



AGORÀ

**YOUTH WORKERS' ACTIONS
IN PUBLIC SPACES FOR
SOCIAL CHANGE**



**HANDBOOK
FOR
YOUTH WORKERS**



Erasmus+

AG  RÀ





INDEX

CHAPTER I Introduction

Objectives	5
Thematic Focuses	6
Intellectual Output 2	6
	7

CHAPTER II Approaches and Methodologies

Pedagogical Approach	9
What	10
Aim	10
Main Characteristics	10
Intersectionality	11
Methodologies	13
Non-Formal Education	13
Street Clowning	14
Body Movement	16
Social Cabaret	18
Labyrinth Theatre	20

CHAPTER III Tools

Introduction	23
Training Course - Index	24
Training Course - Index	25
Training Course - Toolboxes	27
Workshops - Index	55
Workshops - Toolboxes	56
Gender at Work	56
Gender-based Violence	59
Gender Issues in Media	62
Gender and Education	65
Gender, Sexual and Ethnic Minorities	68



CHAPTER I

Introduction

Objectives

Thematic Focuses

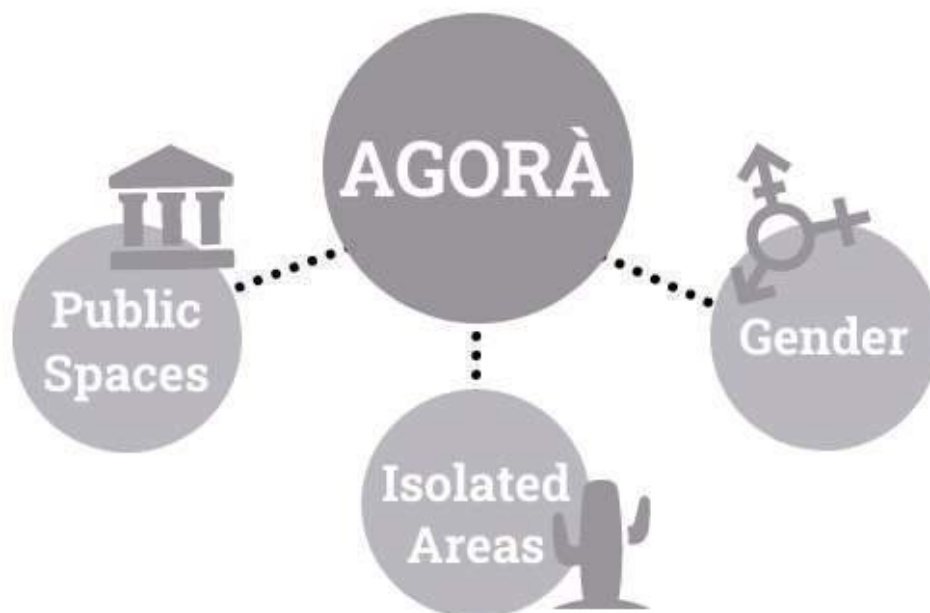
I.O.2

Objectives

AGORÀ is a Strategic Partnership project in the field of innovation realised with the support of the Erasmus+ Program and aimed to develop tools and pedagogical approaches to fight social exclusion among young people, and specifically gender-based discrimination in public spaces settled in isolated areas.

The project aims to reach its objectives by implementing several interconnected actions between 2019 and 2022: two Transnational Project Meetings, one Field Research, two International Training Courses, one Tools Harmonization phase, one Tools Testing phase, five different Meetings with Multipliers and one Follow-Up step. The results of these different phases lead to the creation of two Intellectual Outputs, one of those being this publication.

Thematic Focuses



Public Spaces

In this project, we consider public spaces as potentially open areas accessible to everybody where young people can meet, gather and socialise.

The associations part of the project included a wide range of settings inside this more general definition, both in the city centre or in more remote areas of the city, such as schools, universities, parks, town halls, youth centres, civic centres, squats and social centres, big malls and shopping centres, and open markets.

They can be somehow considered areas of transit, where people are simply passing by and do not feel like belonging, but

they can also be areas crossed by people who show a strong affection and feeling of belonging.

Another exciting idea is the re-appropriation of public spaces, which somehow seems to be a paradox since they are supposed to be open and accessible to everyone.

Public spaces can be both settings where democracy becomes possible, but also where discrimination takes place in different forms. In fact, in the most isolated areas, these spaces are often the landmark of exclusion, ghettoisation and the stage for racism, sexism, bullying, with different discrimination displayed.

Isolated Areas

In this project, we consider the term isolated areas to have quite an extensive meaning that can be applied to a wide variety of spaces, generally marked by substantial heterogeneity. They can be the suburbs of big cities, left-out neighbourhoods in small towns, and more remote or rural areas. Still, they have several common features, such as the potential tendency of being artificial ghetto dimensions for the young people settled there, one of which it's challenging to escape and/or to create interaction with other realities.

They might often become the stage for discriminatory events, hate speech, harmful rhetoric, and populist approaches. They are often the setting where the extreme right parties and movements are setting their roots, permeating the mindset

of the youth, and leading to extremism and radicalisation. Here, the young people are the most exposed target group to segregation events, not fully equipped to understand the reasons behind exclusion and react against it.

The partner associations of the project have underlined as extra characteristics of these areas: the lack of human connections, the geographical isolation, which can be increased by the scarcity of public transport, the multicultural aspect with no actual interconnections among cultures. Therefore, and as a direct consequence, people living here can face economic challenges, social stigma, and societal labels; they can feel a lack of safety and security, deprivation and a more general lack of opportunities.

Gender

Public spaces and isolated areas can often be the setting of gender-based stereotypes, sexism, and disrespectful behaviours toward different gender identities and discrimination.

Young people can be the primary victims and the perpetrators (aware or not) of these behaviours. Families and youth workers, part of their closest relational circles, are not always fully equipped to detect the gender-based discrimination symptoms within groups of young people and to take action to promote gender justice and equality in public spaces.

In this perspective, the project aims to strengthen the supporting action to youth workers and activists involved in

the grass-rooted work in these isolated public spaces, to equip them with tools and methods to raise youth awareness on gender-sensitive issues.

The whole project led to creating a pedagogical package including different tools and methods within a newly designed pedagogical approach to detect the display (behaviours, causes, reactions) of gender-based discrimination within groups of young people and raise awareness on gender-sensitive issues afterwards.

We expect this package would contribute to reducing gender-based stereotypes, promoting fair gender role models and, at large, fighting exclusion by enhancing gender equity.

Intellectual Output 2

The Intellectual Output 2 is a Handbook to provide youth workers with tools and interactive methods within a newly designed pedagogical approach to promote gender equity within groups of young people in public spaces.

Therefore, it's imperative to remember the project's primary focus on **public spaces**: here the young people could be the most vulnerable group and the most exposed to discriminative events and, for this reason, they have to be considered the main beneficiaries of the workshops included in the Toolbox, part of the Intellectual Output 2 and delivered in these areas in

the participating countries, during the Tools Testing step.

The Intellectual Output 2 grounds on the work previously realised in the Intellectual Output 1 aimed to enable youth and social workers to detect the warning signals in the young people's gender-based discriminative behaviours and understand the causes behind the display of discrimination and sexism. Therefore, the Intellectual Output 1 contributed to providing a detailed picture of the young people and youth workers' needs in terms of activities and raising awareness actions, which has set the ground for developing the main

contents of the current publication.

The workshops part of this publication were developed, tested, and assessed by the participants and facilitators involved in the International Training course, held in Italy between the end of September and the beginning of October 2021. Then during the upcoming Tools Harmonisation step, those tools and approaches were shared, upgraded, and systematised within a newly created pedagogical perspective by a group of international trainers and experts coming from the consortium. This work led to having the workshops ready for the Tools Testing stage, held between January and February 2022. In this phase, the youth workers involved in the training have tested the workshops with different target groups to detect their efficacy and evaluate their strengths and weaknesses to identify the upcoming adjustments. This activity was also essential to strengthen the raising awareness action on gender issues in the local areas and effectively measure the tools' impact on local and EU levels. Moreover, in a very sensitive moment where the Covid-19 socio-economic effects were still impacting the young people, it contributed to the re-activation of public spaces in isolated areas, enhancing the raising awareness action among youth and local communities

in the participating backgrounds.

The Tools Testing stage was followed by the final fine-tuning of the workshops, including the adaptation and recommendations for adjustments highlighted in the evaluations of the workshops run by partner organisations.

In this perspective, the Handbook had become a valuable tool in the Multipliers Events realised before the end of the project and targeted to coordinators of local and national organisations, directors of youth and social centres, representatives of the local municipalities and the educational and social services, staff of the National Agencies. Moreover, some of the young people who participated in the testing were also involved in the events, bringing their perspective as witnesses of the experience.

The Handbook's main strength is its transferability to all the participating countries; it is entirely based and tailored according to the needs detected during the work at the local level in the chosen areas. In this perspective, the proposed tools, within the synthetic, newly designed pedagogical approach on gender, can be replicated both at local and at European level with different versions and duration, according to the target groups' needs, backgrounds and situations.



CHAPTER II

Approaches and Methodologies

Pedagogical Approach
Methodologies

Pedagogical Approach



What

The pedagogical approaches are commonly understood as the approaches proposed, by the educators, for enhancing the learning process of participants. They refer to the theory, practice, and impact of learning and how this process is influenced by the learners' social, cultural, economic, and political factors. They include a set of techniques, working methods and practices educators use to stimulate, give coherence and enhance the learning process of individuals in a given setting and background.

When we talk about the pedagogical approach in the current Handbook, we mean the approach/es that regulate the interactions between the different actors involved in the learning process (participants, facilitators, etc.) and is/are connected

to and influenced by the surrounding learning environment. These approaches combine more theoretical elements with reflections, direct experience, and the consequent reflection/analysis of the learning process. They are conceived to offer meaningful learning experiences to participants with different learning styles, coming from different backgrounds and experiences, and to enhance the active involvement of everybody all along the process.

The current pedagogical approach is conceived as a synthetic guideline for educators, including the main guiding principles and values to be applied while delivering the activities created within AGORA' project and aimed to raise youth awareness on gender-sensitive issues.



Aim

The current pedagogical approach is focused on gender equity and related gender-sensitive issues. However, before applying the approach in any kind of educational activity, facilitators and youth workers have to remember its main, specific focus. The pedagogical approach is conceived to facilitate raising awareness actions among young people, ensuring common guiding principles and practices to be followed while delivering

the workshops. Within this perspective, this approach has to be considered a common, guiding pathway, enabling different project stakeholders and any individual or organisation interested in implementing new actions in gender equity mainly targeted to young people from isolated areas and backgrounds with fewer opportunities.



Main characteristics

The ones you will find below are some, among the main characteristics, considered as primary, within the pedagogical approach proposed by the project:

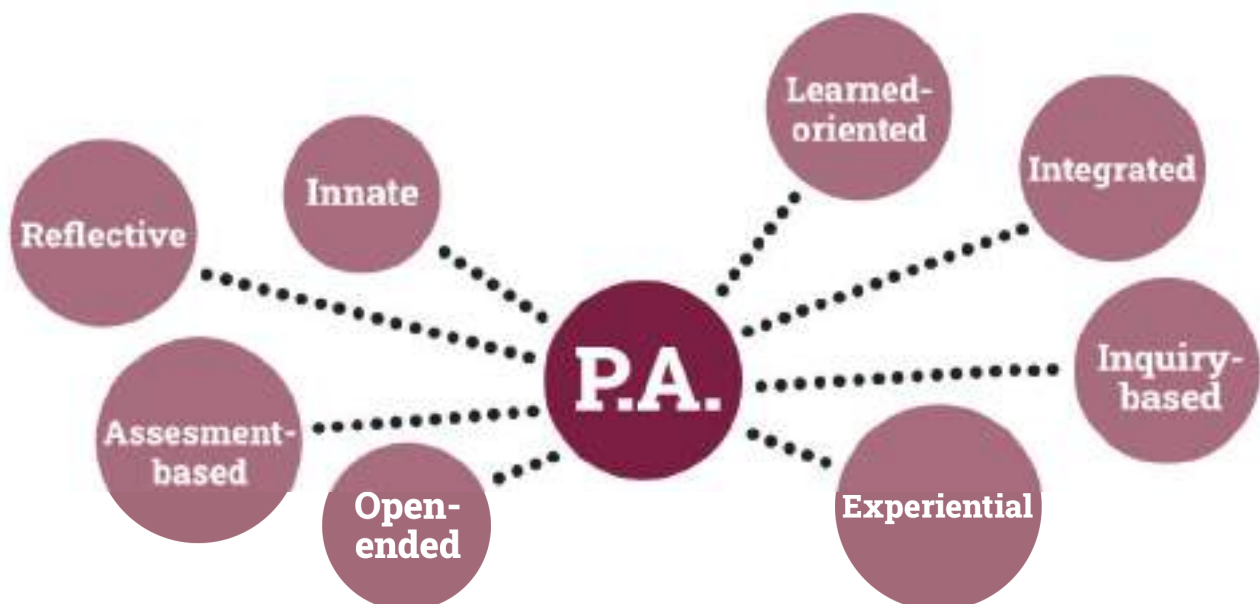
- **Open-Ended:** open-ended questions are launched to participants, and they are encouraged to focus not on one correct answer because multiple and complex solutions are possible. Learners have to be given a chance to proactively fulfil the assigned tasks using their existing knowledge and interests.
- **Integrated:** what learners have learnt through theory and practice should be compared with the solutions that could be proposed to real-world problems. Therefore, connections across the disciplines and/or among topics have to be developed for a constructive learning process.
- **Inquiry-based:** emphasis has to be put upon the roles that are played by the learners in the learning processes. The educators have, in this perspective, the duties and responsibilities of directing and guiding the learners within the process. At the same time, learners have to be constantly encouraged to express themselves and share their points of view and perspectives.
- **Experiential:** a big part of the learning can take place through experiences, and it's vital to constantly enhance the 'learners' motivation and commitment towards learning in order to have their learning experience sharper and more impactful.

- **Assessment-based:** it's crucial to monitor the learning process and identify whether the learners have acquired an efficient understanding of the subject/s tackled. The monitoring allows educators to understand if strategies and practices have been implemented in a well-organised manner or if improvements should be brought.
- **Innate:** the educational pathway has to be conceived and structured to liberate the learner because individuals have the innate competencies and skills to recognise the meaning and significance of education. Education is, in this sense, an instrument to be promoted in a life-long-term perspective because all the individuals continue learning throughout all their lives.
- **Reflective:** when proposing a learning path to learners,

educators need to ensure their methods and instructional strategies are suitable and well-targeted to their profiles and necessities. To ensure that, it's important the instructors self-assess and reflect upon their methodology, pedagogy and performance on a regular basis, being ready to evolve their approach, if and where needed.

- **Learner-Oriented:** the learners are put at the centre of the learning process, which has to be adapted and adjusted according to the learners' needs, profiles, experiences and expectations.

Therefore, the learning path proposed is not common for everybody, but it has to be tailor-made, taking into account all the individuals involved in the process.



Intersectionality

A Gender-Sensitive Pedagogical Approach should bring specific attention to the intersectional perspective, focusing on individualities, power, and equality vs inequalities in the learning spaces.

The term "intersectionality" was coined by the US-based feminist and critical race theorist Kimberlé Crenshaw in 1995. By then, intersectionality has become a key concept in feminist research and other approaches to learning. Here is considered how gender is perceived by the different learning actors, gender relations, and how gender identities interact with or are affected by socio-cultural structures and norms, producing

unbalanced discourses and power relations. Among the main factors to be taken into account are ethnicity, class, economic status, nationality, sexuality, different abilities, age, etc.

The project focused specifically on "isolated areas", a wide variety of spaces going from the suburbs of big cities to "left-out" neighbourhoods in a small town and more remote or rural areas. Even though these places are marked by a pretty strong heterogeneity, there are still common elements to be found, such as the potential tendency of being an artificial space for the young people living there, from which it's challenging to escape and where many factors (as the intersectional one)

might prevent from creating healthy interactions among peers and with other realities. Therefore, they are the setting where young people are often discriminated against for a combination of the abovementioned factors, which are interlinked among themselves and contribute to strengthening the discrimination towards more vulnerable target groups.

For this reason, we believe that within the pedagogical approach we aim to propose, the intersectional perspective might be very important and useful in designing the activities. It can offer extra tools to better understand the combined factors behind gender-based discrimination and to offer a wider perspective in the way to address the challenges young people face.

In general, and more specifically in these backgrounds, the intersectional perspective brings an added value in the learning process, offering a bottom-up perspective in the educational activities proposed: the educator/youth worker, instead of being the "expert" imparting knowledge, becomes a facilitator of the young people learning process. This contributes to reducing the distance between the educator/youth worker and the young people, allowing to better target the causes behind exclusion, offering concrete solutions and stimulating the creation of a productive and trustful relationship among the

different actors.

In this sense, a gender-sensitive pedagogical approach that considers intersectional perspective can effectively encourage learners to cross boundaries and develop self-reflection, asking themselves questions regarding the consequences of the gender inequalities perpetrated within the learning process. This contributes to strengthening the capacities for critical thinking and enhancing open-mindedness at all levels. Moreover, workshops offering a learning experience grounded on an intersectional perspective may be critically liberating the participants. They may give rise to processes of transformation that challenge hegemonic norms and unbalanced power relations, promoting better participation and inclusion as a direct consequence.

Last but not least, in order of importance, the intersectional perspective applied to the learning process contributes to strengthening the effort for transformative change, social justice and activism, encouraging young people to move towards mobilisation for social transformation. In this perspective, the educator/youth worker's role is to constantly support the young people to enact change at different levels – personal, institutional and societal, acting as change-makers.

Methodologies



Non-Formal Education

All the activities proposed in the Handbook are inside the macro-umbrella of non-formal education. Non-Formal Education – NFE was defined in 1974 as any organised and systematic educational activity carried on outside the framework of the formal system (schools - University). Thus, NFE is the macro-framework, including any organised educational activity outside the formal academic curriculum. According to the Council of Europe - CoE:

"Non-formal education refers to planned, structured programs and processes of personal and social education for young people designed to improve a range of skills and competencies, outside the formal educational curriculum. Non-formal education is what happens in places such as youth organisations, [...] where young people meet [...] to undertake projects together [...]."

(Compass - Manual for Human Rights Education with Young People, Strasbourg, 2012, p.31)

Still, according to the CoE, in recent years, the academic inquiry has gradually shifted to a repositioning of non-formal learning as one of the multiple learning situations positioned on a learning continuum and structured across multiple dimensions between formality, non-formality and informality of learning.

In 1998, the European Ministers responsible for Youth confirmed, in the final declaration of their 5th conference, non-formal education as a priority working area in the Council of Europe's youth field. Considering non-formal education as a means of integration into society, the ministers called for recognition and valorisation of the competencies and qualifications acquired through non-formal education. In its Agenda 2020, the Conference of Ministers highlights that the recognition of non-formal education and learning makes a strong contribution to young people's access to education, training and working life.

Non-Formal Education stands for a range of core learning principles, methodologies and approaches in the youth sector, and among its main characteristics and principles, the following can be highlighted:

- **to be voluntary:** participation is based on a voluntary choice; there are no constraint factors binding to participate, at any moment, participants can choose to leave the learning process, and no one can be forced to participate
- **to respect freedom and responsibility:** participation is always based on free will to be involved and, at the same time, it's expected that participants will be proactive, taking responsibility for their own learning
- **to be learning objectives based:** learning doesn't take place randomly, but it is always based on clear educational, pre-organised objectives and clear methodologies to achieve them
- **to be accessible to everyone:** no learning obstacles or any type of impairment should prevent learners from benefiting from an educational process. It's important to create a barrier-free program, accessible for all, which allows everybody to be fully included
- **to be participatory:** participation and interaction with others are constantly encouraged. Learning is based on the permanent exchange among human beings, and also the methodologies proposed are conceived to enhance the active involvement of all



- **to be learner-oriented:** learners are the centre of the activities, for this reason, even though learning objectives are always pre-set, the sessions and the learning plans should constantly be re-modulated according to the participants' feedback, knowledge, and experiences. They must be always adapted to the background, competencies, typologies and needs of the target group/s we are working with
- **to be flexible:** the contents and related methodologies chosen have to be flexible, and facilitators should be able to constantly adapt them to the needs and expectations of individuals and groups, as long as ensuring coherence with the initial learning objectives set
- **to be based on experience and action:** learning is not just something purely theoretical, but it is based on the concrete experience, the "learning by doing", then supported by the reflection and the analysis
- **to be connected with reality:** it's promoted a strong sensitivity to social and economic changes, to local and global issues relevant for the participants involved
- **to be holistic and process-oriented:** participants should constantly develop knowledge, skills and values during the

learning. The most important element is the process and the way they are involved in it, rather than the final goal.

Non-Formal Education actively promoted an Experiential Learning process, which includes different stages:

- **Experiencing:** participants concretely experiment with the activity
- **Sharing:** participants are given the chance to communicate what they have felt and observed during the debriefing
- **Processing:** participants are given the chance to analyse and reflect on the experience during the debriefing
- **Comparing:** the previous work can lead participants to relate the activity experienced to the real world/everyday life and to further develop the reflection and the critical approach
- **Applying:** participants are encouraged to use what was learned and afterwards to share the main elements with others (transferability of the learning) as part of the "learning to learn process"
- **Evaluating:** participants and facilitators are actively involved in the evaluation process, in self-assessment and the analysis of their own learning.



Street Clowning

WHAT

Street Clowning is the combination of one form of Theatrical Performance in the outdoor space without a specific paying audience and Clowning (use of the technique of the specific clown's character). This combination brings to a more specific clown work based on the improvisation: the performance must be linked with the place (element of the street) and the audience (public reaction or interaction).

The character of the clown has a lot of different origins as says the article of the Encyclopaedia Universalis:

"We get lost in conjectures about the date and place of birth of the clown, an English word which means peasant, boorish, villain. Different ancestors are given to him, depending on the country. And, failing to establish a continuous filiation, one is spoiled for choice. Some trace it back to antiquity jesters and mimes; those, crazy about medieval ceremonies; these, to the strollers of the theater. The latter, more cautious, are content with similarities, not to mention paternity, with the types of commedia dell'arte. Like all popular comedians who died before his birth, the clown found his raison d'être in himself,

invented a technique that he perfected, and which is neither the appropriation of resources that have fallen into disuse, nor the imitation of ancient traditions."

Nevertheless, nowadays the clown has it owns "ways of being played". He belongs to the *"familiar comic character of pantomime and circus, known by distinctive makeup and costume, ludicrous antics, and buffoonery, whose purpose is to induce hearty laughter. The clown, unlike the traditional fool or court jester, usually performs a set routine characterised by broad, graphic humor, absurd situations, and vigorous physical action"*

(Encyclopedia Universalis)

Actually, this wide definition is enough. The clown invites the performer to get back to the roots of the play, to the things driving them to discover the Fragile Being, using the energy of mischief and madness. To arrive in this position, it's important for the performer to get connected with their individual and own sensations so to transform them in energy, playing with it and then building a meaningful play within.

There are some steps to follow in order to meet the clown energy (which can help as a technique for facilitation), the clown philosophy and poetry (which can be used as a raising awareness tool) and the artistic creation (mixing both of them).

STEPS OF THE TECHNIQUE

STEP 1. GET COMFORTABLE WITH THE CHARACTER OF THE CLOWN

This technique is linked to a specific character who is the clown and helps to build performances and tools. It can be considered a specific instrument to allow the person to wear the shoes of the character, and it has to be based on the following points:

1. connection with our own feelings and sensations
2. playfulness, capacity to live and share the emotions
3. communication and interaction with the public
4. "imbalance", which is the capacity to bring improvisation and dance inside the performance
5. strong energy and deep concentration to enter the character while performing
6. objects and how to use them with a new poetic meaning
7. "philosophy of the absurd", of the extreme and capacity to bring poetic elements
8. "clown thinking", based on a delayed or distorted perception of time
9. solo, duo, chorus as the capacity to perform alone, with other characters and interact with the audience.

STEP 2. LOOKING FOR SENSATIONS RELATED TO THE PLACE/TOPIC

It's essential that the clown/performer/facilitator feels driven by their own emotions in order to be able to create, facilitate and perform using the clown techniques.

The clown/performer/facilitator has to enter this state of being: disconnecting from the mind through meditation or breathing, looking for the sensations and emotions that the place (street or somewhere else) or the subject gives to them. After acquiring these sensations/emotions, the clown/performer/facilitator needs to select the ones they want to share and transmit to the audience, therefore choosing the proper tools to play and perform.

STEP 3. DEFINING THE AIM BEHIND THE USE OF THE TECHNIQUE

The clown/performer/facilitator can create an emphatic relationship with the public only by letting the emotions flow. Because as human beings we can't control precisely where the emotions could drive us, then it's fundamental that the clown/

performer/facilitator needs to own well the technique/s they want to use. For example, this means having a point A and a point B, where point A is the setting where the performance starts, and point B is where it ends. Sometimes, because the clowning action is based on feelings and the interaction with the audience, it might take longer than expected to arrive to point B, but, nevertheless, this point depends on the fixed purpose behind the use of this technique.

*If clowning is used as a **raising awareness tool** during the performances.*

When the clown/performer is in the process of building the scenario, they have to ask themselves the following questions constantly:

- is the metaphorical scenario created suitable to tackle the subject/topic and is it adaptable in any circumstances?
- is the metaphorical scenario understandable by any person attending the performance?

The clown cannot really control what will happen on the stage/street; that's a fact. This is because the clown/performer is driven by their emotions that are generated by the things happening around them (and which cannot always be forecast in advance). Nevertheless, the clown/performer has to clearly remember that, to tackle a subject and raise awareness on a certain issue, this should be taken as the main focus, behind the audience's reactions or the unexpected events that might happen. It's also essential to reach out to the objective/s behind the raising awareness action that the performance wants to achieve. For this reason, it's compulsory to have the metaphors proposed understandable by anybody, or the objectives won't be achieved.

*If clowning is used as a **technique for facilitation**.*

Using clowning as a facilitation technique can be interesting and useful for the facilitator, but considering that the clown always shares and plays with emotions, there is a constant need for monitoring and assessment of what is going on. For this reason and in order to avoid difficulties during the workshop, the clown/facilitator should have a very clear goal and purpose behind the use of the technique:

- is the technique used to motivate the participants to get inside the process?
- is the technique proposed to break the ice on specific issues related to the main topic?
- is the technique used to develop emotions towards the topic?

According to the objectives we aim to achieve and which stand behind the use of the technique, the clown/facilitator should

use different aspects of the clown's character. This means to be a "more controlled clown" because the emotions shared through the techniques are not part of a show but are part of a workshop with specific learning objectives. At the same time, it's important that the elements/emotions shared through the clown technique are not going to modify the learning objectives previously set.

If clowning is used in a **philosophical, poetical way to tackle the topic/subject**.

The clown has an "ingenuous nature" therefore its philosophy and poetry are quite universal and can be understood by everybody. They can help to deal with lots of subjects, as well as to create tools to work with a very heterogeneous public. Nevertheless, human beings have different ways to understand and interpret poetry and philosophy. For this reason, while building the tool, it's important to ask for extra feedback to understand if:

- the philosophical/poetical metaphor is understandable by everybody;
- the philosophical/poetical metaphor is facilitating the work to be done on the topic/subject's coverage;
- the philosophical/poetical metaphor is contributing to raising awareness about certain social issues;

This is the less "on stage" way to use the clown because even though the clowning action is based on poetry and philosophy, the thing that matters most is the learning objective set behind and which will allow covering a given subject. For this reason, as mentioned above, it's crucial that the metaphors could be understood by everyone, a priority which has to be previously assessed during the tool creation.

STEP 4. FINDING THE SUITABLE SPACE FOR STREET PERFORMANCE

The space to realise street performances should answer

specific criteria:

- it should be a place where spectators/participants won't interfere with the traffic, like a square, a park, and more, in general, a public space;
- it should fit with the elements the clown/performer/facilitator need and want to include in your play, e.g. a chair, fountain, the sound of bells
- it should fit logistically: it has to be accessible and available for a certain amount of time, especially if the clown/performer/facilitator wants to create a discussion with the spectator/participants after the performance.

There are below a couple of technical tips to be taken into account before organising the event:

- check the weather forecast: it's not comfortable to watch a performance in the rain
- check with the local community and people living in the area if the performance might interfere or disturb their daily activities
- inform public authorities that your event/intervention will be in the street – it depends on the country and its requirements.

STEP 5. EVALUATION

When clowning is used with an educational purpose behind it, evaluation is a crucial step to be considered, becoming an integral part of the workshop. The evaluation should be made at the end of the performance/activity:

- inside the group of performers
- with the spectators/ participants.

In this perspective, the evaluation will allow the clown/performer/facilitator to understand to which extent the objectives have been achieved, how impacting was the rising awareness action and what could be needed as follow up/next steps to make the action more sustainable.



Body Movement

WHAT

"... Most of the people who study dance aren't ambitious to be dancers, in fact.

Or aren't serious about that ambition.

I think they're trying to complete physicality that gets messed up by sitting for 12 years in school, or longer..."

(Steve Paxton)

Our body is our home; it is the machine we use to function and survive. It is the "place" where we were born and where we experiment the different feelings and experiences. Therefore, as Maria Montessori explained in *The Absorbent Mind*, "it is only by movement that the personality can express itself".

The term **movement** can be very abstract and, contextualised

in the current publication, has to be considered as a means of expression and a potential tool to activate and stimulate the learning of individuals and groups. Therefore, and within this framework, **body movement** becomes a powerful tool within a learning process, and in order to be effective, it has to be based on specific learning objectives, on the combination of physical practices and dance elements. More specifically, what we call body movement is a combination of different techniques based on the use of our body, kinetics and the movements that can be performed in the surrounding space. At a more personal level, they can be used to develop creativity, skills and competencies, to strengthen the connection with the self, with the others and the space around them, it contributes to developing self-confidence, spatial and kinaesthetic awareness, coordination and inner balance. At a wider/more societal level, they can be used to reflect upon the feeling of belonging and decision-making within a group, to practically experiment with problem-solving and to reflect upon the values of cooperation, respect and freedom of expression.

Moreover, the different techniques based on body movement can be used for the following purposes:

- **exploring** physical, mental and emotional barriers culturally imprinted in the way to move, feel and interact with the others
- **developing** our body awareness in a constructive and creative way, expanding our senses, and stimulating the inner reflection on how we use the different parts of our body
- **improving** non-verbal communication skills, giving participants the chance to experiment with different ways to interact with others, mainly through their body and movements
- **challenging** our comfort zone, offering the opportunity to handle our own personal fears and shame related to physical contact
- **developing** the interaction at the individual and group level, creating a specific space for sharing and developing the empathy focused on the body experience
- **growing** personally, being offered the possibility to learn through the body and expressive movements, very useful to face the barriers we might encounter and to deal with the different relationships in our daily life.

STEPS OF THE TECHNIQUE

STEP 1. CREATING A COMMON VOCABULARY - THE FIRST TOUCH

When the workshop starts, the trainer should explain to the group what is meant with the concept of movement and of body movement so to have everybody on board. Then an extra

time is needed in order to agree on the meaning of terms such as "space, dynamic, rhythm, tempo, volume, quality, etc.", especially when we work with participants talking different languages and with heterogeneous groups with other profiles and experiences. The first introduction has to be based on a small taste of how many different approaches we should have when we start practising with our bodies. The trainer should begin with preparatory activities based on breathing and other simple activities leading participants to acknowledging they have a body that is constantly moving. Breathing is a movement, and even though it seems to be obvious, sometimes human beings struggle to notice and understand that. At the end of this body movement session, it's important to leave a proper space for sharing feelings, impressions and bring some conclusions on the purpose of the activity.

STEP 2. THE BIG INVITE

As a second step after the introductory part the trainer should bring some examples about movement improvisation and then invite participants to a longer improvisation with the other group members. This is the first activity where the participants' limits and the comfort zone might be a bit pushed, but the trainer. Keeping a constant delicate approach, the facilitator should support participants to tackle the physical sensations and concepts as much as possible. In this way, participants are introduced to their own individual rhythm and to the synchronicity of the group's rhythms, discovering and falling in love with their own body.

STEP 3. CREATING A HABIT AND DIVERSITY OF PRACTICES

The third step, being based on the specific learning objectives initially set, might vary according to the project/workshop's main subject. The situations created through the body movement, and the potential related challenges might also vary according to the issues needed to be tackled. In this stage the trainer should bring the participants into specific body stages through dance practices in order to design an intimate experience. When the session is over, it's very important to dedicate some time to reflections and conclusions letting participants understand the purpose of the activity.

To make a concrete example: participants experiment with a body movement sequence, and when they know it well, the trainer asks them to go slower and slower until they go as slow as possible. Therefore, the slower the participants go, the more they feel the challenges in the way the body parts are used. After this session, the trainer should create an extra moment to allow participants to reflect upon the activity and to share why they think they have done that, reflection also on

what they have learnt from the experience.

STEP 4. INSIDE DANCE

When the proper safe environment inside the group has been successfully built, the time comes to make a step forward, driving the group into the dance. In this step the group should really practice dance and the trainer should propose different techniques using Improvisation, Contact Improvisation and Dance composition elements. During the workshop, significant time has to be allocated for this session, leaving participants free to interact and experiment. As in all the other steps, it's always recommended to close a dancing session with an organised discussion sharing feelings and reflecting upon the learning process.

FOCUS - CONTACT IMPROVISATION: an intuitive, non-verbal, and intimate dialogue

Contact improvisation is a technique based on dance improvisation and grounds on the following main pillars:

- the communication among those dancing should take place in real time and should be non-verbal
- the physical contact between two people or more dancing in the space should always be kept
- the improvisation should be the priority, since many unexpected, unpredictable and surprising elements might appear.

Contact improvisation mainly uses elements from dance, acrobatics and martial arts which rely on organic movements around the space.

Contact improvisation can be considered a silent dialogue between two or more people, starting with both sides listening at each other and then letting the movements guiding the process, without listening to the brain, but to the actual movements.

Therefore, contact dance can be defined as a "social dance", since the communication among dancers is based on touch, feelings and sharing of senses. For this reason, its main characteristics are the focus on body awareness, mutual listening, and connection rather than the sense of sight and consciously controlled movements.

Contact improvisation contributes to revealing our own behaviour patterns which are partially products of our life experiences: suddenly, through dance, we get enabled to perceive our own "habits" and discover new stories about ourselves.

From a more pedagogical perspective, contact improvisation may be a very suitable tool to tackle different subjects as inclusion, participation of everybody and different abilities. It can be used for deepening our own behaviour and approaches in relation with others, reflecting about leadership within group dynamics, and on the different roles we might take while interacting with other people.

Moreover, it can be used to develop different skills such as the capacity of readiness, being present and reactive in front of different situations, avoiding distractions and being focused on what is happening in that specific moment, without losing contact with the person/s interacting with.



Social Cabaret

WHAT

The Social Cabaret is a performance done by a "spect-actor" on a social thematic. It takes the shape of a cabaret, which is a show of many different performances. Here the public can watch/participate in one or as many performances as they wish. There is a purpose of entertainment to support the political subject the facilitator/actor aims to talk about during the performance. The idea is to create a space where the public becomes a "spect-actor", being able to express their opinions, thoughts, points of view inside the social cabaret. The cabaret can also be used to raise awareness on a given subject and it becomes, in this perspective, a place for people to exchange, discuss and share ideas about the subject of the performance.

STEPS OF THE TECHNIQUE

STEP 1. DEFINING THE THEMATIC OF THE SOCIAL CABARET

First, the facilitator/actor has to choose the subject they want to explore through the social cabaret. When the subject is chosen, there are extra elements to be taken into consideration:

- the subject chosen has to "talk" to the "spect-actor", otherwise they will not fully participate and be actively contributing to the performance. It can be linked to their own reality; it can be a specific event touching them or a subject covering recent events
- according to the place where the cabaret takes place and the public, the facilitator/actor should have previously set a detailed diagnostic. This allows understanding to which

extent the subject can be covered and how relevant this thematic is for the spect-actors and their local backgrounds

- the topic chosen has to have a wide thematic so that the facilitator/actor can use it to create links with other potential sub-topics. This will allow them to cover a bigger variety of subjects falling inside the macro-umbrella of the subject, and to have the spect-actors more interested and involved in the performance
- the subject chosen has to be open enough to allow every opinion to be expressed and listened to, without any bias that could give a direction to the performance. Therefore, during the performance, any judgmental approach towards the subject and the sub-topics has to be avoided, giving the spect-actors the feeling of being fully included in the process.

After choosing the subject, the facilitator/actor has to find extra aspects and the related sub-questions they want to explore during the performance. In this perspective, each performance of the cabaret becomes an interactive way to tackle the topic from different perspectives.

Then the facilitator/actor has to prioritise whether they want to focus on the content, on the participation of the public, on the fun of the social cabaret.

STEP 2. CREATION OF A FACILITATION TEAM

The facilitator/actor has to identify and create a group of co-facilitators that will be able to support the public to become a "spect-actor", and that will contribute to creating, organising and facilitating each performance. Then, in order to better capitalise on the different skills and competencies and to maximise the performance's impact, it can be decided to assign the implementation of each performance or of a part of each performance to the co-facilitators having the skills more suitable for the subject or the part to be performed.

For example, if one of the co-facilitators knows how to run a radio show, a part with street interview can be added to the performance as an interlude or as a full part of the cabaret.

STEP 3. CREATION OF THE SHOW

According to the topic, ideas and skills of the facilitators, it's now possible to start building the performance.

Below, there are some important tips to be taken into account while building it:

- the performance has to be short to keep the entertainment, the level of interest and involvement high. If one performance demands more time, it's recommended to split it into two parts (for example, if the performance is forecast to have some witnesses inside, it's possible to create different

sessions all along the performance)

- different types of techniques can be used during the same performance in order to keep diversity throughout the event. In this way, spect-actors with different profiles, experiences, and learning styles will be taken on board
- the performance has to be guided by an invisible "red line", which will link all the different parts of the performance, creating a background story. This will give coherence to the performance and allow the spect-actors to follow every part of it without being confused or disconnected
- additionally, it's possible to forecast some extra moments in the performance that can be done beside the cabaret before/during/after.

Below, there are some ideas of activities and techniques that can be used inside the social cabaret:

- **Debate:** it could be a Moving debate or Canadian box (for more information on these two techniques, please refer to Chapter III – Tools of this publication)
- **Witnesses:** it can be prepared before, made on radio, written text, poetry, street style, with music and dance
- **Goguettes:** those are famous songs where the lyrics are re-written. When using this technique, a facilitator/actor should go from place to place, asking participants to build up sentence after sentence of the new song. Then the new lyric is printed, and all the public can sing it
- **Living library:** the idea is to rent a book, but the book is, in this case, a living person. When using this technique during the social cabaret, spect-actors can move from table to table to listen to the different stories
- **Carrier of speech:** an open question is written in capital letters and set in a public space. The facilitator/actor goes to the public and asks how they feel about this question. Then they have to try to summarise everything in one sentence or quote and explain if it's ok to have their answers exhibited in the same public space. This technique is also a good way to decorate, in a participative way, the stage.
- **Public shouting:** people from the public who want to express but are shy, can write on a piece of paper what they want to say and place it in a box. Then the facilitator/actor will be shouting the message during the show
- **Non-formal education:** there are plenty of non-formal education activities that can be implemented on stage, combined with artistic and theatrical methodologies. Facilitators/actors have therefore to remember that there are no limits in the performance, they simply have as creative as possible!

STEP 4. PREPARATION OF THE PERFORMANCES

Some of the performances might need a longer and more structured preparation than others. For example, if the facilitator/actor aims to film people on the street to create a short movie for the cabaret, it has to be done right before the social cabaret performance. In this case, the interesting element of the social cabaret is that the preparation phase becomes part of the cabaret itself!

STEP 5. IMPLEMENTING THE TRAINING FOR FACILITATORS

If the team of co-facilitators need training, it can be organised before the performance takes place and should consist of specific techniques to be incorporated in the social cabaret. Keep always in mind that, in every case, there are some skills required to deal with the social cabaret as:

- the capacity to be able to create a trusting and welcoming atmosphere without judgment
- the ability to adapt, improvise and change the program at the last moment and during the performance
- the capacity to work in a team efficiently
- the capacity to stand on the stage and to speak in front of people.

STEP 6. FINDING A STAGE

Below, there are some technical tips about the stage where the performance will take place:

- the stage has to be visible, attractive, and possibly on a path in the public space
- the stage has to be suitable for a plan B in case of bad weather
- the stage should have a place where people can sit if the performance is getting longer or the public needs it
- the stage has to be safe, logistically and legally fitting: for example, we suggest you to ask for the authorisation of the city hall to perform in public space.

STEP 7. IMPLEMENTATION

The facilitator/actor has to set the stage, distribute the roles to

everyone and, before starting the performance, has to be sure that the co-facilitators know well what to do and when to do it. Then Mr Loyal/Ms Loyal will lead the team of co-facilitators and give the show's rhythm.

If it is the first time for a facilitator/actor to perform a social cabaret, it can be good to invite friends to be supportive and take the role of "spect-actors" if needed.

STEP 8. EVALUATION

Since social cabaret is always used for an educational purpose, evaluation becomes a crucial step in the use of the technique. The evaluation, in this perspective, contributes to assessing the extent to which the learning objectives have been archived, to understanding the level of involvement of the spect-actors and the efficiency of the raising awareness action.

Therefore, the evaluation has to be run on different levels and at the end of the performance/activity:

- inside the group of facilitators/actors
- with the "spect-actors", asking them to fill in written feedback at the end of the performance
- with the hosting place if there is any.

GLOSSARY

- SPECT-ACTORS: the people who are involved, in a way or another into the cabaret.
- FACILITATOR(S)/ACTOR(S): the person/s who will facilitate the process all along the cabaret. Their aim is to stimulate the participation of the spect-actor/s, and to propose and lead some activities where the public will be able to take part in the show.
- MR/MS LOYAL: it is a role of one/two facilitator(s)/actor(s). The aim of these characters is to create a link with the different performance/s, to catch the attention, to encourage the participation. To perform this character, the facilitator/actor should have some previous experiences in the technique use, because its interaction with the public is crucial to have an effective implementation of the social cabaret.



WHAT

Labyrinth Theatre (or Sensory Labyrinth Theatre) is a theatre methodology developed by Iwan Brioc, a Welsh consultant in Applied Theatre and Director of Theatre Cynefin, a UK-based

platform for community activism through theatre. On his personal website, he describes Sensory Labyrinth Theatre in the following words:

"Individual audience members journey alone through a darkened three-dimensional labyrinth and along the way encounter moments and meetings that provoke subconscious sensory memories (sensory portals) into which they are gently invited to fall. In accepting this invitation constructs such as time and space, me and you, the inner and the outer start to collapse. Framed for the audience as 'theatre,' this space also takes on the added dimensions of the aesthetic space – memory, and imagination: so that consciousness and this conditioned process of construction we call 'reality' can become an observable phenomenon – observed by the 'character' of the traveller in the performance."

Actually, labyrinth theatre is a type of personal and artistic itinerary that aims to awaken the senses and to stimulate the creativity of both creators and spect-actors through the reinterpretation of space. Therefore, given its intangible and context-oriented nature, there is no recipe for a perfect result – the performance depends on an infinite number of variables. However, there are some steps that should be followed in order to reach the objectives you set for using this methodology and which you will find below.

STEPS OF THE TECHNIQUE

STEP 1. DEFINING THE AIM AND OBJECTIVES OF THE PERFORMANCE

This is the moment in which you should analyse the priorities and what you mainly want to achieve with the labyrinth theatre performance. Basically, you must decide what your "number one" focus is.

- is it a deep, inner and outer experience for the group of creators?
- is it a life-changing experience for the audience?
- is it a way to add value and to promote the space that hosts the performance?
- is it a way to generate awareness about certain social issues?

Obviously, no matter what the main priority is, you will manage to tackle all of the parts involved, whether it is about the group creators, the audience, the space or the action itself.

STEP 2. FINDING THE GROUP OF CREATORS

After deciding the focus of the process, you need to find a suitable group of creators. It is essential to set a profile for further actions. If you are aiming for a spectacular performance, it would be useful to have in the team a mix of people with an artistic background, practical skills, and directing insight. If your objective is to work with people from disadvantaged areas

and focus on their personal development and learning process, then knowing how to approach them is more important than finding typologies useful for the performance. If your aim is to put the space you are working with in a new light, then it would be crucial to have a mix of creators – some familiar with the local context, and some who come from outside.

STEP 3. FINDING THE SUITABLE SPACE

The space should:

- have flexible hosts (since it will get transformed during the process)
- fit the topic (the space is a determinant when it comes to "shaping a moment" for the performance)
- be able to host the training of the creators (the more time spent there the better)
- be logistically fit (It needs to be accessible and available for long hours – sometimes it is difficult to estimate how long it takes to set up the performance. It would be extremely useful to have more than one access point, so your entrance can be separate from your exit.)
- be safe
- suitable for a plan B in case of weather changes

STEP 4. DESIGNING THE TRAINING FOR THE GROUP OF CREATORS

No matter how heterogeneous the group is or if its members are already accustomed to each other, the training should dedicate significant time to group cohesion and to creating a safe space for everyone.

If the aim of the training is to pass on the labyrinth theatre method, this should be reflected in the way you structure the activities and in your debriefings. For this purpose, it's useful to include at least one debriefing every day in which to address the activities from a more methodological point of view. If the aim is for the tool to be replicated, then your learners (participants) need to understand the learning objectives and the role each activity plays in the overall process.

STEP 5. DEFINING THE PROFILE OF THE SPECT-ACTORS

When deciding this profile, you should also keep in mind your medium- and long-term organisational aims. You may choose to invite:

- the general public, at random, if all you want is to create awareness on a specific topic
- key people from certain organisations and institutions so they can experience the method themselves, since labyrinth theatre is extremely difficult to accurately describe to someone who's never experienced it; this will help you set

the groundwork for future collaboration and it will help them make informed decisions concerning your collaboration

- a certain group of people or certain individuals you would like to bring in as future labyrinth theatre creators.

STEP 6. IMPLEMENTING THE TRAINING FOR CREATORS

You will need:

- flexibility and quick thinking
- constantly taking the pulse of your group and adapting to their needs
- at least a trainer with experience in dealing with various target groups since you will have to deal with emotions and personal reactions

STEP 7. PERFORMANCE LOGISTICS

- the start/entrance point should be separate from the finish/exit point
- each spect-actor will enter the labyrinth alone, so you need to make an appointment for each of them and make sure they keep it
- the first moment should be designed as a common waiting room for the spect-actors and as a buffer zone between the outside world and the labyrinth. The person in charge of this moment will also be in charge of keeping time and telling spect-actors when to enter the labyrinth
- for an optimal flow during the performance, you must make sure each moment has a safe and fairly accessible physical connection with the moments that come before and after (through material or human connectors)
- all creators should be able to communicate with each other, with the facilitator and other support staff during the performance, but in a stealthy manner (no obvious phones unless they are part of the narrative). It helps if creators know whose moment comes before and after their own and establish some kind of signal system to communicate with each other while making everything look like it's part of the performance
- the final moment of the labyrinth should be a place for feedback and decompression.
- the spect-actors should not meet and debrief about their experience since it is very personal and could influence the emotional impact of the performance.

STEP 8. EVALUATION

- inside the group of creators
- of the spect-actors (through written feedback at the end of the performance)
- with the hosts

GLOSSARY

- **GROUP OF CREATORS:** the group that gives birth to the performance. They can be professionals, non-professionals or a mix between the two categories. They will be going through a training in order to develop moments in the labyrinth and to act as a team throughout the process
- **SPECT-ACTORS:** the people who will go through the labyrinth, the audience. Each one of them will cover the itinerary on their own, having a private, personal experience
- **MOMENT:** stops along the itinerary of the labyrinth, each one designed by one or more creators. The labyrinth performance is comprised by a number of linked moments.
- **FACILITATOR(S):** the person(s) who lead(s) the group of creators towards the creation of the labyrinth; very often the one that links the moments to create a spatial and conceptual coherence of the performance.



CHAPTER III

Tools

Introduction

Training - Index

Training - Toolboxes

Workshops - Index

Workshops - Toolboxes

Introduction



What

This section consists of a toolkit including different workshops based on interactive methods within a newly designed gender-based pedagogical approach to promote gender equity within groups of young people in public spaces.

This section is divided into two parts:

- **Toolboxes Training Course:** including the workshops, based on the different techniques (Non-Formal Education, Street Clowning, Body Movement, Social Cabaret, Labyrinth Theatre), proposed by the Pool of Trainers during the International Training Course held in September 2021 in Italy
- **Toolboxes Workshops:** including the workshops created by the participants during the Training in Action session, part of the Training Course. These workshops have been systematised during the Tools Harmonisation by a group of experts from all the consortium members. Then they were tested during the Tools Testing in the participating countries, evaluated and finally assessed by a group of experienced trainers, to afterwards become part of this publication.



Aim

To equip youth workers, from the consortium member organisations and from different European countries, with an educational package, including a newly designed pedagogical approach to be applied in the Agora's activities focused on gender and a set of interactive workshops for young people.

This educational package can be used to promote gender equity within groups of young people in public spaces and isolated areas and to bring them on board by making them reflect on gender-based subjects, very sensitive in their local backgrounds.



Target Group

Youth and social workers, peer educators, facilitators and, in general, people involved in the educational activities targeted to young people. At large, their organisations, youth centres, and other new associations interested in further developing, among the young people, the raising awareness action on gender sensitive issues and the prevention and reduction of gender-based discrimination.



How

The Handbook has been conceived as a flexible and adaptable tool. For this reason, the tools proposed in this section can be replicated both at the European and local levels with different shapes and duration, according to the target groups' needs, backgrounds, and situations.

Therefore, you can choose to pick up some of the activities to train youth workers, facilitators and peer educators on the subjects and methodologies and to raise awareness on gender among young people coming from different backgrounds and experiences.

However, if you decide to use the activities described, we warmly recommend you, as we did for the tools part of the Intellectual Output 1, to take into account the context of the local background/s and maintain strong flexibility in the approach proposed.

Remember that one of the main principles of Non-Formal Education is that tools and methods have always to be re-adapted according to the context and specificities of the local background/s and situation/s.

Moreover, it's always important to pay attention to the target group/s you are planning to involve. Before starting every workshop, we warmly suggest facilitators and youth workers have a clear picture of the target group's needs and profiles. It will strengthen the impact of your workshops!

Training Course - Index

This section includes different workshops based on the principles of participation and horizontality promoted within the Non-Formal Education approach. These activities were part of the Training Course held in Italy between the 25th of September and the 06th of October 2021. The tools presented are also based on the main methodologies experimented throughout the project: Street Clowning, Body Movement, Social Cabaret and Labyrinth Theatre.

In the current Index, the activities are not presented in chronological order, but according to the methodology used and the topic explored, including the activity title and the reference page number. Please refer to the Training Agenda on the upcoming page for chronological order.

METHODOLOGY	TOPIC	ACTIVITY	PAGE
Non-formal education	Gender-sensitive issues	GALLERY	32
Non-formal education	Gender-sensitive issues	CAFETERIA	32
Non-formal education	Gender-related issues	CANADIAN BOX	43
Non-formal education	Non-formal education	MOVING DEBATE	45
Non-formal education	Training in Action	FEEDBACKS	48
Non-formal education	Workshops fine-tuning	TOOLS ADJUSTMENT	51
Non-formal education	Gender-related issues	THE AGORÀ FAIR	52
Non-formal education	Adjourning	EVALUATION GALLERY	54
Body Movement	Personal learning	MY BODY AND I	27
Body Movement	Self-awareness	SENSITIVE SCULPTURE	29
Body Movement	Communication	THE GROUP AND I	33
Body Movement	Communication and consent	CONTACT	34
Body Movement/Clowning	Personal learning	CRAZY MACHINE	28
Clowning	Getting to know each other	SILENT GREETINGS	27
Clowning	Clown character	LOOKING FOR SENSATION	30
Clowning	Clowning	CHALLENGE ANNOUNCE	36
Clowning	Clowning	CLOWN PARTY	37
Clowning	Clowning	MOVE TO AWARENESS	38
Clowning	Adjourning	AGENDA CABARET	53
Theatre technique	Gender issues in public spaces	ACT IT OUT	29
Theatre technique	Gender-based violence	GBV IN PUBLIC SPACES	36
Theatre technique	Facilitation	FREESTYLE IT	47
Labyrinth Theatre	Setting creation	SENSORY EXPLORATION OF THE SPACE	39
Labyrinth Theatre	Setting creation	TURNING SPACE INTO PLACE	40
Labyrinth Theatre	Setting creation	PREPARING THE LABYRINTH	42
Labyrinth Theatre	Labyrinth Theatre	LABYRINTH FROM PARTICIPANTS	43

Agenda of the Training Course

DAY 1	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6	DAY 7	DAY 8	DAY 9	DAY 10	DAY 11	DAY 12
GETTING TO KNOW EACH OTHER	BODY MOVE-MENT	BODY MOVE-MENT	LABY-RINTH THEATRE	LABY-RINTH THEATRE 1	GENDER DEBATE	TRAINING in ACTION	TiA DELIVERY	TiA DELIVERY	TiA DELIVERY	TOOLS TESTING	ADJOUR-NING
Silent greetings	Sensitive sculpture	Contact	Sensory exploration of the space	Labyrinth from participants	Canadian box	Workshops preparation	Workshop Gender issues at work	Workshop Gender issues in Media	Workshop Gender and sexual/ethnic minorities	The Agoraà Fair	Agenda cabaret
BODY MOVE-MENT	CLOW-NERY	GENDER BASED VIOLENCE	Turning space into place	LABY-RINTH THEATRE 2	NON FORMAL EDUCATION	Feedbacks	Feedback	Feedback	Feedback	Evaluation gallery	
My body and I	Looking for sensation	GBV in public spaces	Preparing the Labyrinth	Labyrinth from participants	Moving debate		TiA DELIVERY	TiA DELIVERY	Feedback		
Crazy machine	GENDER COMMON GROUND	Challenge announcement			FACILITATION	Workshop Gender based violence	Workshop Gender and Education	Workshop Gender and Education	Tools Adjustment		
GENDER ISSUES IN PUBLIC SPACES	Gallery	Cafeteria			Freestyle it		Feedback	Feedback			
Act it out	BODY MOVE-MENT	Clown party									
	The group and I	Move to awareness									

Training Course - Toolboxes

Getting to Know Each Other

Silent Greetings

The workshop includes the following steps:

STEP 1. GATHERING

The facilitator asks everyone to enter the workshop room in silence and to form a circle.

STEP 2. RED NOSE AND GREETINGS – THE FACILITATOR

The facilitator starts to put on the red nose to enter the character of a 'clown' and use eye contact as a way to say "hello" to everyone in the circle. It is essential that there is eye contact and some silent interaction. After saying hello to everyone in silence, the facilitator puts off the red nose and gets out of the character.

STEP 3. RED NOSE AND GREETINGS – THE GROUP

Then everyone in the circle takes a turn to put a red nose on and do the silent greetings to everyone. Participants can do the same as the facilitator or do the greetings in their own ways. It is important that the eye-contact, the interaction, and no words are used. There can be sounds but no words.

The activity finished when everyone got the chance to do the greetings.

TECHNIQUE	Clowning
OBJECTIVES	<ul style="list-style-type: none"> To get to know each other To understand participants through the way they represent themselves and react within the group
TOPIC	Getting to know each other's / Ice breaker
DURATION	It depends on the size of the group and how active and creative the participants are (each person may take around 2 minutes)
MATERIALS	One red nose for each participant

Personal Learning

My body and I

The workshop includes the following steps:

STEP 1. SETTING

The facilitator stays in the middle of the room, where he is visible to everyone. The participants spread in the room, not in a circle, but in a way that they could see the facilitator.

TECHNIQUE	Body Movement
OBJECTIVES	<ul style="list-style-type: none"> To introduce the technique To have participants learning something more about themselves
TOPIC	Personal learning
DURATION	60 minutes
MATERIALS	Music and speakers

STEP 2. BODY SCAN

The facilitator explains to the group that the upcoming exercise is about "body scan" from down to upwards. The facilitator should give physical tasks, consisting in keeping attention to the different parts of the body: starting from feet to pelvis, then to chest, hands, and eventually to the spine.

STEP 3. FREE MOVEMENT IN THE SPACE

When the facilitator perceives that the participants feel free with their body parts in a way they enjoy the movements, he can encourage them to move in the room freely.

When the energy reaches a high level and the facilitator feels that the group is tuned in the rhythm, it is time for participants to perform their own unique dance in the world and to move in the space freely.

Crazy Machine

The workshop includes the following steps:

STEP 1. MOVEMENTS AND SOUNDS

Each participant is asked to create one movement and one sound but not at the same time. One participant starts first with a movement and a sound. Then the next one enters the scene with a different movement and sound but still finds a connection with the movement and the sound of the others. The activity goes on like this until everyone has entered the scene with their movement and sound, creating a harmonical "theatre machine".

STEP 2. THEATRE MACHINE

Once the 'theatre machine' is created, the facilitator can play with the rhythm and speed of the machine. Participants can be asked to make faster or slower movements altogether, corresponding to the louder or lower sound.

The facilitator can end the activity when he feels that a certain level of cohesion and connection among the group has been achieved.

TECHNIQUE	Body movement and Clowning
OBJECTIVES	• To get introduced to the techniques
TOPIC	Group building
DURATION	20 minutes
MATERIALS	/

Gender Issues in Public Spaces

Act it out

The workshop includes the following steps:

STEP 1. BRAINSTORMING

The activity starts with a brainstorming in plenary where participants are asked to define what they do consider "public spaces". The definitions and keywords are then enriched with the extra definitions of "public spaces" set all along with the project and during the field/desk research run at the national level.

STEP 2. DISCUSSING AND PRESENTING

The group is divided into four sub-groups to share and discuss the gender issues they have observed or experienced in public spaces. Two groups worked on the offline spaces and two on the online spaces. After sharing and discussing, the groups choose one issue and represent this issue to everyone in the plenary with a scene (a short play).

STEP 3. SITUATION ANALYSIS AND DISCUSSION

When each group finishes the scene, participants (the audience) are asked to analyse the situation, the oppressors, the victims, and the bystanders. Then everyone is invited to suggest an alternative reaction for the victims or the bystanders.

It followed a brief discussion on the main issues raised by the group and the alternatives suggested.

TECHNIQUE	Theatre technique
OBJECTIVES	<ul style="list-style-type: none"> To stimulate the discussion on gender issues in public spaces
TOPIC	Gender issues in public spaces
DURATION	120 minutes
MATERIALS	/

Self-awareness

Sensitive Sculpture

The workshop includes the following steps:

STEP 1. INTRODUCTION

Participants are asked to enter the workshop room and lay down on the floor in the most relaxing and comfortable manner, feeling the ground, being connected with it. This step focuses more on breathing and inner rhythm and sets the ground for body sensation through very small movements. It is better to have participants lay down or sit on the floor, even with closed eyes.

TECHNIQUE	Body Movement
OBJECTIVES	<ul style="list-style-type: none"> To help participants learn about themselves (strength and weaknesses) and the connection with the surrounding space To explore individual sensitiveness, time perspective, trust and communication
TOPIC	Self-awareness and Teambuilding
DURATION	60 minutes
MATERIALS	Music, speaker, big workshop room with comfortable floor to lay down

STEP 2. ME AND THE GROUP IN SLOW MOTION

Participants are asked to stand up slowly and reach the highest point they can reach. With the same slow motion, they should go back to the position on the ground. Participants first do this in their own speed and rhythm, then do this so that the whole group moves in the same rhythm: they can only go down after everyone has reached the highest point or can only stand up after everyone has been on the ground.

STEP 3. GROUND CONNECTION

In the laying position, participants are asked to move from one side to another without losing their connection with the ground. The facilitator can also ask participants to make some other moves to get used to the pose, the rhythm and the space.

STEP 4. SLOW MOTION RACE

Participants are asked to stand in one line, facing one direction. Then they start a slow-motion race, in which the one who arrives latest wins the race. Everyone needs to move very slowly but keep the constant movement.

STEP 5. THE PUPPET AND THE MASTER

Participants work in pairs. One closes the eyes, and one doesn't. The one with the open eyes will lead the one with the closed eyes to a different spot in the room/space by putting one hand on their belly and one hand on their back and moving them in that way. When the pair reaches a comfortable place, they stop. The one with the open eyes will start directing the movements of the other person but touching them gently on the body part of the partner which they want to move. It goes on like this for a few minutes. Then the roles are changed within the pair.

Clown Character

Looking for Sensation

The workshop includes the following steps:

STEP 1. POSTURE AND FEELINGS

Firstly, the facilitator explains to the participants that they will work on the feelings and sensations, trying to explore them as much as possible. The

posture of the body has an important influence on the capacity to listen to one's feelings and to understand one's sensation. Therefore, the facilitator can share the following tips and advices:

- To keep attention to the breathing
- To unblock the knees
- To have parallel feet
- To relax the pelvic floor
- To keep attention to the solar plexus
- To feel a spine from the upper to the bottom part of the body

TECHNIQUE	Clowning
OBJECTIVES	<ul style="list-style-type: none"> • To develop the use of the sense to catch easily feelings and sensations • To use the clown's feelings through the use of different tools of expression
TOPIC	Clown character (energy, vulnerability, connection with emotions)
DURATION	180 minutes
MATERIALS	Carpets for the blind walk, speakers for the music

STEP 2. THE BLIND WALK

Participants have to walk, for some minutes, with the eyes closed inside the workshop room. The aim is to perceive their own feelings and the surrounding space, so each time they feel something, they have to stop their walk. After some time, they can also stop and have contact with people they meet along the walk, still with closed eyes. They can feel others' presence before touching them. When they feel ready, they can slowly make contact with each other in the way they feel comfortable. For safety reasons, the room walls are also surrounded by carpets so that participants can feel if they hit the walls and turn.

At the end of this step, participants are asked to find a place where they have enough place around and they can stay with open arms.

STEP 3. TOOLS OF EXPRESSION

These tools use techniques that can support participants to wear the clown's shoes at the beginning. They are the kind of "games" that help reach the clown energy, play with different emotions, and disconnect from rational thoughts.

- **In my castle:** participants are still with their eyes closed, and the facilitator announces that the place they found is actually their castle. Then participants will have to describe their castle to their friend that has come to visit it.
- **The Letter to:** participants have to write a letter to whoever and about whatever they want: persons, objects, anything else. While they write the letter participant has to try to disconnect as much as they can from the rational part of their mind.
- **Pony run and Dance:** participants have to raise their hands up in the air and unblock their knees while keeping their feet stuck to the floor. Then when the music starts, they should begin riding an imaginary pony letting their hands up and moving freely. The music should be repetitive, without lyrics, but with a quick rhythm. When the music stops, participants can leave the position and follow the moves they feel their body wants to follow.
- **Meeting the others:** participants are asked to walk freely in the space and when they meet somebody else's eyes, they go in front of this person, say their name, and then the other does the same. When they meet the next person, they have to repeat these actions but instead of saying their names, they'll have to say the name of the previous person they met. Then, when they meet the next person, they can make a hug to this person, taking the time to verify the other person's consent with the body movement.
- **Stay "eye in the eye":** the facilitator asks the participants to stop the name exchange and just stop in front of the next person they meet. Then the pair has to keep eye contact for 5 minutes.
- **The Confession:** without stopping the eye contact, one of the two persons has to tell a lie to the person in the front without losing eye contact.
- **The Play to:** participants are informed that some well-known film soundtrack will be played. While they are listening to that, they immediately have to choose their role/character in the film. It can be the lead role, the second characters, the director, the light designer, the sound artist etc.
- **Drama:** participants are asked to stand up in circle. One by one participants go in the centre of the circle (which, metaphorically, becomes a big antique Greek theatre) to play, as an actor, a drama. Therefore, they have to be loud enough for all spectators to hear what is said. The first sentence the actor has to be: "Oh! Oh! I am so happy...". After that, the actor can add the text they want. The same sentence can be repeated continuously or new sentences added.
- **The Protest:** participants have to go, one by one, on the chair. Once there, the person has to announce their protest, get off the chair and start the protest. The demonstration shouldn't be very traditional or based on reason, nor very engaging. But it should be kept by each person, with the same growing energy, for a minimum of three minutes.

Gender Sensitive Issues

Gallery

The workshop includes the following steps:

STEP 1. GALLERY

Participants are invited to enter the workshop room, which has been decorated as a 'gallery' with many gender-related terms and quotes. Participants have time to look at all the

definitions and quotations related to gender. They can actively contribute to the session by writing down their comments on each specific definition and quote or on big flipcharts.

STEP 2. CONCLUSION

At the end of the activity, participants gather in a big circle and share what stroke them most or any additional thoughts and comments.

TECHNIQUE	Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> To build the common understanding of basic/common gender-related terms or language To share the participants' knowledge about the topic
TOPIC	Gender-sensitive issues
DURATION	60 minutes
MATERIALS	Flipchart, papers, coloured pens, strings, tape, gender-related terms, quotes

Cafeteria

SETTING: the room is organised as a cafeteria, there are 4 tables with chairs, nice tablecloths, one flipchart in the middle of each table, with post-its and markers. Some of the trainers are dressed up as waiters, possibly with aprons and notebooks where to take the customers' orders. All the details, being a simulation, are important, so if we want to add flowers, candles or any other staff reminding a cafeteria it's fine.

TECHNIQUE	Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> To provide a space for participants to share experiences and learning on gender-related topics, which are the outcome from the Intellectual Output 1 of the project
TOPIC	Gender and Education, Gender issues at work, Gender and sexual/ethnic minorities, Gender-based Discrimination in public spaces
DURATION	90 minutes
MATERIALS	4 tables with coffee, tea, cookies, fruit, flipcharts, markers

The workshop includes the following steps:

STEP 1. CAFETERIA

The waiters welcome participants to the cafeteria and ask them to join a table. In order to encourage active participation, it's vital to have groups of equal size per table. Once all the participants are sitting at their table, the table-host (one of the trainers) presents the activity: there is a relevant topic to discuss at each table. The topics are not presented before in plenary, but the group members discover the new topic when they join the new table. While participants are discussing, waiters come to the tables and take the customers' orders, bringing them coffee, tea, biscuit, candies and fruit. At the same

time, there is a table host in each table, who is keeping track of the main points in the discussions. After each slot of time of twenty minutes, participants can decide what the next table they want to join is. They cannot stay two rounds on the same table. It can also be kept the same group for the rotation to the next table.

Below are the different spheres/topics to discuss:

- GBV and GBD in public spaces
- Gender and education
- Gender at work
- Ethnic and sexual minorities

STEP 2. SUMMARY IN PLENARY

At the end of the activity, participants are back in plenary and the table-hosts run a small recap of the main elements that appeared in the discussion, a maximum of five minutes each.

Communication

The group and I

The workshop includes the following steps:

STEP 1. WALKING – THE FRIEND AND THE ENEMY

Participants are asked to walk freely in the space, to feel the space and the rhythm of movement.

Then they have to find a person inside the group to be considered “friend” and continue walking/moving so that they never lose sight of the person.

Then they have to find a person inside the group, to be considered as “enemy” and continue walking/moving in a way that they never lose sight of the person.

While walking, participants are asked to stay closer to the “friend” and to keep a quiet distance from the “enemy” without losing the interaction with other group members.

STEP 2. STEPPING INSIDE THE CIRCLE

When the group arrives at the final stop (represented by a safe and big enough space for movement), participants are asked to form a circle. The facilitator asks one person to step inside the circle and starts moving with the facilitator. Then another one enters, and another one, until everyone has come in the middle and there is no circle anymore. Throughout the process, participants need to always keep the moving rhythm and distance.

STEP 3. GROUP MOVEMENT

The group is asked to start and stop a movement together. When someone starts a new move, everyone should do the same. When someone stops a move, everyone should stop. The facilitator should let the group practicing for some time until a common pace and rhythm are founded.

TECHNIQUE	Body movement
OBJECTIVES	• To connect the group through body movement
TOPIC	Team-building and communication
DURATION	90 minutes
MATERIALS	A big workshop room or safe open space

STEP 4. SUB-GROUPS

Different sub-groups are formed. One person can start a different move at any point and repeat it for some time so that others can notice and decide to follow this move or not. When more than one person starts a new move at the same time with one or more followers, different sub-groups are created, each with different moves and elements. When someone wants to leave a sub-group, the person should find a way to inform the group, for example, by slowing down the move. The group keeps forming sub-groups, but while doing so, everyone should keep an appropriate distance to the 'friend' and 'enemy' previously identified in the group. When the group finds a common rhythm and pace in the movement, the facilitator can stop the exercise.

STEP 5. DEBRIEFING

When the activity finishes, participants are asked to form a circle to have a short debriefing on the activity. You can find below a list of possible key-questions for the debriefing:

- How did you feel while doing the activity?
- What was the most challenging thing while doing the activity?
- What did you see through the activity?
- Why did we do this activity?
- How can we apply this activity or some elements of this activity in our work?

Communication and Consent

Contact

The workshop includes the following steps:

INTRODUCTION/SAFE SPACE

The facilitator starts with a brief introduction, explaining that the workshops will be focused on body movement and that if participants don't feel comfortable with the body contact or if they do not fit enough with the activity, they can leave it at any point.

TECHNIQUE	Body movement
OBJECTIVES	<ul style="list-style-type: none"> • To explore the topic of communication, personal limits, trust and consent through body movement
TOPIC	Communication and consent
DURATION	90 minutes
MATERIALS	A big workshop room, music, loudspeaker

STEP 1. FREE WALK

Participants are asked to walk freely in the space and to start moving different parts of the body, starting from basic/simple moves to more complicated ones.

Participants start moving individually from one side to another side of the room with different body movements, from simple to more complicated ones. While moving, they should pay attention to the space and body weight.

STEP 2. MOVEMENT AND FREEZING

Participants are asked to move from one side to another side of the room, trying to open the body as much as possible (making big spaces between legs and arms).

Participants start moving in the same way, but have a little pause in between the moves, making poses along the way. They should make a pose and stop for a few seconds.

STEP 3. MOVING IN COUPLES

Participants are asked to move in pairs. One person creates openings with different body parts inviting the other one to pass through. The pair moves like that, one creates the space, one passes through, and vice versa, from one side of the room to another.

Participants move in the same as above, but this time, they need to maintain the body contact while moving. For example, back-to-back, hand to back, leg to leg, arm to arm.

STEP 4. SILENT CONTACT

Participants are asked to move freely in the space, and, while moving, make contact with others through body movement. Everyone can decide to start the contact, keep the contact or stop/refuse the contact. All is done through body movement; no words are allowed.

STEP 5. THE MIRROR

Participants are asked to stay in two lines facing each other. It is important that each participant from one line has a partner on the other line. The two participants who stand opposite from each other will form a pair. Each pair keeps eye contact and start making movement together (like a mirror). One can initiate a move and follow the other's move at the same time. The pairs keep moving with the same move, keeping eye contact, from the two ends of the room until they meet in the middle. When they meet in the middle, they are asked to create a posture/body movement with themes/concepts given by the facilitator. One side starts with one concept; the other side follows. Then the other side starts with the opposite concept for the other to follow. The following concepts can be used:

- weakness – power
- femininity – masculinity
- pink – blue

STEP 6. DEBRIEFING

When the activity finishes, participants are asked to form a circle in order to have the debriefing on the activity. Below there is a list of possible key questions for the debriefing:

- How did you feel while doing the activity?
- What were the main challenges?
- What did you see from the activity?
- Why did we do this activity?
- How can we apply this activity or some elements of this activity in our work?

Gender-based Violence

GBV in Public Spaces

The workshop includes the following steps:

STEP 1. SHARING AND PREPARING

Participants are divided in small groups of four.

Each group has 15 minutes to discuss about gender-based violence in public spaces and agree on one issue they want to share with the whole group.

Then, they have 15 minutes to prepare for their presentation, using the technique of Image Theatre. This means, they have to tell the story through different body images (between three and five images maximum). Each image has to be created with their body movements and keeping the silence. All group members are encouraged to be part of the images. Each image should be paused for a few seconds before they switch to another one.

STEP 2. REPRESENTATION AND ANALYSIS

When everyone is ready, they gather in the workshop room or a safe open space. Everyone stays in a semi-circle to leave space for the stage. The groups take turn to show their images on the stage.

After each group finishes their images, the facilitator asks the audience:

- What did you see from the images? (FACT)
- How did you understand those images? (INTERPRETATION)
- Which type of GBV was represented?
- Which are the characters and the setting?

After the audience has shared their thoughts, the group on the stage can share their story and meaning of the images. It follows a discussion where different proposals are shared in order to mitigate and prevent gender-based violence in public spaces.

TECHNIQUE	Image Theatre
OBJECTIVES	<ul style="list-style-type: none"> • To deepen the topic of gender-based violence in public spaces • To let participants experience how to use the technique of body movement (by creating images with the body) to convey a message on gender issues
TOPIC	Gender in society
DURATION	90 minutes
MATERIALS	A big workshop room or safe open space

Clowning

Challenge Announce

The workshop includes the following steps:

STEP 1. WARM-UP

The facilitator starts asking participants to keep breathing and to move in the space (as they did in the previous clowning and body movements

TECHNIQUE	Clowning
OBJECTIVES	<ul style="list-style-type: none"> • To have the group moving forward in the clowning technique
TOPIC	Clowning performance
DURATION	45 minutes
MATERIALS	Chairs or benches to make people stand up for their announcement, one red nose of clown for each participant

activities). Then participants are asked to lay on the floor and relax all body parts, naming part by part: feet, legs, arms, hands.

STEP 2. INTRODUCTION

Then, in order to create and to raise up the energy the facilitator sings a short song and explains the way to sing it: one person sings the chorus, and then all group repeats, then sings the chorus a second time and the group repeats again. Then all the group, while singing the short song, enters the circle, singing altogether.

STEP 3. THE CHALLENGE

Participants are asked to stay in pairs, and they receive the task to choose two expression tools (letter to, confession, dance, play to...).

One of them goes on the chair, put on the red nose and, using the expression tool chosen before, announces the first challenge while the other is watching. Once the announcement it's over, the person who was watching should find a way to meet the challenge presented. When it's over, the roles in the pair are switched and the new challenge starts.

Clown Party

The workshop includes the following steps:

STEP 1. PARTY RULES

Before starting the party, the facilitator explains the rules of this special event:

- participants should feel that they are alone in their room. Even if there are people around them doing things, they shouldn't interact and play with them. They can react on what they hear or what they see but they can't enter in a game with another clown. They can imitate others if they enjoy the game they saw but not play with them.
- participants have to understand that they have to let them floating inside different emotions. If they feel frustrated or angry by the process, they can come and protest to MC (facilitator of the party). They could even sleep but only if they feel great doing that and not frustrated because they are missing something
- this is a totally free moment out of the rules, so participants can go wherever they want, they can go out of the room (remaining in reasonable distance).

STEP 2. THE PARTY

The party starts with loud music and participants have to put on their red nose, to go in circle and take all the clothes in the centre, when the music stops. Then, when the music starts again, they have to drop the clothes that they don't put on. This step has to be repeated until all the clothes are taken and worn by participants.

Then the party has to go on. The MC facilitator has to change the music quite frequently in order to make the participants go through different feelings. For this reason, it's important that the playlist covers a wide range of music from hits, to folk, classical, techno, love and engaging songs.

STEP 3. DE-ROLING AND DEBRIEFING

When the party ends, the MC announces that the final song will be played and gives the participants 3 minutes to "take their waves of emotions". Then participants are asked to take out their noses and wake up softly, feeling their body, looking

TECHNIQUE	Clowning
OBJECTIVES	• To better experiment the clown energy
TOPIC	Clown energy
DURATION	60 minutes
MATERIALS	A playlist of music linked to the thematic of the training, lots of clothes, make up, random objects, clown's nose

around them and reconnecting to their feelings and the surrounding.

When the activity finishes, participants are asked to form a circle in order to have the debriefing on the activity.

Below there is a list of possible key questions for the debriefing:

- What did you feel during the activity?
- Which was the biggest challenge for you?
- Which was the easiest part for you?
- Why did we do this activity?
- How can we apply this activity or some elements of this activity in our work?

Move to awareness

The workshop includes the following steps:

STEP 1. PATA-CLOWN

Work on the amplification of imperceptible moves and become aware of their presence.

The group is divided into two sub-groups, one watching and one performing. Then

participants of the performing sub-group are asked to form pairs. In each pair, participants have to start from a neutral position and then replicate any move they perceive coming from the other person. Nobody has to lead the moves. Both replicate the moves until it comes to a big amplification.

The other half of the group keeps watching the other half performing. Then, after five minutes, the roles are switched and the group watching is now performing.

STEP 2. ARTISTIC IMITATOR

Work on the reception of emotions, transmission of emotions to the public and transformation of an unconscious move into a conscious game.

Participants work in pairs, with three or four pairs on the stage each time while the others are watching. A participant is playing a painter artist on the street painting with clear move.

The second one arrives behind and starts copying the movement. The second clown shares his pleasure to the public, continues the movement and stops watching the artist and amplifies the movement even more

When the 'real' artist starts feeling the big moves behind, he/she turns on the side of the second clown and looks at him/her angrily.

The second clown receives the look of the first clown, stops copying and transmits their own emotion to the public. At this point the clown has to find another game to escape the situation and make the other clown believe that wasn't coping at all. Then, after three minutes the two clowns switch the roles.

All the time that a group of painter and imitator finish, the facilitator has to ask them for feedbacks and asks also the audience if they would like to share something with the pairs on the stage.

STEP 3. OBJECT PASSING

Work on the disconnection from the real use of objects and symbols.

TECHNIQUE	Clowning
OBJECTIVES	<ul style="list-style-type: none"> • To link the body movement with the clowning techniques • To have the group experimenting with the clown perception of objects and symbols
TOPIC	Audience's attention
DURATION	90 minutes
MATERIALS	A lot of objects, similar fruits (4 bananas, 4 apples, 4 oranges)

Participants are put into two circle and are asked to pass some objects and to play some seconds with the object giving them a different use. This activity should be repeated for a maximum of ten minutes to have participant experimenting many different alternative ways to ply with the objects.

STEP 4. KEEPING THE AUDIENCE'S FOCUS

Work on the stage focused on the use of clown energy and to have participants practically experimenting how to keep the audience' focus.

The facilitator starts with a quick explanation on the importance of keeping the audience's focus while performing and makes some examples on how to pass the focus on the stage.

Then different couples are created. The different clowns' couples are passing on the stage and the others remain among the public. The two clowns enter the stage with the same object and stand in front of the audience. They have two minutes to catch the attention of the public and to keep their focus on while interacting with them.

STEP 5. DEBRIEFING

When the activity finishes, participants are asked to form a circle in order to have the debriefing on the activity. Below a list of possible key questions for the debriefing:

- What did you feel during the activity?
- Which was the biggest challenge for you?
- Which was the easiest part for you?
- Why did we do this activity?
- How can we apply this activity or some elements of this activity in our work?

Setting Creation

Sensory exploration of the space

The workshop includes the following steps:

STEP 1. WAKING UP THE SENSES

Facilitators have to create a nice, quiet atmosphere and then bring the participants one by one in the space created. Participants are asked to sit and close their eyes (or they can be blindfolded before). Soft, relaxing music

in the background. Participants receive a sensory moment for a few minutes by experimenting interesting sounds, smells and touches. The intensity of these experiences can be raised or lowered.

A group of three facilitators can easily do this for a group of approximately, fifteen people. In order to better perform this sensorial pathway, should be found things that make nice noises like bells, toys, strange musical instruments, washing

TECHNIQUE	Labyrinth Theatre
OBJECTIVES	<ul style="list-style-type: none"> • To enhance the perception through stimulating senses in order to open the door towards creativity • To develop empathy for the future spect-actors in order to better design the moments of the labyrinth performance
TOPIC	Sensorial stimulation
DURATION	120 minutes
MATERIALS	Blindfolds (scarves, pieces of cloth or masks used upside down), incense, scarves, flour, rice, musical instruments, anything that can create nice sensations

dishes, pouring water, sweeping the floor, even paper or plastic bags. Some water like it's a sea breeze can be sprayed, essential oils to smell shared, hand cream can be put on their hands, and they can receive objects with various textures to touch and explore (seashells, a bowl of rice, a fluffy toy, a cold metal object, etc). When the sensorial pathway is over, participants are asked to take their time coming out of this sensory journey, opening their eyes when they feel ready and waiting quietly for the others.

STEP 2. DUET BLIND WALK

Before to start this step, the facilitator should provide instructions regarding trust, the need to take care of the blindfolded person, the intention to provoke as many sensations as possible (making the partner touching different textures, densities, face obstacles, different walking speeds etc.)

Then, participants are split in pairs and asked to take turns being blindfolded for fifteen-twenty minutes each. A signal informing them when it's time to switch (like a bell), should be established. The person who can see, guides the blindfolded person around the workspace (it can be both indoor and outdoor).

STEP 3. SENSORIAL RE-CREATION OF PLACES

Facilitators have to prepare in advance a few pieces of paper with places written on them, such as *farmer's market, park, bank, Chinese restaurant, kindergarten, forest, airplane, public event in a square*. Then a few small groups composed between three and six people maximum, are created. The facilitator puts the papers in a bowl and each group is asked take 1 or 2 papers from the bowl (depending on how much time can be allocated for the activity). The group members are informed that they cannot share the papers with the other teams because they have to guess at the end. Each group chooses a workspace where the other teams can't see or hear them.

Each group has between twenty and thirty minutes to prepare a **non-visual** sensory experience for the others based on the papers they took from the bowl. Therefore, facilitators should provide some resources available for everyone in a corner (paper, scissors, string, random objects), but also ask participants to be creative and improvise with what the space offers. In case there are no material resources to make this happen, the facilitator can ask the groups to recreate the places only through sounds (and movement if possible). When the groups are ready, each group has between five and ten minutes to guide the rest through the sensory experiences they created. At the end, the participants must guess what places were represented.

Turning space into place

The workshop includes the following steps:

STEP 1. JOURNEY TO THE PRESENT

- **First part:** participants should sit comfortably in a circle and are asked to close their eyes and listen quietly to the facilitator's words. The facilitator is then explaining them to focus on the images, memories and feelings that come up (without speaking or attempting to answer out loud).

The facilitator asks them a series of question leading to introspection. Among them, can be added questions connected to the theme of the labyrinth to help participants start thinking about it in a relaxed manner and let their creativity flowing.

TECHNIQUE	Labyrinth Theatre
OBJECTIVES	<ul style="list-style-type: none"> • To create a safe space in order to start developing the labyrinth moments through introspection • To generate space appropriation for the labyrinth performance through giving meaning to objects • To develop awareness and signification on the topic (gender in this case)
TOPIC	Setting creation
DURATION	180 minutes
MATERIALS	Flipchart, colored pens, watercolors

For example, if the aim of the facilitator is to have the labyrinth to focus on gender, some questions to explore the participants' personal connection with the subject, can be added.

Below an example of the instructions given by the facilitator:

"Close your eyes, relax, empty your mind. Think about your childhood. What is your first memory as a child? Where did you live? Remember the room where you slept. Can you remember what it smelled like? What was your favorite food? What games did you play? Who did you play them with? Did anybody tell you stories? What was your favorite story? Did you like to read when you were young? What did you like to read? Do you remember the moment in which you were aware of your gender? How did you dress up as a kid? Do you remember the first time you fell in love? How did it feel? Were you confused? Excited? Think about your first kiss. Do you remember when you started exploring your sexuality? When did you first leave to explore the world? What experience from your youth makes you smile even today? Remember the choices you made along the way, the people you met. You met someone who influenced you to be on the road you are walking today. Who was this person? Are you still in touch? What brings you here today? Who invited you to this training course? Remember your travel here – packing, taking the plane, the train, the minibus. Remember your breakfast and the morning activities. You are here now."

- **Second part:** a very large sheet of paper (preferably round) have to be put in the center and some colors, pencils, markers etc. In the center of the paper, it's written the word "NOW" in capital letters. Then the facilitator asks the participants to sit around the paper and take a moment to think about their lives and how they got to "here" and "now". The edge of the paper is the beginning of their life and the center is the "now", where all the group meet. In silence, participants have to draw their life on the paper, from edge to center. They can represent whatever they want, and they can leave out whatever they want. When everyone is done, whoever wants, can present to the group their drawing and some aspects of their life. They don't have to explain everything; they can just say one thing they feel like sharing. If someone doesn't want to share, can stay in silence listening at the others.

This moment can be very emotional: therefore, the facilitator have to create a safe and comfortable space for expression and don't make participants feeling pressed by time. If some discussions start, gently the facilitator has to steer participants away from it: this is not a time for questioning each other or for expressing one's opinion about someone's personal experience, but a time for sharing freely and without fear of judgment.

STEP 2. THE GOD GAME

This activity can continue the discussion about gender and *space vs place*. The facilitator, in order to better explain the concepts of "space" and "place", can make the following example:

"Think of it as house vs home: a house is a non-defined space and it can become anything, but a home has certain emotional attributes connected to it and even certain stereotypes by which we can recognize it. Furthermore, a home doesn't even need to be in a house. We use this to our advantage in the labyrinth to create a compelling emotional experience with very little resources, by using key concepts and stereotypes to re-create the physical or emotional place we want to represent".

- **First part:** participants are asked, on their own, and without talking to the others, to walk through the entire space. They have to focus on what they see, hear, smell, touch and feel and don't let their mind wander to unrelated things. They should pay attention as they walk, notice the details. They have fifteen minutes to choose six objects from their exploration: two with which they feel a positive connection, two with which you feel a negative connection and two related to gender. The objects can belong to them or they can be found. If they are found, participants should make sure they don't take someone's things without permission, they don't break or lose anything and they remember where they took them from, so they can return them later.
- **Second part:** everybody meets in a circle in the main workroom. Everybody brings their six objects. One by one, each participant explains why they chose their objects and what their positive/negative connection is or how it is related to gender.
- **Third part:** with the previous experience in mind, participants are asked to walk in the entire workspace one more time. They need to focus on their feelings as they are exploring and to choose a space they feel an important connection with.



They don't have to choose the strongest connection they find, if that connection is too emotionally strong for them. They need to choose a space with a connection they want to explore further and even share with others. In that space, participants have to bring their 6 objects and build their place based on the connection they have felt with the space

- **Fourth part:** the entire group visits the places each participant created. It's each creator's choice how they want to receive their visitors. It can be as plain or as creative as they wish. They can choose to present it as you would a museum exhibition or as if it was their home (or in any other way they wish). They can directly interact with the visitors or not. In each place, participants can have a short conversation about what kind of place they created, how they used the objects, explaining if the objects maintained their original positive or negative connotation, what was the creative process like, what changed in the space, in their feelings, in the importance of the objects they chose, what stayed the same. Last but not least, each participant should ask the visitors about their perception of this created place. In this part, in order to be efficient and to keep the attention high, facilitators should avoid to make the discussion too long.

Preparing the Labyrinth

INSTRUCTIONS FOR PARTICIPANTS/CREATORS:

The facilitator explains to the participants they have to choose a space that speaks to them and take time of introspection to decide what they want to share with the spect-actors. They have to infuse this space with emotions, decorations and other elements that help them to send a clear message.

After everyone chooses a space and a message for their moments, the facilitators' role becomes crucial. They should already be able to see an outline of the future performance emerging. Some of the moments of the labyrinth theatre performance have already been created and only need a little more thought on details and logistics. Some participants may have chosen the same space to build their respective places and may take inspiration from each other to shape a moment together for the performance. Some participants might not want to develop their place further and choose to do something different for the performance (in this case, it should be created another setting/incipit for the work).

As a facilitator, this phase is realistically the most important and challenging, because it requires great empathy and mediation skills, as well as quick thinking and a comprehensiveness, and objective bird's eye view of everyone's individual work. A facilitator's job, at this point, is to view the work done so far as pieces of a puzzle and put them together in a coherent manner to ensure the optimal flow of the labyrinth theatre performance. Aside from the practical issue of physically connecting all the performance moments to each other, the facilitator must also keep an eye on the emotional flow: some moments will be more intense than others, some will have a high emotional charge, and others will be more mellow and relaxing. The facilitator must try to ensure a balance between these and consider both the creators' and the spect-actors' emotional state at all times.

When the performance is ready, before opening it to the spect-actors, the facilitator and possibly one more person connected to the process should go through the entire itinerary to test timing, connections, safety issues, and to offer one final piece of feedback and encouragement to the creators.

TECHNIQUE	Labyrinth Theatre
OBJECTIVES	<ul style="list-style-type: none"> • To have participants practically experimenting the preparation of a Labyrinth Theatre
TOPIC	Labyrinth preparation
DURATION	180 minutes
MATERIALS	Whatever can be needed to build up the Labyrinth

Labyrinth Theatre

Labyrinth from participants

During this workshop, participants were divided into two groups and realized two labyrinths. Therefore, everybody had the chance to pass into the labyrinth prepared by the other group, as well as to perform as actors of their own Labyrinth Theatre.

During the training, this workshop has been very important from the pedagogical point of view because it had the clear aim to make participants directly experimenting the methods, to afterwards evaluate them and to explore their potential adaptation for their local backgrounds.

Moreover, it was crucial in the upcoming step of the training course, the Training in Action part, where participants, divided in mixed groups, created the workshops, part of this Handbook.

TECHNIQUE	Labyrinth Theatre
OBJECTIVES	<ul style="list-style-type: none"> To have participants practically experimenting the realization of a Labyrinth Theatre, both as performers and as spect-actors
TOPIC	Labyrinth on gender realization
DURATION	360 minutes
MATERIALS	Whatever can be needed to perform the Labyrinth

Gender Related Issues

Canadian Box

INSTRUCTIONS FOR THE FACILITATOR

Participants are divided into two groups, ideally with an equal number of members. If the number of participants in the groups is not even, one member from the facilitator team can join that group. If no one can join, the activity can still be implemented with two groups; one will have one more participant than the other. One facilitator from the facilitator team acts as the moderator of the debate/discussion, and another acts as the timekeeper.

TECHNIQUE	Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> To generate discussion on different aspects of gender and gender-related issues To encourage participants to develop critical thinking towards this subject
TOPIC	Gender-related issues
DURATION	75 minutes
MATERIALS	Handout with statements on gender-related issues

TIPS

- The facilitator/moderator has a crucial role in this activity. Indeed, they can intervene if someone from one member of the two groups is never taking the floor. The timekeeper is also very important in making sure everyone has the same amount of time for discussion and expression.
- Depending on the group's energy and the time limit, the moderator can decide to skip some statements or check with the group if they want to continue.

The workshop includes the following steps:



STEP 1. INTRODUCTION AND RULES

The moderator welcomes everybody to an international conference/debate on gender and asks the two groups to stay in two lines, facing each other.

The moderator shares the rule of debate with the groups: there are several rounds of debate. Each round, the facilitator reads one statement about gender and assigns a position to each group: one group agrees with the statement, and one disagrees. Each group has two minutes to discuss within the group to find the arguments to support their position. After that, one representative from the group should stand up and express the group's opinion to the other group. Additional rules for each round might be added. No matter what the rules are, every group member must speak at least once.

The moderator checks one more time if everyone is clear about the general rules of the debate and introduces the role of the timekeeper, who is appointed to inform the group/speaker when time is up.

In the different rounds, other rules can be added to the game:

- **Ping-pong:** one from the 'agree' group starts, followed by one from the 'disagree' group. Then another one from the 'agree' group, followed by another one from the 'disagree' group.
- **Time constraints:** each person from each group has a maximum of twenty seconds to express their opinion. When the time is over, a person from the opposite group should start.
- **Body gestures:** while expressing their argument, the person has to take a step forward from the line and use their body to explain their point of view.
- **Free style:** three minutes maximum for the discussion are allocated in addition to the "ping-pong" rules, but this time, no specific time is allocated for each intervention; therefore, every person can choose how long to explain their argument.

STEP 2. CANADIAN BOX

When everyone is clear, and no more questions about the rules are raised, the moderator starts reading the first statement. It is also recommended to write down the statements on A4 paper so everyone can also see and read to avoid any misunderstanding. Then the moderator assigns one group to agree with the statement and the other group to disagree. The groups have two minutes to discuss and find the arguments. When the time is over, everyone is back on two lines. One person takes the floor from the "agree" group, making their comments, then one person from the "disagree" group expresses the opposite arguments. Each person has thirty seconds for the speech.

The activity continues in this way until all the statements are read.

STEP 3. DEBRIEFING

After the activity finishes, participants are asked to form a circle in order to have a debriefing on the activity.

Below is a list of possible key questions for the debriefing:

- How did you feel through the activity? (FEELING)
- What were the most challenging statements to defend or to contrast?
- Was it easy to find common arguments within your group?
- What did you learn from the activity? (INTERPRETATION)

See Handout below.



Handout

EXAMPLES OF STATEMENTS

Parents are the primary source of education

Religion promotes gender equality

People become men and women

Pride parade increases discrimination of the LGBTQI+ community

The increase of women quota in parliament promotes gender equality

Men cannot be feminists

Abortion is a crime

Female genital mutilation is a cultural tradition and should not be banned

Selling your body is a right

There is no such thing as rape in a marriage

Now is the best time to be part of the LGBTQI+ community

Non-formal Education

Moving Debate

SETTING: the facilitator has to draw on the floor a big triangle with scotch tape. In each corner, they have to put an A4 sheet of paper "Formal" written on one of them, "Non-formal" written on another and "Informal" written on the last one.

The workshop includes the following steps:

STEP 1. MOVING DEBATE

The activity starts with participants standing in the middle of the triangle.

TECHNIQUE	Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> To set a common understanding on formal, informal and non-formal education To understand the main characteristics of NFE To prepare the group for the TiA workshops
TOPIC	Formal, informal and non-formal education
DURATION	45 minutes
MATERIALS	Handouts with statements on formal (FE), informal (IE) and non-formal (NFE) education, flipchart with a FE, IE and NFE triangle and the characteristics of NFE, a triangle on the floor of the workshop room with FE, IE and NFE at each corner.



The facilitator introduces the following rules to follow:

- participants cannot remain in the middle of the triangle but have to take a position
- they can choose a position in the space accordingly to the level of agreement and/or disagreement with the statement
- if convinced by the arguments of the others, participants can move from their initial position

The facilitator starts reading the first statement as clearly as possible. Before asking the group to take a position, the facilitator has to be sure that everybody has understood the statement. The participants are asked to take a position in one of the corners of the triangle. The facilitator asks people placed in different positions to comment and explain why they took the position in the space.

STEP 2. FOCUS ON NON-FORMAL EDUCATION

At the end of the activity, extra time is allocated to answer questions, if there are, and clarify the difference between formal, non-formal and informal.

See Handout below.



Handout

The questions part of this Handout is intentionally contradictory because the activity aims not just to reflect on formal, non-formal and informal but to go in-depth on the links and the inter-relations among the three.

EXAMPLES OF STATEMENTS

I meet a friend at the swimming pool, and he teaches me how to swim

I attend a lecture at the university

We are organising a workshop in a local community, and the facilitator is presenting a PowerPoint

A teacher in a school is running a history lecture using the knowledge and experience of participants

There is a clown performance on the street during a demonstration

An NGO delivers sexual education at a high school

Facilitation

Freestyle it

The workshop includes the following steps:

STEP 1. SHARING AND PREPARATION

Participants are divided into small groups of four or five people. Each group has fifteen minutes to discuss and agree on what a facilitator should and should not do. Then they have other fifteen minutes to think about how they can present their ideas to the whole group, using free-style theatre.

STEP 2. PERFORMING AND DISCUSSING

Each group has a maximum of five minutes to present their ideas. After each presentation/performance, the facilitator can ask the audience and the presenting group about their ideas if the message was not clear and/or not understood. A summary of the common points raised by all groups can be presented at the end of the activity. Extra time is left to discuss more in-depth about the behaviours and approaches a facilitator should and should not have.

TECHNIQUE	Theatre technique
OBJECTIVES	<ul style="list-style-type: none"> To understand, through the use of Free-style Theatre, the role of the facilitators in non-formal education activities and what they should do and should not
TOPIC	Facilitation
DURATION	60 minutes
MATERIALS	A big workshop room or a safe open space

Training in Action

Workshops Preparation

INSTRUCTIONS FOR READERS

The *Training in Action* workshop has been conceived to give participants, during the training itself, the chance to facilitate workshops based on the different methods experimented, which are among the main pillars of the project. The workshop concept includes the idea of creating, testing, assessing and upgrading the methods during the training experience to empower participants. This approach is conceived to enable participants and their organisations to replicate during the *Tools Testing* run at the local and national level the workshops that have been created, tested and assessed here.

TECHNIQUE	Body movement Clowning Labyrinth Theatre Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> To have participants practising how to conceive, organise and implement a workshop focused on gender-sensitive topics To design and test the workshops to be tested in <i>Tools Testing 2</i> that became part of the current publication
TOPIC	Gender-sensitive topics
DURATION	240 minutes
MATERIALS	Flipcharts, markers, pen, A4 paper, scissors, glue, post-its, scotch tape and any other material that participants might need to prepare the workshop



The workshop includes the following steps:

STEP 1. GROUP DIVISION

Five groups, mixing participants from different countries to enhance the intercultural perspective of the workshops, are created. All the groups receive the following task: they have to create a workshop that will be re-proposed and further tested once back home during the Tools Testing phase.

STEP 2. SUB-TOPIC SELECTION

The most sensitive gender-related subjects highlighted in the Intellectual Output 1 and appeared in the field/online national research are presented once again in plenary. Groups are left some time to choose what subject to pick and tackle during their workshop. Each workshop has to be focused on a different subject in order to extensively cover the most relevant issues and needs that appeared during the research.

WORKSHOPS SUBJECTS:

- Gender issues in media
- Gender, Sexual and Ethnic Minorities
- Gender-based violence - GBV
- Gender at work
- Sexism in education and its links with gender stereotypes

STEP 3. PREPARATION

Participants, divided into groups, work on the workshop preparation using non-formal education working methods.

Feedbacks

INSTRUCTIONS FOR READERS

At the end of the preparation phase, there will be a session about feedback: this part is shaped to make participants reflect on how to give positive feedback to others after the end of the workshop. Indeed, after realising each workshop, extra 30 minutes will be allocated to offer feedback about the activity organised.

The focus is centred on "giving positive feedback". Therefore, it has to be underlined that while delivering feedback, there should never be an atmosphere where the intention is to make anyone feel uncomfortable or hurt. On the contrary, the technique is conceived to offer opportunities for thinking outside the box, offer an objective evaluation but also gratification to the people we work with, and encourage them to continue working and trying to improve all the time.

This means that feedback is every time given towards the activity, and there cannot be personal feedback to individual participants.

The workshop includes the following steps:

TECHNIQUE	Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> • To make participants experiment how to give constructive and methodological feedback on the workshops • To evaluate and assess in a coherent and structured way the workshops
TOPIC	Workshops evaluation
DURATION	60 minutes
MATERIALS	Flipcharts, markers and post-its of different colours

STEP 1. INTRODUCTION

Here the main concepts of giving and receiving feedback are presented, and the main pillars and principles of evaluation are shared.

STEP 2. SANDWICH MODEL

The Sandwich Model is presented in the plenary session, and extra time is allocated to allow participants to ask questions and clarifications.

The main elements that have to be analysed are:

- **Your feelings**
- **Something to improve**
- **Something good**

STEP 3. NEXT STEPS

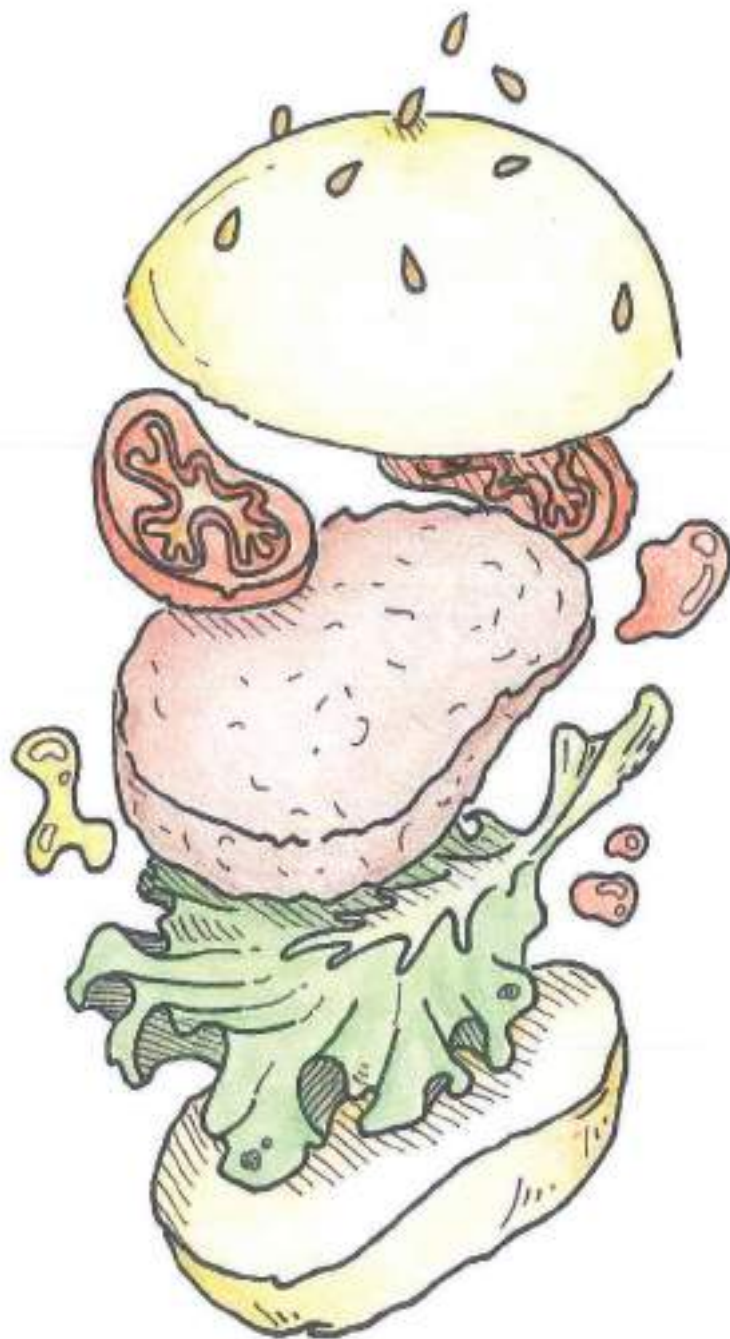
This session is going to be preparatory for the Training in Action: at the end of each workshop, the Feedbacks session is going to be run and is structured in the following steps:

- the workshop' facilitators and participants are going to be asked to write on three different post-its the three elements to evaluate (only one element per post-it)
- the workshop facilitators are going to take the floor, and each one will make their own sandwich, evaluating the three elements
- afterwards, some of the participants can also take the floor to comment (facilitators should underline that, if something has been already said, there is no need to repeat, but new elements should be added)
- in the end, all the post-its will be collected by the group of facilitators because they will be helpful to fine-tune the workshops.

See Handout below.



Handout



HOW I FEEL



SOMETHING
TO IMPROVE



SOMETHING I
LIKE



TiA Delivery

Workshops

The workshops created by participants can be found in the current publication, in chapter III, "Toolboxes Workshops".

It's important to underline that the very sensitive issues tackled in the workshops were identified during Field Research, part of the Intellectual Output 1. Therefore, they have been created to concretely answer the previously identified needs and are tailor-made to the participants' local backgrounds and their specificities.

The workshops were afterwards systematised during the Tools Harmonisation stage by a group of experts from all the consortium members. Then they were tested during the Tools Testing stage in the participating countries, evaluated and finally assessed by a group of experienced trainers to, in the end, become part of this publication.

TECHNIQUE	Body movement Clowning Labyrinth Theatre Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> To have participants practice how to conceive, organise and implement a workshop focused on gender-sensitive topics To experiment, test and evaluate the workshops to be tested in <i>Tools Testing 2</i> that became part of the current publication
TOPIC	Gender-sensitive topics
DURATION	/
MATERIALS	Flipcharts, markers, pen, paper A4, scissors, glue, post-it, scotch tape and any other material that participants might need to implement the workshop

Workshops Fine-tuning

Tools Adjustment

The workshop includes the following steps:

STEP 1. READ THE FEEDBACKS

Participants group themselves in the same teams of facilitators as in the Training in Action. They take back the post-its with the feedback (your feelings - something to improve - something good) given by the participants of their workshop, and they have to read all the elements carefully.

STEP 2. EVALUATION

Each group receives a flipchart containing four different elements to evaluate, each represented by different colours.

TECHNIQUE	Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> To better and in-depth analyse the Training in Action in order to highlight the potential changes that might be applied to the workshops so that they would be fine-tuned for the Tools Testing phase
TOPIC	Workshops fine-tuning
DURATION	180 minutes
MATERIALS	Flipcharts, markers, pen, paper A4, scissors, post-it, scotch tape

The elements to evaluate are:

- Logistic
- Teamwork
- Learning
- Recommendations for adjustments

STEP 3. UPGRADES

Each group should go through the workshop's analysis point by point, discussing and filling in the flipchart with the main outcomes and elements that were raised in the discussion.

Then they need to design concrete adjustments for the workshops based on the participants' feedback and their own experience. Therefore, the adjustments have to be digitalised and shared to finalise the last version of the workshops that will be tested during the Tools Testing.

Gender Related Issues

The Agorà Fair

SETTING: arrange the workshop room as it were a marketplace, with five market stalls at the different corners. Each market stall represents one organisation involved in the project. Participants, divided into national groups, should decorate the stall and prepare a graphic presentation on:

- More elements about their organisation
- The activities delivered by the organisation (with a specific focus on gender)
- The target group where they intend to bring the Tool Testing

TECHNIQUE	Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> • To better discover the actions (with a gender focus) realised by the different organisations taking part in the project • To further tackle extra gender-sensitive subjects not fully covered during the training
TOPIC	Gender-related issues
DURATION	180 minutes
MATERIALS	Flipcharts, markers, pen, paper A4, scissors, glue, post-it, scotch tape and any other material that participants might need to set up their Agorà

The workshop includes the following steps:

STEP 1. PREPARATION

Participants will have one hour to find the best way to present the other participants their NGOs, an activity with a specific focus on gender and its main target groups, and reflecting on a possible adaptation of the Training in Action tools to their realities.

STEP 2. AGORÀ

Once the market stalls are prepared, participants are going to have one hour to visit each stall to discover the other organisations better. They can go around freely from one stall to the other, but there must be at least one person presenting the organisation at each stall.

Adjourning

Agenda Cabaret

The workshop includes the following steps:

STEP 1. WARM-UP

Participants are asked to walk freely in the space, keeping in mind to fill in every free spot while walking. Then the facilitator gives them some tasks to do, according to the number of claps they are producing:

- 1 clap: everybody freezes in the space
- 2 claps: everybody goes to the middle of the room and immediately out
- 3 claps: in couples, one person should do a serenade to the other person
- 4 claps: everybody should pose for a selfie
- 5,6,7 claps: participants should mimic one of the "urban legends" created during the training

STEP 2. THE CABARET

Participants are now divided into five groups. Each group receives a paper on which the two days of the agenda are written, some keywords related to those days, both in terms of activities done or inside jokes of participants, and a kind of acting technique (e.g. soap opera, western movie, etc.). Then, each group has fifteen minutes to prepare their scene according to the guidelines given in the paper and should get ready immediately to perform for the other groups.

While preparing the performance, all the group members should remember the work done on Clowning, searching for the best way to apply these techniques to their representation.

STEP 3. PRESENTATION

The groups perform in chronological order according to their assigned days. After each performance, extra space is allocated to discuss with the spectators if the presentation included extra elements apart from the agenda and what were the main methodologies used.

In the end, extra time is allocated to create a more detailed view of the whole agenda, allowing the group afterwards to run a structured evaluation during the last training session.

TECHNIQUE	Clowning
OBJECTIVES	<ul style="list-style-type: none"> • To run the agenda's recap, needed for the final training evaluation
TOPIC	Adjourning
DURATION	100 minutes
MATERIALS	Handout papers representing the different working days of the training

Evaluation Gallery

SETTING: the workshop room is set as a gallery with different stations to reflect and share on what the participant experienced at different levels: at the personal level and as a learning experience, as well as giving feedback.

The following stations are created:

- **Letter to myself:** participants are asked to write on a piece of paper a letter to themselves in order to reflect on the personal learning they had during the training
- **Stir the pot:** participants are asked to write on pieces of paper their evaluation of the kitchen and logistics management of the training
- **The luggage and the washing machine:** in this station, there is a flipchart representing a suitcase and a flipchart representing a washing machine. On sticky notes, participants should reflect on what they want to bring back home from this experience (and put them in the suitcase) and what they still need to digest out of what they experienced (on the washing machine)
- **Photo-maton:** participants enter in a photo booth where they are asked to write a keyword to describe the training
- **Clown journey:** participants are asked to evaluate the group dynamics of each day by drawing a line on a grid: the higher the line, the more positive the dynamics were
- **Mandala:** participants are asked to evaluate the artistic methodologies and the Training in Action workshop by writing down their feedback on a paper to stick on the exact corner of the Mandala
- **Mailbox:** participants are encouraged to write something to each of their fellow participants and "send" it to their personal mailbox.

The workshop includes the following steps:

STEP 1. PERSONAL EVALUATION

One of the facilitator makes a short introduction on the activity' tasks, explaining to participants that they are going to enter different settings for the evaluation. Here they are invited to discover the surroundings; they can stay as long as they want in each space, answering questions and expressing themselves; or they can move and then be back if they want to add something.

Then participants are let in and start their individual evaluation.

STEP 2. FINAL CIRCLE

After a while, the gallery is stopped, and a circle is created in the middle of the room. Participants are asked to share one sentence to themselves and one sentence to the whole group. The objective of this final session is to give each participant the chance to share their emotions before closing the training course activities.

TECHNIQUE	Non-formal education
OBJECTIVES	<ul style="list-style-type: none"> • To run the final, overall evaluation of the project, analysing the different main elements (food and lodgement, learning, group dynamics, logistic, pool of trainers)
TOPIC	Final evaluation
DURATION	120 minutes
MATERIALS	All the material needed to arrange the different spaces and settings (accordingly to the trainers' imagination)

Workshops - Index

This section included the workshops created during the Training in Action, part of the Training Course held between the 25th of September and the 06th of October 2021 in Italy. The participants designed the workshops and then tested, evaluated, and assessed them during the experience.

The very sensitive subjects tackled in the workshops were identified during the Field Research, part of the Intellectual Output 1. For this reason, it's important to underline that the workshops have been created to answer the previously identified needs and are tailor-made to the participants and local backgrounds' specificities.

Afterwards, the workshops were systematised during the Tools Harmonisation by a group of experts from all the consortium members. Then they were tested during the Tools Testing phase in the participating countries, evaluated, and finally assessed by the same group of experienced trainers, to become part of this publication.

In the current Index, the activities are presented according to the topic explored and the methodology used, including the activity title and the reference page number.

TOPIC	METHODOLOGY	ACTIVITY	PAGE
Gender at work	Positioning Body-movement technique	YOU BETTER WORK!	56
Gender at work	Interactive group discussion Theatre sketch	SKILLS VS WORK	57
Gender-based violence	Image theatre	SPILL THE TREE	59
Gender-based violence	Interactive group discussion	WHO DOES WHAT...	60
Gender issues in media	Interactive group discussion	MEDIA AND GENDER	62
Gender issues in media	Theatre sketch Interactive group discussion	CENSOR-WHAT?	63
Gender and education	Visual techniques Interactive group discussion	HISTORY VS HERSTORY	65
Gender and education	Simulation Interactive group discussion	WHAT HAS NO NAME DOES NOT EXIST	66
Gender, minorities and discrimination	Role-play game Interactive group discussion	IT'S OK NOT TO BE OK	68
Gender, minorities and discrimination	Simulation Interactive group discussion	THE ARK	69

Workshops - Toolboxes

You Better Work!

The workshop includes the following activities:

ACTIVITY 1. THE JOB RULER

People are walking in the space, and one facilitator places a chair in the middle of the room. One person goes on the top of the chair and says the name of a profession. Ex: *"I want you all to be..."*. Immediately the rest of the group starts to imitate the profession. When the person who launched the statement is satisfied, another group member takes their place and chooses another profession. When all team members have taken a position on the chair, the activity stops, and people continue walking in the space to relax.

ACTIVITY 2. THE THERMOMETER

The facilitator places one rope in a straight line, and all the participants need to stand on it with both feet. The facilitator has different requests, and the participants have to find their place on the rope, changing their position according to the answers, but always having both their feet on the rope.

Requests to find the place on the rope:

- Age
- Eye colour
- Height
- Hair length
- Feet size

After this step, participants are back in the circle, and the activity finishes with the facilitator asking the following questions:

- Do you think those pieces of information are vital for your life?
- Do you think age and appearance are important for getting a job?

Some extra minutes are left to give participants the chance to answer the questions.

ACTIVITY 3. WALKY-TALKY

Below are the steps to follow:

STEP 1: the participants are asked to start walking around the space. The facilitator should explain that, while walking, they have to start becoming aware of where they are, to notice that there are other people around them by looking into their eyes. Slowly, the facilitator starts launching questions to the group, asking the participants to keep walking in the space, showing their emotions and feelings through their body moments. After each question, participants have to take a position showing their emotion. Then it's left space for them to briefly comment on why they took this position and what the feeling is about. Below is the list of possible questions:

TOPIC	Gender at work
AIM	To raise awareness on gender-sensitive issues related to work
LEARNING OBJECTIVES	<ul style="list-style-type: none"> • To reflect on the existing gender-oriented jobs • To reflect on gender stereotypes and gender-related work skills and abilities
DURATION	90 minutes (The Job Ruler 15' + The Thermometer 30' + Walky-talky 45')
MATERIALS	<p>The materials beneath are required for the following activities:</p> <ul style="list-style-type: none"> • The Thermometer activity: a rope • The Walky-Talky activity: a speaker, a music player (phone or laptop)

- Do you remember what profession you desired to have when you were a child?
- Do you still have the same profession in your mind?
- Is it connected to the toy/s you were playing with?
- Has anybody given you a hint about what career to choose?
- How do your parents perceive your choice?
- What about your teachers?
- What about your friends?
- Does society consider this profession suitable only for men or only for women?
- Have you ever felt perceived as too emotional or too rational?
- Have you ever felt perceived as being too feminine or too masculine?

STEP 2: then, participants are asked to sit back in the circle, and the facilitator asks them to think about their parents' professions or the professions of the persons very close to them.

Participants are then asked these additional questions:

- Do you want to follow the same profession as your parents? Why?
- Do you feel pressed to follow the same profession? Why?
- Why do you think we have played this activity?

Also, in this case, if participants want, when they are answering the question, they can stand up, take a position showing an emotion and then respond.

STEP 3: it follows in plenary the conclusion where it's left extra space for participants to discuss the connections between gender-sensitive issues and work-related issues.

Skills VS Work

The workshop includes the following activities:

ACTIVITY 1. RELAXATION MEDITATION

The facilitator asks participants to sit in a circle and close their eyes. Then, using a soft voice and playing with the rhythm of words, guides them back to when they were ten years old and asks them to look at themselves projected in the future.

TIPS FOR THE FACILITATOR: for relaxation, facilitators can find some examples to create the atmosphere,

e.g., *"visualise your home, who is living with you, how is the place where you live, what is your workplace, the way you work, how your flatmates look like, etc."*

During the relaxation, another facilitator has to prepare the post-its and pens/markers for the next activity. Moreover,

TOPIC	Gender at work
AIM	To raise awareness on gender-sensitive issues related to work
LEARNING OBJECTIVES	<ul style="list-style-type: none"> • To reflect on the existing gender-oriented jobs • To reflect on gender stereotypes and gender-related work skills and abilities
DURATION	140 minutes (Relaxation Meditation 20' + The Gender Eclipse 40' + The Gender Sketch 60' + Reflection 20')
MATERIALS	<p>The materials beneath are required for the Gender Eclipse activity:</p> <ul style="list-style-type: none"> • flipchart, or big sheets of paper, in size of A1 or A2, on which to draw a precise intersection of two big circles, where the participants have to put their post-its • post-its, markers, pens

concerning the “relaxation technique”, the facilitator has to constantly adjust the rhythms, speed, intensity and questions to the needs expressed in real-time by the group.

ACTIVITY 2. THE GENDER ECLIPSE

Below are the steps to follow:

STEP 1: After the guided relaxation, the facilitator asks the participants to open their eyes slowly. In front of them, they will find three post-its and pens or markers. The task consists of writing three professions on the post-its: a “masculine profession”, a “feminine profession”, and a “neutral profession”. Then, they will place them on the “eclipse flipchart”, made out of two circles intersecting: the masculine and the feminine.

Then, participants sitting back in the circle will be asked the following questions:

- What do you see?
- Can you count how many professions are on each side?
- Can you think why?
- Why did you choose to put your post-it on one side or another?

STEP 2: After the discussion, participants are asked to brainstorm about what working skills have to be related to each gender or profession. The facilitator writes them on each side of the flipchart. The second round of discussion starts having participants explaining why they wrote these skills. Finally, at the end of the open discussion, participants are asked if they would like to change something on the flipchart.

ACTIVITY 3. THE GENDER SKETCH

The facilitator divides the group into four small groups. Two groups receive the “masculine profession” and the other two the “feminine profession”.

The tasks for the two groups with the “masculine profession” are:

- One group: show the masculine profession interpreted by a male character
- One group: show the masculine profession interpreted by a female character

The tasks for the two groups with the “feminine profession” are:

- One group: show the feminine profession interpreted by a female character
- One group: show the masculine profession interpreted by a male character

The participants of each group are asked to prepare a small funny story/ sketch of three minutes to be presented to the other groups. During the sketches, they can choose to represent the difficulties workers face because of their gender, the stereotypes about that job or different ways to be proposed in order to subvert those stereotypes. They will have twenty minutes for the sketches' preparation.

ACTIVITY 4. REFLECTION

After every sketch, there is extra time allocated for a brief open discussion, where both actors and spectators are free to express their feelings and impressions.

In the end, for the last debriefing, participants back in the circle are asked the following questions in order to reflect on what they experienced and what they felt during the workshop:

- How do you feel?
- What are you taking with you after this workshop?

Spill the Tree

The workshop includes the following activities:

ACTIVITY 1. OUTDOOR ACTIVITY AROUND A TREE

This workshop uses the metaphor of the tree:

- The branches and the leaves are what we see (the expressions of gender-based violence in society)
- The trunk is what supports the tree (the institutions supporting gender-based violence)
- The roots are the unseen part of the tree feeding the tree (the resources allocated behind the institutions for promoting and maintaining gender-based violence)

The participants are asked to make a circle around the tree and to look at the elements of the tree. Then they are asked to close their eyes and visualise the tree in their minds. Finally, the facilitators explain the metaphor of the tree in relation to the activity.

Still in the circle, the facilitator distributes to the participants three types of leaves in different colours to divide them into three groups of approximately four/six people each.

ACTIVITY 2. IMAGE THEATRE

Before the activity starts, the facilitator should give a brief explanation of the image theatre techniques.

Below are the main hints about the technique:

- Actors should keep in mind they are going to keep their positions for some time, so they should choose a comfortable pose
- While touching the actor's bodies to change position, the spectators should keep maximum attention and respect
- The discussion should be focused on the feelings and reflections caused by the different images. No judgmental attitudes should be taken
- No ping-pong talks during the discussion after each presentation
- The facilitator should ask for the participants' consent for taking pictures.

Below are the steps to follow in using the technique:

STEP 1: participants are asked to brainstorm and, in brief, to share keywords defying what for them "gender-based violence" and "public spaces" are. A facilitator writes down the keywords on a flipchart.

TIPS FOR THE FACILITATOR: the brainstorming is a very important starting point to arrive at common definitions/ understanding of what "gender-based violence" and "public spaces" are. Therefore, it is a must to have the participants fully involved in the activity; otherwise, there could be the risk of great confusion in the way the subject is tackled. In the case the participants we work with are quite experienced in the subjects, it's recommended to have a brainstorming about keywords to make sure everybody agrees on the meaning of the concepts.

STEP 2: inside their group, participants have to build an image of a clear representation of gender-based violence in public spaces. Then, one by one, the groups present their image. The spectators are seated, and they discuss and agree on what the setting and the public space are, who the oppressor and the oppressed are in the image they see.

STEP 3: one by one, participants can come and change one movement/position of one of the actors inside the scene. Then, the actors stay in place until another person comes and changes the direction/position. Each time, the facilitator takes pictures of the initial image, the proposed changes, and the final image.

STEP 4: at the end of each image representation, the actors remain on the stage, conducting a short debriefing with the following questions:

- What setting/public space did you represent in the initial image? (to the spectators)
- What did the actors represent in the initial image? (to the spectators)
- What scene have you represented? (to the actors)
- What did you feel in the initial representation? (to the spectators)
- What did you feel in the initial representation? (to the actors)
- How did you feel while the spectators were changing your movement/position? (to the actors)
- How did you feel while changing the movement/position of the actors? (to the spectators)
- What do you think about the final result? (to the actors and the spectators)

At the end of each debriefing, in order to close the session, the facilitator puts up the picture of the initial and final image on the tree.

ACTIVITY 3. CLOSURE

Participants are asked to sit back in a circle around the tree, and the facilitator brings back the metaphor of the tree, asking participants to brainstorm about the three elements of the tree (the expressions of gender-based violence taking place in public spaces - the institutions supporting gender-based violence - the resources allocated behind the institutions for promoting and maintaining gender-based violence). During the brainstorming, the facilitator takes notes on post-its of the main elements that appeared and sticks them on the specific section of the tree.

In the end, participants are invited to share how they felt in a few words, and then they are asked to take a closer look at the tree and all its elements.

Who does What...

The workshop includes the following activities:

ACTIVITY 1. THE MACHINE

Below are the steps to follow:

STEP 1: participants are in a circle facing outwards. The facilitator asks them to think of one word to answer the question: *"What institution/authority perpetrates, supports, promotes, perpetuates gender-based violence?"*

STEP 2: on the count of three, participants turn to the inside of the circle and shout their "word" simultaneously.

STEP 3: the facilitator asks participants to think of one movement and one short sentence to represent how the institution/authority they chose perpetuates and promotes gender-based violence. When they are ready, participants can go inside

TOPIC	Gender-based violence
AIM	To raise awareness on gender-based violence in public spaces
LEARNING OBJECTIVES	<ul style="list-style-type: none"> • To reflect upon the roots and causes of gender-based violence • To reflect on what supports gender-based violence
DURATION	110 minutes (The Machine 30' + Word Café 80')
MATERIALS	Pens, paperboards, markers



the circle (one by one) and make their movement in a loop. Before entering the circle, participants announce the institution/ authority they chose so that the co-facilitators can write them on a post-it and put them on a flipchart. Then, when the facilitator touches their shoulder, they can also say out loud their short sentence.

STEP 4: when everybody has said their short sentence, the facilitator turns into an orchestra director and asks all the participants to say louder and faster their short sentences at the same time.

STEP 5: at the end of the orchestra, participants have to go back in a circle and take a little time to decompress, shake it off and get back to their initial group of four people.

STEP 6: going back to the flipchart, participants vote to collectively choose the three institutions/authorities more relevant and impacting for them, and that will become the three titles/subjects to work on for the next activity.

ACTIVITY 2. WORD CAFÉ

Below are the steps to follow:

STEP 1: the facilitator creates three flipcharts, each one with a different title/subject taken from the subjects chosen during the last activity (institutions/authorities). Participants are divided into three groups and are invited to sit at a table, where they will find one flipchart with the title/subject of the institutions/authorities to be discussed.

STEP 2: in each group, the task is to discuss their everyday realities related to the title/subject for twenty minutes. Afterwards, they are asked to write down the common elements and the differences they found out during the discussion.

STEP 3: the participants are asked to change tables and do the same work about the next title/subject. The activity continues in that way also for the third round until all the groups have passed through all three titles/subjects.

STEP 4: the facilitator asks each group to join the topic/subject they have already worked on and are interested in developing further. Then each group has to read all the main contents written in the flipchart and prepare a five minutes presentation to share the main outcomes, possibly using graphic facilitation (drawing, mind mapping, painting).

STEP 5: participants make short presentations in the plenary of the primary outcomes that appeared. Some extra time is dedicated to further adding comments, feedback and opinions.

Media and Gender

The workshop includes the following activities:

ACTIVITY 1. WELCOME

The participants enter the space (with a famous movie soundtrack playing in the background), they make a circle, and the facilitators welcome everybody to the workshop's space.

TOPIC	Gender issues in media
AIM	To raise awareness on how media can influence gender perception
LEARNING OBJECTIVES	<ul style="list-style-type: none"> To reflect upon the gender-based stereotypes and their origins To reflect on how media might have influenced our gender perspective
DURATION	60 minutes (Movies' Characters and Us 60')
MATERIALS	Flipcharts, markers, post-it, scotch paper

ACTIVITY 2. MOVIES' CHARACTERS AND US

Below are the steps to follow:

STEP 1: there is background music in the workshop room. The facilitators invite the participants to walk around the space and greet each other only with their eyes. They are asked to stretch their bodies and to keep breathing in and out (when they breathe out, they have to make a sound).

STEP 2: the facilitators introduce the "tool of reminiscence", asking participants to go back to their childhood and think about their favourite movie character. It has to be mentioned that they should not think of a cartoon character.

TIPS FOR THE FACILITATOR: the facilitator should carefully select the background music since it's the starting point of the activity and introduce the "tool of reminiscence". While guiding participants through the "tool of reminiscence", the facilitator has to constantly adjust the rhythms, speed, the intensity of the voice, and how questions are asked, keeping deep, constant attention to the group's emotions and reactions.

STEP 3: participants shall continue to walk in space, acting out their character to whomever they choose to meet. For this step, some specific time has to be allocated to have participants enter the character and enjoy the activity.

STEP 4: while participants are walking, the facilitators should put in the space three flipcharts with the following titles: gender, physical appearance, personality trait. Participants now have to write on each flipchart one feature of their character.

STEP 5: participants are then asked to join the flipcharts and to look at the characteristics written by the others. They are asked to find the possible common elements among all the characters.

STEP 6: facilitators invite participants to make a circle in order to run a short debriefing with the following questions:

- Why did you choose this character?
- Which was the sex of the character?
- What are the possible common elements among all the characters?
- Did you notice any hidden stereotypes behind the characters?
- If yes, which?
- How do you think those characters have influenced your life?
- Do you think these characters have influenced somehow your perception of gender? If yes, how?
- What was the role of media in your life?
- Did media contribute to shaping your perception of the word? If yes, how?

Censor-what?

The workshop includes the following activities:

ACTIVITY 1. GROUPS DIVISION

Participants are divided into four different groups. In order to create the groups, participants are given different papers (on the papers, there are four different roles: influencer, journalist, talk show host and movie character). They shall represent, using mimics, the character without speaking and search for their mates to make the groups.

ACTIVITY 2. WRITE THE STORY

After participants have grouped themselves, the facilitator gives each group a piece of paper with a story focused on gender, where some words are covered and others are visible. The task is the same for all groups: they have to read the text, discuss it and try to fill the blanks of the covered words in order to create their own story.

The words covered should be about: bodies, sex, gender, and sexuality.

The activity can also be adapted in the following way: facilitators can use videos with scenes that were cut instead of giving a written text. Participants then can be asked to imagine the scenes, creating new scenarios.

ACTIVITY 3. SKETCHES

Below are the steps to follow:

STEP 1: after participants identified the missing words and created the story, some minutes will be allocated to prepare a sketch mirroring the story they created. Participants of each group have to use the character received during the group division phase (influencer, journalist, talk show host and movie character) to represent the story from their perspective. The sketch's duration should be between three and five minutes.

STEP 2: each group presents the sketch. The public is asked to point out what they have seen and what they have felt. Specifically, the facilitator can ask: *"What strikes you from the sketches?"*. After some participants have answered the question, the actors are asked to read the words they discovered.

STEP 3: after all the groups have represented their sketches, the facilitator asks them to let go of any possible tension. In order to do these actions, participants are asked to close their eyes, take a deep breath, breathe in, and breathe out.

TIPS FOR THE FACILITATOR: this step is very important in some parts of the workshops since they allow participants to step back from an intensive emotion or a strong identification with a character received (e.g. in the role-play games) and to re-set a proper mindset, useful for full participation in the debriefing/discussion. There is not one single technique for doing that. On the contrary, the facilitator should always pay great attention to picking up the most suitable techniques according to the type of activity played before.

STEP 4: the facilitator reads the story's original text, asking the participants of each group to make a comparison with the story they have created.

TOPIC	Gender issues in media
AIM	To raise awareness on the impact and effects censorship might have
LEARNING OBJECTIVES	<ul style="list-style-type: none"> To raise awareness about the censorship related to gender that is used by/in media
DURATION	110 minutes (Write the Story 30' + Sketches 60' + Closure 20')
MATERIALS	Speaker, flipcharts, markers, pens

After that, they run the debriefing based on the following questions:

- In one word/sentence, how did you feel?
- What has happened inside the group when you received the text?
- Why do you think the stories/sketches created were different, even though they started from the exact text?
- Did you find common ground for all your stories?
- Thinking about censorship: does this relate to anything you lived/experienced/heard about?

TIPS FOR THE FACILITATOR: if the last question requires it, facilitators can explain briefly or write on a flipchart the definition of censorship.

Moreover, during the debriefing, it's important that the group reflect upon the impacts the use of words might have on our lives. This with the perspective of developing a better awareness and further stimulating the reflection about censorship.

ACTIVITY 4. CLOSURE

At the end of the activity, facilitators leave a flipchart on the wall and encourage participants to leave their ideas, comments, and proposals on combating censorship when it deals with gender issues in media.

History VS Herstory

The workshop includes the following activities:

ACTIVITY 1. CHAIR GAME

All the participants are sitting on a chair, except for one who is standing in the middle. The person standing wants to sit, and the rest of the group tries to stop the person from sitting on a chair.

Rules for the activity:

- participants can only walk (not run)
- when a person sits up, they cannot sit back down on the same chair
- talking is not allowed (to be played in silence)

ACTIVITY 2. HERSTORY

Below are the steps to follow:

TOPIC	Gender and education
AIM	To raise awareness about sexism in education and how it can contribute to reinforcing gender stereotypes
LEARNING OBJECTIVES	<ul style="list-style-type: none"> • To acquire knowledge about the importance of women and LGBTQ+ people in history • To reflect upon the causes and consequences of the gender-based stereotypes that might be acquired through the educative system
DURATION	75 minutes (Chair Game 15' + Herstory 60')
MATERIALS	<p>The materials beneath are required for the activities:</p> <ul style="list-style-type: none"> • Chairs (as many as the participants) • The history class: clips (2 colours), ropes or flipchart sheets, scotch tape (to create the gallery), post-its, pens, markers, papers with photos, names and achievement (for historical people). In order to prepare the history class gallery, we recommend the facilitator use the formal books used in schools (history, physics, arts, etc.) in order to make the activity more linked to reality

STEP 1: Creating a gallery. Facilitators have to create in advance a gallery on two walls, one wall for males, and one wall for females. The Categories of the gallery for each wall are: Arts, Sciences, Politics, Athletes, Historical personalities. Then the group is divided into two sub-groups. The facilitators hand them out printed little papers with significant achievements made by women but without specifying their names (one achievement for paper). The number of papers handed out depends on the number of participants (for example: at least two papers per participant). After receiving the papers, participants have a couple of minutes to place them under the category and gender where they think/guess they belong.

STEP 2: facilitators spread on the floor the printed papers with the pictures, names and information about famous personalities. Participants are given an extra couple of minutes to hang the papers on the ropes under the proper gender and category. If there are still papers on the floor when the time is up, we suggest to the groups to put them up together on the rope.

STEP 3: the facilitator reveals that the initial achievements presented during Step 1 were made by women and hands out the complete sheet with their names and the related information to the group. Some extra time is allocated for participants to take a look at the gallery created and then to propose and add using extra post-its, any names they know and are not there yet.

STEP 4: participants are back into the circle, and the debriefing is conducted based on the following questions:

- Why did we start the workshop with the "Chair game"?
- How did you feel when remaining without a chair or when you were taking the chair of someone else?
- What surprised you the most during the activity?
- What did you observe during the activity?
- According to what criteria did you shape your opinion?
- Do you think it can lead to any potential consequences? If yes, what and why?



TIPS FOR THE FACILITATOR: the activity is conceived to reflect upon sexism in education and how it can contribute to reinforcing gender stereotypes. For this reason, the facilitator should pay attention to presenting and facilitating because the aim is not to go against the formal education system (an automatic reaction that some participants might have). On the contrary, the aim is to stimulate the reflection about the dynamics behind and upon the causes and consequences of the gender-based stereotypes that might be acquired through the educative system.

What has no name does not exist

The workshop includes the following activities:

ACTIVITY 1.

BODY MOVEMENT/WARM-UP

The facilitator asks participants to walk in the space, giving them the task of creating groups of two, three, four, and five persons according to animals, objects, and concepts connected to education. Different rounds can be played.

ACTIVITY 2. GROUP DIVISION

Participants close their eyes and receive, on their shoulders, a post-it with a different symbol (four different symbols should be created in advance: they can be geometrical forms, objects connected to the activity, concepts, etc.). Then, participants are allowed to open their eyes, and without talking but using other ways to communicate, they have to find their group members.

ACTIVITY 3. THE ALIEN

Below are the steps to follow:

STEP 1: one of the facilitators, wearing the role of an alien that does not speak or understand human language, presents the activity and the task. During the entire activity, the facilitator playing the role of the Alien should never exit the role in front of the participants. They are asked to answer, as a group, four different questions that the Alien has concerning the use of different objects and the meaning of the different concepts. The participants can use expressive tools in order to give answers (such as clowning, image theatre, role-play, graphic representation, sketch). It's very important that participants won't reveal the truth about the real use of the objects or the meaning of the concepts. They have to represent them unrealistically (the concepts can be: making babies, virginity, marriage, family – the objects can be: condom, tampon, pad, contraception pills, sex toys, etc.). Groups have fifteen minutes to prepare a sketch, and each group has five minutes to deliver it.

TOPIC	Gender and education
AIM	To raise awareness on the importance of providing efficient and well-structured sexual and emotional education
LEARNING OBJECTIVES	<ul style="list-style-type: none"> • To reflect upon the sexual education received and how it influenced the gender and sex perception of individuals • To discuss proposals to overcome the misinformation and improve sexual education
DURATION	75 minutes (Body Movement/Warm-up 10' + Group Division 5' + The Alien 60')
MATERIALS	<p>The materials beneath are required for the activities:</p> <ul style="list-style-type: none"> • The group division game: post-its • The sexual education class: clothes to dress like an alien, items for the theatre performance (condom, tampon, pad, contraception pills, sex toys, etc.). The choice of objects and concepts can vary according to the target group (age-wise and context-wise)



TIPS FOR THE FACILITATOR: the facilitator must choose the objects to be used by participants according to their profiles and backgrounds. Indeed, some objects can work very well with some participants in a given setting, while it can be counterproductive in others, creating unpleasant dynamics inside the group.

STEP 2: after all the sketches are done, the facilitator who is not wearing the Alien's shoes anymore can use different techniques in order to make participants de-role. This is very important to have them ready to enter the debriefing fully.

TIPS FOR THE FACILITATOR: this step is very important in some parts of the workshops. It allows participants to step back from an intensive emotion or a strong identification with a character received and create a suitable mind frame, useful for full participation in the debriefing/discussion. There is not one single technique for doing that. On the contrary, the facilitator should always pay great attention to picking up the most suitable techniques according to the type of activity played before.

STEP 3: participants are back to the circle, and the debriefing is conducted based on the following questions:

- What if the Alien was a kid?
- What would the consequences of misinformation in sexual education be?
- Do you want/feel like sharing any personal experiences about the sexual education you received at school or inside the family?
- What are your suggestions to combat misinformation in sexual education?

During the debriefing, one of the facilitators should take notes of the participants' main comments. Graphic facilitation can be used to do that, reproducing the drawing of a tree, where the roots are the causes, the trunk is the elements that reinforce the base, the leaves are the consequences, and birds could be solutions. The drawing can be a powerful tool to make the final recap at the end of the workshop. As the final closure of the workshop, facilitators and participants can also make a collective poster to share information sources such as NGOs, platforms, and books.

It's ok not to be ok

The workshop includes the following activities:

ACTIVITY 1. SWEET CASE

Facilitators should create an atmosphere that makes people feel they are in an airport (announcement, music, design of the space, etc.). Participants are then invited to take the journey of their lives, and they are asked to stand up in a circle. Facilitators are handing out to each participant a "suitcase" and a passport, explaining to them they are not allowed, for the moment, to open the passport. Participants are invited to

turn around with their back to the circle. Now they can open the passport and see the character they received. From then onwards, they have to play wearing the shoes of this character.

Below there is a list of some possible characters: *Orthodox priest, Catholic priest, Night club dancer (male and female), Mom with a young child, Father with a young child, Depressed teenager, Chef (male and female), Construction worker (not specified), Football player (male), Politician (male and female), Maid, Policeman, Policewoman, News presenter (not specified), Ballet dancer (male and female), Truck driver (male and female).*

Facilitators can change and/or modify the characters according to the target group's profile and background in order to strengthen the impact of the activity.

At the same time, in the middle of the circle, facilitators place on the floor different objects that could be potentially connected with the characters.

Below there is a list of possible objects to be placed on the floor: *necklace with cross, hand cream, sexy lingerie, bottle of wine, teddy bear, pocket knife, lighter, luxury watch, rum/vodka bottle, black t-shirt, iPad, headphones, fountain pen, playing cards, love novel, police novel, poetry book, the Bible, prayers book, perfume, thermometer, tie, photo camera, leather gloves, scarf, fur coat, lipstick, chocolate, cookbook, crosswords, diary, leggings, plasters, razor blades, pepper spray.*

Participants are informed they are going to pack their luggage, and they don't have much time for that. Otherwise, they will miss the flight. When the facilitator gives the signal, participants turn to the centre of the circle, and they have 5 seconds to pick one object. Then they return to the circle. This action is repeated three times in total so that each person has three objects inside their luggage.

The facilitator should play the activity giving the feeling of being in a rush, to have participants pick up the objects very fast, without spending much time reflecting on what they pick.

ACTIVITY 2. THE JOURNEY

Participants are invited to split into two groups to go to the check-in desks (one desk for one group) to leave their luggage and keep their passports with them. When everybody does it, they are asked to think, in one minute, in which country they want to go, somewhere they will feel free to be themselves. Then they are going to write the name of the country they chose on the paper, and after that, they sit in the lines previously made.

The facilitators create a pleasant atmosphere for the flight, explaining later that the plane has landed. An announcement is made: that their luggage was mixed up. The facilitator switches the luggage from one line to another and gives everyone

TOPIC	Gender, Sexual and Ethnic Minorities
AIM	To reflect upon Gender, Sexual and Ethnic Minorities
LEARNING OBJECTIVES	<ul style="list-style-type: none"> • To begin the discussion about stereotypes and prejudices • To experience and acknowledge the fact that we all have stereotypes • To reflect upon the dynamics behind discrimination
DURATION	70 minutes (Sweet Case 20' + The Journey 20' + Debriefing 30')
MATERIALS	Passports (paper with characters described with a profession, sexual orientation), images with objects connected to the characters (at least three for each person/character), luggage made like envelopes, pencils, papers with all continents, two check-in desks

the wrong suitcase.

Participants place their passports on the floor in front of them and look at the objects inside their new luggage. After this, one by one, each participant has thirty seconds to look at all the other characters and assign the suitcase received to the person to whom it may belong (in their opinion).

(For example: I receive the orthodox priest as my character. Under pressure, I choose to have the bible, black clothes, and a bottle of wine in my luggage. When my luggage got mixed up, I received a suitcase that contained pills, a pocketknife and an mp3 player. Now I have to find the original owner of my new suitcase, therefore I have 30 seconds to look at all the characters and decide to whom it may belong. I may choose the depressed person or any other character that in my mind makes sense to be carrying these items).

ACTIVITY 3. REFLECTION

Participants are back to the circle, and the debriefing is conducted based on the following questions:

- How did you imagine your character?
- Have you ever met someone like the character you received?
- According to what criteria did you choose your objects?
- How many of you got back your lost luggage?
- Who received more than one and who received none?
- How did you feel when you opened your luggage?
- How did you assign the luggage to someone?

TIPS FOR THE FACILITATOR: the questions may vary according to the activity results and how the different groups reacted during the workshop. The important is that the main goal of the debriefing is to tackle the issues of stereotypes and prejudices, acknowledging the difference between the two concepts and realising that each person might reproduce stereotypes in one way or another.

This can be a powerful and complex activity. However, it may be challenging to facilitate it since it can lead to deep reflections about discrimination and minorities. Moreover, during the debriefing, the facilitator should be ready to target the issues of stereotypes and prejudices, gender expression, private and professional life, work ethics, human rights, and many other issues.

The Ark

The workshop includes the following activities:

ACTIVITY 1. WARM UP

Participants are asked to form a circle, and they have to briefly present themselves by saying their name and their favourite animal (sound/motion). Then participants are asked to move around in the space while music plays in the background. While moving in the

TOPIC	Gender, Sexual and Ethnic Minorities
AIM	To reflect upon Gender, Sexual and Ethnic Minorities
LEARNING OBJECTIVES	<ul style="list-style-type: none"> • To experiment with the stereotypes and prejudices • To reflect upon the exclusion behaviours and dynamics linked to stereotypes and prejudices • To understand that everyone can both discriminate and be discriminated against
DURATION	60 minutes (Warm Up 10' + Noah's Ark 20' + Debriefing 30')
MATERIALS	Two ethnic songs, 1 sound of waves or relaxing music, 1 music system or a speaker, podium

space, participants are asked to take on the role of their favourite animal by using their bodies and making sounds. When the music stops, the facilitator introduces a new environment: now, all the participants are animals in Noah's Ark. New music starts playing to change the feeling of the group.

ACTIVITY 2. NOAH'S ARK

The facilitator introduces the activity and a podium is brought into the space. The facilitator takes the position of Noah and declares that the Ark is sinking. In order to save most, some animals have to leave the Ark. Participants are asked to join the podium only when they have left the Ark. Once they reach the podium, they should find another animal leaving the Ark by calling their name and telling the reason why that animal doesn't deserve to be there. The first demonstration is run by the facilitator (Noah on the podium), and then the animal who has left the Ark becomes Noah. After the selection, the participant is guided outside the podium to sit in a circle around the Ark.

TIPS FOR THE FACILITATOR: this activity is simple but can be very complex in the meantime. Being a role-play, it can generate strong feelings and helpful discussions afterwards. Facilitators need to prepare the group for acting and should apply strong facilitation at the end. One facilitator should be an observer in order to be able to lead the debriefing. Moreover, since it is very energy-consuming, one of the facilitators should be the entertainer in order to make it dynamic and keep the rhythm up.

ACTIVITY 3. DEBRIEFING

Participants are back to the circle, and the debriefing is conducted with a specific focus on what happened, on the feelings experimented, based on the following questions:

- How did you feel during the activity?
- How did you feel when you were chosen?
- How did you feel when you had to choose?
- How did it feel to be outside of the Ark?
- How did it feel to be inside the Ark?
- Can you mention a type of discrimination related to exclusion?
- How did you think our society (group) excludes minorities?

TIPS FOR THE FACILITATOR: during the debriefing, it could be interesting to reflect on the following criteria that might have guided the choice, trying to detect the reasons behind:

1. preferences (e.g. I don't like that animal, I like dogs more than cats), 2. unicity (e.g. there are too many dogs on the Ark, it has nothing special), 3. utility (e.g. it does nothing, it cannot provide for anybody), 4. physical appearance (e.g. it is too big, too heavy, too ugly), 5. comfort (e.g. it agitates the other animals, it is too loud, it is dangerous).

In this way, it could be possible to have a solid and impacting debriefing focused on feelings, exclusion, and the reasons behind it, starting from these clusters.

PARTNER ORGANIZATIONS:

BREAK THE BORDERS - Athens, Greece: www.breaktheborders.gr

LE BRUIT DE LA CONVERSATION - Toulouse, France: www.lebruitdelaconversation.com

LUNARIA - Rome, Italy: www.lunaria.org

NEXES - Barcelona, Spain: www.nexescat.org

UNIVERSITUR - Bucharest, Romania: www.universitur.ro

A SPECIAL THANKS TO THE COORDINATORS, TRAINERS AND COLLABORATORS THAT MADE THIS PUBLICATION REAL AND CONCRETE:

Ettore Ismael Borghetto, Giovanni Borgia, Maria Bouayad, Dimos Dimakakos, Alice Di Paolo, Eliza Donescu, Thomas Durand, Manos Kotsaris, Maria Logotheti, Sara Mandozzi, Than Mai Nguyen, Mara Petrocelli, Marta Piszczek, Paul Sirejols, Adrià Sonet, Flavia Sorohan, Konstantinos Tycheros, Anca Tudoricu

PUBLICATION REALIZED BY: Sara Mandozzi

GRAPHIC DESIGN: Livia Giordano

PROOF READING: Anca Tudoricu, Eliza Donescu

COVER: Ettore Ismael Borghetto, Livia Giordano

Published in April, 2022

Photos by different authors in free license on Unsplash



Lunaria is an "Association for Social Promotion", established in 1992, not-for-profit, non-religious, and autonomous from any political party affiliation. It promotes peace, social and economic justice, equality and the guarantee of citizenship rights, democracy and participation, social inclusion and intercultural dialogue. At the local, national and international level, Lunaria performs and stimulates social change, carrying out advocacy initiatives, political and cultural events, non formal education and communication activities, and leading networking as well as information and raising awareness campaigns.

The core of Lunaria's work and commitment is made of international volunteering and mobility, youth programmes, migrations and the struggle against racism and inequalities, sustainable development, the analysis of economic, social, and public spending policies.



The project was 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.

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

