that although we offer a choice what they want to explore there needs to be a certain grade of guidance as the issue is new to them and they might lack the competences to analyse and interpret all the things they find at first sight.

Making change last requires also practice and repeated experience. It takes doing and redoing, over and over, to break old neural habits. Experimenting with new behaviours and seizing opportunities to practice them – as well as using such methods as mental rehearsal – eventually triggers in our brains the neural connections necessary for genuine change to occur. Even so, lasting change doesn't happen through experimentation and brainpower alone. We need, as the song goes a little help from our friends. That is the reason why ftf group workshops are integrated in this handbook.

Before working with the group on contents it is important to build up the group as a “team”.

This part shall create a community of supporters by experimenting or learning groups as part of their executive development process. Real personal development and change can only happen in a environment of trust which allows experimenting.

If there is a need on developing the group capacities try to assure during the exercises (if there is a need add additional group building exercises or let them experience their communication as a group by the exercises 11,12,13 and 14 in the part later on.

### Model for Group Emotional Intelligence

There is the need for teams to learn to channel emotion effectively at the three levels of human interaction important to them: team to individual member, team to itself, and team to outside entities. Norms how to deal with this help groups work with emotions productively and intelligently.

Peer groups shall be very aware of individual team members' emotions, and they are adept at regulating them. Peer group members also confront one another when they break norms. This is common during sessions, where the rule is that people must defer judgment and avoid shooting down ideas. If someone breaks that norm, the team comes down on him in a playful yet forceful way (imagine being pelted by foam toys). Or if someone is out of line, the norm is to stand up and call her on it immediately. Peer groups shall also learn group-focused emotional intelligence. To ensure they have a high level of self-awareness, group constantly seek feedback from both inside and outside the group.

### Idea generation: how to overcome stereotypes

If the group is familiar with the topic you can also let them reflect on their personal way to cope with this problem of gender roles. The goal is to have at least one or more common ideas how they want to react on stereotypes. This empowers them to be more reflective in

the future. It Encourages the peer group to share their experiences and offer advice to one another how they can develop own awareness and increase the awareness of others. Peer networking is beneficial to achieve new approaches and work on the following issues:

### Taking action

The last phase of the proactive feedback process involves coming to conclusions about, and acting on, the information they have received. Not just copying role models from music, but adapting behaviour, look etc., which is more appropriate to the own individuality. The decisions to change behaviours might make the participants uncomfortable, as they evoke fear of change., fear of non-acceptance by their peers or other people in their life. But having developed adaptive responses, they should no longer feel trapped by fear.

### Self-assessment

The group shall encourage each other to begin by assessing their own performance. Self-assessment can be a tough assignment, particularly if one has never received useful feedback to begin with. The first task in self-assessment is to determine which elements were most important. The second is to recall informal feedback from peers and others - not only words, but facial expressions, body language, and silences. It may take several weeks to do the self-assessment. A support system of the peers encourages to collect positive informal feedback from many of the people with whom they interact. But they might also realize that they are too eager to please and needs to be more assertive in expressing their opinions.

### Reframe the feedback

Another adaptive technique, reframing, allows you to reconstruct the feedback process to your advantage. Specifically, this involves putting the prospect of asking for or reacting to feedback in a positive light so that negative emotions and responses lose their grip.

### Get support

Identifying your emotions is sometimes difficult, and feedback that requires change can leave you feeling inhibited and ashamed. For these reasons, it's critical to ask for help from trusted friends who will listen, encourage, and offer suggestions.

Finally the goal has to be really attractive enough, there as to be enough provision of support and also involvement of the peer group to support this transfer of training contents to daily life of the participants on the long term.

### Dynamics to be aware of

- Only if the level of inconvenience is big enough, or the new model is attractive enough sustainable change may be achieved
- For sustainable change there has to be a change of attitudes
- First steps have to be successful and recognized by the others
- Change has to be considered as possible
- It is only possible thinking about alternatives having a positive attitude towards the issue
- Resistance makes change impossible

### Barriers to change

- Not to be aware of facts we see (constantly going on with “old” patterns of behaviour and thinking) => show up alternatives
- Not to speak about own ideas and thoughts, as they are considered as useless or in order to avoid problems
- Not to see own patterns of behaviours (own stereotypes)
- The fear of losing acceptance of the others

### Environment

- It is essential to influence the relevant environment (set impulses – negotiate – networking – therefore peer sessions foreseen)
- Realise which ideas get priority in the peer group
- Assure confidentiality within the group
- Create a climate which allows experimentations, extend the field of possible actions and reactions, there might be more options as we consider in the first moment and with some participants may feel more comfortable, but will never know without trying

### Important for the trainer

- Create a climate of confidence, as thinking about own stereotypes may be embarrassing or offending for some participants
- Talk about the fear not being accepted by the others
- Respect personal needs, feelings and problems of the participants
- Be aware of and respect that stereotypes are related to identity!
- Design “steps with the right size” – to big changes create fear, to small steps do not achieve enough change so no recognition of better feeling
- Be aware of own gender stereotypes or feeling uncomfortable with certain issues
- Develop the issue and solutions in the group, do not teach

### 2.4.4 Activities to develop youth workers’ growth in mind-set

The ability of the youth workers in supporting change depend on their capacities as a trainer working with participants, influencing them, creating a change of mind and supporting them on this “journey” to new experiences and insights.

Influence in that sense can be defined as: The intention to persuade, based on the desire to have a specific impact or effect on the others where the person has his or her own agenda, a specific type of impression to make or a course of action that he or she wants the others to adopt.

#### **Influencing depends on:**

- Your own style
- The other person’s power and level of resistance or support
- Your objectives
- The opportunities

#### **The Core skills of Influencing can be summarized:**

##### Observation

- Ability to pay attention to the process messages, i.e. non verbal behaviour

##### Interpretation

- Ability to “read” process messages

#### Listening

- Ability to hear what is said; ability to hear what is implied or not said

#### Feedback

- Ability to offer feedback to the other person about what you see, what you interpret, what you hear and what you feel.

#### Awareness

- Ability to be aware of self moment by moment, particularly of patterns of behaviour (e.g. not listening) which are counterproductive

#### Choices

- Ability to recognize that whatever the situation you are dealing with at the moment you can change your own feelings and behaviour

#### Self-confidence

- Ability to feel confident about yourself in the face of resistance of conflict

#### Timing

- When to give feedback and when not to, when to use choice “A” or choice “B”

#### Intuition

- Ability to trust own feelings or “hunches” about the likely pattern of the other person’s behaviour

### **9 Influence strategies which shall be implemented in Shanarani training:**

#### Empowerment

- Making others feel valued
- Involving others in decision making, planning and implementation

#### Interpersonal awareness

- Identifying other people concerns
- Positioning to address those concerns

#### Bargaining



- Gaining support by offering to exchange favours or resources, or by making concessions
- Negotiating a mutually satisfactory outcome

### Relationship building

- Getting to know others personally and maintaining friendly communication with them so that they will be inclined to support future ideas

### Structural awareness

- Identifying and getting the support of the key people, who can influence others within the organisation

### Common vision

- Showing how ideas support organisation's broader goals
- Appealing to higher principles such as fairness

### Impact management

- Using the most interesting, memorable or dramatic way to present ideas

### Logical persuasion

- Using logical reasons, facts and data to convince others
- Using knowledge and experience to persuade

### Coercion

- Using threats, punishment or pressure

### Praise/recognition boost inspiration

### Recognition must be

- Honest
- Specific
- On time
- Aligned with what motivates the person

### **Act on ones values**

When you unhook yourself from your difficult thoughts and emotions, you expand your choices. You can decide to act in a way that aligns with your values. The mind's thought stream flows endlessly, and emotions change like the weather, but values can be called on at

any time, in any situation.

### Recognize own patterns

The first step in developing emotional agility is to notice when you've been hooked by your thoughts and feelings. That's hard to do, but there are certain telltale signs. One is that your thinking becomes rigid and repetitive.

### Label your thoughts and emotions

When you're hooked, the attention you give your thoughts and feelings crowds your mind; there's no room to examine them. One strategy that may help you consider your situation more objectively is the simple act of labeling. Just as you call a spade a spade, call a thought a thought and an emotion an emotion. I'm not doing enough at work or at home becomes I'm having the thought that I'm not doing enough at work or at home. Similarly, My friend is wrong—he makes me so angry becomes I'm having the thought that my friend is wrong, and I'm feeling anger. Labeling allows you to see your thoughts and feelings for what they are: transient sources

## 3. Training Tools – Activities to develop youth workers' growth mind-set in f2f Training

### 3.1 Schedule Overview for Workshops

#### Day I – Acoustic and Visual Awareness - 8 Units à 50 min - 9 am – 5 pm

Nr.	Duration	Topic	Exercise name/Method
	9.00-9.10	Presentation of the topic and training schedule for the day	Topic and Training Schedule of the day
1	9.10-9.30	Welcome – get to know each other	My favourite song
2	9.30-10.30	Get aware of own perceptions/stereotypes	Guess who is singing
	10.30-10.40	Coffee Break	

3	10.40-12.30	Theoretical input – presentation <ul style="list-style-type: none"> <li>- definition</li> <li>- implicit and explicit stereotyping</li> <li>- categories of stereotypes</li> </ul>	What is stereotyping?  Gather examples of stereotypes
	12.30-13.30	Lunch break	
4	13.30-14.15	Warm up related to stereotypes	Ice-floes variation
5	14.15-16.45	Analysis of music videos – group work and presentation of the results in the whole group  Clustering stereotypes	Video analysis
	16.45-17.00	Open questions and evaluation of the day	Evaluation

## Day 2 – Lyrics and Messages - 8 Units à 50 min - 9 am – 5 pm

Nr.	Duration	Topic	Exercise name/Method
	9.00-9.10	Presentation of the topic and training schedule for the day	Topic and Training Schedule of the day
6	9.10-9.25	Warm-up – Connecting Past and Present	My favourite Song Part Two
7	9.25-11.00	Videos from the different decades (group work)  what changed, what is the same?  Presentation and summary in the whole group	Stereotypes over the time
	11.00-11.10	Coffee break	
8	11.10-12.30	Theory input	Stereotypes – why do they matter
	12.30-13.30	Lunch break	

9	13.30-15.30	Identifying the messages of different songs  Do we really agree with all the messages of the songs we like?  Which stereotypes can we find?	What is my favourite song about? – Part 1
	15.30-15.40	Coffee break	
9	15.40-16.45	Identifying the messages of different songs	What is my favourite song about? - Part 2
	16.45-17.00	Open questions and evaluation of the day	Evaluation

### Day 3 – Music as means to express oneself - 8 Units à 50 min - 9 am – 5 pm

Nr.	Duration	Topic	Exercise name/Method
	9.00-9.10	Presentation of the topic and training schedule for the day	Topic and Training Schedule of the day
10	9.10-9.40	Choose a song	Music reflects emotions
11	9.40-11.10	Communication exercise	Communicate by Music
	11.10-11.20	Coffee break	
12	11.30-12.30	Experience different potentials of being heard - connection to stereotypes – how does it feel	Different potentials
	12.30-13.30	Lunch break	
13	13.30-14.00	Expressing agreement and disagreement	Bargaining
14	14.00-15.30	Theory Input	Stereotypes: Why does the music industry use them?
	15.30-15.40	Coffee break	
15	15.40-16.45	Theory Input	Theories of motivation

	16.45-17.00	Open questions and evaluation of the day	Evaluation
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#### Day 4 – Working with young people on music - 8 Units à 50 min - 9 am – 5 pm

Nr.	Duration	Topic	Exercise name/Method
	9.00-9.10	Presentation of the topic and training schedule for the day	Topic and Training Schedule of the day
16	9.10-9.25	Couples try to express by clapping, other guesses how you feel, then present to the group	How I feel today
17	9.25-11.00	Personal composition on computer program  Small group  Presentation to the group	I create my own music composition – Part 1
	11.00-11.10	Coffee break	
17	11.10-12.30	Personal composition on computer program	I create my own music composition – Part 2
	12.30-13.30	Lunch break	
18	13.30-15.00	Theory input and discussion	How to motivate Young people to participate in this training?
	15.00-15.10	Coffee break	
19	15.10-16.45	Theory input and finding of ideas for best practice	How to address gender pay gap – stereotypes with young people
	16.45-17.00	Open questions and evaluation of the day	Evaluation

#### Day 5 – Working with young people on music - 4 Units à 50 min - 9 am – 12.30 pm

Nr.	Duration	Topic	Exercise name/Method
	9.00-9.10	Presentation of the topic and training schedule for the day	Topic and Training Schedule of the day
20	9.10-9.30	Warm up	Songs with important messages

21	9.30-10.50	Work with peer groups-theory input	How to foster the process
	10.50-11.00	Coffee break	
22	11.00-12.15	Adaption of the training to the national needs and the specific target group of the training	Compiling my own training for my target group
	12.15-12.30	Open questions and final evaluation	Final Evaluation



### 3.2 Training units description for workshops in detail

Nr	1
Exercise Name	My favourite song
Specific objectives	To get to know each other, warm up
Duration	20 minutes
Material/room	Cards and pens
Nr of participants	The whole group
Description	<p>Ask the participants to write down their favourite song on a card (nobody should be able to see this) and then hand over the card to you. Mix the cards and let each participant choose a card.</p> <p>Then they have to make a guess on which person of the group has this song as their favourite.</p> <p>After the exercise just let everybody reflect on</p> <ul style="list-style-type: none"> <li>- Why did they pick a certain person?</li> <li>- What associations could they have had in the mind when making the guess?</li> <li>- Is there something to be learned on stereotypes?</li> </ul> <p>and explain the answers in front of the whole group</p>
Methodological advice	Assure that no one has their own card.

Nr	2
Exercise Name	Guess who is singing
Specific objectives	Get aware of own perceptions and stereotypes
Duration	60 min
Material/room	Recorder or laptop / important not to show images
Nr of participants	The whole group

Description	<p>Use 7 different videos of the following examples and let the YP guess if it is a men or women, and how this person might look like , from which country and still alive...</p> <p>After every song do a short vote (prepare a way of voting that is appealing and interesting) and then show the video to the people and inform them about the singer and his life (aprox. 2 min.)</p> <p>After you played all the songs reflect with the whole group how much perceptions are influenced by stereotypes we have in mind and who was right with which song.</p> <p>Examples:</p> <p>Macy Gray – I try -  <a href="https://www.youtube.com/watch?v=WEQ0I_m3Xm0">https://www.youtube.com/watch?v=WEQ0I_m3Xm0</a></p> <p>USA, *1967</p> <p>Nina Simone – Ain’t got no, I got life -  <a href="https://www.youtube.com/watch?v=L5jI9I03q8E">https://www.youtube.com/watch?v=L5jI9I03q8E</a></p> <p>USA, *1933 + 2003</p> <p>Sam Smith – Make it to me  <a href="https://www.youtube.com/watch?v=ULPDq02zavs">https://www.youtube.com/watch?v=ULPDq02zavs</a></p> <p>UK, *1992</p> <p>Marla Glen – It is a mens world -  <a href="https://www.youtube.com/watch?v=Bq7MrZXsKBA">https://www.youtube.com/watch?v=Bq7MrZXsKBA</a></p> <p>USA, since 1998 in Germany, *1960</p> <p>Conchita – Purple rain -  <a href="https://www.youtube.com/watch?v=42bP35WMBE0">https://www.youtube.com/watch?v=42bP35WMBE0</a></p> <p>Tom Neuwirth, Austria, *1988</p> <p>Eric Clapton – Tears in Heaven  <a href="https://www.youtube.com/watch?v=JxPj3GAYYZ0">https://www.youtube.com/watch?v=JxPj3GAYYZ0</a></p> <p>UK, *1945</p> <p>Marianne Faithfull – the ballad of Lucy Jordan -  <a href="https://www.youtube.com/watch?v=d0NxFn0szc">https://www.youtube.com/watch?v=d0NxFn0szc</a></p> <p>UK, *1946</p> <p>Tracy Chapman – fast car -  <a href="https://www.youtube.com/watch?v=DwrHwZyFN7M">https://www.youtube.com/watch?v=DwrHwZyFN7M</a></p>
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	<p>USA, *1964</p> <p>These are examples to demonstrate what the exercise should be about. You are free to choose nationally suitable examples. The important thing is that the singers ARE NOT known, otherwise it will not make sense to let the participants guess.</p>
Methodological advice	<p>Before the exercise check the technical tools and which part of the song you want to play to the participants, intros will need a lot of time, do not play more than 30 seconds;</p> <p>It is more important to spend more time on the reflection and discussion afterwards why we have certain stereotypes in mind.</p> <p>Prepare a template or other tool to measure success rate to motivate the participants.</p> <p>Assure that there is a discussion and reflection after the exercise, why they had different pictures in mind.</p>

Nr	3
Exercise Name	What is stereotyping?
Specific objectives	<p>Giving an overview on the issue (definition, common patterns of stereotyping, gender stereotypes, country specific variations)</p> <p>Implicit and explicit stereotypes, functions of stereotypes</p>
Duration	110 min
Material/room	a projector and a computer, PPP in Annex 1
Nr of participants	The whole group
Description	Presentation of PP Annex 1 and starting a discussion with the participants on their own experiences on this issue
Methodological advice	Try to involve the participants by questions so that there is really a discussion

Nr	4
Exercise Name	Ice-floes variation
Specific objectives	Warm up, fostering cooperation and making clear the effects of reduced options

Duration	45
Material/room	Big room without tables and chairs or outdoor; ropes in two different colours forms the Ice floes
Nr of participants	All
Description	<p>There are ice floes for each participant at the beginning with a different distance to the safe land. If you have a long enough rope there can be even two or three on one ice floe. But the ice floes are melting so everybody has to reach the safe land on one side of the room without falling from the ice floes or touching the ground. Somebody touching the ground has fallen into the sea and is out. An ice floe without participant is sinking and cannot be used anymore. (trainer has to put it away). The objective is that everybody reaches the safe land. Participants get three trials.</p> <p>If they succeed the normal way, tell them that one colour can only be used by men and the other by women and ask them to get to the safe land again.</p>
Methodological advice	The tricky thing is that they cannot reach the goal without thinking on supporting each other. Limited choices make it even harder to succeed as a group. Make this clear in a reflection after the game that this helps also reflecting on stereotypes.

Nr	5
Exercise Name	Video Analysis of Music Videos
Specific objectives	Make participants aware of the stereotypes which can be found in different music videos and categorisation of them in clusters for later work on this issue
Duration	150 min
Material/room	A laptop with internet access per group
Nr of participants	Divide the group in small groups with 4 people each

Description	<p>Ask the people to work in small groups with up to 4 people each. Each person has to tell a song he likes and write it on a card. Then each group hands over their cards to the next.</p> <p>Each group then should analyse the songs they have got regarding stereotypes they can find in the video. Participants shall write the results on cards.</p> <p>Assure whether your participants are able to do such an analysis. If they are not used to carry out such a task, give them an example and discuss it with them so that they are able to learn how to do an analysis. This will need about half an hour to discuss the example with them.</p> <p>Additionally, ask each group to find</p> <ul style="list-style-type: none"> <li>- one song with typical female stereotypes</li> <li>- one song with typical male stereotypes</li> <li>- one song as best practice of non-stereotyping</li> </ul> <p>After 1 hour of each group working on their own, let each group present the results in front of all participants. At the same time let them do a cluster of the groups of stereotypes they found.</p> <p>If you have the impression that important stereotypes/information are missing, ask for additional ideas or add your own comments and let the participants reflect.</p>
Methodological advice	<p>Letting the people choice their own songs needs them to dedicate more to the training then presenting certain videos. Also it avoids being accused of having done a pre selection of the most stereotyping videos</p>

Nr	6
Exercise Name	My favourite song part 2
Specific objectives	Warm up, Connection between the contents of day 1 and day 2
Duration	15 min
Material/room	People should remember their song 😊; room without tables
Nr of participants	All

Description	<p>Ask people to remember their favourite song from the day before, then ask them to go to the left side or to the right side of the room, depending on what is the answer.</p> <p>Song is by a single person/a group</p> <p>Male/female (group of both in the middle)</p> <p>Published after 2000/before 2000</p> <p>English /other language</p>
Methodological advice	

Nr	7
Exercise Name	Stereotypes over the time
Specific objectives	Showing up that stereotypes are not a phenomena of today's music industry, they have been existing in different ways all over the years
Duration	95 min
Material/room	Laptop with internet access for each small group
Nr of participants	Ask them to work in small groups up to 4 people, but not the same as already before
Description	<p>Ask each group to find examples for music videos from the 70s, 80s, 90s, 2000s, 2010s and let them analyse the stereotypes they find and in which way there is a change if they find some. After the exercise of the day before they should be able to do it on their own.</p> <p>If they do not know songs and stars of this period, motivate them to google information for it also maybe on other background of the decade.</p> <p>After one hour ask to present the results in front of the whole group.</p>
Methodological advice	Working on their own and seeking for examples asks for more engagement than already giving examples. They can discover things in the internet on their own and maybe even find better examples as you would ever have. Also, in this way the results and videos change from group to group which makes it more interesting for you as a trainer and from training to training you get to know more videos.



Nr	8
Exercise Name	Stereotypes – why do they matter
Specific objectives	Discussion on the negative effects, showing up examples in the PP
Duration	80 min
Material/room	Beamer, Computer
Nr of participants	All
Description	<p>ask the participants what they think might be the problems with stereotyping, Collect the points on a board,</p> <p>Then show the Power Point to confirm points the participants raised or add new arguments.</p> <p>Stereotypes are generalized because one assumes that the stereotype is true for each individual person. Thus, stereotypes can create ignorance by generalizing individuals of a group to be all the same. They may create a barrier that leads to prejudice, making one assume they know a person just based on a stereotype.</p>
Methodological advice	Do not start with the PPP as this might reduce participation of the people just watching and listening.

Nr	9
Exercise Name	What is my favourite song about
Specific objectives	Reflection on contents and messages of songs; are we aware of them; do we understand them; do we agree with them?
Duration	185 min
Material/room	Computers with internet access in case people are not aware of the lyrics of their favorite songs or do not know the complete lyrics
Nr of participants	Ask them to divide in small groups depending on the number of computers you have available
Description	<p>Ask people if they know the message of their favourite song. Some may know the meaning of the title some not even that as it might be in another language, some might know the whole text. Let them work in small groups and do an analysis on gender stereotypes in the different songs. At the end let them present what they found. Do a cluster of the different themes on cards and show up which are the most common ones.</p>

Methodological advice	<p>Ask for presentations after max. 45 minutes so that you have time left to do a discussion and see most common gender stereotypes in texts.</p> <p>People will know the significance of a song in their own mother tongue, but maybe they will not be aware of popular international production. Motivate them to find out what it might mean through google translate so that they might also do that in the future if they like a song, before they repeat and sing whatever they hear. ☺</p>
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Nr	10
Exercise Name	Music reflects emotions
Specific objectives	Music with its message, the rhythm and melody address our emotions; which emotions are the most addressed;
Duration	30 min
Material/room	Board
Nr of participants	All
Description	Work again with the favorite songs to start a discussion; when you have all emotions on the board, ask if there are songs with other emotions, ask for examples
Methodological advice	

Nr	11
Exercise Name	Communicate by music
Specific objectives	Experience of expressing one's emotions with rhythm on the one side and of communicating by the means of music with each other, so youths learn to use both in their personal way
Duration	30 min
Material/room	<p>Possible indoor or outdoor; important that environment is not sensitive to noise;</p> <p>Drums, but it is also possible with buckets or pans or even clapping with hands or on your body; for the variations, recorder and player</p>
Nr of participants	All

Description	<p><b>1st step: First Expressions:</b> Everybody shall use the tools provided or their body parts (e.g. hands, feet, ...) to express their actual feelings. It is important that everybody has the opportunity to express themselves and there is no evaluation nor interpretation on what is presented.</p> <p><b>2nd step: Reacting to each other:</b> Everyone presents something again and this time the audience is giving a response: the important thing is that this answer is not given by talking but also by the means provided. After everybody has done their demonstration ask them about the difference in between step 1 and 2 in their personal perception.</p> <p>It is important to clearly explain every step and that there is no need for interpretation and validation. It is also important to listen and to react in order to communicate and not only be doing self-demonstration. Youngsters shall have the opportunity to experience themselves and the cooperation and to experiment with the provided materials. The trainer shall interfere if there is no equal contribution or unfair communication, by promoting self awareness and reflection.</p>
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Methodological advice	<ul style="list-style-type: none"> <li>- How did you feel trying to express yourself. Was it easy for you? Did you face difficulties? Why?</li> <li>- How did you feel communicating with the others?</li> <li>- How did you feel communication and creating something together as a group?</li> </ul> <p>Background Information:</p> <p>Gender communication is viewed as a form of intercultural communication; and gender is both an influence on and a product of communication.</p> <p>Communication plays an essential role in the process in becoming male or female because each gender is taught different linguistic practices. Gender is dictated by society through expectations of behavior and appearances, and then is shared from one person to another, by the process of communication. Gender does not create communication, communication creates gender.</p> <p>For example, females are often more expressive and intuitive in their communication, but males tend to be instrumental and competitive. In addition, there are differences in accepted communication behaviors for males and females. To improve communication between genders, people who identify as either male or female must understand the differences between each gender.</p> <p>As found by Cara Tigue (McMaster University in Hamilton, Canada) the importance of powerful vocal delivery for women could not be underestimated, as famously described in accounts of Margaret Thatcher's years in power.)</p>
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Nr	12
Exercise Name	Different potentials
Specific objectives	Experiencing different potentials to be heard to achieve attention; Getting aware of stereotyping
Duration	60 min

Material/room	<p>Possible indoor or outdoor; important that environment is not sensitive to noise</p> <p>Different instruments which participants may try to play; especially choose instruments of different musical qualities; especially pay attention on having instruments which might have a gender relation within the participants group (e.g. a flute is more for girls, drums more for boys) if available also choose instruments of different materials or colours.</p> <p>Recorder and Player</p>
Nr of participants	all
Description	<p>Ask the participants to choose an instrument of their choice and then create a common piece of music, without one person being the conductor, just by reacting to each other. Improvisation (5 min). Tell them that you will record them and play it to them after the 5 minutes</p> <p>Afterwards do a reflection on</p> <ul style="list-style-type: none"> <li>- what they observe when hearing the whole composition and</li> <li>- how they personally felt/how much, to which level they could contribute to the whole composition</li> <li>- are there things which they would have preferred</li> </ul> <p>Then do another round and let them choose totally different instruments</p> <p>Then again do a reflection on the questions above and see what changed</p>
Methodological advice	<ul style="list-style-type: none"> <li>- What makes it easier to be heard? What makes it more difficult?</li> <li>- Might genders make a difference?</li> <li>- What can help the group to better communicate?</li> <li>- What can help you personally in order to better communicate with others?</li> </ul>

Nr	13
Exercise Name	Bargaining
Specific objectives	Go one step ahead from the first exercise in order to improve communication
Duration	30 min

Material/room	Possible indoor or outdoor; important that environment is not sensitive to noise; Drums, but it is also possible with buckets or pans or even clapping with hands or on your body
Nr of participants	all
Description	<p>Let the group play together at the same time. Define one person to start and the others can participate when and how they think they can contribute the best way to the whole group. Every person can modify their contribution, if they feel the need to adapt it. Let them play until every person is satisfied with the common piece (signalled by a predefined sign).</p> <p>Groups are allowed to stop the game if they come to an impasse and restart it.</p> <p>At the end of the exercise do a reflection unit, which strategies have proven successful or not? Why?</p> <p>Collect key points on a flipchart.</p>
Methodological advice	<ul style="list-style-type: none"> <li>- How did you feel trying to express yourself. Was it easy for you? Did you face difficulties? Why?</li> <li>- How did you feel communicating with the others?</li> <li>- How did you feel communication and creating something as a group?</li> <li>- What did you think worked well?</li> </ul>

Nr	14
Exercise Name	Stereotypes – why are they being used by music industry
Specific objectives	In the former exercises we detected that there are stereotypes in use in the music industry, now we want to make clear why they are being used.
Duration	90 min
Material/room	PPP Annex 3
Nr of participants	All
Description	Present the PPP in Annex 3
Methodological advice	Try to involve the participants with questions to make the presentation more vital and interesting for them



Nr	15
Exercise Name	Theories of Motivation
Specific objectives	Improve the knowledge of trainers on motivational strategies
Duration	65 min
Material/room	Beamer
Nr of participants	all
Description	Presentation of Annex 4 and discussion with the group
Methodological advice	

Nr	16
Exercise Name	How I feel today
Specific objectives	Warm up
Duration	15 min
Material/room	
Nr of participants	all
Description	Ask the participants to express how they feel this morning by clapping their hands or clapping with their hands on the knees; the others shall guess what the person wants to express
Methodological advice	

Nr	17
Exercise Name	I create my own music composition

Specific objectives	Involve young people in music, motivate them to create own compositions; explain to them how to deal with music composition programmes
Duration	165 min
Material/room	<p>Either you do it with real instruments of you provide computers with music programmes. You can let them work in teams.</p> <p>If you use real instruments assure that you can record the sessions so that young people can listen to the results.</p> <p>Working with computer programmes is the easier way as no competence in playing an instrument is needed.</p> <p>There are programmes for free use like <a href="https://www.google.com/logos/2017/fischinger/fischinger17.html">https://www.google.com/logos/2017/fischinger/fischinger17.html</a> or “Garage Band” which is installed for free on each MAC computer.</p> <p>Garage Band for example provides everything you need and is easy to handle.</p>
Nr of participants	All, divide them in working groups or pairs
Description	Provide
Methodological advice	Assure that you yourself are familiar with the programme to assist the young people.

Nr	18
Exercise Name	How to motivate young people to take part in this training
Specific objectives	Improve the capacities of trainers in involving young people to the training
Duration	90 min
Material/room	Beamer
Nr of participants	all
Description	Presentation of Annex 5 & discussion with the group; development of own strategy to involve young people
Methodological advice	

Nr	19
Exercise Name	How to address the gender pay gap
Specific objectives	Provide explanation on the gender pay gap to young people
Duration	95 min
Material/room	Beamer
Nr of participants	all
Description	Presentation of Annex 6 and discussion on the issue; exchange on best practice
Methodological advice	

Nr	20
Exercise Name	Songs with important messages
Specific objectives	Focus again on messages of songs
Duration	20 min
Material/room	
Nr of participants	all
Description	Ask each participant to think on a song with an important message and write the title down on a card – then let them present the cards and let the others guess what the song is about
Methodological advice	

Nr	21
Exercise Name	How to foster the process of behavioural change
Specific objectives	Provide information for trainers how to support behavioural changes
Duration	80 min
Material/room	Beamer
Nr of participants	all

Description	Presentation and discussion of Annex 7
Methodological advice	

Nr	21
Exercise Name	Compiling one's own training
Specific objectives	Provide time for youth workers to compile their own trainings for young people and select adequate tools for their specific target group. Maybe some of the exercises have to be adapted to the specifics of the target group, gender group or country specific
Duration	75 min
Material/room	Big room without tables and chairs or outdoor
Nr of participants	You can let them work individually or if the group is too big you can ask them to form pairs which gives them the opportunity to discuss and reflect.
Description	<p>Provide the time schedule, the exercises as well as the annexes to the trainers. Ask them to think on their specific target group and ask them to create their personal training tailored to the targets. The overall objectives are to empower young people to not reproducing stereotypes themselves and within their peer groups</p> <ul style="list-style-type: none"> <li>• Which schedule/timeframe do they think most adequate?</li> <li>• Which exercises do they think most adequate? Why?</li> <li>• Time for clarification of doubts regarding exercises and implementation</li> </ul> <p>Give them time to discuss and present their ideas in the plenum.</p>
Methodological advice	

## 4. Additional Materials

Annex 1 – PPP for Exercise 3 – “What is stereotyping”

Annex 2 – PPP for Exercise 8 – “Stereotypes – Why do they matter?”

Annex 3 – PPP for Exercise 14 – “Stereotypes: Why the music industry uses them”

Annex 4 – PPP for Exercise 15 – “Theories of Motivation”

Annex 5 – PPP for Exercise 18 – “How to motivate Young People to work on this Issue”

Annex 6 – PPP for Exercise 19 – “How to address the Gender Pay Gap”

Annex 7 – PPP for Exercise 21 – “How to foster the Process”



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## What is stereotyping?

### Annex 1 to the Handbook for Youth Workers “Music”

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# What is stereotyping?

## What is a stereotype?

A **stereotype** is defined as "...a fixed, overgeneralized belief about a particular group or class of people".

These thoughts or beliefs may or may not accurately reflect reality.



# What is stereotyping?

## What is a stereotype?

The term was first used by the French printer Didot for a printing process used to create reproductions. Later this term was adopted by the journalist Walter Lippmann and related to “pictures in the head”. In other words – mental reproductions of reality. Later the term gradually evolved to meaning “generalizations” about members of a group.

The positive side of stereotypes is that they are mental shortcuts to allow us to process faster the immense amount of information that we have to deal with on a daily basis

# What is stereotyping?

## Explicit and Implicit Stereotypes

Explicit stereotypes are those people are willing to verbalize and admit to other individuals.

Implicit stereotypes are those that lay on individuals' unconscious, which they have no control or awareness of.

# What is stereotyping?

## Functions of stereotypes

Early studies suggested that stereotypes were only used by rigid, repressed, and authoritarian people.

This idea has been refuted by contemporary studies that suggest the ubiquity of stereotypes and it was suggested to regard stereotypes as collective group beliefs, meaning that people who belong to the same social group share the same set of stereotypes.

# What is stereotyping?

## Functions of stereotypes

### **Social functions: self-categorization**

Stereotypes can emphasize a person's group membership in two steps: Stereotypes emphasize the person's similarities with in-group members on relevant dimensions, and also the person's differences from out-group members in relevant dimensions.

# What is stereotyping?

## Functions of stereotypes

### **Social functions: group building**

Once an out-group treats an in-group member badly, the in-group members are more drawn towards each other.

This can be seen as members within a group are able to relate to each other through a stereotype because of identical situations.

People create stereotypes of an out-group to justify the actions that their in-group has committed (or plans to commit) towards that out-group.

# What is stereotyping?

## Socialisation and upbringing

Some psychologists believe that although stereotypes can be absorbed at any age, stereotypes are usually acquired in early childhood under the influence of parents, teachers, peers, and the media.

# What is stereotyping?

## Group exercise

Ask the participants to think about common stereotypes they know. Each group shall find at least two examples for each one and argue whether they are right or wrong

- National stereotypes
- Racial stereotypes
- Generational stereotypes
- Gender stereotypes

Then let them discuss their results in the whole group.





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## Why do stereotypes matter?

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# Why do stereotypes matter?

Stereotypes, prejudice, and discrimination are understood as related but different concepts.

Stereotypes are regarded as the most cognitive component and often occur without conscious awareness, whereas prejudice is the affective component of stereotyping and discrimination is one of the behavioral components of prejudicial reactions.

# Why do stereotypes matter?

Stereotypes common in film, music and video games...

Apart from portraying women as sexual objects, there are also gender stereotypes about:

- Family roles
- Professional/educational choice
- Appearance /Beauty
- Behaviour

They all influence daily life and opportunities for both genders implicitly or explicitly as shown by the following examples:

# Why do stereotypes matter?

## Stereotype Threat

Stereotype threat occurs when people are aware of a negative stereotype about their social group and experience anxiety or concern about confirming the stereotype.

Experiments are showing that stereotype threat can depress intellectual performance on standardized tests.

*E.g.* In one study, black college students performed worse than white students on a verbal test when the task was framed as a measure of intelligence. When it was not presented in that manner, the performance gap narrowed.

# Why do stereotypes matter?

## Self-fulfilling Prophecy

Stereotypes lead people to expect certain actions from members of social groups. These stereotype-based expectations may lead to self-fulfilling prophecies

*E.g.* A 1977 study by Snyder, Tanke, and Berscheid found a similar pattern in social interactions between men and women.

Male undergraduate students were asked to talk to female undergraduates, whom they believed to be physically attractive or unattractive, on the phone.

# Why do stereotypes matter?

## Self-fulfilling Prophecy

The conversations were taped and analysis showed that men who thought that they were talking to an attractive woman communicated in a more positive and friendlier manner than men who believed that they were talking to unattractive women.

This altered the women's behavior: Female subjects who, unknowingly were perceived to be physically attractive behaved in a friendly, likeable, and sociable manner in comparison to subjects who were regarded as unattractive.



# Why do stereotypes matter?

## Stereotypes and Discrimination

Because stereotypes simplify and justify social reality, they have potentially powerful effects on how people perceive and treat one another.

As a result, stereotypes can lead to discrimination.

# Why do stereotypes matter?

## Self-stereotyping

Stereotypes can affect self-evaluations and lead to self-stereotyping.

For instance, Correll (2001, 2004) found that specific stereotypes (e.g., the stereotype of women having lower mathematical ability) affect women's and men's evaluations of their abilities (e.g., in math and science), often causing men to assess their own task ability higher than women performing at the same level.

Stereotyping can also play a central role in depression, when people have negative self-stereotypes about themselves.

# Why do stereotypes matter?

## Substitute for Observation

Stereotypes are traditional and familiar symbol clusters, expressing a more or less complex idea in a convenient way. They are often simplistic pronouncements about gender, racial, ethnic, and cultural backgrounds and they can become a source of misinformation and delusion.

The danger in stereotyping lies not in its existence, but in the fact that it can become a substitute for observation and a misinterpretation of a cultural identity.

# Why do stereotypes matter?

## Stereotyping limits individual choice

- They foster traditional family roles and contribute thus to a higher risk of poverty for women
- They affirm a gender selected professional choice which leads to different payment in different professional sectors (depending if they are male or female dominant) and in the end to the gender pay gap and an even bigger pension pay gap.
- They reduce women to their appearance and men to breadwinners for the family and prince charming
- Depending on culture and country they reduce opportunities and places for women and men.

# Why do stereotypes matter?

## A question of human rights

- Therefore it is important to be aware, reduce and avoid stereotypes that reduce individual rights and choices
- This is not only a question of fairness but also of human rights





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## Stereotypes: Why the music industry uses them...

### Annex 3 to the Handbook for Youth Workers “Music”

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# Stereotypes: why the music industry uses them

## Functions of Stereotypes

As stated before, stereotypes serve the purpose of simplifying information, but run the risk of causing discrimination due to generalization.

In order to understand why they are used in different areas, including the music industry, we have to keep in mind the way stereotypes work and how this may benefit especially the music industry.

# Stereotypes: why the music industry uses them

## Functions of Stereotypes

### **1. Affective functions – Creation of Identity**

- Self-presentation
- Adaption
- Guarding
- Demarcation
- Justification
- Orientation

# Stereotypes: why the music industry uses them

## Functions of Stereotypes

### 2. Social functions – Stereotypes serve for group building

Stereotypes can emphasize a person's group membership in three ways:

- Stereotypes emphasize the person's similarities with ingroup members on relevant dimensions, and
- also the person's differences from outgroup members on relevant dimensions.
- Stereotypes may act as collective group beliefs, meaning that people who belong to the same social group share the same set of stereotypes.

# Stereotypes: why the music industry uses them

## Functions of Stereotypes

The music industry lives off their different fan bases, which applaud and consume their products.

To achieve this, a link has to be established with the fan base, meaning fans have to be able to view themselves as a group. This group can then be portrayed as “cool” and be separated from the rest. This works by appreciating one’s own qualities and depreciating the others’.

# Stereotypes: why the music industry uses them

## Functions of Stereotypes

Once an outgroup treats an ingroup member badly, the group members are more drawn to their own.

This can be seen as members within a group are able to relate to each other through a stereotype because of similar circumstances

# Stereotypes: why the music industry uses them

## Socialisation and Upbringing

Some psychologists believe that although stereotypes can be absorbed at any age, stereotypes are usually acquired in early childhood under the influence of parents, teachers, peers, and the media.

# Stereotypes: why the music industry uses them

## Activation of Stereotypes

A number of studies have found that *stereotypes are activated automatically.*

Stereotypes are automatically activated in the presence of a member (or some symbolic equivalent) of a stereotyped group and the unintentional activation of the stereotype is equally strong for high- and low-prejudice persons.

Studies have shown that the activation of gender and age stereotypes can also be automatic.

# Stereotypes: why the music industry uses them

## Role in Art and Culture

Stereotypes are common in various cultural media, where they take the form of dramatic stock characters.

The characters that appear in movies greatly effect how people worldwide perceive gender relations, race, and cultural communities.

This phenomenon is not new but it has existed for centuries. Stereotypes are and have been means to transport preferred behaviors and roles in society as well as to reflect and criticize society.



# Stereotypes: why the music industry uses them

## Role in Music

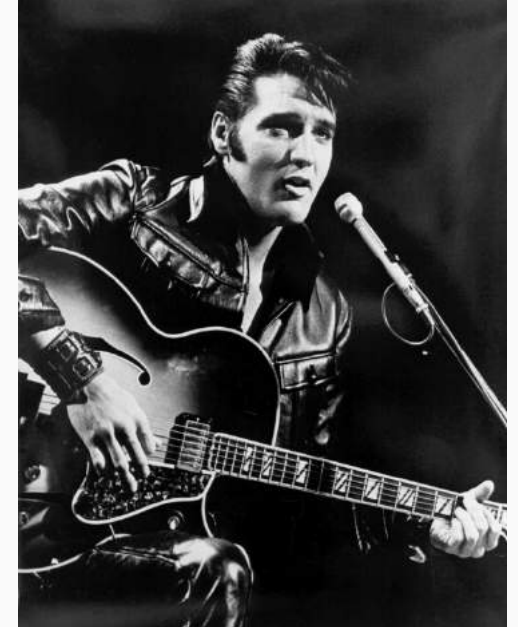
Certain music genres cultivate certain stereotypes. This allows for:

- Fan identification
- Group formation
- Contrast of the fan group from the rest
- Transporting a Message

For different examples from different times see next page... Which stereotypes do you recognize?

# Stereotypes: why the music industry uses them

## Role in Music



# Stereotypes: why the music industry uses them

## Role in Music







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# Theories of Motivation

## Annex 4 to the Handbook for Youth Workers “Music”

# Theories of Motivation

## Definition of Motivation

Motivation is a set of energetic forces that originate both within as well as beyond an individual's being, to initiate, guide, and maintain goal-oriented behaviours and determine their form, direction, intensity and duration.

Motivation is also one's incentive to behave in a certain way, or what causes a person to want to repeat a behavior.

The forces that lie beneath motivation can be biological, social, emotional, or cognitive in nature.

# Theories of Motivation

## Intrinsic and extrinsic motivation

Motivation can be divided into two different theories known as *intrinsic* (internal or inherent) motivation and *extrinsic* (external) motivation.

# Theories of Motivation

## Intrinsic motivation

Intrinsic motivation is the self-desire to seek out new things and new challenges. It is driven by an interest or enjoyment in the task itself, and exists within the individual rather than relying on external pressures or a desire for consideration.

In short, the cause of the behavior must be internal, known as internal locus of causality, and the individual who engages in the behavior must perceive that the task increases their competence.



# Theories of Motivation

## Extrinsic motivation

Extrinsic motivation comes from influences outside of the individual.

Usually extrinsic motivation is used to attain outcomes that a person wouldn't get from intrinsic motivation.

Common extrinsic motivations are rewards (for example money or grades) for showing the desired behavior, and the threat of punishment following misbehavior.

# Theories of Motivation

## Intrinsic and Extrinsic motivation

The most simple distinction between extrinsic and intrinsic motivation is the type of reasons or goals that lead to an action.

While intrinsic motivation refers to doing something because it is inherently interesting or enjoyable, extrinsic motivation, refers to doing something because it leads to a separable outcome.

Extrinsic motivation thus contrasts with intrinsic motivation, which is doing an activity simply for the enjoyment of the activity itself, instead of for its instrumental value.

# Theories of Motivation

## 5 Basic Theories of Motivation

### 1. Incentive Theory of Motivation

The incentive theory suggests that people are motivated to do things because of external rewards.

The greater the perceived rewards, the more strongly people are motivated to pursue those reinforcements. The most common incentive would be a compensation.

It helps in motivating the students in academics and participants in training in every field.

Studies show that if the person receives the reward immediately, the effect is greater, and decreases as delay lengthens.

# Theories of Motivation

## 5 Basic Theories of Motivation

### 2. Drive Theory of Motivation

According to the drive theory of motivation, people are motivated to take certain actions in order to reduce the internal tension which is caused by unmet needs. For example, you might be motivated to drink a glass of water in order to reduce the internal state of thirst.

This theory is useful in explaining behaviors that have a strong biological component, such as hunger or thirst. For instance when preparing food, the drive model appears to be compatible with sensations of rising hunger as the food is prepared, and, after the food has been consumed, a decrease in subjective hunger.

# Theories of Motivation

## 5 Basic Theories of Motivation

### 3. Arousal Theory of Motivation

The arousal theory of motivation suggests that people take certain actions to either decrease or increase levels of arousal.

According to this theory, we are motivated to maintain an optimal level of arousal, although this level can vary based on the individual or the situation.

# Theories of Motivation

## 5 Basic Theories of Motivation

### 4. Humanistic Theory of Motivation

Humanistic theories of motivation are based on the idea that people also have strong cognitive reasons to perform various actions.

This is famously illustrated in Abraham Maslow's hierarchy of needs, which presents different motivations at different levels.

First, people are motivated to fulfill basic biological needs for food and shelter, as well as those of safety, love, and esteem. Once the lower level needs have been met, the primary motivator becomes the need for self-actualization, or the desire to fulfill one's individual potential.

# Theories of Motivation

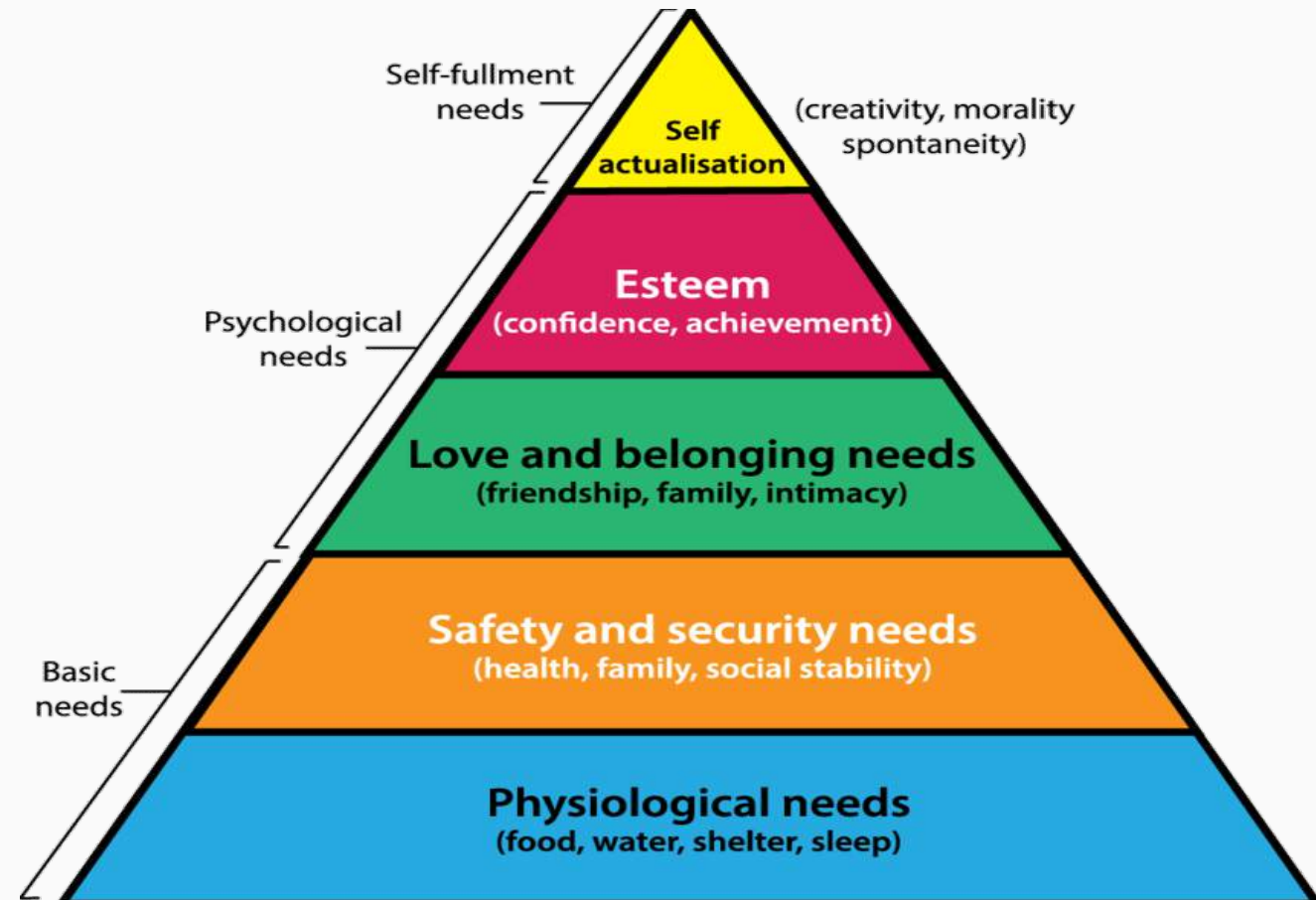
At lower levels of *Maslow's hierarchy of needs*, such as physiological needs, money is a motivator, though it tends to have a motivational effect on staff that lasts only for a short period (in accordance with Herzberg's two-factor model of motivation).

We can relate Maslow's Hierarchy of Needs theory with participants motivation.

For example, if a trainer is trying to motivate his participants by satisfying their needs; according to Maslow, he should try to satisfy the lower

level needs before he tries to satisfy the upper level needs or the participants will not be motivated.

Also he has to remember that not everybody will be satisfied by the same needs.



# Theories of Motivation

## 5 Basic Theories of Motivation

### 5. Expectancy Theory of Motivation

The expectancy theory of motivation suggests that when we are thinking about the future, we formulate different expectations about what we think will happen. When we predict that there will most likely be a positive outcome, we believe that we are able to make that possible future a reality.

This leads people to feel more motivated to pursue those likely outcomes.

The theory proposes that motivations consist of three key elements: valence, instrumentality, and expectancy.

Valence refers to the value people place on the potential outcome.

Instrumentality refers to whether people believe that they have a role to play in the predicted outcome.

Expectancy is the belief that one has the capabilities to produce the outcome.



# Theories of Motivation

## Education and Motivation

Motivation is of particular interest to educational psychologists because of the crucial role it plays in student learning.

Because students are not always internally motivated, they sometimes need situated motivation, which is found in environmental conditions that the teacher creates.

Researches reveals that a teacher's teaching style and the school environment also play a factor in student motivation.

# Theories of Motivation

## Education and Motivation

It is not a matter of whether a student is motivated, unmotivated or more motivated than other students: it's a matter of understanding what motivates students before providing a certain type of feedback.

Furthermore, it is also important to note that despite the classroom environment and the teacher's teaching style, the overall school environment plays a role in students' intrinsic motivation.

# Theories of Motivation

## Education and Motivation

Motivation is a powerful tool in the work environment that can lead to participants working at their most efficient levels of production.

- ✓ Provide a positive training environment
- ✓ Encourage team contribution and rewards
- ✓ Give Feedback
- ✓ Give challenging roles
- ✓ Empower participants with training and independent thinking

This method makes participants/students feel they're a part of the training and their reward is being able to participate and contribute to its success

# Theories of Motivation

## Games and Motivation

Motivational models are central to game design, because without motivation, a player will not be interested in progressing further within a game.

The motivational structure of games is central to the gamification trend, which seeks to apply game-based motivation to training applications to attract the attention of learners and keep them motivated through out the learning process.

To achieve these learning goals game designers must be aware of the needs and desires of their customers on the one hand and be informed about learning contents on the other hand to avoid bored learners because of games without relevant content.



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# How to motivate Young People to work on the Issue of Gender Stereotypes

## Annex 5 to the Handbook for Youth Workers “Music”

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# How to motivate Young People to work on the Issue of Gender Stereotypes

## Contents...

Design your training using an area they are interested in and which to work with and promote lots of stereotypes... so they...

- are more motivated in participation
- can detect stereotypes on their own
- and as they spend a lot of time with music they will get a lot of repetition, will be reminded on the contents constantly (they might like what they heard or not, but they cannot ignore and forget it)



# How to motivate Young People to work on the Issue of Gender Stereotypes

## Methodology

- Involve them and do not hold lectures
- Help them recognize stereotypes
  - ✧ Maybe at the beginning they won't be that aware
  - ✧ Or they might think stereotypes do not matter
  - ✧ Or that they don't concern them
- Try to relate the negative effects to their own living world and own possibilities and limitations; this connection to their own life is very important to create understanding of the importance of the issue and of sustainable change
- Discuss facts with them (see numbers in the Handbook for Gender Facts) so that they realize negative effects are real; if there is enough time you can also let them experience expectations of the other gender role



# How to motivate Young People to work on the Issue of Gender Stereotypes

## Make them understand...

- Gender stereotyping is not only nudity of women in publicity, it has effects on income and economic independence; in some countries even on freedom of choice and living conditions
- Comparing gender stereotyping is not only getting men in childcare and women in leadership positions... the problem has much more complexity
- Gender stereotyping has effects on their life and it is important to create change for more equal living opportunities of both genders
- It should be in their interest to support change for their future living conditions!

# How to motivate Young People to work on the Issue of Gender Stereotypes

Last but not least be a role model yourself...

- Be aware of your/ones own stereotypes
- Show them that you feel comfortable living without gender stereotyping
- Accept the young people regardless of their gender identity and regardless of societies expectations

# How to motivate Young People to work on the Issue of Gender Stereotypes

Exercise in the group (up to 4 persons each)

- Identify different approaches on how you personally want to address this topic with a group of young people
- Discuss about pro's and con's of your idea and visualise them on a flipchart paper
- Present your ideas and discussions to the whole group



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## How to address the Gender Pay Gap

### Annex 6 to the Handbook for Youth Workers “Music”

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# How to adress the Gender Pay Gap

## Shanarani Objective

The Shanarani project focuses on building attractive methods to involve young people and inform them on the issue of gender equality and reduce related stereotyping.

The gender pay gap and pension gap exist in all partner countries. The numbers vary across the countries (sometimes due to methodology of calculation) but they also average pretty high: the EU average is around 15% for gender pay gap and around 30% for the pension gap.

# How to adress the Gender Pay Gap

## Gender Roles and Stereotypes

According to family roles women are still seen as “responsible” for the family. For this reason women take up more part-time work or time off-work.

On the other hand men are still the decision-makers, taking up 70% of the decision-making positions both in business and in political work. These are also the highest paying jobs.

Gender stereotypes also apply to the disciplines women and men study at university and to the professions they take when they start working. Social work and care professions as well as administrative jobs are mainly held by women.

# How to adress the Gender Pay Gap

## Gender Roles and Stereotypes

Women do more unpaid work than men do (taking care of the household and children). Men spend 39 hours of paid work per week on average in the EU, whereas women spend 33 hours in paid work. In contrast, women do the lion's share of housework and care: working women spend 22 hours per week in unpaid work, while working men spend less than 10 hours.

Country_	Hours unpaid work women	Hours unpaid work men
Bulgaria	21	7
Cyprus	24	4
Ireland	28	14
Italy	24	9
Lithuania	22	8
Spain	25	12
EU average	22	11

### Unpaid work 2015

Source: "2017 Report on equality between women and men in the EU", *European Comission*, ISBN 978-92-79-65778-8



# How to adress the Gender Pay Gap

## Parenthood

The impact of parenthood on labour market participation is still very different for women and men - only 65.6% of women with children under 12 work, as opposed to 90.3% of men. This reflects the unequal sharing of family responsibilities, but also often signals a lack of childcare and work-life balance opportunities.

Historically, women's roles in the family were very different from today and nowadays they are getting more and more empowered. Women now work alongside men, however traditional family roles have not yet been fully changed. The effect of the stereotypical family roles means often double stress – in work and at home, since women still take the majority of the housework and household responsibility and take care of young kids or elderly dependents more often than men.

# How to adress the Gender Pay Gap

## Gender Roles Reproduction

Music seems to be an ideal tool to reflect on gender stereotypes since music productions serve to demonstrate the reproduction of actual and former gender stereotypes.

Many of those productions demonstrate certain gender roles (as cultural expectations, gender classifications) which have influence on the gender identity of people and their internal sense of their own gender. In that sense, it really depends on the selection of idols which gender identity the young people choose for themselves and how much freedom or limitations these identities allow. Therefore it is very important to make young people aware of stereotyping in music in order to enable them to do self-responsible decisions and have the competences to choose suitable individual paths and role models and not just follow some mainstream.

# How to adress the Gender Pay Gap

## The Gender Pay Gap and its Causes

All definitions about the gender pay gap point to the difference between the salaries of men compared to the salaries of women.

Not only does an income gap exist between working men and women, but also there is a gap in the lifetime income of both genders, including a substantial pension gap.

The pay gap exists across all branches. However, it differs strongly between sectors, age groups and economic activity. Factors that influence the pay gap are age, educational level and working hours.

# How to adress the Gender Pay Gap

## The Gender Pay Gap and its Causes

Reasons according to the “Factsheet: The gender pay gap in the European Union” of the European Commission are:

- Management and supervisory positions are overwhelmingly held by men.
- Women take charge of important unpaid tasks, such as household work and caring for children or relatives on a far larger scale than men do.
- Women tend to spend periods off the labour market more often than men.
- Segregation in education and in the labour market; this means that in some sectors and occupations, women tend to be overrepresented, while in others men are overrepresented.
- Pay discrimination, while illegal, continues to contribute to the gender pay gap.

# How to adress the Gender Pay Gap

## The Gender pay gap and its causes

Average Pay Gap (Source Eurostat 2015)

Country_	European Statistics
Bulgaria	15,4%
Cyprus	14%
Ireland	13,9%
Italy	5,5%
Lithuania	14,2%
Spain	14,9%

# How to adress the Gender Pay Gap

## The Pension Pay Gap and its causes

According to 2012 statistics in the EU-as a whole, men (between age 65 and 79) on average were entitled to pensions which are greater than those of women by forty percent.

Country_	Pensions gap
Bulgaria	36%
Cyprus	38%
Ireland	41%
Italy	36%
Lithuania	12%
Spain	33%
EU average	40%

**Gender Gap in Pensions (%), 2012, pensioners aged 65-79.** (Source: “MEN, WOMEN AND PENSIONS” European commission)

# How to address the Gender Pay Gap

## The Pension Pay Gap and its causes

Causes for the gender pension gap, as identified by the partner countries, are that women more often work part-time or take career breaks due to child rearing or home commitments.

Maternity leave means women may lose pension contributions during this time. (Ireland, Cyprus). Women often lack information about their pension insurance. (Ireland) Pension funds are managed mainly by men. (Ireland)

This shows how underrepresentation in decision-making positions influences the decisions made, negatively.



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## How to foster the process

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# How to foster the process

## Dynamics to be aware of...

- Only if the degree of inconvenience is high enough, or if the new model is attractive enough, sustainable change may be achieved
- For sustainable change there has to be a change of attitudes
- The first steps have to be successful and recognized by the others
- Change has to be considered as possible
- It is only possible to think about alternatives having a positive attitude towards the issue
- Resistance makes change impossible

# How to foster the process

## Barriers to change

- Not to be aware of facts we see (constantly going on with “old” patterns of behaviour and thinking) => highlight alternatives
- Not to speak about own ideas and thoughts, as they are considered as useless or in order to avoid problems
- Not to see own patterns of behaviours (own stereotypes)
- The fear of losing the acceptance of the others

# How to foster the process

## Environment

- It is essential to influence the relevant environment (set impulses – negotiate – networking – therefore peer sessions recommended)
- Realise which ideas get priority in the peer group
- Assure confidentiality within the group
- Create a climate which allows experimentation, extend the field of possible actions and reactions, there might be more options than we considered in the first moment and with which some participants may feel more comfortable, but which they will never know without trying

# How to foster the process

## Important for the trainer

- Create a climate of confidence, as thinking about own stereotypes may be embarrassing or offensive for some participants
- Talk about the fear of not being accepted by the others
- Respect personal needs, feelings and problems of the participants
- Be aware and respect that stereotypes are related to identity!
- Design “steps with the right size” – big changes create fear, small steps do not achieve enough change so there is no recognition of improvement
- Be aware of own gender stereotypes or feeling uncomfortable with certain issues
- Develop the issue and solutions in the group, do not teach

# How to foster the process

## Resistance

- Try to find out the reason for resistance
  - ✧ Change is too big
  - ✧ Fear of change
  - ✧ Judgements by others
  - ✧ ...
- Gender roles are also important to create own identity, therefore before deconstructing check how important they are for the own identity of the participant. You may need to show positive alternatives first, before the participant can accept to think about gender roles... Are there other pillars to build up the persons identity?

# How to foster the process

## Chances for change

- Participants have to be aware that gender stereotypes and gender roles may hinder them in doing what they like, to experience all parts of human life, or that they limit their possibilities or are even unfair.
- Especially, participants have to realize that
  - ✧ they are stereotypes and not given by nature
  - ✧ That the stereotypes and roles are the problem and not something else (e.g. their own competences, skills, capacities...)



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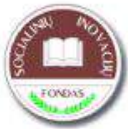
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Social Innovation Fund

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