



SHANARANI

# Film&Acting

Handbook for Youth Workers



Co-funded by the  
Erasmus+ Programme  
of the European Union



**Shanarani Project**  
**No. 2017-2-ES02-KA205-009786**

# **Handbook for Youth Workers “Film & Acting”**

## **(IO2)**



## Project Information

Project title	<b>Shanarani</b>
Project acronym:	<b>Shanarani</b>
Project number:	<b>No. 2017-2-ES02-KA205-009786</b>
Beneficiary organization (Project Coordinator)	<b>Asociación Caminos</b>
Project Partners	<b>CESIE, Italy</b>  <b>South-West Initiative, Bulgaria</b>  <b>Social Innovation Fund, Lithuania</b>  <b>Exchange House International, Ireland</b>  <b>CARDET, Cyprus</b>

## Document Information

Document title:	<b>Handbook for Youth Workers “Film&amp;Acting”</b>
Document author:	<b>Silvia Fazio</b>
Version:	<b>2.0</b>
Date:	<b>07/06/2018</b>

## CONTENTS

<b>1.</b>	<b><u>INTRODUCTION.....</u></b>	<b><u>4</u></b>
<b>2.</b>	<b><u>THEORETICAL BACKGROUND.....</u></b>	<b><u>5</u></b>
<b>2.1</b>	<b>OBJECTIVES OF THE SHANARANI “HANDBOOK FOR YOUTH WORKERS FILM&amp;ACTING” .....</b>	<b>5</b>
<b>2.2</b>	<b>STRUCTURE OF THE SHANARANI “HANDBOOK FOR YOUTH WORKERS FILM&amp;ACTING” .....</b>	<b>5</b>
<b>2.3</b>	<b>REPRODUCTION OF STEREOTYPES IN FILM INDUSTRY AND MOVIES.....</b>	<b>6</b>
<b>2.4</b>	<b>IDENTIFYING BACKGROUND REASONS FOR STEREOTYPES .....</b>	<b>11</b>
<b>2.5</b>	<b>ATTRACTIVENESS FOR YOUNG PEOPLE .....</b>	<b>14</b>
<b>2.6</b>	<b>MOTIVATION AS FIRST STEP TO OVERCOME STEREOTYPES .....</b>	<b>16</b>
<b>3.</b>	<b><u>METHODOLOGY FOR WORKSHOPS.....</u></b>	<b><u>18</u></b>
<b>3.1</b>	<b>HOW TO ADDRESS THE GENDER PAY GAP AND STEREOTYPING IN YOUTH WORK BY WORKING WITH THE MEANS OF FILM AND THE PRODUCTS OF FILM INDUSTRY .....</b>	<b>18</b>
<b>3.2</b>	<b>HOW TO MOTIVATE YOUNGSTERS AND SUPPORT THEM TO BE AWARE ON GENDER ISSUES WORKING WITH FILM AND ACTING? .....</b>	<b>20</b>
<b>3.3</b>	<b>HOW TO FOSTER PERSONAL DEVELOPMENT OF YOUNG PEOPLE .....</b>	<b>22</b>
<b>3.4</b>	<b>ACTIVITIES TO DEVELOP YOUTH WORKERS’ GROWTH IN MIND-SET .....</b>	<b>23</b>
<b>4.</b>	<b><u>TRAINING TOOLS – ACTIVITIES TO DEVELOP YOUTH WORKERS’ GROWTH MIND-SET IN F2F TRAINING.....</u></b>	<b><u>25</u></b>
<b>4.1</b>	<b>SCHEDULE OVERVIEW FOR WORKSHOPS .....</b>	<b>25</b>
<b>4.2</b>	<b>TRAINING UNITS DESCRIPTION FOR WORKSHOPS .....</b>	<b>27</b>
<b>5.</b>	<b><u>ADDITIONAL MATERIALS.....</u></b>	<b><u>60</u></b>

## 1. Introduction

The Handbook for Youth Workers “Film&Acting” is part of the [Shanarani project](#), a two-year [Erasmus + project – Key Action 2 – Strategic Partnership in the field of youth](#) developed by six organisations from Spain, Bulgaria, Ireland, Italy, Lithuania and Cyprus.

Shanarani aims to create new attractive methodologies for youth workers working with young people, involving and raising awareness them on the importance of reducing gender related stereotyping and create gender equal opportunities for all.

By providing exchange of good practices and a sharing of lessons learned in transnational cooperation, Shanarani will develop the following objectives:

- To support youth workers adapting and promoting good practices in their work on gender issues and avoidance of stereotyping.
- To enhance the participation of youngster developing innovative and motivational methodologies to overcome stereotypes on gender issues.
- To involve young people and support youth workers through online tools such as digital handbooks and an online platform developed during the project.
- To spread project’s results at local, national and international level within communities, stakeholders and decision makers and to raise awareness about gender issues and avoidance of stereotyping.

The partnership is composed by six partners from different part of Europe:

**Asociación Caminos (Spain, coordinator)**



**South – West Initiative (Bulgaria);**



**Social Innovation Fund (Lithuania);**



**Exchange House Ireland (Ireland);**



**CARDET (Cyprus);**



**CESIE (Italy).**

## 2. Theoretical Background

### 2.1 Objectives of the Shanarani “Handbook for Youth Workers Film&Acting”

This manual aims to explore the meaning of stereotypes in those media among young people, especially in films, theatre and acting, and to provide new methodologies to youth workers in order to support them in acquiring knowledge and skills on the topic, raising awareness youngsters on gender issues.

Nowadays, youngsters are surrounded by a series of different media that support the wide dissemination of stereotyping behavioural and attitudes in the society, contributing to commit dangerous ideas among their fellows. Furthermore, youth workers lack of innovative gender inclusive tools that could help them to work with young people in order to stimulate their imagination and their will to follow an educational pathway based on critical thinking, problem solving and creativity skills and competences development, learning more on gender issues. Media, in these cases, are a wide source for analyse our time due to multifaceted information easily findable. As well as, theatre and all forms of acting will be part of this analysis in order to create a complete overview of the actual situation.

This manual is composed by practical and innovative sections on film, theatre and acting that will provide information on:

- Prevent stereotypes, addressing the gender gap in youth work;
- Place the gender roles as an asset in the learning, leadership and skill development process;
- Inclusive learning practices;
- Practical tools for youth workers with some activities for improving growth mind-set;

### 2.2 Structure of the Shanarani “Handbook for Youth workers Film&Acting”

This handbook has been developed for youth workers interested to improve their personal and professional background on gender issues, in particular focusing on film and acting methodologies.

Following the framework, youth workers have the opportunity to improve their theoretical background on film industry and movies, methodologies to work with youngsters, new approaches, strategies for activities implementation and tips to create a good training agenda. Indeed, F2F training tools has been designed to give inputs, advices and feedbacks on activities and workshops for youth workers and to stimulate and improve skills and competences of young people. All materials implemented in this manual is created taking into account a generic target group and at



the same time considering the possibility to re-adapt all activities in different national context and with different target groups (migrants, disadvantaged background, disabilities).

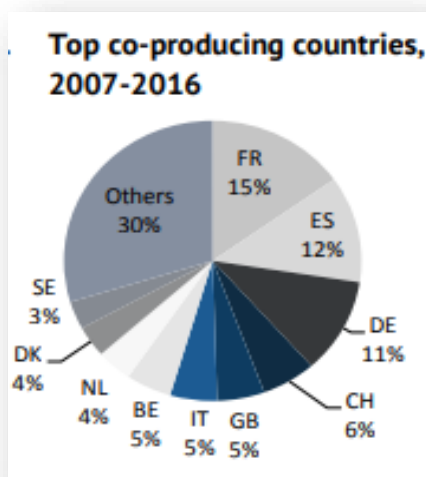
Digital and printable versions of the tool have been available to implement activities on gender stereotypes in film and acting. Youth workers will be supported by digital exercise and F2F activities available as free source in the official website of Shanarani project and in the gamification platform.

Shanarani Handbook on Film&Acting provides training units, covering different area of the learning pathway of the young people and providing useful tools to youth workers in order to create their own personal training pathway.

The Shanarani Handbook intends to use the following pathway:

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

## 2.3 Reproduction of Stereotypes in Film Industry and Movies



FILM PRODUCTION IN EUROPE PRODUCTION VOLUME, CO-PRODUCTION AND WORLDWIDE CIRCULATION, EUROPEAN AUDIOVISUAL OBSERVATORY (COUNCIL OF EUROPE), STRASBOURG, 2017

Observing the wide European film production, European countries have a settled collaboration with several countries around the world. According to the Report<sup>1</sup> of the European Audio-visual Observatory published in 2017, the top five producing European Countries are UK, France, Germany, Spain and Italy, that together accounted for 53,6% of the overall production in the 36 countries covered in the area. These realities interact with more than 150 countries around the world, in particular with US and non-European partners. Thus, a wide sharing of practices, behavioural and tradition as well as of stereotypes are registered on ten years of film productions.

The protection of human rights as well as the functioning of democracy and respect for the rule of law and economic growth and sustainability are the keys to achieve gender equality in Europe as remarked by the

<sup>1</sup> Film production in Europe Production volume, co-production and worldwide circulation, European Audio-visual Observatory (Council of Europe), Strasbourg, 2017. <https://rm.coe.int/film-production-in-europe-2017/168078798c>

Council of Europe Gender Equality Strategy 2014-2017. The council underlines the seriousness of the situation today where only few women in the European market are enrolled in the film industry and film creation. A study by the European Audio-visual Observatory in 2014 reveals low presents of women in European films between 2003 and 2012. The official percentage of films directed by

**Table 9: Proportions of speaking film characters who are women (2007-2016)**

Year	2007	2008	2009	2010	2012	2013	2014	2015	2016
Women	29.9	32.8	32.	30.3	28.4	29.2	28.1	31.4	31.4

Source: Smith, S., Choueiti, M. and Pieper, K. (2017) [Inequality in 900 Popular Films: Gender, Race/Ethnicity, LGBT, & Disability from 2007-2016](#)

women are only 16,3% over the five years analysed for single project, meanwhile for co-production projects the proportion is slightly higher (19%) but remains very low nonetheless. The data collected highlights the dramatic situation of inequality in Europe both in film industry and in theatre.

In 2018 report on "*Gender Equality in the Media Sector*"<sup>2</sup> by the European Parliament's Committee on Women's Rights and Gender Equality, in the 100 most popular movies from 2007 to 2016 (excluding 2011), women have been less than one-third of speaking characters and it rose by 1.5% in this time span.

They have usually been portrayed in a sexualized way much more than men and have actually been over two and a half times more portrayed partially or fully nude.

When it comes to actors and actresses, the situation does not seem to be more positive. Indeed, an objective evidence of inequality can first be observed in the earnings as in 2017, the fourteen better paid Hollywood actors are all men, the better paid woman's salary is less than half of her male equivalent's salary and among the thirty of actors of both genders with the highest earnings, only ten are females.

**Table 10: Proportions of film characters whose portrayals are sexualised, by gender (2016)**

Sexualisation indicator	Sexually revealing clothing	Partial or full nudity	Referenced as attractive
Women	25.9%	25.6%	10.7%
Men	5.7%	9.2%	3.2%

SOURCE: SMITH, S., CHOEITI, M. AND PIEPER, K. (2017) *INEQUALITY IN 900 POPULAR FILMS: GENDER, RACE/ETHNICITY, LGBT, & DISABILITY FROM 2007-2016*

<sup>2</sup> Gender Equality in the Media Sector, European Parliament's Committee on Women's Rights and Gender Equality, 2018, [http://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOL\\_STU\(2018\)596839\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOL_STU(2018)596839_EN.pdf)

This project has been funded with support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



The actual situation appears to be even worse when it comes to sexual harassment. Indeed, several scandals have broken in Hollywood from October 2017 with an international resonance and they opened a debate on the question all around the world. Many actresses claim to have been harassed by Harvey Weinstein but then other influential figures have been accused too, which led to a wave of indignation across Europe. It rose awareness on the fact that powerful men use their position, their influence and their power to force women into doing things they don't agree to do if they want to make a career in the movie industry.

As a reaction, some women spoke out against this phenomenon and created associations in order to make things change and support the victims. It is the case of the *Me-Too Movement* consisting in spreading a hashtag on the social media in order to show the magnitude of sexual harassment; these events also resulted in the creation of the *TIME'S UP Legal Defense Fund* led by some of the most powerful women working in Hollywood that aims at fighting against sexual harassment in the movie industry and more broadly on the workplace.

It has also led to support movements in European countries. For instance, in Italy, 124 actresses, screenwriters, producers and costume designers have written an open letter to the film industry published in the newspaper *La Repubblica* after a two-months long discussion calling for a "*new balance between men and women*"<sup>3</sup> in which sexual harassment would not be permitted anymore.



**"WOMEN WORKING IN THE FILM INDUSTRY IN ITALY AGAINST SEXUAL HARASSMENT "WE CHALLENGE THE WHOLE SYSTEM!" – LA REPUBBLICA, FEBRUARY 2018**

To illustrate these facts, a survey<sup>4</sup> realized between December 2017 and January 2018 sheds the light on the practices women working in entertainment suffer from. It is the result of a collaboration

<sup>3</sup> "Le donne del cinema italiano contro le molestie: "Contestiamo l'intero sistema", *La Repubblica*, February 2018, [http://www.repubblica.it/spettacoli/people/2018/02/01/news/dissenso\\_comune\\_le\\_donne\\_del\\_cinema\\_italiano\\_contro\\_le\\_molestie\\_contestiamo\\_l\\_intero\\_sistema\\_-187823453/](http://www.repubblica.it/spettacoli/people/2018/02/01/news/dissenso_comune_le_donne_del_cinema_italiano_contro_le_molestie_contestiamo_l_intero_sistema_-187823453/)

<sup>4</sup> "How common is sexual misconduct in Hollywood?", Maria Puente & Cara Kelly, *USA TODAY*, 2018, <https://www.usatoday.com/story/life/people/2018/02/20/how-common-sexual-misconduct-hollywood/1083964001/>

between the Creative Coalition, the National Sexual Violence Resource Center, Women In Film and Television and USA Today (in which the survey has been published) and is aimed at measuring the magnitude of sexual misconduct in Hollywood. It reveals that even if women are not raped or forced into performing a sexual act, this misconduct can encompass inappropriate sexual language or the action of showing sexualized photos without the woman's consent. As a result, 843 women have been surveyed and 87% of them said to have suffered from verbal sexual harassment. Almost one in four participants reported to have been forced into performing a sexual act; 67% has been touched in a sexual way and so on.

Moving the analysis on movies, in the report "For Gender Equality in the European Film Industry"<sup>5</sup> by Eurimage Strategy, it was found out that in the projects eligible in 2014, only 38,67% of the leading characters were women, but even regarding second and third characters the figures remained low (respectively 36,81% and 39,68%).

Then, regarding the character traits themselves and on the basis of different research, the NGO's report analyses that on the one hand, "female characters are less active, less knowledgeable, less dominant, and more deferential than their male counterparts"<sup>6</sup> and on the other hand, they are portrayed in a very sexualized way, "obsessed with their appearance and sexiness"<sup>7</sup>. On the contrary, men are more likely to be portrayed as physically aggressive<sup>8</sup> or obsessed with sex<sup>9</sup>.

As an example of these recurrent character traits in European movies, it is possible to take a look at some films realized by Pedro Almodóvar. The way he portrays women is quite controversial as they share common features like being victims of men's obsession, which may result in them being raped as it is the case in *Kika* (1993) or *Talk to Her* (2002). In both movies, some critiques see a clear lack of condemnation of these rapes as in the first one *Kika* almost shows a "matter-of-fact acceptance of her rape"<sup>10</sup> and in the second one the way in which things are depicted "can be interpreted as a quasi-justification" of Alicia's rape. In *Tie Me Up! Tie Me Down* (1990), Marina, who is an ex-porn star, develops feelings for the man who kidnapped her (as he is once more obsessed by the female character), uses physical violence against her and is mentally sick. She is pictured in a dominated

<sup>5</sup> EURIMAGES Strategy for gender equality in the European film industry 2018-2020, EURIMAGES, 2017, <https://rm.coe.int/eurimages-strategy-for-gender-euqality-in-the-european-film-industry/168073286d>

<sup>6</sup> Gender Stereotypes in Advertising on Children's Television in the 1990s: A Cross-National Analysis, Beverly A. Browne, 2013, <https://www.tandfonline.com/doi/abs/10.1080/00913367.1998.10673544>

<sup>7</sup> Gender Roles in Tween Television Programming: A Content Analysis of Two Genres, Ashton Gerding Nancy Signorielli, 2013, <https://link.springer.com/article/10.1007%2Fs11199-013-0330-z>

<sup>8</sup> Variations in the gender-stereotyped content of children's television cartoons across genres, Leaper, C., Breed, L., Hoffman, L., & Perlman, C.A, 2002, <http://mediaviolence.org/media-video-violence-addiction-research/research-archives/leaper-c-breed-l-hoffman-l-perlman-c-a-2002-variations-in-the-gender-stereotyped-content-of-childrens-television-cartoons-across-genres-journal-of-applied-social-psychology/>

<sup>9</sup> From sex to sexuality: exposing the heterosexual script on primetime network television, Kim JL, Sorsoli CL, Collins K, Zylbergold BA, Schooler D, Tolman DL., 2007, <https://www.ncbi.nlm.nih.gov/pubmed/17599272>

<sup>10</sup> Woman or Object: Selected Female Roles in the Films of Pedro Almodovar, J.M. SUAREZ, 2009, <https://www.popmatters.com/116249-woman-or-object-selected-female-roles-in-the-films-of-pedro-almodova-2496126543.html>

position that she does not dislike, which corresponds to the traditional stereotypes about women in movies. On the other side, this matter of facts presents men as quite obsessed with sex and physically aggressive, as revealed by the studies.

Other movies can give an ambivalent picture of women as it is the case of *The Devil wears Prada*. Indeed, it pictures women (who are the main characters) in leading positions and as smart career women, which is not common in Hollywood movies as it has been previously underlined. It is also obvious that it breaks with the gender stereotypes that have been given as an example earlier. From this point of view, the magazine's editor-in-chief Miranda Priestly interpreted by Meryl Streep cannot be considered as a classic stereotype as she is an active and very dominant character. However, this character belongs to another stereotypes category: those of career women, often presented as cold, mean, conniving and ruthless characters. Moreover, her successful professional life has an obvious cost: she behaves in a terrible way with all the people around her and her family life is a mess, which suggests that there is an incompatibility between success in career and in family life for women. A 2015 study on this topic revealed that such stereotypes could have very negative effects as well, for instance weakening "women's career aspirations and threaten[ing] the maintenance of a gender-diverse pipeline necessary to conquer the glass ceiling"<sup>11</sup>. As underlined in an article<sup>12</sup> by Women's Roles in the Workplace, even the fact that she is a dominant character is weakened by the way fashion industry is presented: it is anyway a female-dominated sector, shown as superficial.

In addition to hypersexualized or cold career women characters, another type of gender stereotype can be noticed in action movies (including all films with a lot of action such as many adventure or science-fiction movies): the helpless damsel in distress who needs to be saved by heroic men. However, even within this cinematographic typology, an evolution can be observed over the last decades. To study this evolution, it may be interesting to take a very popular movie series like Star Wars as an example. Indeed, as it is interestingly underlined by Sarah O'Connell in her article "Creating a Modern Heroine: The Evolution of Gender in Star Wars"<sup>13</sup>, if we start looking at women in the first movies (namely the trilogy), we can notice an evolution in the way Princess Leia is presented. In Episode IV: A New Hope (1977), she plays a role in the adventure, she knows how to use a gun and actively participates in the characters' survival even if she at some point, she gets captured by the enemy and in that moment appears as a damsel in distress to be saved by the male characters.

However, it is different in the other movies of the trilogy, in which Leia is no longer portrayed as a fighter. In Episode V: The Empire Strikes Back (1980), she appears as the object of Luke Skywalker

<sup>11</sup> Portrayals of career women in Hollywood films: implications for the glass ceiling's persistence, Souha R. Ezzedeen, 2015, p.240, <https://www.emeraldinsight.com/doi/full/10.1108/GM-07-2013-0073>

<sup>12</sup> The Devil Wears Prada, Women's Roles in the Workplace, <https://womensrolesintheworkplace.wordpress.com/the-devil-wears-prada/>

<sup>13</sup> Creating a Modern Heroine: The Evolution of Gender in Star Wars, Sarah O'Connell, 05/02/2016, [http://lancemannon.typepad.com/wired\\_critics/2016/05/oconnell-star-wars-heroines.html](http://lancemannon.typepad.com/wired_critics/2016/05/oconnell-star-wars-heroines.html)

and Han Solo's affection and as a prize to be won by one of them, independently of her own feelings. In Episode VI: Return of the Jedi, she becomes a slave and wears a metal bikini so that she is at the same time presented in a submissive position and almost naked. It can be noticed that she had been captured with Han Solo who is jailed whereas as a woman, she becomes Jabba the Hutt's slave. Moreover, even if this is only a short scene in the movie, it is with this clothing that she is represented on the movie's poster, so that she becomes a sex object for male spectators.

Kind of the same pattern can be observed in the prelogy. In the first Episode (*The Phantom Menace*, 1999), the woman character Padme Amidala is portrayed in a prominent position since she is the Queen of Naboo, she's involved in diplomacy and fights for her planet's protection and freedom. In Episode II (*Attack of the Clones*, 2002), she's still represented in a position of power as she is the Senator of Naboo. However, at the end of the movie, a part of her clothes is ripped off and her midriff remains uncovered whereas it was not necessary to the story. Once more, she is represented wearing these clothes in most of the movie's merchandising. In Episode III (*Revenge of the Sith*, 2005) both the Queen and the Senator have disappeared: Padme has become Anakin's pregnant wife and seems to be nothing more. She's presented as a weak character who has lost everything of her fighting spirit: she dies because Anakin broke her heart, removing her will to live whereas she is giving birth to two children who could become a new reason to live and fight.

A real change may be observed in the Episode VII (*The Force Awakens*, 2015) with Rey, the main female character. She is strong, powerful and does not need to be saved by anyone since she manages the dangerous situations on her own and helps male characters to survive. At last, she has no clear romantic interest in anyone and appears as an independent woman, which is something new too.

However, as Sarah O'Connell notices it, it remains that there are only these three women characters in the saga, lost among many male characters. Moreover, "Episodes I-VI do not feature more than two named female characters that talk to each other about something other than a man", which shows that there is a strong need for more gender diversity in the movies. However, Rey's character can be considered as a real step forward and gives a role model and an opportunity to identify with something else than a damsel in distress or a woman moved by love for young girls watching the movie.

This step forward in the Star Wars saga is not the only one that can be observed: recently, several movie plots are led by strong heroines like Katniss Everdeen (*The Hunger Games*, 2012) or Tris Prior (*Divergent*, 2014) even if there is a quite important romantic plot in both of them.

## 2.4 Identifying Background Reasons for Stereotypes

Gender stereotypes reflect differences and inequalities in the situation of women and men in all areas of life. Nowadays, the continuous interaction through media in all aspect of the life strictly influence attitudes, thoughts and preconceptions in several ways, particularly if we observe a specific category as young people. This psychological phenomenon concerns most of the European youngsters and, in the time, it has been studied by several research institutes and scientist of all over the world. Between the published overview about the influence of film and acting in the society, it's interest to highlight studies and thematic editorials of media on the topic. The New York Times, in 2015, published an article titled "How Movies Can Change Our Minds"<sup>14</sup> focus its attention on the studies made by Dr. Michelle C. Pautz from the University of Dayton that suggests films can act as an influence. *"Younger people, particularly teens, are much more likely to be impacted than older adults because they are still developing and shaping their worldviews"* she explained underlining that *"the influence of movies along with other factors may be quite substantial"*<sup>15</sup>.

The impact on young people can be even more important and often begin since their childhood, as presented by Susan D. Witt from the University of Akron in her article entitled "The Influence of Television on Children's Gender Role Socialization: a Review of the Literature", "television (...) is perhaps the form of media most influential in shaping ideas of appropriate sex roles" because "children's ideas about how the world works come from the experiences they have and the attitudes and behaviours they see around them". As a consequence, "keeping in mind young children with developing minds watch many hours of television, and recalling television reinforces gender stereotypes, it is not surprising children come away from this television experience with firmly held beliefs. Frequently these beliefs are stereotyped with regard to gender"<sup>16</sup>.

Since "When reading a novel or watching a film or a television program, audience members often become absorbed in the plot and identify with the characters portrayed"<sup>17</sup>, and "it may be particularly true with children, as research indicates that they wishfully identify with fictional characters"<sup>18</sup>, children may often use their favourite movies' characters as role models and identify with them (considering identification as "an imaginative process through which an audience member assumes the identity, goals, and perspective of a character"<sup>19</sup>). Some researches<sup>20</sup> even

<sup>14</sup> How Movies Can Change Our Minds, JOHN GUIDA, 2015, <https://op-talk.blogs.nytimes.com/2015/02/04/how-movies-can-change-our-minds/>

<sup>15</sup> Argo and Zero Dark Thirty: Film, Government, and Audiences, Dr. Michelle C. Pautz, University of Cambridge, <https://www.cambridge.org/core/journals/ps-political-science-and-politics/article/argo-and-zero-dark-thirty-film-government-and-audiences/889B13ED0B53B2DF7C09372D4ACCECE5>

<sup>16</sup> The Influence of Television On Children's Gender Role Socialization: a Review of the Literature, SUSAN D. WITT, University of Akron, <http://gozips.uakron.edu/~susan8/arttv.htm>

<sup>17</sup> Defining Identification: A Theoretical Look at the Identification of Audiences With Media Characters, Jonathan Cohen, 2001, <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.469.63&rep=rep1&type=pdf>

<sup>18</sup> Wishful Identification with Fictional Characters: An Assessment of the Implications of Gender in Message Dissemination to Children, Subhash Lonial & Stuart Van Auken, 1986, [https://www.researchgate.net/publication/235736529\\_Wishful\\_Identification\\_with\\_Fictional\\_Characters\\_An\\_Assessment\\_of\\_the\\_Implications\\_of\\_Gender\\_in\\_Message\\_Dissemination\\_to\\_Children](https://www.researchgate.net/publication/235736529_Wishful_Identification_with_Fictional_Characters_An_Assessment_of_the_Implications_of_Gender_in_Message_Dissemination_to_Children)

<sup>19</sup> Defining Identification: A Theoretical Look at the Identification of Audiences With Media Characters, Jonathan Cohen, 2001, <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.469.63&rep=rep1&type=pdf>

<sup>20</sup> Children's Perceptions of favorite television characters as Behavioral Models, Meyer Timothy P. 1973

This project has been funded with support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



suggest that the favourite television characters can effectively be used as behavioural models by children in grade one to three. Male are more likely to identify with male characters and girls with female characters but girls choose to imitate male characters more often than the contrary, which may be due to elements such as the more privileged status of males<sup>21</sup>. Several studies have revealed that this process participated in the development of self-identity and social attitudes and that, for instance, when children identify with a character, they remember more easily his/her actions and speech<sup>22</sup>. What happens to children, it's always reflected on their attitudes in youth. That is why according to the report "Watching Gender: How Stereotypes in Movies and on TV Impact Kids' Development"<sup>23</sup> published by the NGO Common Sense Media, gender stereotypes in movies or on TV have a concrete impact on the behaviour. The study resulted in five key findings:

- As more value is given to masculine traits and behaviours in many movies, boys will be encouraged to adopt masculine behaviours and beliefs. This impact is more observable in boys than it is for girls. According to a study<sup>24</sup> conducted by Halim, Ruble, & Tamis-LeMonda in 2013, boys who watch TV the most are more likely to think that boys and men are better than girls and women. Research has also shown that the boys who watch a lot of programmes with superheroes are more likely to play with weapons and with male-stereotyped toys, while male adolescents who watch sport and reality TV programmes the most result to have beliefs that are more in line with the masculine ones.
- In many cases the message that is transmitted to girls encourages them to be worried about their physical appearance so that they are more likely to consider their own body as sexual objects. Boys and girls who are exposed to this type of messages are going to internalize beauty ideals. This phenomenon will result in self-objectification that is often associated with anxiety, low self-esteem, depressive symptoms etc.
- Some studies<sup>25</sup> suggest that the teenagers who watch TV a lot are more likely to show a tolerant behaviour towards sexual harassment and to think that women are partly responsible for this phenomenon, that is to say that it also depends on their behaviour and choices. According to studies<sup>26</sup> on this topic, this way of thinking constitutes a risk factor for sexist behaviour and violence when they are adults.

<sup>21</sup> Wishful Identification with Fictional Characters: An Assessment of the Implications of Gender in Message Dissemination to Children, Subhash Lonial & Stuart Van Auker, 1986, [https://www.researchgate.net/publication/235736529\\_Wishful\\_Identification\\_with\\_Fictional\\_Characters\\_An\\_Assessment\\_of\\_the\\_Implications\\_of\\_Gender\\_in\\_Message\\_Dissemination\\_to\\_Children](https://www.researchgate.net/publication/235736529_Wishful_Identification_with_Fictional_Characters_An_Assessment_of_the_Implications_of_Gender_in_Message_Dissemination_to_Children)

<sup>22</sup> Identification and observational learning from films, Maccoby E.E. and Wilson W.C., 1957, <https://www.ncbi.nlm.nih.gov/pubmed/13462664>

<sup>23</sup> Watching Gender: How Stereotypes in Movies and on TV Impact Kids' Development, COMMON SENSE MEDIA, 2017, [https://www.commonsensemedia.org/sites/default/files/uploads/pdfs/2017\\_commonsense\\_watchinggender\\_fullreport\\_0620.pdf](https://www.commonsensemedia.org/sites/default/files/uploads/pdfs/2017_commonsense_watchinggender_fullreport_0620.pdf)

<sup>24</sup> Rigidity in gender-typed behaviors in early childhood: a longitudinal study of ethnic minority children, Halim M., Ruble D., Tamis-LeMonda C., Shrout P.E., 2013, <https://www.ncbi.nlm.nih.gov/pubmed/23432471>

<sup>25</sup> Playing a Videogame with a Sexualized Female Character Increases Adolescents' Rape Myth Acceptance and Tolerance Toward Sexual Harassment, Driesmans K., Vandenbosch L., Eggermont S., 2014, <https://www.ncbi.nlm.nih.gov/pubmed/26181802>

<sup>26</sup> The involvement in sexual coercive behaviors of Spanish college men: prevalence and risk factors, Martín A.F., Vergeles M.R., Acevedo V. de J., Sánchez Adel C., Visa S.L., 2005, <https://www.ncbi.nlm.nih.gov/pubmed/15914707>  
This project has been funded with support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



- Gender stereotypes in films or on TV can also have an impact on the children's future professional life as higher levels of TV viewing are associated with strong gender-typed career aspirations. Indeed, some studies<sup>27</sup> suggest that the image girls will have of scientists is going to be shaped by what they have been watching on TV so that those who watch TV the most will be more likely to show interest for careers that are traditionally considered to be for women.
- The children and teenagers' stereotypes are reinforced among those who watch TV a lot. Several studies have shown that there are unequal gender roles on TV, and that the characters' character traits often depend on the gender. For instance, male characters are more physically aggressive<sup>28</sup> whereas female characters are more obsessed with their appearance<sup>29</sup>.

All these researches highlight the fact that children and teenagers exposed to gender stereotypes through movies or TV programmes are more likely to internalize them and adopt behaviours and beliefs that will be influenced by what they have been watching. Given the amount of time spent watching TV for many children, it is a major issue that contributes to the maintaining of adults' gender stereotypes and may in consequence also have a more global impact on gender inequalities in society.

In several movies, men and women do not embody the same type of characters as they are very often stereotyped and then the same type of behaviours, beliefs or personalities can be observed in women characters from different movies. According to the report "Watching Gender: How Stereotypes in Movies and on TV Impact Kids' Development" published by the Common-Sense Media NGO, women characters are often portrayed as more discreet, dull or even dominated by men who are those influencing their lives – and not themselves as revealed in several studies all over the world.

## 2.5 Attractiveness for Young People

<sup>27</sup> Assessing media influences on middle school-aged children's perceptions of women in science using the draw-a-scientist test (DAST), Jocelyn Steinke, Maria Knight Lapinski, Nikki Crocker, Aletta Zietsman-Thomas, Yaschica Williams, Stephanie Higdon Evergreen, Sarvani Kuchibhotla, 2007, <https://scholars.opb.msu.edu/en/publications/assessing-media-influences-on-middle-school-aged-childrens-percep-4>

<sup>28</sup> Variations in the gender-stereotyped content of children's television cartoons across genres, Leaper, C., Breed, L., Hoffman, L., & Perlman, C.A, 2002, <http://mediaviolence.org/media-video-violence-addiction-research/research-archives/leaper-c-breed-l-hoffman-l-perlman-c-a-2002-variations-in-the-gender-stereotyped-content-of-childrens-television-cartoons-across-genres-journal-of-applied-social-psychology/>

<sup>29</sup> Gender Roles in Tween Television Programming: A Content Analysis of Two Genres, Ashton Gerding Nancy Signorielli, 2013, <https://link.springer.com/article/10.1007%2Fs11199-013-0330-z>

Analysing different media used by young people, a set of gender related stereotypes subsist in different direct and indirect forms. Advertisements, speeches, jokes, gender news on TV or social media trends influence the gender background of youngsters in Europe. As a mirror of the current civil society, film industry, actors, films, social media and even marketing strategies have a key and active role in the replication of stereotypes on male and female attitudes, behaviours and appearance.

### **The age of stereotypes and contribution of appearances**

If cultural wisdom instructs say that we shouldn't judge a book by its cover, the reality has changed with the dissemination of digital tools as video games, films and apps who really have a strong impact on the learning process of young people. Several researches on gender portrayals in media reveals the existence of negative consequences as forms of Hyper-Masculinity and Hyper-Femininity<sup>30</sup>. Scharrer (2006) tested 93 male colleges students (average age 20) to a variety of television content, including *The Sopranos*—a violent, hypermasculine television show. Viewing *"The Sopranos"* increased young men's acceptance of hypermasculine beliefs, namely that violence is both thrilling and manly, relative to those who viewed shows without a hypermasculine theme. This research fits in the larger theoretical context of the research documenting a clear link between media violence exposure and aggression<sup>31</sup>. The research highlighted that *"exposure to physical appearance ideals in the media are connected with poor body image"*. Youth age have a particular over-exposition to media effects which mostly are underestimated by them. Experiments with young people from different countries demonstrated that they tend to do not understand negative consequences and why such content has detrimental effects.

### **Key media theories**

Gender portrayals in those media reinforce sexist, patriarchal views and the weakness of the female gender sex objectives, eye candy and generally second-class citizens. There are two main theories that confirm the influences of media in the social behaviours of citizens in the society, highlighting the strong impact in youngsters: Gerbner's Cultivation Theory and Bandura's Social Cognitive Theory. Both researchers pointed out an over exposition to the mass media in different ways: Gerbner underlines the *"media's distortion of reality"*<sup>32</sup> and Bandura *"stresses the processing of symbols in making sense of one's social environment"*. These two theories emerged ten years ago when the phenomena were at the beginning support the reflection on how the information spreader through mass media contribute to address and to influence gender roles, relationships, images, real life behaviours and feelings.

---

<sup>30</sup> Scharrer, E. (2004), *"Virtual violence: Gender and aggression in video game advertisements. Mass Communication and Society"*, 7, 393–412.

<sup>31</sup> Karen E Dill Shackleford, 2007, *"Video Game Characters and the Socialization of Gender Roles: Young People's Perceptions Mirror Sexist Media Depictions"*

<sup>32</sup> Gerbner, G. (1999). The stories we tell. *Peace Review*, 11(1), 9–15.

## 2.6 Motivation as first step to overcome Stereotypes

Gender roles affect our life since our childhood. They define what the society expect from that gender in terms of choices, speak, dress, groom and everything based upon our assigned sex. Consequently, they are responsible of most of stereotypes about male and female, causing unequal and unfair treatments based on gender, also called sexism.

Nowadays, most of the gender discriminations related to our society are still connected with the change of the traditional roles of men and women. Large parts of labour market's sectors are male-dominated or female-dominated according to the type of work considered, since corporations until religions and no-profit areas. Stereotypes emerges in many ways to place gender roles and enhance discrimination and violence forward disadvantaged targets. Considering the youth ages, the propagation of these prejudices is dangerous and disrespectful, precluding gender equality and opportunities among young people, in particular mostly of girls.

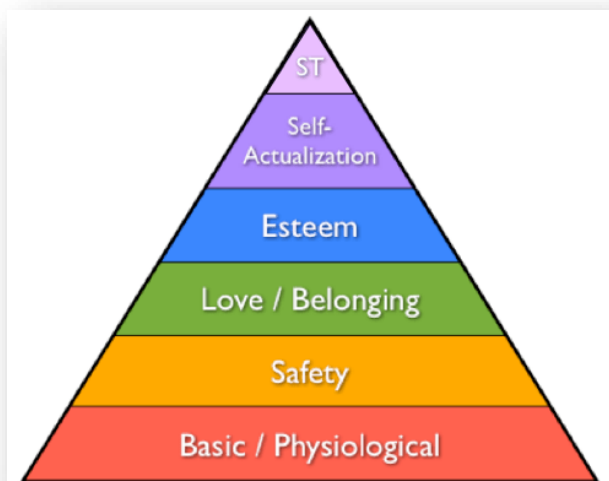
Television shows and media in general contribute to spread widely gender gaps, including them in films and multimedia contents watching by youngsters. It seems like that place gender roles are impossible as well as creating media products without stereotypes due to a forcing perception connected to the creativity process itself. The combination of colour, the mix of jokes based on sexism sentences as well as the representation of stereotyping situation as normal and mandatory contribute to enlarge the barriers to eradicate stereotypes in our society.

### **Motivational theory for own individuality**

Youngsters need to find concrete and interesting motivations to avoid stereotypes and support gender equality. In 1954, Abraham Maslow, a psychologist published the first innovative study about motivational support. Indeed, he believed in the power of positive mental health and happiness, that's the reason who contributed to create the Hierarchy of Needs, a model to capture the different levels of human motivation. He created a pyramid in which he explained the different motivating factors who moves human beings to act in the society according to different factors as biological drives, psychological needs and higher goals.

Motivation is a combination of factors based on the human behaviour and on the achievement of different level of goals. This mean that it depends on two fundamental elements: individual competences and personal values. The reasons who push motivations on human beings begin when they have a need to satisfy in order to achieve balance and desires to survive. The consequence is that they start to act in the society looking for satisfy that goals according to the personal situation.

In modern time, where social media and mass media have a strong impact in the needs of human beings, fragile subjects as young people looking for satisfy their needs according to the messages received from external source. The consequences are discrimination and all possible actions that created gender stereotypes and addressed behaviours who we know very well.



All needs represented in the pyramid are important in different ways for human beings even the higher needs. They change according to each person, but if we focus our attention on young people we can observe an important imbalance in motivation forward some topics who they ignore in the pyramid. Watching careful the model, it is possible to observe that it isn't a hierarchy experience but it is based on the individual important of own needs. To work in the right way to motivate young people, youth workers have to simplify the

reflection on gender issues, building a simply model who show up to young people the importance of understands the realty who surrounds them and try to act in the society to change the status quo of gender issues beginning to gender stereotypes, linking them to the own personal needs and the benefits who can multiplier in their personal life if these needs become a reality as gender equal opportunity and the ends of discrimination in several aspect of woman and man life.

### 3. Methodology for Workshops

#### 3.1 How to address the gender pay gap and stereotyping in youth work by working with the means of film and the products of film industry

The reproduction of stereotyping images in films have a multiplier effects highly demonstrated in youth that approaches gender issues. Different contents, even scripts and advertises related to film industry, contain information which address individuals to adopt some behaviours and follow stereotyping vision of the real life. Working on the meaning of film and acting, youth workers can work with young people to address gender issues using different methodologies and pointing out the digital and mass media tools who are part of their daily life. To stimulate young people's self-reflections, it will necessary to support them in developing important values and action that are part of the personal development of each individual.

#### Which value support young people in be aware on gender issues?

- **Non-gender talks:**

Non-gender-oriented debates on the impact of gendered expectations on choices should be an opportunity to avoid long term negative influences on behavioural and attitudes on young people. Stimulating youngster's critical thinking and raising aware about gender issues who surrounded them, it will contribute to tackle stereotypes at all level. Young people will able to analyse gender-based messages that promote gender double standards and inequality in media, online and the broader community, and understand the effect of the stereotypes on them<sup>33</sup>.

- **Gender Sensitive Education**

The concept of gender sensitivity has been developed as a way to reduce barriers to personal and economic development created by sexism. Gender sensitivity helps to generate respect for the individual regardless of sex. Gender sensitivity is not about pitting women against men. On the contrary, education that is gender sensitive benefits members of both sexes. It helps them determine which assumptions in matters of gender are valid and which are stereotyped generalizations. Gender awareness requires not only intellectual effort but also

<sup>33</sup> The National Youth Council of Ireland, STEREOTYPING of Young People RESOURCE PACK, 2008, <http://www.youth.ie/sites/youth.ie/files/STEREOTYPING%20of%20Young%20People%20RESOURCE%20PACK.pdf>  
This project has been funded with support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

sensitivity and open-mindedness. It opens up the widest possible range of life options for both women and men.<sup>34</sup>

A Gender Sensitive Education via non-formal methodologies help young people to improve their awareness forward gender-based issues and enhance mutual respect and gender equality.

- **Inclusive approaches**

Inclusive education provides appropriate responses to the broad spectrum of learning needs in formal and non-formal educational settings.<sup>35</sup> Inclusive approaches at different level could complete this educational pathway integrating important issues as gender stereotypes to better understand gender's dynamics and be active actors of the society to avoid gender discriminations.

- **Non-traditional vocations for female and male**

An important employment challenges are to tackle occupational segregation of traditionally accepted "male" and "female" jobs and to break the barriers in opening up professions to both sexes. Unaware of their legal rights and often lacking enough role models, women are only slowly penetrating into the professions traditionally dominated by men. Stereotyping is frequently found in vocational guidance and counselling on the part of school staff or employment services, and it discourages young women from taking training programmes that would lead them to higher long-term earnings and improved employability.<sup>36</sup> Support young people, both female and male, to break social taboos and choice non-traditional jobs are crucial for a gender-based labour market and a general awareness on gender issues of nowadays.

- **Peace to be aware on gender issues**

Promoting the *Culture of Peace*, youth workers will be able to achieve gender equality among youngsters. Preventing discrimination and tackling stereotypes contribute to sustain a global culture of peace by engaging young people in bringing about fostering intercultural and non-stereotyping dialogue and cooperate for peace.

<sup>34</sup> UNESCO, "Gender-sensitivity: a training manual for sensitizing education managers, curriculum and material developers and media professionals to gender concerns",

<http://unesdoc.unesco.org/images/0013/001376/137604eo.pdf>

<sup>35</sup> UNESCO, Overcoming Exclusion through Inclusive Approaches in Education,

<http://unesdoc.unesco.org/images/0013/001347/134785e.pdf>

<sup>36</sup> ILO, *Youth employment: Breaking gender barriers for young women and men*, 2009,

[http://www.ilo.org/wcmsp5/groups/public/---dgreports/---gender/documents/publication/wcms\\_097919.pdf](http://www.ilo.org/wcmsp5/groups/public/---dgreports/---gender/documents/publication/wcms_097919.pdf)



- **Willing and responsible use of social media**

Many recent studies have examined how current systems of marketing and mass communication mirror, express and amplify traditional, patriarchal gender relations and values that still remain in contemporary societies. These researches demonstrate that advertising often adopts, reshapes and exaggerates stereotypical gender roles. In addition to information regarding services and products, advertising constructs a secondary discussion about society and power relations, including gender, that reflects and enhances the social ideologies that it selectively endorses while simultaneously responding to the shifting power relations between social groups.

A promotion of a willing use of social media, a new “literacy”, should be always considered working with young people and should be always included in non-formal methodologies.

### 3.2 How to motivate youngsters and support them to be aware on gender issues working with film and acting?

Motivation has fundamental to active involve young people in gender issues but, to motivate them, youth workers need to find the key for supporting their learning process.

#### Information:

The first step is to analyse the information who surrounds young people in their daily life as:

- Role models
- Advertises on famous films
- News on gender issues
- Famous film produced in the last three years
- Actors/actress common behavioural stereotyping behaviours

Self-reflection has to begin supporting young people to think about who surrounds them and what kind of information they receive every day from different source. According to the national context, it will possible to find different examples of films, videos, role models who will stimulate the learning process of youngsters.

Some theories from *semiotic*, discipline based on the study of the meanings of mass media messages, highlights the existence of sub-messages inside media’s productions as linguistics or iconic who influence the behavioural of people <sup>37</sup> (Barthes 1964 & Péninou 1976). The two

<sup>37</sup> BARTHES R. (1964): «Retórica de la imagen », in BARTHES, R., Lo obvio y lo obtuso. Imágenes, gestos, voces, Barcelona, Paidós, 1992 (1982), 30-47.

researches Torben Vestergaard e Kim Schrøder<sup>38</sup> analysed how media content tends to create needs on the consumers influencing their desires. The multiplier effect today has a deeply eradication who youth workers have to consider when begin to work on the meaning of film and acting with young people. In particular, taking into account all new forms of media and contents that emerge in the time in youth ages.

### Emotions:

Emotions have a deeply and controversial role in the learning process of young people. Stereotypes and feelings have a strictly connections connected to communication issues among social groups. Indeed, feelings as insecurity and anxiety influence individuals in many ways, in particular young people, in their interaction with the whole word.



Stereotypes are reflections of social groups who create these permanent images on social, economic, religious, political and psychological perception of the different human beings. In this way, stereotypes became part of the social rules of many societies who established the set of rules that children and young people follow unconsciously. They learn from their parents, their teacher and from different media as films. When stereotypes emerge, they influence emotions and feelings in individuals, becoming the base for prejudices and behaviours.

### Solutions:

There aren't any final solutions or final advises to address stereotypes. It isn't possible to live without stereotypes in our current society because they are part of our background and cultural identity of the group who we are part of (e.g. Social groups or ethnics groups). Youth workers can

<sup>38</sup> VESTERGAARD, T.; SCHRØDER, K. (1985): The Language of Advertising, Oxford, Basil Blackwell, 29.

act on stereotypes only working on our *critical thinking* and deeply understand the meaning of the existing stereotypes who surrounds us.

Young people need support to work on the meaning of stereotypes. Youth workers have to create new perceptions of the world, a new point of views on stereotypes in order to build a strong self-aware about gender issues and gender equal opportunity, supporting positive external influence from new role model in medias.

### 3.3 How to foster personal development of young people

To eradicate stereotypes and empower young people on gender issues, youth workers have to consider the whole aspect on address these issues when they create training experience to work with young people, in particular using films and acting tools.

Training contents have to follow a pragmatic structure to support the motivation of participants to be active and develop a critical thinking process. Trainers have to enable youngsters to face gender issues without prejudice, stimulating their curiosity and contrast feelings as well as demonstrate the impact of these stereotypes in their life.

Motivational factors are the key to achieve Shanarani goals and develop:

- Competences;
- Critical thinking;
- Self-awareness.

There are different inputs to consider for ensure leaning process of young people. Some of them can be adaptable or can be use as advertise of change to stimulate youngsters to do more in in their daily life, as:

- **“Think out of the box”**

Thinking out of the box means approach problems and conflict in different way. The process involves the understanding and the conceptualization of the issue itself, treating it in a new way as it'd never thought of before. Sometime, can be a cliché itself but observing with a positive point of view situations can be an opportunity to begin a change in daily life opportunity.

- **“Be an ambassador of best practices”**

Being ambassadors of best practices means being consciousness on the changing of the society that have to start from the lower part: the personal development. Being an

ambassador, also, means sharing the lessons learnt as model and starting point for the change. An ambassador engages people to think about gender issue on social media, face-to-face and find ways to engage the community itself. He or she have to embody the issue and act in a way that support the sharing of best practices and enhancing the critical thinking of people around them.

- **“Speak up against stereotyping speeches “**

Speak up doesn't mean attack and create panic in the community. Speak up means being calm, thoughtful and spread a positive message about gender issues among youngsters. One of the most important values will be: determination and truly believe in the values of equality and peace. This means avoided all forms of shame and humiliation of other person. The aims of speak up is to improve a behavioural and mind change of young people avoiding risk situation. It's not a simple duty, sometimes can be hard, but this challenge is part of the change.

- **“Act different”**

The change also begins from a behavioural change. Act different mean reflect more on the reality around you and avoid form of stereotypes in your own behaviour.

### 3.4 Activities to develop youth workers' growth in mind-set

Working with gender issues means create and stimulate learning process based on the ability of the youth worker that created the training programme. These processes are a set of ideas, activities and knowledge part of a real journey of who takes part of.

Trainer has the key role in this change, allowing participants to develop their personal capacities, skills, critical thinking and influencing them in pragmatical observation of the reality. In order to achieve these goals, a trainer has to consider:

- the creation of the training content;
- the influence of people who take part of the experience;
- the goals and the initial motivations who support the learning process;
- the opportunities to develop a training on gender issue.

All training activities will be strictly connected to:

- Analysis:

First fundamental step to begin the learning process.

- Reflection:

The observation of the whole world under another point of view.

- Opinions:

Positive debate to talk about the impact in the daily life.

- Awareness:

Understanding e acknowledging of the impact of stereotypes in all aspect of the life.

- Actions:

Finding solution and reflect on how our personal behavioural influence other people.

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

### 4.1 Schedule Overview for Workshops

#### Day I – Analysing own stereotypes' background - 8 Units - 9 am – 5 pm

Nr.	Duration	Topic	Exercise name/Method
	9.00-9.10	Agenda of day and topic presentation	Topic and Training Schedule of the day
1	9.10-9.35	Welcome – get to know each other	React and Act
2	9.35-10.15	Get aware of own perceptions/stereotypes	"Exploring gender issues"
3	10.15-11.00	Theoretical input – presentation + workshop	"Culture, Prejudice, Stereotypes and Discriminations"
		Coffee break	
4	11.20 – 12.30	Group reflection about the impact and influence of stereotypes in young people's life + group work and presentation of the results of the whole groups	"A world without stereotypes"
		Lunch break	
5	13.30-14.15	Warm up related to stereotypes	Face2Facebook – Gender issue variation
6	14.15 – 15.15	Theory input + game	"Stereotypes Vs Prejudice"
		Coffee break	
7	15.30 – 16.00	Warm up	"Gender Positioning"
8	16.00 – 17.00	Open questions and evaluation of the day	Film Evaluation – Day I

#### Day II – Film industry & Social media influences - 8 Units - 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
9	9.10 – 9.30	Energizer	What surrounds you?
10	9.30 – 11.00	Group activity + theoretical inputs (with	Breaking Gender Stereotypes by using Media Tools: Gender Collage Game



		slides – see ppt presentation)	
		Coffee break	
<b>11</b>	11.15 – 12.15	Stereotype in modern time: how films reflect and impact our daily life	Analysis on Film and Acting part I
<b>12</b>	12.15 – 13.00	Analysis on media and film industry	Analysis on Film and Acting part II
		Lunch	
<b>13</b>	14.00 – 14.15	Energizer	Energy circle
<b>14</b>	14.15 – 14.30	Energizer	Walk the Space
<b>15</b>	14.30 – 16.30	Group activity+ group reflection on prejudice and stereotypes	Front Page Gender issues)
<b>16</b>	16.30 – 17.00	Evaluation of the day	Film Evaluation Day II

### Day III – Theatre as a tool for inclusion and self-reflection 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
<b>17</b>	9.10-9.35	Energizer	Walk and Talk – gender issue variation
<b>18</b>	9.35-10.00	Preparatory activity	Preparation for Forum theatre: Yes but' game.
<b>19</b>	10.00-10.50	First exercise with the theatre of oppressed	"Stereotypes' forum – first part"
		Coffee break	
<b>20</b>	11.00-11.45	Group reflection activity	Explore "Power" in the Society
<b>21</b>	11.45-13.30	Second exercise with the theatre of oppressed	"Stereotypes forum – second part"
		Lunch time	
<b>22</b>	14.15 – 15.00	Energizer	Culture shock
<b>23</b>	15.00 – 16.00	Third part of the exercise of the Theatre of oppressed	Stereotype forum - third part
<b>24</b>	16.00 – 16.30	Fourth part of the exercise of the Theatre of oppressed	Stereotype forum - fourth part
<b>25</b>	16.30-17.00	Peer group session – evaluation	Evaluation III

### Day IV – Evaluation and self reflection on the impact of gender issues in our life – 4 units – 9 am – 5pm

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
<b>26</b>	9.10 – 11.00	Reflection exercise to analysis the reality	SWOT Analysis on Gender Stereotypes
<i>Coffee break</i>			
<b>27</b>	11.15 – 13.15	New ideas for the future	New Ideas
<i>Lunch</i>			
<b>28</b>	14.30 – 16.00	Informal final evaluation	Making a Mandala
<i>Coffee break</i>			
	16.15 – 17.00	Formal evaluation with a questionnaire	Final evaluation

## 4.2 Training units description for workshops

<b>Nr:</b>	<b>1</b>
<b>Exercise Name</b>	<b>React and Act</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• Improve synergies in the group</li> <li>• Experience new non-formal activities</li> <li>• Get to know each other</li> </ul>
<b>Duration</b>	30 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Slips of paper</li> <li>• Writing utensils</li> <li>• A bag or hat to put the slips</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Hand out a slip of paper to each student. Each student should write occurrences on the slips of paper. The occurrences can be emotions, winning the lottery, etc.</p> <p><b>STEP 2</b> Divide the group into 2 teams. Depending on the size of your 4th Hour, have each group select 2-4 students to act out occurrences. The “actors” will act out their occurrence simultaneously for about 30 seconds. The actors can use gestures, facial expressions and their voice. Actors can interact with each other but they must stay in character.</p> <p><b>STEP 3</b> When 30 seconds are up, each team can try to guess what the occurrences were. The team with the rightest answers wins!</p>
<b>Methodological advice</b>	This is an energizer to warm up participants and break the ice of the first day.
<b>Variations</b>	-
<b>Country specific adaptions</b>	-

<b>Weblinks, Videos, Pictures, further material</b>	<b>Credits:</b> <a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a>
---	--

<b>Nr:</b>	<b>2</b>
<b>Exercise Name</b>	<b>Exploring Gender issues</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To create pleasant environment for learning and sharing</li> <li>• To improve the team working together on gender issues</li> <li>• To stimulate participants to reflect on gender issues</li> </ul>
<b>Duration</b>	40 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Flip charts, markers</li> <li>• Sticky posts, pens</li> <li>• Sticky posts, pens</li> <li>• Power Points</li> <li>• Copies of gender statements</li> <li>• Signs “agree” and “disagree”</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Welcome the participants and briefly introduce yourself and the aims of the training.</p> <p><b>STEP 2</b> Ask participants to stand up and make two rows facing each other. Then, ask them to brief present themselves (e.g. name + favourite colour).</p> <p><b>STEP 3</b> Tell participants that the person standing opposite them will be their partner in this exercise.</p> <p><b>STEP 4</b> Ask participants to share with their partner general information about them-self as well as answer following questions:  <i>What are their experiences with gender issues?</i>  <i>Their reasons for applying to the training?</i>  <i>What did they always want to do, but they could not, because they were women/men, boys/girls?</i>  They have 5 minutes each for introducing themselves.</p> <p><b>STEP 5</b> Instruct participants to remember information about their partner as they will have to report on their findings in the plenary.</p> <p><b>STEP 6</b></p>

	<p>After 10 minutes ask each participant to share in the plenary what they learned about their partner.</p> <p><b>STEP 7</b> Lead a discussion about the implications for individuals of the roles and responsibilities assigned to men and to women.</p> <p><b>STEP 8</b> Use these questions to stimulate the discussion: <i>Do women and men have to be, or do, the things that you wrote down?</i> <i>Can women and men do things expected of the opposite sex?</i> <i>How do these roles and responsibilities affect life choices?</i></p>
<b>Methodological advice</b>	<ul style="list-style-type: none"> <li>• Adjust the opening introduction depending on the format and opening ceremony.</li> <li>• Comment on the level of experience in the room, encouraging mutual learning and sharing.</li> <li>• Be sure to point out that both men and women are limited in their behaviours, responsibilities, and life choices because of culturally assigned roles and responsibilities.</li> </ul>
<b>Variations</b>	<p>ALTERNATIVE (instead of the above questions):</p> <p>Ask participants to jointly answer the following questions and note down their observations: For the women: <i>"(In my culture) because I am a woman, I must..."</i> <i>"If I were a man, I could..."</i> For the men: <i>"(In my culture) because I am a man, I must..."</i> <i>"If I were a woman, I could..."</i> Ask participants to introduce the participants and share their list.</p>
<b>Country specific adaptions</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits: <a href="http://www.ekvilib.org/wp-content/uploads/2017/06/00_Opening_Introduction.pdf">http://www.ekvilib.org/wp-content/uploads/2017/06/00_Opening_Introduction.pdf</a></p>

<b>Nr:</b>	<b>3</b>
<b>Exercise Name</b>	<b>Culture, Prejudice, Stereotypes and Discriminations</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To introduce some theories behind the topics of Culture, Stereotypes and Prejudices, and Discrimination,</li> <li>• To offer some practical tools to explore these further.</li> </ul>
<b>Duration</b>	45 minutes

<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Ppt presentation</li> <li>• Video project</li> <li>• Chairs and enough space to make a circle in a room</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Present and introducing the topics of Culture, Stereotypes, Prejudice and Discrimination, including some theories connected to them.</p> <p><b>STEP 2</b> Divide participants into four groups and ask them to create a flipchart in which they have to explain some examples (max 3 per group) of stereotypes and prejudices connected to the culture of their countries.</p> <p><b>STEP 3</b> Ask them to join the plenary and present their examples</p> <p><b>STEP 4</b> Ask them to talk about their perception and if they agree about what the other groups presented.</p>
<b>Methodological advice</b>	Try to set the topics in some specific aspect, avoiding generalization. If you don't work in international groups, set the exercise according to sub-specific topics.
<b>Variations</b>	-
<b>Country specific adaptations</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits:</p> <p><a href="https://www.salto-youth.net/tools/toolbox/tool/theory-of-culture-stereotypes-and-prejudices-and-discrimination.1319">https://www.salto-youth.net/tools/toolbox/tool/theory-of-culture-stereotypes-and-prejudices-and-discrimination.1319</a></p>

<b>Nr:</b>	<b>4</b>
<b>Exercise Name</b>	<b>"A world without stereotypes"</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To stimulate reflection on gender issue</li> <li>• To support youngsters in develop their personal development</li> </ul>
<b>Duration</b>	70 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Flipcharts and pens</li> <li>• Markers</li> <li>• Chairs and a room with enough space</li> <li>• Ppt presentation</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Present the slides to introduce the workshop (see Shanarani online activities).</p>

	<p><b>STEP 2</b> Divide the participants into three groups.</p> <p><b>STEP 3</b> Ballot one movie clips of three famous films that contains stereotypes.</p> <p><b>STEP 4</b> Ask them to find and write in a flipchart the three important key stereotypes in the clips.</p> <p><b>STEP 5</b> Ask to participants to think a about the same situation included in the film without the stereotypes presented. They have to find a way to reproduce the clips without the stereotypes identified (max 15 minutes).</p> <p><b>STEP 6</b> Each group have 3 minutes to reproduce in front of the group the clips without stereotypes.</p> <p><b>STEP 7</b> Create a circle and ask participants to reflect about the exercise.</p>
<b>Methodological advice</b>	<p>The time management in this exercise is fundamental.</p> <p>Select famous film of at least the last three years to involve better and with more motivation young people.</p>
<b>Variations</b>	It is possible to add a part, asking participants to find their own film that represent stereotypes.
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	-

<b>Nr:</b>	<b>5</b>
<b>Exercise Name</b>	<b>Face2Facebook – Gender issue variation</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To foster interaction between participants</li> <li>To stimulate individual reflection on expectations, fears &amp; contributions to the project</li> </ul>
<b>Duration</b>	40 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>Each participant received an A4/A3 paper with a template of a Facebook account.</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b></p> <p>Each participant received an A4/A3 paper with a template of a Facebook account. They have to fill in the name, update their status and info</p>

	<p>(hobbies, location, work &amp; studies, etc.). In order to add friends, they will have to walk around the room and meet the other participants, sharing info of their profile. Also, they can draw each other profile photos.</p> <p><b>STEP 2</b> Depending on the size of the group, this activity can take up from 20 to 40 minutes. The "profiles" will remain on a wall and they can use it during the project to send messages, give likes, add more friends, etc.</p> <p><b>STEP 3</b> When personal profiles are completed, the participants should share a post on gender stereotypes in order to spread their feelings, emotions and opinions about gender status quo in their perspective</p> <p><b>STEP 4</b> Facilitator should ask to participants to share in public their posts and sharing their feelings forwards some status.</p>
<b>Methodological advice</b>	Face2Facebook can be used for reflection. The template can also contain 3 empty posts, stating only "feeling hopeful", "feeling scared" and "feeling confident", where participants are supposed to write their expectations, fears and contributions, individually, which can be later discussed in the group. This part, including the discussion, can take up to 30 minutes. Due to the fact that the "profiles" remain visible during the whole project, trainers can invite participants to go back to these sections during daily/mid-term/final evaluation and update their status.
<b>Variations</b>	-
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits:</p> <p><a href="https://www.salto-youth.net/tools/toolbox/tool/face2facebook.2218/">https://www.salto-youth.net/tools/toolbox/tool/face2facebook.2218/</a></p>

<b>Nr:</b>	<b>6</b>
<b>Exercise Name</b>	<b>Stereotypes Vs Prejudice</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To understand the difference between stereotypes vs prejudice</li> <li>To stimulate self-reflection on gender issues</li> </ul>
<b>Duration</b>	60 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>Video projector</li> <li>Ppt presentations</li> <li>Papers and markers</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	STEP 1



	<p>Present the first part of the presentation in order to stimulate participant to reflect better on the meaning of stereotypes and the prejudices.</p> <p>STEP 2 Present the rules of the games.</p> <p>STEP 3 Give maximum one minute per round.</p> <p>STEP 4 Ask them to finalize their choices and explain the reasons of this choice.</p> <p>STEP 5 Take five minutes to promote a discussion on the effect of the stereotypes in our society and in particular through media tools.</p>
<b>Methodological advice</b>	<p>It's possible to adapt the workshop on different topics, focusing the attention of the participants in specific topic related to gender stereotype.</p> <p>Some fundamental tips are based on the information that the trainer provides to the audience. To go deeply some aspect of gender stereotypes selects specific information on the characters.</p>
<b>Variations</b>	-
<b>Country specific adoptions</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	See online training units on Shanarani website

<b>Nr:</b>	<b>7</b>
<b>Exercise Name</b>	<b>Gender Positioning</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To have a complete overview of the Gender Background among participants</li> <li>To create a strong team</li> <li>To create synergies</li> </ul>
<b>Duration</b>	30 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>Copies of gender statements, signs "agree" and "disagree"</li> <li>Scotch tapes</li> <li>Big room (for 15 people with space to move around)</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p>STEP 1</p> <p>Prepare in advance two signs with the words "agree, "disagree" and place them on two opposite walls in the room.</p>

	<p><b>STEP 2</b> Ask participants to stand up.</p> <p><b>STEP 3</b> Stand at the centre of the room and read aloud the statements.</p> <p><b>STEP 4</b> Ask participants to move across the room depending on their opinion to the statement introduced. E.g. <i>the more they agree or disagree with certain statement, the closer to the wall with that sign they should move.</i></p> <p><b>STEP 5</b> If all the participants agree on a statement, try to spice up the exercise by walking over to the opposite side of the room and asking, <i>"Why would anyone be standing on this side of the room?"</i></p> <p><b>STATEMENTS</b></p> <ol style="list-style-type: none"> <li>1. <i>"Women are created to perform different roles e.g. looking after the children, doing housework, etc. Nothing can be done to change this fact."</i></li> <li>2. <i>"In general terms, laws and their administration are gender neutral."</i></li> <li>3. <i>"Once a matter is before the courts or another law enforcement agency, the sex of the parties involved is irrelevant."</i></li> <li>4. <i>"The introduction of sexual and reproductive health rights might lead to an increase of domestic violence."</i></li> <li>5. <i>"Men contribute more than women to the development of our society"</i></li> </ol>
<b>Methodological advice</b>	The engagement of the participants is the main aims of this game. Encourage them to express their emotions and feelings forward the topic and if they have opinions on a certain subject, allowing them to stan in the middle of the room as an "undecided".
<b>Variations</b>	It's possible to use scotch tape in the space and create safe area more recognizable by the participants.
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	Credits: <a href="http://www.ekvilib.org/wp-content/uploads/2017/06/00_Opening_Introduction.pdf">http://www.ekvilib.org/wp-content/uploads/2017/06/00_Opening_Introduction.pdf</a>

<b>Nr:</b>	<b>8</b>
<b>Exercise Name</b>	<b>Film Evaluation</b>

<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>Evaluate all the activities implemented during the day in a fun and interactive way;</li> <li>Allow participants to express their liking without any inhibition using a non-verbal tool;</li> <li>Obtain a representation of the liking of the whole group.</li> </ul>
<b>Duration</b>	30 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>A4 white paper</li> <li>tape</li> <li>markers and crayons in different colours</li> <li>printer</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Prepare an empty motion picture film to be placed on the ground floor or on the wall, with as much white scenes as the number of the participants.</p> <p><b>STEP 2</b> Prepare some white shapes of scenes and distribute one of this to each participant. The participants should have at their disposal markers and crayons in different colours.</p> <p><b>STEP 3</b> Explain that they are going to receive a white scene requested to draw their feelings about the day, their liking or disliking of the activities and their comments/suggestions, they can also add phrases and words.</p> <p><b>STEP 4</b> When their scene is ready, they should stick it on the empty motion picture film, so that at the end of the process the evaluation film will be created!</p>
<b>Methodological advice</b>	Focus your attention to explain clearly the steps and be sure that every participant will create their own evaluation.
<b>Variations</b>	In relation to your aims you can also ask to the participants, one by one, to explain their scene to the group while sticking it.
<b>Country specific adoptions</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits:</p> <p><a href="https://www.salto-youth.net/tools/toolbox/tool/the-film-evaluation.1622/">https://www.salto-youth.net/tools/toolbox/tool/the-film-evaluation.1622/</a></p>

<b>Nr:</b>	<b>9</b>
<b>Exercise Name</b>	<b>Who surrounds you?</b>

<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To raise awareness on gender stereotypes</li> <li>To understand stereotypes who surrounds us</li> </ul>
<b>Duration</b>	20 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>Flipcharts and markers of different colours</li> <li>Tape</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Write on tape different common and strong stereotypical characters as: <i>supermodel, thief, murderer, stinky bum, alcoholic, party girl, prostitute, mom, friend, king.</i></p> <p><b>STEP 2</b> Put each tape on forehead of participants without them seeing witch character they are.</p> <p><b>STEP 3</b> Ask participants to walk around the room and according whom they are communicating to. Let them to express their feelings towards what they see. It does not have to be their own beliefs but let them act according to well-known socio norms in their lives.</p> <p><u><b>LIST OF CHARACTERS:</b></u>  <i>Supermodel,  Thief,  Murderer,  Stinky bum,  Alcoholic,  Party girl,  Prostitute,  Mom,  Friend,  King,  No one  Dalai Lama  Prisoner  Kick me  Bad boy  Mama's boy</i> </p>
<b>Methodological advice</b>	This exercise helps young people to stimulate their critical thinking and reflect deeply on some aspect of gender issue in a simple way. Let them to express their feeling and emotions in order to learn more and stimulate their reflections on gender stereotypes.
<b>Variations</b>	-
<b>Country specific adaption</b>	-

<b>Weblinks, Videos, Pictures, further material</b>	Credits: <a href="https://www.salto-youth.net/tools/toolbox/tool/stereotypes-among-us.1012/">https://www.salto-youth.net/tools/toolbox/tool/stereotypes-among-us.1012/</a>
---	---

<b>Nr:</b>	<b>10</b>
<b>Exercise Name</b>	<b>Breaking Gender Stereotypes by using Media Tools: Gender Collage Game</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To analysis and discuss role of media in creating gender stereotypes,</li> <li>To reflect on the role and positions of woman and man in different societies around Europe</li> <li>To analysis all different expectation connected to gender roles</li> </ul>
<b>Duration</b>	90 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>One flip chart paper per group.</li> <li>Scissors, glues for paper, markers, women's and men's magazine.</li> <li>According the experiences for following discussion it is good to bring following types of magazine: Cosmopolitan, Glamour, Joy, Elle, Esquire, Maxim, Men's Health and/or similar national mutation. Preferable language of the magazines is English, or languages of the participant's countries.</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Explain differences between sex and gender role that all participants are familiar with these terms.</p> <p><b>STEP 2</b> Divide all participants according to sex to the two groups (men group and women group). In the case that there is more than 8 – 10 participants per group additional groups can be created. It is possible to have more groups with the same gender as two men groups, two women groups.</p> <p><b>STEP 3</b> Introduce activities. Participants have to create man and woman by using different men and women magazines (men group is created woman and women group is created men). It is important to stress that they need to work just with the materials that are providing, it means photos and sentences in the magazines. They cannot use their own opinions or other additional materials.</p> <p><b>STEP 4</b> When collages are ready both groups are asked to present their work and explain why these photos/sentences/words were used in collage. Moreover, following questions can be asked in discussion: <i>"Do agree</i></p>

	<p><i>with the picture of men/women which is presented?" "Do you see yourself as men/women that are presented?" "Why do you think media are using these photos/words?" "What's this collage saying about man and woman role's in society"?</i></p> <p>STEP 5</p> <p>The point of discussion is to encourage the participants discuss the "pictures" of men and women that are presented in men and women magazines, to see which kind of stereotypes these media are using (men is macho, women is submissive).</p>
<b>Methodological advice</b>	All activity depends on types of magazine that will be selected in the preparation stage by the trainers.
<b>Variations</b>	-
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits:</p> <p><a href="https://www.salto-youth.net/tools/toolbox/tool/breaking-gender-stereotypes-by-using-media-tools-gender-collage-game.1231/">https://www.salto-youth.net/tools/toolbox/tool/breaking-gender-stereotypes-by-using-media-tools-gender-collage-game.1231/</a></p>

<b>Nr:</b>	<b>11</b>
<b>Exercise Name</b>	<b>Analysis on Film and Acting part I</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To reflect how film, reflect and impact our daily life</li> <li>• To reflect how film influence people's mind</li> <li>• To understand the reality of the current period</li> </ul>
<b>Duration</b>	60 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Flipcharts, markers and pens</li> <li>• Computers</li> <li>• Stickers</li> <li>• Tape</li> <li>• Video projector</li> <li>• Sound system</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p>STEP 1</p> <p>Introduce the topic of the workshop: how films reflect and impact our daily life. It's possible to use ppt presentation to present relevant topics connected to the principal.</p> <p>STEP 2</p> <p>Divide participants into three or four group, according to the amount of personal computer and the space available.</p> <p>STEP 3</p> <p>Explain the rules of the workshop: each group has to ballot a field's film: horror, teenage movies, drama, romantic, etc.</p>



	<p>They have to present films who show in their genre influence on the behaviours of the young people. Give them a maximum time of 20 minutes.</p> <p>STEP 4 Each group has 5 minutes to present and support their thesis on influence of film in young people life.</p> <p>STEP 5 Make a circle with the participants and create a moment on discussion, reflecting on the topics emerged from their research.</p>
<b>Methodological advice</b>	The activity is focus on the film selected. The role of the facilitator is to address carefully in which direction the participants will go in their research. The final result is strictly connected to the initial inputs gave by the facilitator.
<b>Variations</b>	-
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	See Shanarani online activities

<b>Nr:</b>	<b>12</b>
<b>Exercise Name</b>	<b>Analysis on Film and Acting part II</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To explore deeply the influence of films in our daily life</li> <li>To understand the gender issue from another prospective</li> </ul>
<b>Duration</b>	45 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>Flipcharts, markers and pens</li> <li>Computers (one per group)</li> <li>Stickers</li> <li>Tape</li> <li>Video projector</li> <li>Sound system</li> </ul>
<b>Nr of participants</b>	15
<b>Description</b>	<p>STEP 1 On the basis of the first part of the workshop, ask participants to think about one episode of their life in which they felt victims of discrimination.</p> <p>STEP 2 Divide participants into 4 groups and ask to talk about their experiences and write and share their feelings forward these discriminations.</p> <p>STEP 3</p>

	<p>Ask them to choose per group one character who represent their main feelings. These characters should be from famous films, better if they are international.</p> <p><b>STEP 4</b> Give to participants 15 minutes to arrange a performance with their character as protagonist and represent it in front of the other groups. Ask them to underline the stereotyping situation.</p> <p><b>STEP 5</b> Each group have 3 minutes to represent their performance in front of the other group.</p> <p><b>STEP 6</b> Create a moment of reflection, discussing with the participants about their feelings and their experience in acting stereotypes.</p>
<b>Methodological advice</b>	This exercise allows participants to go deeply the emotional part of the gender discrimination and gender issue in general. The main aim of the trainer will be addressing these emotions to create a learning process to share with the other learning by doing and using acting tools.
<b>Variations</b>	-
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	See Shanarani online activities

<b>Nr:</b>	<b>13</b>
<b>Exercise Name</b>	<b>Energy circle</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To create dynamic activities as warm up</li> <li>To build the synergies of the group</li> </ul>
<b>Duration</b>	15 minutes
<b>Material/room</b>	N/A
<b>Nr of participants</b>	15 participants
<b>Description</b>	Start with facilitator pass an energetic movement and pass the energy. Then, go around circle a few times. Now can change direction.
<b>Methodological advice</b>	-
<b>Variations</b>	-
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits :</p> <p><a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a></p>

<b>Nr:</b>	<b>14</b>
<b>Exercise Name</b>	<b>Walk the Space</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To create synergies in the group</li> <li>To build team building</li> </ul>
<b>Duration</b>	15 minutes
<b>Material/room</b>	N/A
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Instruct the group to walk the space. They must not walk in circles but walk with purpose as if they are walking purposely to a meeting. Meanwhile they are walking, tell them that at the moment they are at speed 5 out of a speed of 10.</p> <p><b>STEP 2</b> Now instruct the group to walk according to the number that you call out, with 10 been the fastest and 1 the slowest. Please, invite them to don't run.</p>
<b>Methodological advice</b>	-
<b>Variations</b>	<ul style="list-style-type: none"> <li>Walk the space shake hands, can't let go of hand till find another.</li> <li>Walk the space and make eye contact with another.</li> <li>Walk the space and shake hands with people you meet and greet them!</li> <li>Greet them in your own language.</li> </ul>
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits:  <a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a> </p>

<b>Nr:</b>	<b>15</b>
<b>Exercise Name</b>	<b>Front Page (Gender issue version)</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To widen awareness about the media and their approach to human rights issues</li> <li>To develop the skills to communicate and work co-operatively</li> <li>To cultivate a sense of responsibility and a commitment to social change</li> </ul>
<b>Duration</b>	120 minutes

<b>Material/room</b>	<ul style="list-style-type: none"> <li>• A large room with enough space for two or three small working groups and plenary.</li> <li>• 40-45 photographs from newspapers or magazines</li> <li>• Paper and pens for making notes</li> <li>• Large sheets of paper (A3) size or flipchart paper and markers</li> <li>• Scissors and glue for each small group</li> <li>• Tables with a working surface large enough for the working groups to spread all their papers out</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<ul style="list-style-type: none"> <li>• <i>Preparation</i> Select 40-45 pictures from magazines or national newspapers that show gender stereotypes about gender issues and other that do not include discriminations. Note: you need three sets of the same 40 pictures, one set for each small working group. You will therefore either have to buy three copies of every newspaper from which you select photographs or have access to a photocopier.</li> <li>• Display one set of photographs on a table.</li> </ul> <p><b>STEP 1</b> Introduce the activity. Explain that this is a simulation of an evening in a newspaper office where a group of journalists are working on the front page of their paper. Although these are local papers serving the community, each has a policy to keep its readership informed about current global issues, including human rights.</p> <p><b>STEP 2</b> Show an example of a front page of a newspaper and point out the features and layout of a typical front page.</p> <p><b>STEP 3</b> Show people the display of photographs. Ask them to walk around the table in silence and not to make any comments at this stage. Explain that these are the images that they have to work with; they may use them and interpret them as they wish.</p> <p><b>STEP 4</b> Now divide the participants into three working groups of six to eight people. Each group is to imagine that it is an editorial group working on a different newspaper. Their task is to design and lay out the front page of tomorrow morning's edition.</p> <p><b>STEP 5</b> Ask each group to choose a name for their newspaper.</p> <p><b>STEP 6</b></p>

	<p>Now set the editorial teams to work. Hand out the paper and pencils, glue and scissors to each group - but not the photographs yet.</p> <p><b>STEP 7</b> Go over the instructions. They are to design the layout for the front page of their paper.</p> <p><b>STEP 8</b> They have one hour to select four or five news stories that they wish to present. They should focus on the impact the front page makes showing news on gender stereotypes. Rather than actually telling the full stories, choosing a picture and writing the headline, by-line and introduction are sufficient. They do not have to write the body of the article; they can simply indicate its position on the page with a shaded box.</p> <p><b>STEP 9</b> Suggest they start by discussing the themes or issues they want to include in their reports. Tell them that after ten minutes will they receive the photographs from the "print department".</p> <p><b>STEP 10</b> When the groups have been working for about ten minutes, hand out the sets of photographs, one set per group. Give them 50 minutes to complete their work.</p> <p><b>STEP 11</b> When the teams have finished, tell them that they should lay their work out for everyone to read. Then go on to the debriefing and evaluation.</p>
<b>Methodological advice</b>	<p>When trainer select the pictures to use in this activity, he/she has to be sure that a good variety of images has been available, avoiding as much as possible evident stereotypes.</p> <p>Let the participants to have an opportunity to pick images of "good" news as well as the "bad" news. There should be a variety of images representing diversity with respect to age, sex, race, cultural groups, geographical location and so on. Also bear in mind the interests of the young people and include images relating to hot news events and personalities.</p>
<b>Variations</b>	<p>An alternative way of presenting this activity is to present a radio or television news programme. If the trainer chooses to work on a television broadcast it is highly recommended that you beam images from a computer or slide projector onto a screen in a blacked-out room to give the "feeling" of watching the television. An alternative could be to make a web page or a blog.</p>
<b>Country specific adaption</b>	-

<b>Weblinks, Videos, Pictures, further material</b>	Credits: <a href="https://www.coe.int/en/web/compass/front-page">https://www.coe.int/en/web/compass/front-page</a>
---	--

<b>Nr:</b>	<b>16</b>
<b>Exercise Name</b>	<b>Film Evaluation part II</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• Evaluate all the activities implemented during the day in a fun and interactive way</li> <li>• Allow participants to express their liking without any inhibition using a non-verbal tool</li> <li>• Obtain a representation of the liking of the whole group</li> </ul>
<b>Duration</b>	30 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• A4 white paper</li> <li>• tape</li> <li>• markers and crayons in different colours</li> <li>• printer</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Prepare an empty motion picture film to be placed on the ground floor or on the wall, with as much white scenes as the number of the participants.</p> <p><b>STEP 2</b> Prepare some white shapes of scenes and distribute one of this to each participant. The participants should have at their disposal markers and crayons in different colours.</p> <p><b>STEP 3</b> Explain that they are going to receive a white scene requested to draw their feelings about the day, their liking or disliking of the activities and their comments/suggestions, they can also add phrases and words.</p> <p><b>STEP 4</b> When their scene is ready, they should stick it on the empty motion picture film. These stickers should follow the film of the day before and show the learning process of the participants in the second day of the training.</p>
<b>Methodological advice</b>	Focus the attention of the participants to explain clearly the steps and be sure that every participant will create their own evaluation. In the second evaluation day, it is possible to improve the evaluation moment asking participants to reflect on their step forward in this new day of training.
<b>Variations</b>	-



Country specific adaption	-
Weblinks, Videos, Pictures, further material	Credits: <a href="https://www.salto-youth.net/tools/toolbox/tool/the-film-evaluation.1622/">https://www.salto-youth.net/tools/toolbox/tool/the-film-evaluation.1622/</a>

<b>Nr:</b>	<b>17</b>
<b>Exercise Name</b>	<b>Walk and Talk – Gender issue variation</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To create synergies in the group</li> <li>To build team building</li> </ul>
<b>Duration</b>	15 minutes
<b>Material/room</b>	N/A
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p>STEP 1</p> <p>Facilitator led a ‘walk and talk’ where we orientated the group to the surrounding area. During this walk each participant shared with each other their feeling after the previous day of the training.</p> <p>STEP 2</p> <p>Finally, they shared what they would like to get out today. The group walked in pairs and shared information. We had several stops where they fed back to the main group a summary of their partners answers.</p>
<b>Methodological advice</b>	-
<b>Variations</b>	-
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	Credits: <a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a>

<b>Nr:</b>	<b>18</b>
<b>Exercise Name</b>	<b>Preparation for Forum theatre: Yes but’ game.</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To further explore the mechanics of Forum Theatre;</li> <li>To practice interventions;</li> <li>To encourage audience discussion;</li> <li>To further explore the role of the Joker;</li> <li>To explore in detail the roles of the protagonist, antagonist and other actors in the Forum piece;</li> </ul>

	<ul style="list-style-type: none"> <li>To explore the objectives of the actor in the piece in relation to interventions and how 'difficult' they make it for the people intervening;</li> <li>To explore the concept of 'Magic'.</li> </ul>
<b>Duration</b>	30 minutes
<b>Material/room</b>	N/A
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b></p> <p>There is an accused and accuser. The accuser must come up with some scenario where they are accusing someone of something. For example, 'butcher selling bad meat'. The accused must reply with 'yes but' and continue on trying to justify their actions.</p> <p><b>STEP 2</b></p> <p>When someone speak, participants must bring some physicality into their bodies. Ask them to break up into pairs and improvise a scenario similar to above. Facilitator stops the group after 10 minutes and ask to present the group improvisation.</p>
<b>Methodological advice</b>	It's important to focus the game on gender issue. Collect inputs and examples on the topic in the preparation stage to address young people in the right way to work on the topic.
<b>Variations</b>	-
<b>Country specific adaptations</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits:</p> <p><a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a></p>

<b>Nr:</b>	<b>19</b>
<b>Exercise Name</b>	<b>Stereotypes forum – first part</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To further explore the mechanics of Forum Theatre;</li> <li>To practice interventions;</li> <li>To encourage audience discussion;</li> <li>To further explore the role of the Joker;</li> <li>To explore in detail the roles of the protagonist, antagonist and other actors in the Forum piece;</li> <li>To explore the objectives of the actor in the piece in relation to interventions and how 'difficult' they make it for the people intervening;</li> <li>To explore the concept of 'Magic'.</li> </ul>
<b>Duration</b>	50 minutes
<b>Material/room</b>	N/A
<b>Nr of participants</b>	15 participants
<b>Description</b>	<b>STEP 1</b>

	<p>Divide the participants into groups of 5/6. Ask each person to think of a moment from their own life when they experienced oppression and in particular were the victims of inequality and/or discrimination. It is important that this moment is something they are comfortable sharing with the group.</p> <p><b>STEP 2</b></p> <p>While the group is thinking, clarify that they may have been the oppressed person/oppressor or a witness to an oppression. Ask each participant to sculpt their group into an image of that oppression, and then include himself/herself in the image. It is important that each participant plays himself/herself within the image they create, whether that's the oppressed person, the oppressor or a witness.</p> <p><b>STEP 3</b></p> <p>Set up a performance and audience space in the room and ask each group to present their images to the rest of the participants. For each image:</p> <ul style="list-style-type: none"> <li>• Ask the audience to close their eyes while the image is created without the protagonist (the person who created the image). Then ask the audience to open their eyes.</li> <li>• Ask the audience to close their eyes while the image is created with the protagonist (the person who created the image). Then ask the audience to open their eyes.</li> </ul>
<b>Methodological advice</b>	Invite the participants to interpret the image. Then ask the participant who created the image to explain it. After these discussions, give this participant an opportunity to alter their image so that the oppression is stopped. Repeat this sequence with each member of the group.
<b>Variations</b>	-
<b>Country specific adaptations</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits:</p> <p><a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a></p>

<b>Nr:</b>	<b>20</b>
<b>Exercise Name</b>	<b>Explore power in society</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To explore the meaning of power in the society</li> <li>• To understand the interconnection between power and stereotypes</li> <li>• To raise awareness young people</li> </ul>
<b>Duration</b>	45 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Chairs and tables</li> <li>• An empty bottle of water</li> <li>• Paper and pens</li> </ul>

<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Arrange three chairs in front of a table. A bottle of water has to be on the table. Facilitator asks which is most powerful and why. The participants may move the chairs, the table and the bottle of water.</p> <p><b>STEP 2</b> Now ask people to position themselves in most powerful position. The group interprets it and different people keep trying to become the most powerful, feedback.</p> <p><b>STEP 3</b> Now in your groups discuss what groups have power in society and why is connected to gender issues.</p>
<b>Methodological advice</b>	<p>Questions you may ask: <i>Who is excluded from society?</i> <i>Who does not have a voice?</i> <i>How are these people excluded?</i></p>
<b>Variations</b>	It is possible to select a sub-topic on gender issue changing the questions for the participants and addressing better them to reflect on specific topics.
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits: <a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a></p>

<b>Nr:</b>	<b>21</b>
<b>Exercise Name</b>	<b>Stereotypes forum – second part</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>To further explore the mechanics of Forum Theatre;</li> <li>To practice interventions;</li> <li>To encourage audience discussion;</li> <li>To further explore the role of the Joker;</li> <li>To explore in detail the roles of the protagonist, antagonist and other actors in the Forum piece;</li> <li>To explore the objectives of the actor in the piece in relation to interventions and how 'difficult' they make it for the people intervening;</li> <li>To explore the concept of 'Magic'.</li> </ul>
<b>Duration</b>	90 minutes
<b>Material/room</b>	N/A
<b>Nr of participants</b>	15 participants
<b>Description</b>	STEP 1

After the showing of the still images on gender stereotypes, now the participants have to go onto the development of one of the pieces into a forum theatre piece.

This performance should be focus on the topic issue. Give them a specific time and basic rules according to the space and the people who are part of the performance. They are free to explore and discover.

#### STEP 2

When they have prepared their forum piece, they may show the theatre piece they are working on to the rest of the group. This will allow trainer to see if it is clear and for the audience to make some suggestions before the final piece is finished.

#### STEP 3

After the groups have prepared and rehearsed their pieces, the trainer can now do some techniques of rehearsal.

#### STEP 4

The groups now go back to their own rehearsal time to incorporate some ideas or feelings that have shown up in the techniques of rehearsal.

#### Techniques of rehearsal

- *Whispering* – everybody has to talk in a low voice during their piece.
- *Just 1 feeling* – perform your piece using one emotion, in this training the group were asked to perform their piece with the feeling / emotion of love.
- *As animals* – perform your piece as an animal of your choice.
- *In the style of* – perform your piece in a certain style. In this training the group were asked to perform their piece in the style of a western movie and a musical.
- *Stop and think* – during the scene the facilitator shouts ‘stop and think’ and
- each person to speak their character’s thoughts out loud for 2 minutes, facilitator asks what you are thinking now and actor responds in character.
- *Questioning of hangover* - ask each character’s internal monologue.
- *Keep talking* – group keep talking after piece is over.

	<ul style="list-style-type: none"> <li>• <i>Hot seat each character or just main characters</i> - audience ask them questions to help them develop their characters. We ask about their life, their likes and dislikes, what they think of the other characters in the scene and what they think about what is happening.</li> <li>• <i>Before and after</i> - improvise the scenes that would have happened before and after their drama.</li> <li>• <i>Changing characters</i> – ask actors to change characters</li> </ul>
<b>Methodological advice</b>	Choose your rehearsal techniques according to your group and the training agenda.
<b>Variations</b>	-
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	Credits: <a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a>

<b>Nr:</b>	<b>22</b>
<b>Exercise Name</b>	<b>Culture shock</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To create synergies in the group</li> <li>• To build team building</li> </ul>
<b>Duration</b>	15 minutes
<b>Material/room</b>	N/A
<b>Nr of participants</b>	15 participants
<b>Description</b>	Walk around space, greet each other firstly in your own language/culture. Now try different cultural greetings. Now make up your own greetings in pairs, the greeting must incorporate three elements, for example, sound, movement etc. Group looks at the greetings.
<b>Methodological advice</b>	
<b>Variations</b>	-
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	Credits: <a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a>

<b>Nr:</b>	<b>23</b>
------------	-----------



Exercise Name	Stereotype forum third part
Specific objectives	<ul style="list-style-type: none"> <li>To further explore the mechanics of Forum Theatre;</li> <li>To practice interventions;</li> <li>To encourage audience discussion;</li> <li>To further explore the role of the Joker;</li> <li>To explore in detail the roles of the protagonist, antagonist and other actors in the Forum piece;</li> <li>To explore the objectives of the actor in the piece in relation to interventions and how 'difficult' they make it for the people intervening;</li> <li>To explore the concept of 'Magic'.</li> </ul>
Duration	60 minutes
Material/room	N/A
Nr of participants	15 participants
Description	<p><u>Forum theatre</u></p> <p><b>STEP 1</b> First, it's important to have an anti---model. An anti---model is a scene that shows a central character (a protagonist) who is oppressed. The scene needs an antagonist who embodies and maintains the oppression. The antagonist has a conflict of interests with the protagonist. The scene ends without the protagonist achieving what s/he wants. There should be room for intervention from the spect---actors to change the outcome to a positive one.</p> <p><b>STEP 2</b> The text must clearly delineate the nature of each character, it must identify them precisely, so that the spect---actors can easily recognise each one's ideology. The oppression must be clearly shown. The solution shown by the protagonist must contain/or show that they try but cannot overcome the oppression. It must be clearly shown in the play. This failure must be shown in well---defined situations. This makes Forum theatre a pedagogical tool.</p> <p><b>STEP 3</b> The joker (facilitator) encourages the spect---actor to try out their intervention by taking the role of the protagonist. If they really don't want to, then the actor in the part can try out the suggestion.</p> <p><b>STEP 4</b> Other actors in the scene stay true to their characters. They should only modify their attitudes and actions if they feel that the intervention would make the character do so.</p> <p><b>STEP 5</b> The joker gives enough time for the intervention to be tried and then asks the spect--- actors whether or not the intervention has been successful. •</p>

The joker then invites more interventions either for the same part of the scene or for a new part.

### The Joker

#### STEP 1

Explains to the audience what is going to happen

#### STEP 2

Do a warm up exercise with the audience.

#### STEP 3

After the scene (anti---model) is played asks the spect---actors to identify the protagonist and the oppression.

#### STEP 4

After the first showing of the 'play' you can ask the audience to chat to their neighbour about the issues before the interventions to get people thinking.

#### STEP 5

Reply the scene (if scene is very long, the spect---actors can decide on which part of the scene they want to work on). After each showing you ask the audience to interpret.

#### STEP 6

When a spect---actor stops the action, the joker asks them their name and to describe their interventions. Important question to ask is '*what COULD the protagonist have done differently?*'

#### STEP 7

Joker needs to judge when to stop a scene (intervention). Stop it once the main point has been made. After the intervention you can ask the oppressed person how they think it went. Joker keeps bringing the discussion back to the key questions. They should withhold any personal opinion or prejudice.

#### STEP 8

After the intervention ask the audience '*how did the interventions work / what did that person do differently?*'

Joker asks the spec---actors to think about the protagonist and the ways they identify with them/share their issues?

The joker asks the audience to show any thoughts, any solutions – we are not trying to find only one answer!

### The Joker rules

	<p>The Jokers are the “<i>midwives assisting the birth of all ideas and actions</i>”, they do not take part in the action and they do not manipulate or influence the ideas and opinions of the audience.</p> <p>The joker never presents their personal opinions and watches out for magic solutions, they may interrupt the spect-actors actions if they consider the action to be magic. However, the decision about whether the action is magic or not, is up to the audience. A good debate is more important than a good solution.</p> <p><u>Questions for the Jokers</u></p> <p><i>What is the desire / will of the protagonist?</i>  <i>What COULD’ the protagonist has done differently?</i>  <i>What can be done to change the situation?</i></p>
<b>Methodological advice</b>	<p>The aims of Forum theatre are to transform the spectator into the spect-actor, transform into the protagonist and through this transformation, transform society, and not just interpret it.</p> <p>Through a rehearsed scene (the anti-model), a situation of oppression is shown and afterwards discussed with an audience. During the showing the audience intervenes in the action to try to change the outcome of the scene for the main character. The emphasis is on reflection and debate and not necessarily on finding concrete answers to concrete problems. The aim of the Forum is NOT to win, but to learn and train.</p> <p>The spect-actors by acting out their ideas, train for ‘real life’ action; and actors and audience alike, by playing, learn the possible consequences of their actions. They learn the arsenal of the oppressors and the possible tactics and strategies of the oppressed.</p>
<b>Variations</b>	-
<b>Country specific adoptions</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	

<b>Nr:</b>	<b>24</b>
<b>Exercise Name</b>	<b>Stereotype forum fourth part</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To further explore the mechanics of Forum Theatre;</li> <li>• To practice interventions;</li> <li>• To encourage audience discussion;</li> <li>• To further explore the role of the Joker;</li> <li>• To explore in detail the roles of the protagonist, antagonist and other actors in the Forum piece;</li> </ul>

	<ul style="list-style-type: none"> <li>To explore the objectives of the actor in the piece in relation to interventions and how 'difficult' they make it for the people intervening;</li> <li>To explore the concept of 'Magic'.</li> </ul>
<b>Duration</b>	30 minutes
<b>Material/room</b>	N/A
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><u>The Final Dialogue</u></p> <p>STEP 1</p> <p>The final dialogue is an opportunity for the audience to discuss the outcome of the play and how the situation faced by the main character personally relates to them.</p> <p>To stimulate discussion, the joker can ask the following questions:</p> <ul style="list-style-type: none"> <li><i>What have been the learning points in this session?</i></li> <li><i>If you could choose one word to describe this session, what would it be?</i></li> <li><i>What can you do in your own life to help ensure you will not be in the same situation as the main character in this performance?</i></li> <li><i>What strategies do you think were the most effective?</i></li> <li><i>Did you recognize anything in this story?</i></li> <li><i>Can this happen in real-life?</i></li> <li><i>What advice would you give your own friends or family faced with a similar situation?</i></li> </ul> <p>STEP 2</p> <p>The discussion that takes place in this final stage is designed to help spectators relate to the main actor on stage and connect his/her struggle to their own personal lives.</p> <p>This helps to avoid a situation where members of the audience detach themselves from the situation and passively give advice as if the problem does not apply to them. During the final discussion, local specialists or partners also have the opportunity to address the crowd and share resources that may be of great benefit to the community.</p> <p>STEP 3</p> <p>To conclude the performance, the joker sums up the main ideas presented and reviews the strategies developed during the forum. It is important that this summary reflect the ideas actually presented and not over-simplify and provide a fake consensus.</p>
<b>Methodological advice</b>	When discussing strategies, do not ask if the interventions were realistic because this type of questioning reinforces a feeling that change is impossible. Instead, ask if the interventions are possible
<b>Variations</b>	-
<b>Country specific adoptions</b>	-

<b>Weblinks, Videos, Pictures, further material</b>	<b>Credits:</b> <a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-1030/resource%20document.pdf</a>
---	--

<b>Nr:</b>	<b>25</b>
<b>Exercise Name</b>	<b>Film Evaluation – final evaluation</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• Evaluate all the activities implemented during the day in a fun and interactive way</li> <li>• Allow participants to express their liking without any inhibition using a non-verbal tool</li> <li>• Obtain a representation of the liking of the whole group</li> </ul>
<b>Duration</b>	30 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• A4 white paper</li> <li>• tape</li> <li>• markers and crayons in different colours</li> <li>• printer</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Prepare an empty motion picture film to be placed on the ground floor or on the wall, with as much white scenes as the number of the participants.</p> <p><b>STEP 2</b> Prepare some white shapes of scenes and distribute one of this to each participant. The participants should have at their disposal markers and crayons in different colours.</p> <p><b>STEP 3</b> Explain that they are going to receive a white scene requested to draw their feelings about all the training days, their liking or disliking of the activities thinking about the entire training and their comments/suggestions, they can also add phrases and words. They should reflect on their learning process and about the sessions implemented. Invite them to observe the other films created in the previous days.</p> <p><b>STEP 4</b> When their scene is ready, they should stick it on the empty motion picture film together with their previous films. These stickers should follow the film of the day before and show the learning process of the participants in the second day of the training.</p> <p><b>STEP 5</b></p>

	Ask them to take 5 minutes to observe their learning process and reflect about their journey.
<b>Methodological advice</b>	Focus your attention to explain clearly the steps and be sure that every participant will create their own evaluation. In the last evaluation day, it is possible to improve the evaluation moment asking participants to reflect on their step forward and what they learnt.
<b>Variations</b>	-
<b>Country specific adoptions</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	

<b>Nr:</b>	<b>26</b>
<b>Exercise Name</b>	<b>SWOT Analysis on Gender Stereotypes</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To analyse the impact of gender stereotypes on young people</li> <li>• To stimulate critical thinking of young people making a structured reflection</li> <li>• To support young people to find solutions</li> <li>• To have a clear overview in the learning process</li> </ul>
<b>Duration</b>	110 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Flipcharts, pens, markers and colours</li> <li>• Sheet of papers</li> <li>• Video projector and ppt presentation</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Explain to participants the meaning of the SWOT analysis and why it's important to analyse better some aspect of the gender issues in the daily life. It's possible to use a ppt presentation to explain the structure of the SWOT analysis</p> <p><b>STEP 2</b> Divide the participants in small group of maximum 4 people and give them a limited time (max 30 minutes) to complete the task of fill the SWOT analysis. Give them 5 minutes more to arrange a short presentation of 3 minutes per groups.</p> <p><b>STEP 3</b> Invite participants to join the plenary and assist to all presentations of all groups</p> <p><b>STEP 4</b> Invite all participants to join a circle and discuss about what all groups underlined in their SWOT analysis</p>

	<p><b>STEP 5</b></p> <p>Create a moment of debriefing with the groups connecting the topic of the SOWT analysis with the main topic of the training, giving time to the participants to reflect deeply on gender issues.</p>
<b>Methodological advice</b>	Explain carefully all four parts of the SWOT analysis, taking into account that the examples help the understanding of all participants.
<b>Variations</b>	It's possible to change the topic, going deeply on specific questions/topic/adaptations
<b>Country specific adaptations</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	See Shanarani ppt presentation.

<b>Nr:</b>	<b>27</b>
<b>Exercise Name</b>	<b>New Ideas</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To reflect on the capacities and skills acquired during the training;</li> <li>• To think about new ideas for the future</li> <li>• To understand the meaning of being ambassador of best practices</li> </ul>
<b>Duration</b>	120 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Flipcharts, pens and markers</li> <li>• Video projector</li> <li>• Music</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p>Preparation: create 5 questions with five important points achieved during the training to stimulate the discussion and the reflection about the training. In the last of the workshop prepare two questions about new ideas that the participants want to suggest or create in the future after the training.</p> <p><b>STEP 1</b></p> <p>Using the training agenda, create a recap of the activities of the training, asking to all participants to reflect 10 minutes with their eyes close about what they learnt and made during the training days. During this individual moment of reflection use a calm music to help participants to find their concentration and feel comfortable and relax. Invite them, if it's possible, to seat in a comfortable position whatever they want in the room.</p> <p><b>STEP 2</b></p> <p>Stop the music and slowly invite them to find again the attention. It's possible to use the music to help this process.</p>



	<p>Divide participants into three groups and explain them the rules of the workshop. They will have 10 minutes per questions to fix some contributions about the topic proposed. Some examples of questions:</p> <ul style="list-style-type: none"> <li>• Which new values do you learn during the training?</li> <li>• Which tools will keep for your daily life?</li> <li>• What do you want to improve/change?</li> <li>• Have you suggestions or advices?</li> <li>• What will change in your life after this training? Did you learn something more?</li> <li>• Have new ideas after the training?</li> </ul> <p>They should use flipcharts to take notes of their opinions.</p> <p>STEP 3</p> <p>After the question time, ask participants to join a circle and present the opinions of each group. Invite them to discuss about their impressions, expectations and new contribution for the future. Give them time to reflect and go deeply each aspect of the training. This will help them to understand the influence of the training in their daily life.</p> <p>STEP 4</p> <p>To conclude the workshop ask them to find a word to define their learning experience in the training. Invite them to share their thoughts about the conclusion of the workshop.</p>
<b>Methodological advice</b>	In this workshop is important to valorise the opinion of the participants and support their self-reflection in balance with the group reflection. Helping them to find a comfortable environment to share opinion and feel free to express their opinion is fundamental for the good result.
<b>Variations</b>	It's possible to add some part with slowly movements to connect the body with the mind.
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	Use the training agenda of the training.

<b>Nr:</b>	<b>28</b>
<b>Exercise Name</b>	<b>Making a Mandala</b>
<b>Specific objectives</b>	<ul style="list-style-type: none"> <li>• To create an artwork that represent the group process</li> <li>• To reflect on the new skills and capacities developed</li> <li>• To collect learning achievements</li> <li>• To evaluate the learning process made during the training</li> </ul>
<b>Duration</b>	90 minutes
<b>Material/room</b>	<ul style="list-style-type: none"> <li>• Music for background and individual work</li> <li>• Colours, coloured pencils, oil pastels etc.</li> </ul>

	<ul style="list-style-type: none"> <li>• Round blank sheets of paper (ca. A4)</li> <li>• Round blank mandalas cut out (ca. A4)</li> <li>• A large round piece of paper (2-4 flipchart sheets stuck together)</li> <li>• for the group mandala</li> <li>• Stanley knife, scissors</li> <li>• Glue, tape</li> <li>• Coloured paper cut into three different sizes</li> </ul>
<b>Nr of participants</b>	15 participants
<b>Description</b>	<p><b>STEP 1</b> Create a nice, special, calm and inspiring atmosphere with special music – it could be oriental, Indian, Tibetan or other oriental songs. Tell a short story about the meaning of the mandala in general and where it comes from and how it works generally or in different countries. This explains the idea of a mandala to participants and warms them up for creating a mandala linked to their learning.</p> <p><b>STEP 2</b> Explain that this is an individual task. Invite learners to sit down where they feel comfortable to carry out the exercise.</p> <p><b>STEP 3</b> Ask the participants to identify what they are interested in learning during the training activity, their learning expectations:</p> <ul style="list-style-type: none"> <li>• <i>What do you want to take home?</i></li> <li>• <i>Why am I interested in the topic of this training activity?</i></li> <li>• <i>What I learnt from the training?</i></li> </ul> <p>Make the participants aware that they are ‘the learners’ at the centre of their mandala surrounded by different learning interests.</p> <p><b>STEP 4</b> Invite the learners to draw their own ‘learning mandala’. Each learning interest is linked to one ‘element’ of a mandala. The size of each element should be proportionate to the importance of that particular learning point achieved: the more important the learning point achieved, the bigger the element should be. The learners should briefly name and describe their learning points achieved. They should only draw the outlines of the mandala and its elements - without colouring in the spaces. Keywords associated can then be written into those spaces. Give a quick example of how a ‘mandala of learners’ could look on the flipchart.</p> <p><b>STEP 5</b> After the individual preparation (around 30 mins), invite participants to share their learning interests in smaller groups of three (20 mins). Write</p>

	<p>the following guiding questions on a flipchart or print them out for each group:</p> <ul style="list-style-type: none"> <li>• <i>What are the most important learning points achieved for each of you in this training event?</i></li> <li>• <i>Which learning points of achieved are related to the topic of the course?</i></li> <li>• <i>Are there other fields of learning points achieved in your group (e.g. on a personal level)?</i></li> <li>• <i>Did you find common learning interests within your small group?</i></li> </ul> <p><b>STEP 6</b> After the small group exercise, invite participants to have a quick look at the whole group's learning mandalas e.g. put the mandalas in a circle on the floor and invite everyone to go around them.</p> <p><b>STEP 7</b> Invite them to write their learning achievements on the paper cut into different sizes. There are three sizes according to the importance they attribute to the achievement (20 mins). When all learners have finished, invite them to sit down in plenary and give each person an opportunity to put the shapes (learning achievements) onto the big learning mandala on the floor. While doing so, they briefly explain their learning achievements. In this way, the learners create a giant collective mandala of learning achievements from the training event (20 mins).</p>
<b>Methodological advice</b>	<p>Suggestion for evening sessions: dim the lights and put out some candles - make it special!</p> <p>Suggestion for decoration: create a mandala in the middle of the room, using colours, items, objects, natural materials, balls etc.</p>
<b>Variations</b>	It's possible to provide blank mandalas for those who do not want to draw.
<b>Country specific adaption</b>	-
<b>Weblinks, Videos, Pictures, further material</b>	<p>Credits:</p> <p><a href="https://www.salto-youth.net/tools/toolbox/tool/mandala-of-learners.1721/">https://www.salto-youth.net/tools/toolbox/tool/mandala-of-learners.1721/</a></p>

## 5. Additional Materials

Shanarani \_ A world without stereotypes

Shanarani \_ Analysis on Film and Acting Part I



Shanarani Project No. 2017-2-ES02-KA205-009786



## Shanarani \_ Stereotypes vs Prejudice

## Shanarani \_SWOT Analysis

## Shanarani\_ Culture and prejudice

Co-funded by the  
Erasmus+ Programme  
of the European Union



This project has been funded with support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

GOBIERNO  
DE ESPAÑA

MINISTERIO  
DE SANIDAD, SERVICIOS SOCIALES  
E IGUALDAD

SECRETARÍA  
DE ESTADO  
DE SERVICIOS SOCIALES  
E IGUALDAD

**injuve**





SHANARANI



## Partners

**CaminoS**

[www.asoccaminos.org](http://www.asoccaminos.org)



**CESIE**

[www.cesie.org](http://www.cesie.org)



**South - West Initiative Association**

[www.swi-bg.org](http://www.swi-bg.org)



**Social Innovation Fund**

[www.lpf.lt](http://www.lpf.lt)



**Exchange House Ireland**

[www.exchangehouse.ie](http://www.exchangehouse.ie)



**CARDET**

[www.cardet.org](http://www.cardet.org)



**shanarani.eu**



Co-funded by the  
Erasmus+ Programme  
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.