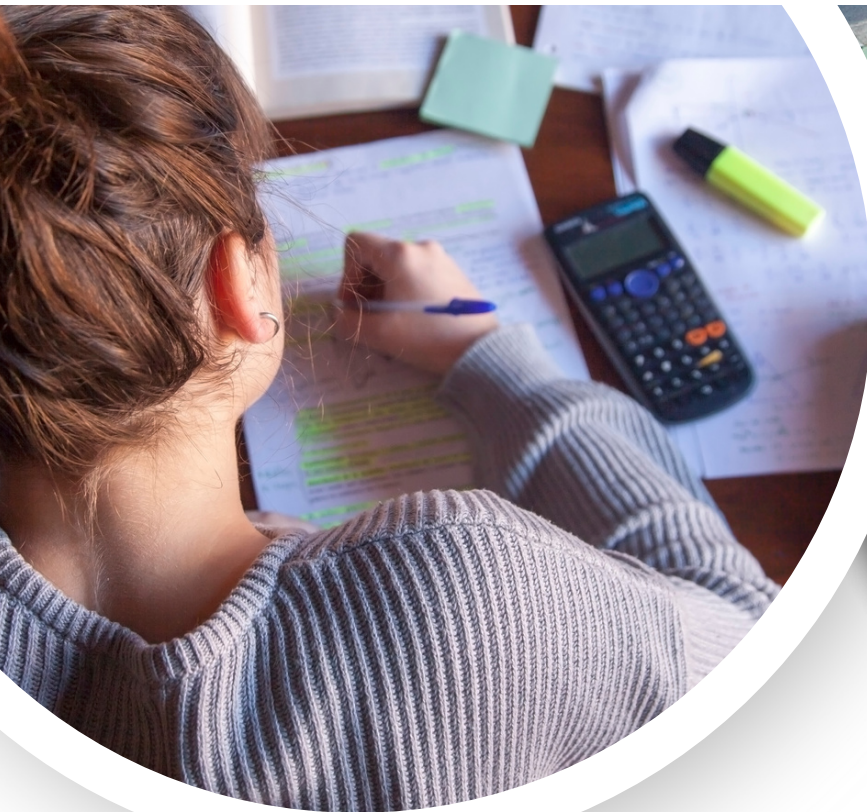




Hotspots

CONNECTING EUROPEAN SUBURBS
THROUGH SMART YOUTH WORK



HANDBOOK FOR A SMART YOUTH WORK



Erasmus+



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CHAPTER I • INTRODUCTION

- What
- Aim
- How
- Project Structure
- Thematic Focuses
- Content Guide

WHAT

HOTSPOTS Connecting European Suburbs through Smart Youth Work is a Cooperation Partnership in the field of youth, 26 months long, supported by the Erasmus+ Programme, Italian National Agency for Youth, coordinated by Lunaria and involving partners from Italy, Finland, France, Portugal, Romania and Spain.

AIM

HOTSPOTS aims to develop non-formal education tools and methods within a newly designed pedagogical approach to enhance both online and offline Intercultural learning – ICL approaches and attitudes among young people coming from suburban backgrounds, and more specifically, in national and transnational Youth Participation Activities – YPA, within the Erasmus+ program.

HOW

The project structure was designed to reach its objectives by implementing several interconnected actions between 2022 and 2024: three Transnational Project Meetings, one Field Research, one International Training Course, one Local Tools Testing phase, different Multiplier Events and a Follow-Up phase.

The outcomes of the different activities are therefore conceived to lead to the creation of three Project Results, the "Toolkit for diagnostic and tools sharing", the "Handbook for a smart youth work" and the "Blended learning board game".

PROJECT STRUCTURE

Transnational Project Meeting – ITALY

PROJECT RESULT 1 – TOOLKIT FOR DIAGNOSTIC AND TOOLS SHARING

- COUNTRY FIELD RESEARCH
- TOOLS AND ACTIVITIES GATHERING
- FINALIZATION OF THE PROJECT RESULTS

Transnational Project Meeting – ROMANIA

PROJECT RESULT 2 – HANDBOOK FOR A SMART YOUTH WORK

- SUBURBAN HOTSPOTS – DESIGN

Learning Teaching Activity – ITALY

- SUBURBAN HOTSPOTS – LOCAL TESTING
- FINALIZATION OF THE PROJECT RESULTS

PROJECT RESULT 3 – BLENDED LEARNING BOARD GAME

- MULTIPLIER EVENTS

Transnational Project Meeting – SPAIN

THEMATIC FOCUSES

INTERCULTURAL LEARNING: There are multiple definitions of what Intercultural learning is, and in our opinion, the T-KIT 4 on Intercultural learning of the CoE, is a useful source to clarify this term:

"Intercultural learning promotes the view that no culture is better or worse than the other, that there is no hierarchy of cultures. It leads to an understanding that the definition of groups of belonging, of in-groups and out-groups, can be superficial and changing (...) Intercultural learning acknowledges that there are general characteristics of a culture, but there is also a multitude of specificity related to how a culture is lived and that cultures themselves are internally heterogeneous."[1]

In this perspective, in order to promote an Intercultural learning approach when meeting other people from other cultures, bringers of their own multiple identities, it is crucial to avoid putting those people into boxes. It means avoiding any judgmental approach caused by the false assumption that one culture is better or superior to another. It means avoiding fearless behaviours towards what is different from us, which often leads to mistrust, discrimination, segregation, hate speech and violence as extreme consequences.

In this perspective, to promote an intercultural approach means to be open towards all other human beings, whatever they are born, they are living, whatever beliefs they practice or language they speak. This approach is based on active listening, on the effort to understand others without putting labels and therefore arriving at a genuine encounter.

"Once we stop categorising the world into "us and them", we begin to see more similarities between people, between their cultures, identities, behaviours and world views. Identities that partly overlap are no contradiction: they are a source of strength and point to the possibility of common ground (Council of Europe2008b). Therefore, in Intercultural learning processes, it is important to give enough space for people to explore their identities, to create opportunities for self-analysis and self-understanding, both individually and in relation to others."

There is no linear relation between learning about us and learning about others. Self and others are interdependent; the better we understand ourselves, the better we can understand others and vice versa."[2]

1. T-KIT 4 Intercultural learning – Council of Europe, 2018. Available at: <https://pjp-eu.coe.int/documents/42128013/47262514/PREMS+042218+T-kit4+WEB.pdf/37396481-d543-88c6-dccc-d81719537b32?t=1522062157000>

2. T-KIT 4 Intercultural learning – Council of Europe, 2018. Available at: <https://pjp-eu.coe.int/documents/42128013/47262514/PREMS+042218+T-kit4+WEB.pdf/37396481-d543-88c6-dccc-d81719537b32?t=1522062157000>

SUBURBS

Another important thematic focus in HOTSPOTS project is suburbs and the suburban dimensions. These can be considered both a thematic focus but also the places where a major part of the project's activities took place and where the main actions have been implemented.

Suburbs are settings where young people can encounter and interact with peers. Still, they often risk becoming the landmark of exclusion and the stage for racism, sexism, bullying and different displays of discrimination.

In Europe, these areas are typically marked by quite strong heterogeneity, but there are still common elements such as, for example, the tendency of being "artificial ghettos" for the youth living there, a space where it is challenging to create interactions with the other realities and benefit from external opportunities.

They might become the setting for discriminative events, hate speech and harmful rhetoric. Therefore, they can be the places where the extreme right parties and movements are setting their roots, permeating the mindset of the young people and leading to extremism and radicalisation.

In these realities, it becomes more and more relevant to develop awareness actions among young people, to acknowledge the values of cultural differences, the importance of exchanging ideas with peers and having

open-minded approaches towards what we do not necessarily know.

SMART AND DIGITAL YOUTH WORK

Within the thematic focuses of the project, the concept of "Smart and Digital Youth Work" also has a very relevant role. Also, in this case, these concepts can be considered a thematic focus as well as the methodological umbrella within the project itself. In fact, the working methods, the tools, and workshops developed within this publication can be considered to fall within the big framework of smart and digital youth work. For more information about smart and digital youth work, you can see Chapter II which is fully dedicated to this subject.

THEMATIC FOCUSES



CULTURE



INTERCULTURAL
LEARNING



SUBURBS



SMART AND DIGITAL
YOUTH WORK

CONTENT GUIDE

The Handbook for a Smart Youth Work is an interactive manual, including the pedagogical and the youth work materials designed.

The Handbook aims to be an educational package conceived to equip youth workers, peer educators and young facilitators from different European countries with tools and interactive methods for Intercultural learning activities where the online and the offline spheres are present and, in some cases, combined.

The manual will include a newly designed, synthetic pedagogical perspective applicable to Digital Smart Youth Work youth workers and educators run in suburban dimensions. This pedagogical perspective can be useful in any type of educational activity, but it is mostly suitable and applicable to promoting Intercultural learning processes among young people coming from suburban areas.

The Handbook answers the need to re-think some pedagogical pillars and methodological elements to better meet the challenges caused by the widespread COVID-19, thus strengthening the effectiveness of educative actions. It's based on the need to bring more innovative perspectives in the youth work activities targeted to marginalised young people living in the suburbs of European cities.

We wish this Handbook could contribute to a better professionalization of the youth workers active in the suburbs of the participating cities, helping them to develop new knowledge, competencies, capacities, and tools for a better involvement of the target group they work with.



CHAPTER II • DIGITAL AND SMART YOUTH WORK

- Youth Work
- Framework
- Digital Youth Work
- Smart Youth Work
- Food for Thoughts
- Conclusions

CHAPTER II

YOUTH WORK

Before to open the discussion about digital and smart youth work, it probably makes sense to take a step back and refresh what Youth Work is.

For the Council of Europe, *"Youth work is multifaceted practice. This makes it difficult to identify the defining features of youth work ... In some countries' youth work' is a relatively well-defined, distinct practice. In other countries ..., the term is less known and there is no identifiable overall concept of youth work. In all countries however we observe a distinct, but diverse field of social and educational practices shaping a so called 'third socialisation environment', next to family and school."*[3]

Therefore, the first element that strikes the attention is the complexity behind this term and the way it is understood and performed in different realities. There are countries where there are professional studies and dedicated curricula in universities about youth work, while in others it is something which is not officially recognised and might fall, in one way or another, under the big umbrella of educational sciences, even though there is not a specific diploma or professionalization of the youth worker role.

This element may generate challenges in the way people from different countries can see and understand youth

work and the related practices, opening the floor for potential misunderstanding or non-standardised practices.

Moreover, in this first definition, it's mentioned the quite relevant issues of youth work recognition and the need to have it seen, in different European countries, as a set of common practices, approaches and methodologies shaped to actively involve young people, to boost their participation in society, ensuring at the same time coherent and structured learning opportunities.

In the Council Resolution of the European Union of 2009, youth work was defined in the following way: *"Youth work is a broad term covering a large scope of activities of a social, cultural, educational or political nature both by, with and for young people. Increasingly, such activities also include sport and services for young people. Youth work belongs to the area of 'out-of-school' education, as well as specific leisure time activities managed by professional or voluntary youth workers and youth leaders and is based on non-formal learning processes and on voluntary participation."* [4]

This is another quite broad definition, which shows the huge heterogeneity in terms of methods and approaches proposed, areas of intervention where youth work is practiced and target groups involved.

3. Council of Europe, Youth Work. The definition can be consulted on the following link: <https://pjp-eu.coe.int/en/web/youth-partnership/youth-work/>

4. Council Resolution on a renewed framework for European co-operation in the youth field, November 2009. It can be consulted on the following link: [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009G1219\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009G1219(01))

Also, when we speak about target groups, it's quite clear that in different European countries, there is a quite big difference in the way it is understood and classified. For example, it can be observed that in a number of countries, youth work is restricted to the work with young people aged between 15 and 25 years old.

Oppositely, in other countries, there is no strong distinction between the work with children and youth work. Anyway, the most common element in the majority of the countries, is the tendency to understand youth work from a broad perspective, because it is integrating differentiated practices, with different target groups and different objectives.

"Youth work is an extra-curricular field of work, in that it involves specific leisure activities, and is based on non-formal and informal learning processes and on voluntary participation. It promotes young people's development in a multi-faceted manner, enabling them to become active outside their families, formal education, and work.

Youth work activities and processes are self-managed, co-managed or managed under the guidance of educational staff (either fulltime or voluntary youth workers and youth leaders) and can develop and change in line with various dynamics.

Youth work is organised and delivered in different ways (e.g., by youth-led organisations, youth organisations and informal groups or by youth services and public authorities) and is shaped at the local, regional, national and European level."[5]

In the current definition elaborated in the Glossary of the European Training Strategy III, it is shown how youth work is linked to the concepts of non-formal and informal learning, and therefore to the overall learning dimension around the learning process of young people. Moreover, it's also mentioned the issue of "voluntary participation", which is also one of the main pillars within the non-formal education: young people should be free to decide their level and degree of participation in the activities, never being pushed or forced to join them. Last but not least, the concept of "activism": youth work should pursue the involvement of young people and boost their transformative action in society, turning them into active citizens and change makers.

As we can see, the concept of youth work is still an open and never-ending debate. Still, the scope of the current publication is not to arrive to a final definition, precisely because it is a flexible and ongoing definition, changing in time according to the cultural perspective and the experiences developed.

5. European Training Strategy III, Development of a set of competences for trainers, Glossary, August 2014. Available at: https://www.salto-youth.net/downloads/4-17-3045/Glossary%20-%20Set_of_trainer_competences_low%20resolution.pdf

This means that, even though it might appear obvious, when we are speaking about youth work today, we are not doing it the same way as five or ten years ago.

And, realistically, this is a never-ending process. Therefore, the basic idea in this first section, was simply to dive more into the concept, having an overlook on some of the many definitions we have of youth work in order to provide inspiring inputs before moving forward onto the concepts of digital and smart youth work.

FRAMEWORK

As it was already mentioned, within the thematic focuses of the project, the concepts of smart and digital youth work are crucial. These can be considered a thematic focus but also the methodological umbrella within the project itself. In fact, the working methods, the tools, and workshops developed for this publication are falling inside the big framework of smart and digital youth work.

The concepts of "Smart and Digital Youth Work" are quite innovative and recent; therefore as in the case of youth work, their definitions are not static, but on the contrary, evolving and subject to a dynamic process of being constantly reshaped, updated and further developed.

Once again, our aim is not to highlight the most complete one (which realistically does not exist), but to offer our readers food for thought to acknowledge the beauty and the complexity of these practices.

So, let's start with some definitions we can find in the Erasmus+ guide, which sees digital youth work, as *"Proactively using or addressing digital media and technology in youth work. Digital media and technology can be either a tool, an activity or a content in youth work. Digital youth work is not a youth work method, it can be included in any youth work setting and it has the same goals as youth work in general."*

In the guide smart youth work is also defined as *"The innovative development of youth work encompassing digital youth work practice, and including a research, quality and policy component."* [6] Our readers are probably now asking themselves what the main difference is (if any), between digital and smart youth work.

6. European Commission, Erasmus+, Glossary of terms – Youth. Available at: <https://erasmus-plus.ec.europa.eu/programme-guide/part-d/glossary-youth>

DIGITAL YOUTH WORK

Going in order, and to avoid confusion, it's probably important to be back on the state of play of digitalisation in Europe, and on the relevant steps made by the European Union and European Commission within this framework, which is very connected to the concept of digital youth work.

The Digital Education Action Plan of the Commission edited in 2018, clearly underline how: *"More than 80% of young people in Europe use the internet for social activities. Mobile access to the internet significantly increased over the last years. But use of technology for educational purposes lags behind... Innovation in education systems, understood as the adoption of new services, technologies, competencies by education organisations, can help to improve learning outcomes, enhance equity and improve efficiency."*[7]

Therefore, and to cover the abovementioned gap, the Action Plan focuses on the implementation of three priorities: 1. Making better use of digital technology for teaching and learning, 2. Developing relevant digital competencies and skills for the digital transformation, 3. Improving education through better data analysis and foresight. From the Action Plan it's quite clear the fact that the European Commission and the European

Parliament strongly believe in the importance of digitalisation for young people, encouraging a more digitalised Europe for better learning and effectiveness.

During the same period, under the European Union Work Plan for Youth 2016–2018, the expert group on 'Risks, opportunities and implications of digitalisation for youth, youth work and youth policy' was set, which aimed to provide policy recommendations, training needs and good practice examples in developing digital youth work across Europe. Twenty-one Member States nominated a representative for this expert group from diverse backgrounds, including ministries, youth organisations and councils, and national agencies working in the digital field. The European Youth Forum was invited as a permanent participant. The expert group, after many consultations, came up with the design of the Policy recommendations, training needs and good practice examples.

In the current document an updated definition was provided: *"Digital youth work means proactively using or addressing digital media and technology in youth work. Digital youth work is not a youth work method – digital youth work can be included in any youth work setting (open youth work, youth information and counselling, youth clubs, detached youth work ...).*

7. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the Digital Education Action Plan. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018DC0022&from=EN>

Digital youth work has the same goals as youth work in general. Digital youth work can happen in face-to-face situations as well as in online environments – or in a mixture of these two.

Digital media and technology can be either a tool, an activity or content in youth work. Digital youth work is underpinned by the same ethics, values and principles as youth work.”[8]

The expert group defined a set of innovative practices falling under the macro-umbrella of digital youth work, as, for example: the use of social media in sharing information, online youth counselling, enabling participation through digital tools, supporting the development of technological skills and using digital games in youth work, just to mention some of them.

The document also provides an interesting reflection on the term 'digital native', which falsely suggests that young people intuitively and automatically know how to use digital technologies, explaining that, on the contrary, evidence shows that a substantial percentage of young people in Europe lack basic ICT skills and that another challenge is the digital divide. In fact, access to the Internet and social media can become problematic for young people from disadvantaged backgrounds in many EU countries when they leave school or are not in training,

8. Policy recommendations, training needs and good practice examples for youth workers and decision-makers: expert group set up under the European Union Work Plan for Youth for 2016–2018. Available at: <https://op.europa.eu/en/publication-detail/-/publication/fbcb8822-07cb-11e8-b8f5-01aa75ed71a1>

leading to a 'voice divide' in digital settings. At the same time, it was shown that many youth work practitioners lack the digital skills or attitudes to fully benefit from the opportunities created by

digital technologies for delivering quality youth work.

All this rich and valuable work was implemented before the spread of COVID-19 all over the world, which impacted in different ways the lives of everybody and young people, completely changing the perspective towards some digital issues. From one day to another, a consistent percentage of young people found themselves in lockdown without the possibility of physically interacting with other peers. Schools were closed in many countries, and lessons started to be online for different periods, impacting the level of participation and showing, in many cases, a scary digital gap. The rapid shift to distance or blended learning revealed large differences in the levels of digitalisation between countries and in the digital capacities of schools, teachers and learners.

The Eurydice Comparative Report, published in 2022[9] and based on the analysis of the 2020 and 2021 situation, highlights the importance of offering students additional small group tutoring

9. Teaching and learning in schools in Europe during the Covid-19 pandemic, Eurydice, Comparative Report, 15 September 2022. It can be consulted on the following link: <https://op.europa.eu/en/publication-detail/-/publication/0e12d118-3eda-11ed-92ed-01aa75ed71a1/language-en/format-PDF/source-268594053>

or differentiated teaching to help those experiencing difficulties due to distance learning.

At the same time, the comparative report also shows how, in many situations, the sudden shift to distance learning was an important push towards accelerating school digitalisation.

During the pandemic, the work on digitalisation has been further developed at the European level. The Action Plan, adopted on 30th September 2020, called for greater cooperation on digital education at the European level to address the challenges and opportunities of the Covid-19 pandemic. The Digital Education Action Plan, adopted for the years 2021-2027[10], is a renewed European Union policy initiative which sets out a common vision of high-quality, inclusive, and accessible digital education in Europe and aims to support the adaptation of the education and training systems of Member States to the digital age.

10. Digital Education Action Plan 2021-2027. You can find more information on the link: https://eu.eventscloud.com/file_uploads/406af1d6d35813b61af830b70a00c20b_D2-1-DIMITROVGeorgi-NewDigitalEducationActionPlan-EasternPartnership-04122020-v3.pdf

SMART YOUTH WORK

Coming back a few steps, in 2016 and 2017, the concept of smart youth work started to appear in different but interconnected settings.

Smart youth work has been one of the priorities in the youth field during Estonia's presidency of the Council of the European Union in the second half of 2017. To obtain a comprehensive overview of Estonia's current status and developments in the different European countries, the Estonian Ministry of Education and Research commissioned 2016 a study called "The Use and Possibilities of Using Digital Solutions in Youth Work". Moreover, in autumn 2016, the Ministry of Education and Research convened a working group in the youth field on the topic of smart youth work. The aim of the working group was to articulate the content of smart youth work and map out the challenges.

In the publication "The Concept of Smart Youth Work", implemented by the Estonian Youth Work Centre, appears for the first time a quite well-structured definition of smart youth work: *"Smart youth work is part of the youth field, its activities are based on the principles and general objective of youth policy and youth work and supports its achievement. Smart youth work is not an activity or method itself, nor does it replace existing practices."*

Instead, using smart youth work, youth and youth workers are able, based on existing experiences and seeking new connections and new means, to create innovative solutions (including digital solutions) to coping with both current problems and new challenges.

Smart youth work activities are based on the youths' and youth workers' needs, take into account developments in society and technology, including globalisation, networking and e-solutions, and offer alternatives to traditional approaches in youth work and possibilities for experimenting, error and learning from experience. Smart youth work solutions are means of creating content or carrying out activities. The objective of smart solutions is to engage in youth work more effectively and productively than before, i.e. reaching more youths, increasing opportunities to develop youth creativity and self-initiative and cooperative activity, reduce the potential for exclusion of youth, increase engagement of youth and improve readiness for the job market and support their active participation in communities and decision-making. One key possibility of smart youth work is the use of digital media and technology, including in open youth work, youth info, youth participation and other youth work sub-areas and topics. The possibilities of smart youth work can be used in direct communication with youths, in online

environments or in both at the same time.”[11]

Very important, in this new definition, the strong accent is put on the needs of youth workers and young people, therefore, in this new perspective, smart youth work becomes something very focused on the needs of learners and users and its objectives have to be tailored according to their learning needs.

In the same period, the work about the concept of smart youth work was further developed in other frameworks, too. The 2017 Council conclusions on smart youth work define *“Smart youth work’ as the innovative development of youth work encompassing digital youth work ... practice, and including a research, quality and policy component.*

Smart youth work aims to explore the interactions of young people and youth work with digital media and technologies in order to support and enhance the positive opportunities these interactions create.

Smart youth work builds upon the ethics, existing principles, knowledge, practices, methods and other assets of youth work and harnesses the full potential of technological developments in the digital society.

Smart youth work means making use of and addressing digital media and technologies in order to:

- a) enrich the opportunities of all young people for information, for access to youth work, for participation, for non-formal and informal learning, by exploiting new spaces and formats for youth work in meaningful ways;*
- b) support the motivation, capacity and competence building of youth workers and youth leaders to be able to develop and implement smart youth work;*
- c) create better understanding of youth and youth work and support the quality of youth work and youth policy through more efficient use of data-driven developments and technologies for analysing data.”[12]*

In this definition two main concepts are mainly highlighted: firstly, the importance of digital media and technologies in this new form of youth work, in order to respond to the rapid development brought in by digitalisation. Secondly, the ethical components within the smart youth work, which is not something invalidating the previous forms of youth work. On the contrary, it lies on the same principles, on the previous knowledge developed, experiences, practices, and methods, but with the purpose to move forward in order to be more responsive to the current challenges of society.

Moreover: *“Smart youth work builds upon the needs of young people, youth workers, youth leaders and other stakeholders supporting youth. It also takes into account the wider societal context, including globalisation,*

11. The Concept of Smart Youth Work, Estonian Youth Work Center – Republic of Estonia – Ministry of Education and Research. Available at: <file:///C:/Users/mandozzi/Downloads/The%20concept%20of%20smart%20youth%20work.pdf>

12. Council conclusions on smart youth work (2017/C 418/02). Available at: [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52017XG1207\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52017XG1207(01))

networking, e-solutions etc., providing opportunities for experimentation, reflection and learning from these experiences."

Last, not in order of importance: *"Smart youth work shall respect the privacy and safety of all young people, and safeguard their rights."*

Once again, we are back on the needs of the different stakeholders involved in the process (youth workers, educators, young people), on the importance of the experience learning and of the learning by doing, one of the main principles with the non-formal education and we arrive to a new point, which is the online safety and protection of young people. It's crucial to include ICT and digital elements in the new forms of learning proposed, also with the purpose of boosting new competences and skills for young people, but it's also very important, at the same time, to equip the young people to face the potential challenges of digitalisation, promoting a safe use of Internet and of technology.

FOOD FOR THOUGHTS

The Coyote Magazine, run by the Council of Europe, dedicated a full edition of the magazine (issue 26)[13] to the issue of smart and digital youth work.

The different articles are an enriching opportunity to further reflect on a more complex and articulated level on the main issues around the smart youth work and of digitalisation. The article of Jacob Kornbeck, *"Young Europeans and digital activism"*, outlines that the concept of "Digital citizenship", a new form of citizenship, asking for a new type of critical awareness. In this perspective, the new citizens using technology and diving into this more technological world, need to be active promoters. But in order to do that, they necessarily need to know their rights and possess the agency to be defended in case of abuse. Which is not always easy, because in most of the cases adults and even more young people, are mostly users of Internet and devices, without having a real critical approach or having the skills to deal with the challenges of digitalisation. Another very interesting issue appears in the article *"Digital developments in youth work trainings"*. Here the self-questions raised by Michele di Paola and proposed to youth workers when creating new tools are very relevant: *"... are we able to imagine ourselves inventing (new) uses for devices and technologies within non-formal activities?"*

Because if we cannot imagine something, you can hardly make it happen."

Here stands a crucial point: it's true that as youth workers we need to respond to the new needs and trends of young people, therefore incorporating new technologies and the use of devices in our activities. But should we do it for the simple sake of doing it or, as youth workers, do we feel ready and equipped to incorporate in our activities the use of devices, thinking about new ways and approaches to deliver our activities?

Because if the answer is no... realistically, it is better to make a step back, firstly to get equipped, to understand the new methodological interactions and pedagogical perspectives, otherwise the effect can be counterproductive. Also, as youth workers, at first glance, we might tend to consider only the benefits of technologies, but are we aware enough of issues such as cyber-bullying, online image portraying, group dynamics impact ... and do we know how to protect the young people from an abusive use?

All those issues also appeared quite clearly from the outcomes of the field research implemented within the project and part of Project Result 1. For this reason, we are choosing to dedicate a few more lines to the issues.

13. Available at: <https://pjp-eu.coe.int/en/web/coyote-magazine/issue-26>

In the article "Showing yourself(ie)" by Maria Schreiber it is noted:

"In 1959, sociologist Erving Goffman came up with the term "impression management" to describe what we constantly do in our everyday lives. We interact with other people according to where we are and who they are to us ... We show different aspects of who we are in different settings to different people. The same holds true for social media ..."

As educators and youth workers active in the smart and digital youth work, we need to be aware of the situation and its many subtle issues. It's fine to incorporate devices in our activities, but we should not forget that the young people we aim to involve are already spending much of their everyday lives on it. It's fine to propose more digitalised approaches and use platforms and the Internet in our activities. Still, we should remember the complexity brought by the construction of online identities and by the "cancellation culture". We should be trained on body shame and body positiveness, cyber-bullying, and revenge porn, just to mention some ... and on many other sensitive issues. This should not discourage youth workers from keeping up with the times.

On the contrary, our aim is only to emphasise the importance of knowing the new tools we will use and the approaches we will propose within the process. This is in order to be aware, attentive and responsive to a proactive intervention if and where it might be needed.

CONCLUSIONS

We hope the previous section was useful to dive more into the two concepts of smart and digital youth work. As we have seen, there are major differences between the two definitions, even though there are more elements in common.

For example, both in the digital and smart youth work, we speak about the needs of learners and users, of tailor-made processes to ensure full participation, and of the basic ethics and values that set the ground for a coherent and meaningful youth work action. In both, the goal is not to invalidate the work done but to build on the previous experiences in order to further develop the techniques and approaches for better youth involvement and participation, answering the new trends and challenges offered by the nowadays societies. Digital media and technology can be either a tool, an activity or content in youth work.

Therefore, the major difference we might encounter is that digital youth work is mostly focused on the issue of digitalisation and on the use of digital tools, while in the case of smart youth work, digital tools are still very relevant, but the perspective is broader, with the purpose of offering new alternatives to traditional youth work approaches and possibilities for experimenting and learning.

We are not here to discuss what is better in terms of approaches and from an educational perspective since we strongly believe they are complementary and enriching one another.

In the HOTSPOTS project and in the current publication we opted to combine them, using the term "Digital and Smart Youth Work". This is not with the purpose of generating a third term or creating extra confusion among the readers. On the contrary, our goal is mostly to emphasise the complexity and the different enriching elements of the "digital" and "smart" spheres.

WORKSHOP METHODOLOGY

1. DIAGNOSIS - CONTEXT
- NEEDS ASSESSMENT

2. AIM & OBJECTIVES

- setting a goal
- identifying the steps for reaching it

3. ACTIVITIES & METHODS/TOOLS

ACTIVITIES > TOOLS

CHAPTER III • PEDAGOGICAL APPROACH

- Introduction and Definition
- Pedagogical Approach and Interculturality
- Values and Principles
- Target Group
- Well-Being of the Target Group
- Facilitator Role

CHAPTER III

INTRODUCTION AND DEFINITION

This chapter aims to share the synthetic presentation of the new pedagogical approach built up for the current project, and applicable to Digital and Smart Youth Work in the participant countries. This approach is mostly suitable for the Intercultural learning activities taking place in the suburban dimensions, but it can also offer interesting food for thought for whatever type of educational activity is targeted to young people and implemented within the youth work framework.

Moreover, this approach includes a specific focus on the Intercultural learning dimension, being one of the main subjects of the project and, anyhow, very relevant in many activities targeted to young people.

Below, you can find a synthetic definition of what a pedagogical approach for the HOTSPOTS project might be.

The definition was elaborated by the consortium members. Also, in this case, the final goal is not to provide the final, true definition, which realistically does not exist. On the contrary, it aims to offer inputs and space for reflection for the youth workers and educators who will dive into the next chapter.

"A pedagogical approach can be considered the framework under which we develop different models of learning using interactive and collaborative methods in order to meet the needs of young people and the project goals.

A pedagogical approach is the sum of tools, methods and activities used to reach the learning objectives. This is rounded up by the style of activities and attitude of the facilitator and the characteristics and needs of the target group.

Therefore, the pedagogical approach is about creating a guided, safe and inclusive learning environment where young people can develop sustainable knowledge, skills and values on a certain topic, formally or non-formally. For example, problem-based learning methods are where the participant is given a case that is closely related to their environment, and they are motivated to develop skills and values by themselves, finding ways to solve the problem collaboratively. In the end, they have sustainable knowledge of how to apply what they have learned."

PEDAGOGICAL APPROACH AND INTERCULTURALITY

INTERCULTURAL LEARNING:

interculturality is a concept we hear everywhere, which is the transversal axis of many projects, but, in reality, do we know what it is about?

Therefore, in order to have a common ground, in our work of developing a pedagogical approach and the respective tools, we considered it useful to make a reference to some of the European documents and definitions, which we consider relevant to define Intercultural learning and youth work, as, for example to the *White Paper on Intercultural Dialogue "Living Together As Equals in Dignity"*, of the Council of Europe Ministers of Foreign Affairs.

Here, intercultural dialogue "is understood as a process that comprises an open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage, on the basis of mutual understanding and respect. It requires the freedom and ability to express oneself, as well as the willingness and capacity to listen to the views of others. Intercultural dialogue contributes to political, social, cultural and economic integration and the cohesion of culturally diverse societies.

14. White Paper on Intercultural Dialogue "Living Together As Equals in Dignity", Launched by the Council of Europe Ministers of Foreign Affairs at their 118th Ministerial Session (Strasbourg, 7 May 2008 Available at: https://www.coe.int/t/dg4/intercultural/source/white%20paper_final_revised_en.pdf

It fosters equality, human dignity and a sense of common purpose. It aims to develop a deeper understanding of diverse world views and practices, to increase co-operation and participation (or the freedom to make choices), to allow personal growth and transformation, and to promote tolerance and respect for the other"[14]

Another very relevant document to reflect about interculturality is the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, where it is explained that *"Interculturality" refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect*".[15]

The T-KIT 4 on Intercultural learning of the Council of Europe is another useful source to clarify the definition of Intercultural learning: *"Intercultural learning promotes the view that no culture is better or worse than the other, that there is no hierarchy of cultures. It leads to an understanding that the definition of groups of belonging, of in-groups and out-groups, can be superficial and changing (...) Intercultural learning acknowledges that there are general characteristics of a culture, but there is also a multitude of specificity related to how a culture is lived and that cultures themselves are*

15. UNESCO, Article 4.8 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Available at: <https://unesdoc.unesco.org/ark:/48223/pf0000142919>

internally heterogeneous."[16]

In this perspective, in order to promote an Intercultural learning approach when meeting other people from other cultures who bring along their multiple identities, it is crucial to avoid putting those people into boxes. It means avoiding any judgmental approach caused by the false assumption that one culture is better or superior to another. It means avoiding fearless behaviours towards what is different from us, which often leads to mistrust, discrimination, segregation, hate speech and violence as extreme consequences. In this perspective, an Intercultural learning approach means to be open towards all other human beings, whatever they are born, they are living, whatever beliefs they practice or language they speak. This approach is based on active listening, on the effort to understand others, without putting labels and therefore arriving at a genuine encounter.

While focusing on Intercultural learning, we also relate to the intercultural competences, which is crucial to develop when facilitating whatever type of educational activity targeted to young people.

For this purpose we suggest the readers to have a look at those competences as they are clearly described in the SALTO-Competence Model Trainer.[17]

LEVELS OF THE INTERCULTURALITY:

interculturality is not flat, and within different theories and studies, we also relate to the three levels of the interculturality:

- **The relational:** in this phase, we work in order to relate and describe reality. It means, I see something, I describe it, I analyse it, I extract information and generalise to give clues about how a specific "culture" works and how to communicate successfully with people who are part of this group.
- **Functional interculturality:** a policy of integration. For example, municipal intercultural policies and plans in which the word "integration" appears everywhere. But what exactly does "integrate" imply? Well, usually that there is a dominant part (that decides) and another one that is neutralised (and doesn't count a lot).
- **Critical interculturality:** the one that seeks to transform and social justice. It promoted equal justice for all regardless of origin, administrative situation, ethnicity or gender, or sexual orientation. It considers the context, power relations, history, colonisation and identity processes, among other elements.

The three levels are important, and it is necessary to go through them all because interculturality is a process full of learning, ups and downs, conflicts,

16. T-KIT 4 Intercultural learning - Council of Europe, March 2018. Available at: <https://pjp-eu.coe.int/documents/42128013/47262514/PREMS+042218+T-kit4+WEB.pdf/37396481-d543-88c6-dccc-d81719537b32?t=1522062157000>

17. SALTO-Competence Model Trainer, within the European Training Strategy and edited by SALTO YOUTH, Available at: https://www.salto-youth.net/downloads/4-17-3761/SALTO-CompetenceModel_Trainer_revised_all_posters.pdf

awareness, self-knowledge, humility, privileges, active listening, history, context, powers, just to mention some, among many others.

PEDAGOGICAL APPROACH: The pedagogical approach within our project is about the application of the basis of Intercultural learning in our daily youth work, where the most important factors will be:

- **Needs and methods:** designing and using different methods, having in mind that the learners are the central element and that it's crucial to detect and understand their needs, as well as the objectives of the projects or activities where we aim to involve them.
- **Safe space:** creating a safe, inclusive and stimulating space for learning where participants can get out of their comfort zone and reach the learning zone.
- **Setting:** creating the proper setting where the participants can develop their competencies (knowledge, skills, attitudes and behaviours) and reflect on the values related within formal and non-formal contexts.
- **Learning by doing:** constantly promoting the learning-by-doing approach, passing through the experience to arrive at the feeling, reflection and our own conclusions, and aiming at sustainable learning outcomes which can be applied to reality.

We also constantly need to remember that we operate within non-formal education, therefore, just to recall the fundamental features:

- **Definition:** we act within non-formal education, which refers to planned, structured programmes 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 (...).
- **Values:** inside the non-formal education framework, the main values promoted are the horizontal interaction among trainees and facilitators/trainers and the exchange of feelings, feedback, experiences, knowledge, skills and competencies.
- **Methods and assessment:** these principles and values are then implemented through the application of participative methods, their testing, development, upgrading and the constant learning assessment of individuals based on permanent monitoring and evaluation.
- **Benefits:** this ongoing process leads the person involved in the learning process to enhance self-esteem and self-confidence, getting personally

empowered. Moreover, it contributes to developing their soft skills and key competencies that could be afterwards used and applied in different spheres of life.

- **Differences and uniqueness:** in the learning process promoted within non-formal Education, we need to remember that human beings are different and that those differences ground the potentiality of a more coherent and "360° learning experience". We are learning in different ways, using different senses and approaches, mixing them but focusing on some specific aspects. When, as facilitators and youth workers, we deliver activities, it's very important to keep in mind that each person is different and somehow unique. For this reason, we need to acknowledge that there are different learning styles and consequently different tools, methodologies and approaches that can be used to build the most inclusive learning experience, where everybody is brought on board.

VALUES AND PRINCIPLES

This section explores the foundational principles and values that should underpin pedagogical approaches in workshops centred around the subject of Intercultural learning and, more specifically, the sub-related subjects and issues such as communication, stereotypes and prejudices, gender issues and violence and discrimination.

By embracing these principles and values, educators can create safe and inclusive spaces for transformative learning experiences.

Within the present section, we aim to identify some core principles and elements that are falling, according to our perspective, within the principles we should respect while delivering the activities and the ethical approach we should keep in mind as our main guidance.

FULL PARTICIPATION: the principle of full participation recognises that every individual has a unique perspective, bringing a valuable contribution to the process. Therefore, workshops should actively engage all participants, creating an environment where diverse voices and experiences are valued. By doing so, we foster a sense of belonging and shared ownership of the learning process, and we can ensure that no one feels left out.

SAFE AND STIMULATING ENVIRONMENT: creating a safe and stimulating environment is vital. It involves fostering

a trustful space where participants feel secure enough to share their thoughts, explore their feelings, and experiment with new ideas without fear of judgment or reprisal.

NURTURE EMPATHY: empathy is the ability to understand and share the feelings of another. It forms the foundation of all discussions and activities within these workshops. Participants must be encouraged to step into others' shoes, cultivating empathy as a core value to effectively combat prejudices, discrimination, and violence. When participants actively listen to others' stories and immerse themselves in different perspectives, they form a connection with the subjects at hand. Empathy becomes a driving force for prejudices, discrimination and violence, as participants feel compelled to make a difference due to their emotional investment in the cause.

Empathy should not be confined to the workshop setting alone. Educators should encourage participants to carry their newfound empathy into their daily lives. This involves challenging prejudice when encountered, standing up against discrimination, and advocating for inclusive communication in their communities and workplaces.

RESPECT FOR DIVERSITY: recognising and respecting the diversity of backgrounds, identities, and perspectives within the workshop is vital. Participants should understand that diversity is a source of strength and that every voice deserves

to be heard and respected.

The value of recognising and respecting diversity creates inclusive and transformative workshops. This principle stands as a fundamental view, fostering an atmosphere where everyone is acknowledged, genuinely heard, and respected.

Within a workshop, it acts as a source of different viewpoints, experiences, and ideas. It enriches the learning environment, infusing it with different perspectives that can inspire creativity, challenge preconceptions, and broaden horizons.

INTERSECTIONALITY: the concept of intersectionality acknowledges that individuals have multiple, interconnected social identities that intersect and affect their experiences. Moreover, they might simultaneously experience different types of discrimination because of their origin, identity, gender, or economic status. For these reasons, workshops should address these intersections to provide a comprehensive understanding of the issues at hand. Facilitators also have to keep into account the complexity of reality and of human beings while delivering the activities.

INCLUSIVE LANGUAGE: inclusive language should be consistently used to ensure that no one feels excluded or marginalised. It enables the creation of an environment where every participant, regardless of their background, identity, or perspective, feels acknowledged and respected.

The facilitator has to remember that, sometimes, the same word might have a more positive or discriminative meaning for people of different cultures or coming from different backgrounds. Therefore, it's very important to have this knowledge (about the impact some words might have on a specific target group) before delivering whatever type of activity.

STIMULATING REFLECTION: effective pedagogy should provoke thought and action rather than just provide information. Workshops should challenge participants to question their assumptions, confront biases, and move towards concrete changes in their attitudes and behaviours.

CRITICAL THINKING: critical thinking is a foundational skill. Workshops should provide participants the tools to analyse information, challenge assumptions, and engage in informed, reflective discussions about complex issues. The facilitator should involve participants in an active process based on "thinking out of boxes", where things should not be given for granted and reality has to be analysed from very different perspectives.

HORIZONTALITY: rather than a top-down approach, workshops should emphasise a horizontal and bidirectional knowledge exchange. Educators learn from participants as much as participants learn from educators, creating a more collaborative learning environment.

Therefore, the role of the facilitator is not that of a "learner-provider", a person delivering the knowledge with a top-down approach. On the contrary, a person is able to create the proper setting for exchanging and capitalising knowledge, creating a collective, higher, and stronger knowledge.

SUSTAINABILITY: sustainability goes beyond the workshop's duration. It involves equipping participants with tools and insights that have a lasting impact. Workshops should empower individuals to become agents of change who can sustain their efforts long after the workshop concludes. To have an activity focused on sustainability doesn't mean only considering basic actions for environmental protection and the use of resources but also thinking in a more complex way, reflecting on the impact of our actions and our responsibility towards the future.

ACTIVE CITIZENSHIP: empowering participants to become active citizens is a core value. The issue of active citizenship is quite complex because it stands behind our role as human beings in the world, the position we take, and the actions we can concretely take to make a difference. For this reason, workshops should encourage individuals to take responsibility for addressing social issues, fostering a sense of agency and a commitment to creating positive change.

EXPERIMENTATION: learning is an iterative process. Participants should be encouraged to experiment with new perspectives, ideas, and solutions. By doing so, they can better understand the issues at hand. Moreover, facilitators have to keep into account the importance of "learning by doing": a very relevant way which contributes to shaping our learning process is to pass through the experience, feeling, experimentation, analyses, and reflection and then drive our conclusions and shaping our own learning.

ADAPTABILITY: adaptability is a crucial component of the pedagogical perspective within our workshops. It strives to create meaningful and lasting change. To truly impact participants, workshops must be adapted in real-time, responding effectively to the target group's unique characteristics and evolving needs. This adaptability is achieved through two complementary approaches:

- **Tailor-Made, based on Target Group's Needs:** two workshops should never be identical. Here, the focus has to be on creating content, activities and approaches that resonate deeply with participants, making the learning experience highly relevant to their lives. Every time a facilitator delivers the same workshop, they should be ready to bring the required adjustments according to the target group's needs and specificities.

- **Adaptability to Target Group's Needs:** while tailoring workshops to the target group's needs is vital, it's equally important to maintain flexibility throughout the workshop's duration. The evolving needs and dynamics of the group may require adjustments to maximise the workshop's impact. Facilitators should be able to bring changes and adaptations in real time, even though they are not initially planned. This is in order to properly react to the different needs and reactions and to offer an extensive learning process to all.

TARGET GROUP

DEFINITION: it's quite complex to define what a target group is. In the case of the current project and in most of the educational activities based on non-formal education promoted by the consortium members, the target group is normally considered to be the group of people participating in our activities and benefitting from the learning process.

Therefore, in a way, the members of a target group, can be considered the learners we are involving in the educational process. In this perspective, it might be useful to share a definition from SALTO-YOUTH: *"A learner is a participant in the learning process at whom the training is targeted and whose competencies are developed and supported during said training. The terms 'training participant' or 'trainee' are often used as synonyms."*[18]

PROJECT: HOTSPOTS project aims to develop non formal education tools and methods to enhance Intercultural learning approaches and attitudes among young people coming from suburban backgrounds. The target group age range is 14 to 30, which is in line with the general Erasmus+ Programme target age. The consortium members have somewhat quite different target groups they usually work with. This means that the target groups we aim to involve through the new workshops included in this handbook might vary quite a lot in terms of profile, needs and backgrounds of origin.

ADAPTABILITY: we warmly suggest all the facilitators and youth workers, before running any type of activity, workshop and technique, to take into account the context of the local background/s and to maintain strong flexibility in the approach proposed. Therefore, we constantly need to remember that one of the main pillars in non-formal education is adaptability, which means that tools and methods always have 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 plan to involve.

For all these reasons, facilitators and youth workers must have a clear picture of the target group's needs and profiles before starting every activity or delivering whatever type of workshop. It will definitely strengthen the impact of the work and will allow us to better target the action to the different learning needs and expectations of participants.

SMART YOUTH WORK AND THE GROUP:

when we talk about a target group, after having clearly identified their needs and profiles, it's also very important to take into account in which type of activities we are going to involve them and what type of techniques we are going to use. To be more clear: there is a big variety of activities where we can involve young people, even though, for a matter of common understating and simplicity, in the current project we have identified mainly three:

18. European Training Strategy III - Development of a set of competences for trainers Glossary, SALTO-YOUTH, August 2014. Available at: https://www.salto-youth.net/downloads/4-17-3045/Glossary%20-%20Set_of_trainer_competences_low%20resolution.pdf

- **activities in presence:** considered as the more "traditional youth work activities".
- **activities online:** considered as the activities run only online and based on the use of ICT tools.
- **smart activities:** considered as "smart youth work activities", which means those using smart tools and which can be: 1. run mainly online or 2. run offline but, in both cases, incorporating smart components or ICT tools.

According to the typology of activity, we are going to propose to our target group, we need to take into account that different methodologies and approaches might impact differently the way a subject is tackled, on the group dynamics' internal flow, on the individual and group participation and on the level of trust/exposure we might achieve. Moreover, the typology and methods of activity we are going to propose might impact, in one way or in another, the well-being of our target group.

For example, we have found that in full online experiences lasting some days, even if it might appear harder to keep the group together and work on group dynamics, it is possible to create a safe working environment and real connections between participants. To enhance this aspect, the facilitator could, for example, introduce several rituals and outsource several smaller tasks to participants. In the meantime, we have found that it can be more

challenging to keep the attention of the group, especially in a plenary format, than during an in-person activity. Moreover, when working online, the facilitator should remember that it is very important to play a lot with the voice during presentations and keep them as clear and short as possible.

Instead, when we are incorporating the smart dimension in our work, we need to clearly evaluate strengths and potential weaknesses. It's true that is quite innovative to include in the smart youth work also the use of digital media and technology, but a facilitator or a youth worker should ask themselves the questions: "Does our target group really need it?", "Is it going to strengthen the level of participation or, on the contrary, will contribute to weakening the participation and the involvement?", "Is our target group fully equipped with the required devices to fully participate in the activity?", "What are the ethical components we have to take into account before delivering such a type of activity?".

Also, in this case, these elements should not be discouraging; on the contrary, they have to be taken as supporting input in our reflection as youth workers and facilitators when we are following a specific pedagogical approach and building specific activities for our target group.

WELL-BEING OF THE TARGET GROUP: the issue of well-being is quite a sensitive issue, in general, within the youth work framework and, more specifically, in the current project. Indeed, as clearly shown from the main outcomes of the field research and included in Project Result 1, well-being is quite a sensitive subject for young people and educators. The full sub-chapter III.5 of this publication will be dedicated to the "well-being of the target group". Still, in this section, we aim to share some initial reflections on the subject, which will be further developed in the upcoming section.

Working with the topics of Intercultural learning needs a safe and inclusive learning environment. It is important to be mindful of the group with whom the facilitator will work, knowing in advance and clearly evaluating the strengths and the weaknesses.

If the group has special needs, the facilitator needs to be aware of those and pick a workshop by keeping those special needs in mind. Moreover, the group dynamics might differ depending on how well the participants know each other. If the group is new and nobody knows each other beforehand, giving time for the energisers and breaking the ice is important.

We need to keep in mind that creating a safe environment starts with the facilitator. Thus, as facilitators and youth workers, we primarily need to check our own attitudes, be ready to listen to what the young people want to say and make it clear to the group that any type of bullying, discrimination or hate speech is unacceptable.

Moreover, we need to find out about the accessibility of the place the workshop will be held and inform the participants about it beforehand. We need to let the participants know if it is or is not accessible and its facilities. Accessibility is not only about moving from place to place. It also includes hearing, seeing, understanding and communication.

WELL-BEING OF THE TARGET GROUP

IMPORTANCE OF WELL-BEING FOR YOUTH WORKERS AND THE TARGET GROUP:

education is not solely limited to acquiring knowledge but also a process that shapes individuals' overall well-being. The well-being of facilitators, educators and learners plays a pivotal role in creating a healthy and productive learning environment. When facilitators and learners are in a state of well-being, they are more likely to engage in meaningful learning experiences, develop positive relationships, and achieve better professional and personal outcomes.

As HOTSPOTS project research results highlighted, well-being should be prioritised in the educational process since it affects it very complexly. Therefore, we cannot speak about smart and digital youth work without taking into account the mental state of both youth workers and the target group. The lack of well-being can have a significant impact on the results:

DECREASED ENGAGEMENT AND MOTIVATION:

when youth workers or youngsters experience low levels of well-being, their engagement and motivation in the educational process may decline. Facilitators who are overwhelmed, stressed, or experiencing burnout may struggle to deliver instruction effectively, resulting in reduced target group engagement. Similarly, youngsters who are dealing with emotional or mental health issues may find it difficult to focus,

participate actively, or feel motivated to learn.

IMPAIRED COGNITIVE FUNCTIONING:

poor well-being can impair cognitive functioning, affecting memory, attention, and information processing. Youth workers who are stressed or fatigued may find it challenging to think clearly, plan lessons, or make sound decisions. For youngsters, experiencing high levels of stress or mental health issues can hinder their ability to concentrate, retain information, and perform at their best.

DISRUPTED RELATIONSHIPS AND COMMUNICATION:

well-being influences interpersonal relationships and strained relationships between youth workers and their target group can hinder the educational process. Facilitators and youth workers who are experiencing emotional distress or burnout may have difficulty establishing positive connections with youngsters, leading to a breakdown in communication and reduced effectiveness in providing support and guidance. Likewise, youngsters who are grappling with emotional or mental health challenges may struggle to interact with educators and peers, hindering their ability to seek help or collaborate effectively.

INCREASED ABSENTEEISM AND DROPOUT RATES:

a lack of well-being can contribute to increased absenteeism and dropout rates

among both facilitators/youth workers and youngsters. Facilitators and youth workers who are chronically stressed or experiencing job dissatisfaction may be more likely to take sick leave or leave the profession altogether. Similarly, young people facing emotional or mental health difficulties may frequently miss school, leading to academic setbacks and an increased risk of dropping out.

NEGATIVE LEARNING CLIMATE: the absence of well-being among facilitators/youth workers and youngsters can contribute to a negative learning climate. When they are both overwhelmed, stressed, or disengaged, it can create a tense and unsupportive environment. This, in turn, affects the overall educational experience, making it less enjoyable, inclusive, and conducive to learning.

MISSING THE LEARNING OBJECTIVES: poor well-being can have a direct impact on meeting the learning objectives. Youth workers who are struggling with their own well-being may find it challenging to deliver high-quality instruction or create efficient programmes resulting in reduced youth achievement. Likewise, youngsters experiencing emotional or mental health issues may struggle to concentrate, complete tasks, or perform well, leading to lower learning outcomes.

STRATEGIES: improving the well-being of youngsters and youth workers requires a comprehensive and multifaceted

approach that addresses their physical, mental, and emotional needs. Here are some strategies to enhance the well-being of youngsters and youth workers:

1. Promote physical health:

- Encourage regular exercise and physical activity.
- Provide access to nutritious meals and snacks.
- Educate about the importance of adequate sleep and rest.

2. Foster mental and emotional well-being:

- Promote awareness and understanding of mental health.
- Provide training on stress management and coping strategies.
- Offer counselling or access to mental health resources.
- Create safe spaces for expression and emotional support.

3. Encourage social connection and support:

- Facilitate opportunities for social interaction and community engagement.
- Foster a sense of belonging and inclusivity.
- Develop peer support networks or mentoring programs.
- Encourage healthy relationships and communication skills.

4. Cultivate personal development:

- Provide opportunities for self-reflection and goal setting.
- Offer workshops or training on personal growth and life skills.
- Support the development of resilience, self-esteem, and self-confidence.

- Foster a sense of purpose and meaning.

5. Create positive learning environments:

- Foster a supportive and non-judgmental atmosphere.
- Promote a culture of respect, inclusivity, and diversity.
- Encourage active participation, creativity, and critical thinking.
- Provide opportunities for personal interests and strengths to be nurtured.

6. Enhance professional development for youth workers:

- Offer training on youth development, mental health, and well-being.
- Provide supervision and support systems for youth workers.
- Encourage self-care and stress management practices.
- Promote work-life balance and healthy boundaries.

7. Involve youngsters and youth workers in decision-making:

- Seek their input and involvement in program planning and implementation.
- Foster a sense of ownership and empowerment.
- Create platforms for their voices to be heard and valued.

8. Collaborate with stakeholders:

- Partner with schools, parents, and community organisations such as youth centres to support well-being initiatives.
- Engage in multidisciplinary collaborations to provide

comprehensive support.

- Advocate for policies and resources that prioritise the well-being of youngsters and youth workers.

9. Evaluate and adapt:

- Continuously assess the effectiveness of well-being initiatives.
- Gather feedback from youngsters and youth workers to make improvements.
- Remain flexible and adaptable to changing needs and circumstances.

Promoting well-being is an ongoing process that requires sustained commitment and collaboration. By implementing these strategies, educational institutions, youth organisations, and communities can create environments that prioritise the well-being of youngsters and support the well-being of facilitators and youth workers, ultimately fostering their overall growth, happiness, and success.

NON-FORMAL EDUCATION AND WELL-BEING:

Non-formal education projects have the potential to significantly improve youth well-being by offering engaging and transformative learning experiences outside the traditional, formal setting. Here are some ways in which non-formal education projects can enhance youth well-being:

- **Promote holistic development and lifelong learning:** non-formal education projects can focus on holistic development, addressing various aspects of youth well-being,

including physical, mental, emotional, and social well-being. By providing a well-rounded learning experience, these projects help young people thrive in different areas of their lives.

- **Foster personal agency and empowerment:** non-formal education projects often emphasise active participation and learner-centred approaches, empowering youth to take ownership of their learning and personal growth. By fostering autonomy, decision-making skills, and a sense of personal agency, these projects contribute to increased self-esteem and confidence, crucial for the well-being.
- **Encourage active engagement and learning:** non-formal education projects provide hands-on, experiential learning opportunities that engage youth actively. These projects often involve interactive workshops, group activities, and practical experiences, which enhance critical thinking, problem-solving skills, and creativity. Active engagement in learning contributes to a sense of accomplishment and fulfilment, positively impacting youth's well-being.
- **Encourage active engagement and learning:** non-formal education projects provide hands-on, experiential learning opportunities that engage youth actively. These projects often involve interactive workshops, group activities, and practical experiences, which enhance critical thinking, problem-solving

skills, and creativity. Active engagement in learning contributes to a sense of accomplishment and fulfilment, positively impacting youth's well-being.

- **Enhance social connections and networks:** non-formal education projects often bring together diverse groups of young people, fostering social connections and building networks. Through collaborative activities, teamwork, and shared experiences, youth have the opportunity to develop meaningful relationships, broaden their social support systems, and cultivate a sense of belonging and community.
- **Address relevant and real-world issues:** non-formal education projects can focus on addressing relevant issues that directly impact the lives of young people, such as mental health, environmental sustainability, social justice, or career development. By tackling these issues, youth gain a deeper understanding of the world around them and feel empowered to make a positive difference, which contributes to their sense of purpose and well-being.
- **Promote intercultural understanding and global citizenship:** non-formal education projects often emphasise intercultural exchange, diversity, and global perspectives. These projects foster empathy, respect for diversity, and a sense of global citizenship by exposing youth to different cultures,

perspectives, and global challenges. Developing these qualities contributes to personal growth, social cohesion, and a broader understanding of the world, enhancing youth well-being.

- **Provide mentorship and support:** non-formal education projects often involve mentorship and guidance from experienced facilitators or mentors. These supportive relationships provide young people with role models, advice, and emotional support, promoting their personal and emotional well-being.
- **Encourage reflection and self-expression:** non-formal education projects often incorporate reflection activities, journaling, or creative outlets for self-expression. These practices enable youth to process their thoughts and emotions, develop self-awareness, and express themselves authentically, contributing to their emotional well-being.

Therefore, non-formal education projects are crucial in complementing formal education and creating transformative learning experiences that enhance youth well-being. By providing opportunities for personal growth, skill development, social connections, and self-expression, these projects empower young people and contribute to their overall well-being.

FACILITATOR ROLE

DEFINITION: according to the main definition set in the European Training Strategy III - Glossary: *"Trainer' is traditionally used to refer to those who shape, guide and accompany the learning processes of individuals or groups. In the youth field, trainers design and implement educational activities based on the values and principles of youth work and non-formal learning, they create conditions that promote learners' individual development, and they shape the knowledge, skills, attitudes and values necessary for youth work."*[19]

There is an open-ended debate about the difference between the role of trainer and facilitator and the present publication's goal is not to arrive to a final conclusion on this main matter, not being very relevant for the purpose of this handbook. Thus, in this publication, we are using mostly the term "facilitator" not because is the most exhaustive but as a main synonymous of the term "trainer", therefore incorporating the main aspects included in both the terms. Within this perspective, we can also create a strong link between the terms "facilitator" and "youth worker", being the youth worker, a person who is, in most cases, facilitating the learning process of the young people they work with.

A facilitator, in the context of this publication and specifically in the youth work, is a person who supports a group of people in a structured learning process based on specific learning objectives by creating an enabling and motivating environment for the group members to work together in the way that suits them best, and in order to achieve the common learning objectives as well as develop their own knowledge, skills and competences.

INTERCULTURAL PERSPECTIVE IN

FACILITATION: there are different conceptions of trainings, therefore it's not surprisingly that the term "facilitator" can also acquire different meanings according to the different cultural perspectives and experiences of learners. To make it even more challenging: participants from a wide range of cultural and educational backgrounds might have different understanding of the term and of the role of the person as also different expectations towards the facilitator. Moreover, also facilitators can have a different understanding of their main role and facilitators from different countries and from very different cultural perspectives, might consider more relevant in their role some specific aspects or others.

Thus, facilitators need always to be able to put themselves in discussion, questioning their role and way of working

19. European Training Strategy III - Development of a set of competencies for trainers Glossary, SALTO-YOUTH, August 2014. Available at: https://www.salto-youth.net/downloads/4-17-3045/Glossary%20-%20Set_of_trainer_competences_low%20resolution.pdf

and being ready to think about their roles from an intercultural perspective, and in relation with the other people (learners, participants, co-facilitators) they might encounter.

ETHICS AND VALUES: even though this subject was already discussed and covered on the point III.3, still is useful to be back on it, when talking about facilitation. In every learning experience, and even more when we are the providers, it's crucial to be aware of what are our main values, knowing that, in some cases, they are also based on our cultural perspective and background, which is not always fitting with the ones of the people we might encounter. In any case, it's crucial to keep always, in our actions, an ethical approach, as the guiding path and the main guiding principle in our way of working. Among those principles, we could underline some, not because they are the most relevant, but because we like to consider them inspiring and food for thought.

- **Respect and understanding:** facilitators should show a constant respect towards the people they are working with (both colleagues and learners), showing understanding and not applying any judgemental approach towards what could be considered different from their own perspective, encouraging on the other hand, constant critical thinking. Trust and transparency are crucial in every learning experience.

- **Horizontal sharing:** facilitators should set the ground to share the knowledge horizontally, creating a safe environment to allow everybody to express and learn, encouraging a bottom-up approach where the knowledge comes from the learners and is developed within the group.
- **Impartial role:** facilitators should support the learning process without taking extreme positions in conflicts (if appearing within a group or between learners), but on the other hand, create a safe space for interaction and dialogue.
- **Inclusiveness:** facilitators should create a safe space where everybody feels included and willing to participate and should use inclusive behaviours, language and terminology for this purpose.
- **Permanent commitment:** facilitators should show a permanent commitment towards their own personal development as facilitators and towards the other people they might encounter (so-called learners).

FOOD FOR THOUGHT: there are many different elements a facilitator should pay attention to. Also, in this case, the list above should not be considered exhaustive but only a supporting tool to stimulate reflection and debate:

- **Knowledge:** a facilitator is someone who has the knowledge of the topic, the tools, the methodologies and the techniques to a certain extent but is

not supposed to have an omniscient comprehensive knowledge of all.

- **Needs:** a facilitator has to be able to understand the group's needs and specificities to design suitable and appropriate activities for the group, responding to their learning needs and expectations.
- **Learning:** a facilitator is someone who efficiently organises an activity or a sequence of activities based on specific learning objectives in order to create the proper environment for an effective learning process.
- **Communication:** a facilitator has to be a good listener and have good communication skills when delivering, receiving and processing the message, being able to create the proper setting where everybody feels encouraged to interact and communicate horizontally.
- **Exchange:** a facilitator should have a sense of interculturality, constantly promoting the exchange and interaction among participants from different backgrounds and with different cultural perspectives.
- **Adaptability:** a facilitator has to be adaptable to different situations, being able to change the process in real-time and bring the required flexibility (if and where needed) within the activities proposed and the overall learning process.
- **Teamwork:** a facilitator is someone able and eager to work in a group, interacting with the co-facilitators without creating unbalanced power

dynamics and willing to support and share the living space with other people.

- **Conflict management:** a facilitator is someone able to manage the different types of conflicts that might arise in national and international groups and among individuals, not being judgemental and creating fertile ground to share the different issues/points of view from the perspective of efficient conflict management. Moreover, a facilitator should remain neutral, which means not taking sides in a conflict situation nor taking a particular position in a discussion.

TIPS FOR FACILITATORS: being a facilitator doesn't mean being a superhero with specific superpowers. Therefore, we need to remember that a facilitator is a human being, even with some specific expertise and consistent experience in the educational framework.

Below, you can find some tips for facilitation to take into account during the preparation, implementation, and evaluation of an activity. Also, in this case, we encourage all the readers to take them as useful inputs for the actions run within the youth work field, even though they do not mean to be considered the "perfect recipe" to be followed without any critical perspective. In fact, as it was said, human beings are different, and what might work in one context might not in another.

Activity preparation

- Diagnosis: gather all the specific information about the target group (needs, expectations and backgrounds) and build an interactive activity based on the specific learning objectives matching their needs.
- Approach: review the activity and the working methods you are proposing in order to make sure it meets the specific objectives initially set and which are suitable for your target group.
- Space: choose a comfortable, suitable and accessible place for the activity, possibly equipped with what you need; make the list of the materials you need, and organise the space before the target group arrives and the activity starts.
- Get ready: get prepared mentally and physically before facilitating, being aware that when we work with human beings, we never know exactly what is going to happen... therefore, be prepared for the expected, the unexpected and, above all, to improvise if needed.
- Flexibility: be flexible, think about a backup plan if something goes wrong, be ready to gather the participants' feedback in real-time and to use them to reshape the activity if you perceive it is needed.

Activity implementation:

- Understanding: make sure you and other facilitators know and understand the activities well, as also make sure the participants have understood all the instructions and, if needed, repeat them in a simpler way.
- Equality: remember you are not the centre of attention; your purpose is to support participants in learning and creating a framework where participants will create the content; therefore, be ready to leave the space to all for a balanced participation.
- Flow: keep on track, focus on the topic, and find connections and links to the topic to make it easier for participants to understand and feel related to the subject.
- Interaction: be present, and maintain the communication with the participants during the activity by checking their progress, asking if they need any clarification on the tasks or if they need any further support, or simply informing them of the time left.
- Timing: take care of the timing, be the timekeeper or ask other facilitators to be in charge of that, observe the activity, and, if something goes wrong or outside the track, take a "fast decision".

Activity evaluation:

- Debriefing – techniques: make the debriefing to facilitate the participants' acknowledgement of the learning outcomes and adopt different techniques for reflection in order to constantly stimulate the participants' reflection. Use open-ended but precise and well-targeted questions, so everyone can share their own opinions, but stick to the main points of the discussion.
- Debriefing – posture: don't force people to talk, give them the space and the time to reflect and to answer. If some people never talk, try to create smaller groups to make them more comfortable to express themselves, show a genuine interest toward the group discussion and for the reflections/ideas coming out from the group and avoid pushing your opinion in the discussion.
- Evaluation: during the final evaluation of the activity (if forecast at the end), keep neutrality in the feedback you might receive and be objective in your comments, explaining the logic behind it without justifying but providing participants with references, materials, and links to resources.



CHAPTER IV • TOOLS

- What
- Aim
- Target groups
- Use
- Workshops Subjects
- Workshops Index
- Workshops

WHAT

This section consists of a toolkit including different workshops based on interactive methods within the newly designed pedagogical approach created for the project.

The workshops were created by a group of expert trainers from the consortium members. Then, the workshops passed through double testing. The first was the Learning Teaching Activity held in Italy in August 2023, where a group of experienced youth workers from the participating countries experimented with the workshops and gave feedback for their improvement from an intercultural perspective. The second was the Suburban Hotspots - Local Testing, implemented between September and November 2023 in all the participant countries. Here, the workshops were tested with groups of young people with the double goal to raise youth awareness on Intercultural learning and to collect feedback for their improvement according to the different needs of the local young people. After the two tests, the workshops were finally revised by the group of expert trainers from the consortium members, the improvements were made, and they were finalised to be included in the current publication.

AIM

To equip youth workers and educators from the organisations part of the consortium, but also from other realities not directly involved in the project, with an educational package, including a set of new workshops on Intercultural learning, to raise youth awareness on this subject and to strengthen the impact of their activities.

The workshops are based on the main principles of smart and digital youth work and include specific face-to-face and online work techniques.

TARGET GROUPS

Youth and social workers, educators, 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 young people, the raising awareness action on Intercultural learning.

USE

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 durations, 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 or to raise awareness on Intercultural learning among young people coming from different backgrounds and experiences.

However, suppose you decide to use the activities described. In that case, we warmly recommend you, as we did for the tools part of the Project Result 1, to consider the context of the local background/s, keeping a solid flexibility in the proposed approach.

As previously underlined, please remember that one of the main principles of non-formal education is that tools and methods must always 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!

WORKSHOPS SUBJECTS

After the consortium members ran the detailed analysis of the main outcomes from the Field Research, it was clear that the main needs, in terms of raising awareness action on Intercultural learning, have to be clustered into four main sub-subjects: communication, stereotypes and prejudices, gender issues, discrimination and violence.

These were the main subjects that young people expressed the need to be tackled within the big macro-umbrella of Intercultural learning.

Therefore, the project coordinators and trainers involved in the Transnational Project meeting held in Romania in February 2023 extensively discussed how to tackle them within the new workshops to be designed.

In order to offer an extended coverage of the subject and to meet the different needs detected in the different realities, it was chosen to select some extra elements to be included in each sub-topic, as presented below:

COMMUNICATION: use of words and inclusive language, non-verbal communication, active listening, non-violent communication, conflict management, online communication.

STEREOTYPES AND PREJUDICES: fear of the different/differences, labelling people, societal pressure, self-awareness towards our own stereotypes.

GENDER ISSUES: gender diversity, gender identity, LGBTIQ+, gender-based stereotypes, gender role models, gender-based violence.

DISCRIMINATION AND VIOLENCE: racism, hate speech, all the "phobias", integration/assimilation/marginalisation, ableism, bullying.

Moreover, among the new workshops to be created, we decided to have some for the offline, some for the online and some smart (including workshops that could be delivered both for the offline and/or for the online but incorporating smart elements and digital components).

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ACT AND ANSWER STEREOTYPES

MACRO-TOPIC	Intercultural Learning
SUB-TOPIC	Stereotypes and prejudices
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To reduce the negative impact of stereotyping and prejudices by understanding how they appear
SPECIFIC LEARNING OBJECTIVES	• To understand we all have stereotypes and prejudices • To deconstruct stereotypes by understanding their origins and the factors influencing them • To set the ground for a deeper discussion about how un-harmful stereotypes appear and the level of the negative impact they could reach
TECHNIQUES	• Energizer • Simulation • Competition Game • Debriefing and group discussion
DURATION	TOTAL: 150 minutes • Name one thing you would never: 30 minutes • My type of stereotype: 120 minutes
MATERIALS	Pens, post-it notes, flipchart paper, decorations, funny clothes (if you present it as a TV show)

OFFLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. Name one thing you would never

The workshop starts with an energiser. Everybody is walking in space in silence. When the facilitator claps, the participants stop and turn to the nearest person to them, creating pairs (in case the group is an odd number, it may happen to create triples). Then, the facilitator gives the topic, and they need to exchange their opinions, naming one thing and giving one motivation. When the facilitator claps again, they need to start walking and move to the next person.

Step 2. My type of stereotype

If the space and time allow it, this activity could be designed as a simulation for a TV show, with a moderator and several assistants (the facilitators) and the public.

The activity includes the following steps:

1. Teams division and preparation

The group is split into two teams. Each team picks three representatives that move to different rooms. Ideally, the two teams of representatives should not hear each other. Each of these teams will receive a paper with ten questions they need to answer anticipating the way in which the rest of the group inside would answer. In the room where the rest of the group is, each participant receives ten post-it notes. Meanwhile, the facilitator prepares 10 A5 papers, one for each question.

2. Questions and answers

Then, the facilitator reads the first question and gives the participants a few seconds to answer. Once they answer, the facilitator clusters the post-it notes on the flipchart paper, counting similar answers. The respondents must be encouraged to answer for themselves, not in a politically correct way or as they supposed that the majority would answer. The facilitators move to the next question and so on until they finish all of them.

3. Representatives' answers

After clustering all the answers, the representatives are asked to enter the room with their own answers written on the papers they initially received.

The facilitator asks the questions one at a time. The representatives provide their answers. If the answers match the ones on the flipchart papers, the team gets the number of points equivalent to the number of similar post-it notes.

Let's make an example with the question: "What is a household activity dedicated to men?" The group answered as follows: 5 people – gardening; 4 people – garbage collection; 3 people – dishwashing; 2 people – carpentry. If team 1 of representatives answered "dishwashing" – they received 3 points. If team 2 answered "laundry," they didn't get any points as it didn't match the group's answers.

The winning team is the one that gets most of the points, so the one that has the most similarities between the answers of the of representatives and the group's answers.

3. Debriefing

Below there is a list of key questions that can be asked:

- What did you take into consideration when answering?
- Did you find any of your own answers surprising? If yes, why?
- What do you think this contest was really about? (ask both the representative team members and the bigger group)
- What are the main factors contributing to the creation of the stereotype?
- Do you think personal experience is more important than media in stereotype creation?
- Do you think stereotyping influences communication? If yes, how?
- Do you think stereotypes might have a negative impact? If yes, which?

4. Conclusion

At the end of the activity, the facilitator, starting from some of the participants' comments, can highlight the importance of recognising that stereotypes are often oversimplified and inaccurate representations of individuals or groups. They can lead to harmful consequences, including perpetuating inequality, promoting discrimination, and limiting opportunities for marginalised communities. Challenging and combating stereotypes requires promoting diversity, fostering empathy and understanding, and actively questioning and correcting biased beliefs.

The emergence of stereotypes can be briefly presented for a deeper understanding.

Handouts below.

TIPS FOR FACILITATORS

Name one thing you would never – Topics:

- Be ready to change/modify the topics according to the target group you are working with. Remember that the goal is to reflect on stereotypes, not to enforce them.

My type of stereotype – Logistics:

- Make sure you have 2 separate areas: 1 for the big group, 1 for the representatives of the teams.
- Make sure you give the right instruction to the group of the representatives: they need to guess their teams' answers, not the "correct" ones. It makes a real difference for the debriefing.
- There is a clear need for a minimum 2 facilitators: one has to create an animated atmosphere to keep up the group, while the other has to cluster the answers on the go.

My type of stereotype – Questions:

- Remind the group that it is imperative not to take a lot of time for the answers, emphasising the importance of answering instantly, without over thinking.
- Be ready to change/modify the questions according to the target group you are working with.

My type of stereotype – Debriefing:

- If at the end of the activity you perceive strong feelings among the group and some of the participants felt deeply touched, find a way to steam out, get relaxed, more ready and eager to participate in the debriefing.
- The debriefing should be mainly focused on how stereotypes appear and their potentially negative impact. The facilitators should highlight that we all have stereotypes and that time pressure brings them back to the surface (as it happened during the energiser).
- The discussion should be enforced by statistics or information that could validate or invalidate the answers. If you are presenting statistics, remember that they are not contributing to reinforcing stereotypes. On the contrary, present them with a critical approach, afterwards encouraging the discussion on how statistics are gathered, on their strengths and weaknesses and on their potential links with stereotypes.

My type of stereotype – Conclusion:

- When presenting the conclusion and the emergence of stereotypes, do it while searching for a collaborative approach. Don't present the theory in a top-down approach; instead, ask the group questions to collectively build the content and make examples to clarify the concepts better.

HANDOUT: NAME ONE THING YOU WOULD NEVER – TOPICS

NAME A PIECE OF CLOTH YOU WOULD NEVER WANT TO WEAR.

NAME A THING YOU WOULD NEVER DO.

NAME A JOB YOU WOULD NEVER WANT TO HAVE.

NAME ONE PLACE YOU WOULD NEVER VISIT.

NAME ONE INGREDIENT YOUR PERFUME SHOULD NEVER HAVE.

NAME ONE SPORT YOU WOULD NEVER PRACTISE.

NAME ONE SONG YOU WOULD NEVER LISTEN TO (AGAIN).

NAME ONE HOUSE CHORE YOU WOULD NEVER DO (AGAIN).

NAME ONE PERSON YOU WOULD NEVER ASK FOR HELP.

NAME ONE ANIMAL YOU WOULD NEVER HAVE AS A PET.

NAME ONE PARTY YOU WOULD NEVER GO TO.

NAME A FILM YOU WOULD NEVER WANT TO WATCH (AGAIN).

NAME A SENSE YOU WOULD NEVER WANT TO LOSE.

NAME A THING YOU WOULD NEVER LEAVE BEHIND IN CASE OF FIRE.

NAME A THING YOU WOULD NEVER BUY.

NAME A LAW YOU WOULD NEVER SUPPORT/RESPECT.

NAME A PERSON YOU WOULD NEVER WANT TO ARGUE WITH.

HANDOUT: MY TYPE OF STEREOTYPE – QUESTIONS

WHAT IS A JOB THAT IS MAINLY SUITABLE FOR MEN?

WHAT IS A JOB THAT IS MAINLY SUITABLE FOR WOMEN?

WHAT IS A LANDSCAPE ELEMENT SPECIFIC TO RURAL AREAS?

WHAT IS A LANDSCAPE ELEMENT SPECIFIC TO URBAN AREAS?

WHAT IS A HOUSEHOLD ACTIVITY DEDICATED TO WOMEN?

WHAT IS A HOUSEHOLD ACTIVITY DEDICATED TO MEN?

WHAT IS A MEAL SPECIFIC FOR URBAN AREAS?

WHAT IS A MEAL SPECIFIC FOR RURAL AREAS?

WHAT IS A DRINK DEDICATED TO MEN?

WHAT IS A DRINK DEDICATED TO WOMEN?

WHAT IS A HOLIDAY DESTINATION FOR RICH PEOPLE?

WHAT IS A PIECE OF CLOTH A MEMBER OF THE LGBTIQ+ COMMUNITY WOULD WEAR?

WHAT IS THE SAFEST CITY IN EUROPE?

WHAT IS THE SAFEST COUNTRY IN EUROPE?

WHAT IS THE COUNTRY IN THE WORLD WITH THE LEAST GENDER EQUALITY?

WHAT IS THE COUNTRY IN EUROPE WITH THE BEST ACCESSIBILITY FOR DISABLED PEOPLE?

WHAT IS THE FAVOURITE COLOUR OF THE PEOPLE WHO SUFFER FROM DEPRESSION?

WHAT IS THE TYPE OF MUSIC PEOPLE FROM THE SUBURBS LISTEN TO?

WHAT IS A WELL-KNOWN FILM MAINLY LIKED BY WOMEN?

HANDOUT: MY TYPE OF STEREOTYPE – EMERGENCE OF STEREOTYPES

Stereotypes are formed and perpetuated through a combination of cognitive processes, social interactions, and cultural influences. They can emerge from various sources and are often deeply ingrained in societies. Here are some ways stereotypes appear:

Social categorisation: humans naturally tend to categorise and simplify information about others based on observable characteristics such as race, gender, age, ethnicity, religion, and nationality. These categories can lead to the formation of generalisations or assumptions about individuals within those groups.

Confirmation bias: once a stereotype is formed, people often seek information that confirms their existing beliefs while ignoring or downplaying evidence that contradicts those stereotypes. This confirmation bias reinforces and perpetuates the stereotypes over time.

Limited exposure: lack of personal experience or interactions with individuals from different backgrounds or cultures can lead to reliance on stereotypes as a way to understand and predict the behaviours and characteristics of others.

Media representation: mass media, including television, movies, news, and social media, play a significant role in shaping perceptions and attitudes. Portrayals of certain groups in a stereotypical manner can reinforce and perpetuate existing stereotypes.

Socialisation and upbringing: stereotypes are often passed down from one generation to another through family, friends, and community influences. Children can internalise stereotypes from an early age through socialisation and upbringing.

Cognitive shortcuts: stereotypes serve as mental shortcuts that help people process information quickly. Instead of evaluating each individual separately, people rely on preconceived notions based on stereotypes to make judgments and decisions.

Psychological needs: stereotypes can fulfil psychological needs for social identity and belonging. By identifying with a particular group, individuals may reinforce stereotypes to strengthen their sense of identity and connection with others in the same group.

CHALLENGE YOUR PREJUDICES!

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Stereotypes and prejudices: self-awareness towards our own stereotypes and fear of the differences
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To acknowledge that we all use stereotypes and prejudices and that we treat and perceive people based on those ideas and preconceived beliefs
SPECIFIC LEARNING OBJECTIVES	• To recognise what stereotypes are • To identify and recognise what ethnocentrism is
TECHNIQUES	• Ice breaking • Collective reading • Kahoot quiz • Group discussion • Debriefing 
DURATION	TOTAL: 140 minutes • Ice breaking: 40minutes • Discovering Ethnocentrism: 100 minutes
MATERIALS	PC, Internet connection, Zoom, Kahoot, Miro Book: Scheurmann, Erich (comp.) <i>The Papalagi. Tuiavii speeches of Tiavea.</i> https://englishgabo.files.wordpress.com/2014/03/the-papalagi-l.doc

DESCRIPTION

The workshop includes the following steps:

Step 1. Ice breaking

The facilitator needs to prepare in advance a series of statements related to stereotypes.

The facilitator doesn't say the activity is about stereotypes. Then, explains to the participants that they will hear a statement and they have to indicate whether they agree or disagree by raising their hand. After each statement is read and participants expressed their point of view raising their hands, the facilitator can ask them to briefly share their reasons for agreeing or disagreeing with the statement. The activity follows in that way, till all the statements are read and the opinions heard.

At the end of the activity, the facilitator asks participants if they believe these stereotypes exist and if they think they are accurate or unfair.

Step 2. Discovering Ethnocentrism

The activity is based on the book "The Papalagi" by Erich Scheurmann, published in Germany in 1920, which contains descriptions of European life, supposedly as seen through the eyes of a Samoan chief named Tuiavii. This book gathers a series of speeches in which Tuiavii of Tiavea (a chief of a Samoan tribe) shares their impressions about the way of life of the Papalagi, explaining their houses, jobs, dress code, and values.

For the participants reading the chapters for the first time, could be initially given for granted that the book describes a wild tribe and it seems that the stories are told by western people. Only after a while, it will be shared the real story behind the book, using that as source of inspiration to boost the discussion about ethnocentrism.

The activity includes the following steps:

1. Reading and Kahoot

The facilitator reads aloud a passage from the book "The Papalagi" (participants will also receive the text for the online version).

Then participants are asked to answer a Kahoot about the text. Possible questions are: "What job do you think is very common among the Papalagi?", "In what country do you think they live?". We suggest the facilitator to adapt the questions to the target group they are going to work with.

Then, the answers are reviewed and the participants are asked to explain their answers. There is the serious chance that, most of the participants will believe that they are dealing with a lost tribe or an isolated society.

2. Revealing and reading back

Then, the illustration of the book (or a photo) that accompanies the text is shown online, so the participants can identify that the book is talking about a western society like "ours" and not about a remote, isolated society.

After participants have acknowledged the real concept behind the book, the text is read once again, asking participants to be focused on each single detail.

3. Project and reflect

The facilitator reads a sentence from the book: *"You can also recognise the Papalagi by his wish for making us wise and because he tells us that we are poor and wretched, and in need of his help and his pity, because we possess nothing."* (Page 13).

Then, the facilitator asks the participants if they agree or not with this sentence and why. The question can be included on Miro and participants are asked to position themselves individually and visually whether they agree or not, explaining the why in a short sentence.

Then the facilitator asks if, when we talk about people from other realities, we might fall into the same mistake of the Samoan chief of Papalagi book. Participants, still using Miro, are encouraged to share examples/experiences where they have heard prejudices, when talking about people from other cultures.

4. Closing activity

The facilitator invites all participants to open the chat on the Zoom platform used for the workshop.

It's explained that each participant has the opportunity to write a word in the chat that summarises their feelings and learning from the workshop. It's set a time limit of one minute, for everyone to think of their word and write it down in the chat.

Once the time has passed, the facilitator asks few volunteers to share their word aloud and, if they wish, to share a brief explanation of why they chose that word. Participants are encouraged to react in the chat, sharing words, using Emojis or short messages.

Handouts below.

TIPS FOR FACILITATORS

Ice breaking– Statements:

- Be ready to change/modify the statements according to the target group you are working with. Consider that some stereotypes could be strong or harsh for some participants, therefore, be ready to change them on process and forecast a moment to steam out after the activity, to be sure your group is ready to fully participate in the next steps. Remember that the goal is to reflect about stereotypes, not to enforce them.

Ice breaking – Conclusion:

- The facilitator can conclude the activity underlying that, any generalisation about ways of being or of living can be considered a stereotype. Additionally, it can be done a step forward into the concept of prejudices, explaining that there are generalisations that might perpetuate judgmental approaches and leading to racist, sexist, discriminative behaviours and to the devaluation of certain individuals.

Reading the book Papalagi:

- It's better to extract some small pieces and sentences from the different chapters and combine them. The chapters can be kept in English, but if you work with young people with language barriers, we suggest translating them into a language that can be easily understood.
- The same text, not the full book, should be initially shared online with the participants so that they can have visual support while hearing the facilitator read it.
- If delivered to a younger audience, be careful about participants' attention levels. Set stricter time frames and avoid having them use their cell phones since they might use them to spoil the activity by searching the Internet.
- It's essential to consider the participants' experiences and adapt the language used, especially concerning the discrimination they may have faced because of prejudices, as it can directly affect them.

Papalagi Intercultural Analysis:

- Starting from the main outcomes that popped up from participants, we will highlight that ethnocentric attitudes are quite prevalent in the Western world. From this standpoint, our own customs, lifestyles, and values are considered superior or more developed compared to those of others, whom we view as uncivilised or inferior. However, this attitude is not exclusive to Western societies; it can be found anywhere in the world when the members of a society are supposed to be superior to others. That is why it's important to reflect on the ethnocentric attitude and on the stereotypes and prejudices upon which this attitude is based.

Papalagi – possible adjustments for the offline:

- If you face technical issues or need to deliver the workshop in the offline dimension, the Kahoot activity can be replaced with a design activity where participants, divided into smaller groups, are asked to create an Instagram profile for a fictional Papalagi. In the social media profile, participants can imagine how they think a Papalagi looks and behaves. Participants can write, draw or use collage to represent the media profile. Then, the groups present the different social media pages. This modification can anyhow maintain the interactivity and creativity of the workshop.

HANDOUT: ICE BREAKING – STATEMENTS

TEENAGERS ARE OBSESSED WITH TECHNOLOGY AND SOCIAL MEDIA

BLACK PEOPLE ARE NATURALLY ATHLETIC

WOMEN ARE NATURALLY MORE SENSITIVE THAN MEN

PEOPLE FROM THE LGTBIQ+ COMMUNITY ARE FLAMBOYANT

ASIANS ARE NATURALLY BETTER AT MATHS

OLDER PEOPLE ARE TECHNOLOGICALLY INEPT

MEN ARE EMOTIONALLY STOIC AND CANNOT EXPRESS THEIR FEELINGS

PEOPLE FROM RURAL AREAS ARE LESS EDUCATED THAN THOSE FROM URBAN AREAS

LATIN PEOPLE HAVE THE RHYTHM TO DANCE IN THEIR BLOOD

CHALLENGING STEREOTYPES AND PREJUDICES

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Stereotypes and Prejudices
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To increase participants' awareness and understanding of prejudice discrimination, equipping them with knowledge and skills to challenge and combat them
SPECIFIC LEARNING OBJECTIVES	• To define prejudice and discrimination and the difference between the two concepts • To identify different forms of prejudices and discrimination • To understand the causes and consequences of prejudices and discrimination. • To develop empathy and fine-tune strategies to challenge prejudices and discrimination
TECHNIQUES	• Ice breaking • Group discussion • Act it out • Debriefing and group discussion
DURATION	TOTAL: 170 minutes • Line-up with a twist: 30 minutes • Can you define them?: 50 minutes • Challenging stereotypes: 90 minutes
MATERIALS	Post-its (one for each participant), coloured markers, pens, white paper, flipchart, stereotype images (two sets, between 4 and 8)

OFFLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. Line-up with a twist

The facilitator has to prepare in advance the group of labels with descriptions or characteristics written. They can be physical characteristics such as "shortest", "blonde hair", "blue eyes", or more generic aspects like "oldest", "male", or even "name starting with A", depending on the group.

Participants are asked to stand in a circle, and the facilitator randomly sticks a label on each person's clothes, but in a place where they can't see it. Everyone must have a label. Then, the facilitator asks the participants to arrange themselves in a line or in a group, depending on the order they received, for example, "from oldest to youngest."

Participants are informed that they cannot speak with each other but rather communicate using facial expressions or gestures, and they must be quick, avoiding over thinking.

The labels they have previously received will be considered the golden rule everyone must follow. For example, if the youngest person has the label "oldest", the person has to be positioned at the end of the line.

When the activity is over, the participants are asked to be back in the circle, and it follows a short discussion. Below is a list of key questions that can be asked:

- How do you feel?
- How was it to create the order by interacting with others without talking?
- Did you face any challenges during the activity?
- Did you agree or understand the reasoning behind your label?

Step 2. Can you define them?

The facilitator must prepare a flip chart with two big circles in advance. The word "stereotype" is written on one of them, and on the other, the word "prejudice."

The activity includes the following steps:

1. Small group discussion

The facilitator divided the group into smaller groups (5 groups of 4 participants, for 20 overall). There should be a few participants in each group so that everyone can contribute to the debate.

Participants receive coloured pens, a paper and 10 minutes to talk about what each word means, trying to highlight the differences and similarities among the two terms. Telephones or other devices that can be used to research the definitions will not be allowed.

2. Overall sharing

Then, all the groups are called back in plenary, and the facilitator asks each group to describe both concepts. They can use keywords, small sentences, or even examples. All the elements shared are important, and the facilitator will gather them on post-its and place them in one of the circles or in between both.

The facilitators have to give each group turn to add or contradict what has been said, while maintaining an orderly discussion. When every group has shared their perspective, the facilitator should highlight the main elements shared using what was included in the flipchart.

Step 3. Challenging stereotypes

The facilitator has to prepare in advance a set of printed pictures that represent various stereotypes. Some examples of images can address the LGBTIQ+

community, gender roles, cultural differences and ethnicity, age, and even more specific scenarios. In each printed picture can be pinned on different pages of the flipchart with enough space to write a few words on it.

The activity includes the following steps:

1. Identification and sketch preparation

The group is divided in smaller groups (5 groups of 4 participants, for 20 participants overall), and they receive the pictures, paper, colourful markers and pens. Then the facilitator explains that they have to discuss one or two images (if the group gets two pictures, they should address the same topic, but on a different perspective) and create a stereotypical portrait of what is being represented on them. The facilitator has to challenge the groups to go deep on the analysis and to try to identify as many labels, biases and assumptions as possible associated with each picture and write them down.

Then, each group has to choose two people to act it out through a short conversation in which one person states the stereotypes previously identified in the group and another acts as the person belonging to that group and express their feelings towards that.

2. Act it out and short discussion

The facilitator asks each group to present their stereotypical image on the flipchart. They can add the labels on the flipchart if they feel like it. Then the facilitator asks the pair of each group to act out the sketch they have created.

After each presentation, the facilitator asks everybody if they want to share something regarding what has been said or watched. After a small discussion, the next group presents the sketch. The activity follows in that way, until everyone has presented their sketches, followed by the brief sessions of comments/feedback.

3. Debriefing

Below is a list of key questions that can be asked:

- How do you feel?
- Was it easy to think of stereotypical labels?
- How do you think people feel when they are labelled this way?
- What is the main process behind labelling and putting stereotypical and judgmental characteristics on people?
- What are the main effects and consequences of labelling?

TIPS FOR FACILITATORS

Line-up with a twist:

- It's crucial to respect participants' boundaries and ensure a safe environment. When assigning labels, be mindful of potential triggers or invasion of personal space. Prior to any physical contact, always ask if individuals are comfortable with it.
- In this phase of the activity, the short discussion should not be considered a proper debriefing, otherwise we might risk invalidating the upcoming activities. For this reason, it's important to moderate a quick discussion just to start to create connections with the topic of the workshop "Stereotypes and Prejudices". If these two terms are appearing, they should not be defined yet, because it is the purpose of the following activity.

Challenging stereotypes – Warning:

- Challenging stereotypes is a deeply sensitive topic that requires our utmost care. Not everyone may feel comfortable expressing their fears and traumas. As facilitators, we may not be aware of participants' specific backgrounds and experiences. Therefore, it's crucial to approach the activity with empathy and allow participants to define their own stereotypes. During the acting out part, where they step into the shoes of their character, be prepared to intervene and provide stronger facilitation if necessary.
- Following the 'act it out' session, it's beneficial to offer a brief 'De-rolling' session. This can involve participants standing in a circle, taking deep breaths, and relaxing. This allows them to release any residual energies or emotions from the activity and return to their own selves. If participants still feel emotionally connected to the character they portrayed, the debriefing may not be as effective and could lead to confusion.

Challenging stereotypes – Debriefing:

- Leave extra space to discuss the impact of stereotypes and prejudices on individuals, communities, and society at large. Then, together with the group you can explore strategies and actions that individuals can take to challenge and counteract stereotypes and prejudices. Ask if the group has any questions or concerns. Finally, summarise the main points discussed, emphasising the importance of collective efforts in creating a more inclusive and accepting society.

HARMFUL STEREOTYPES

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Stereotypes and prejudices
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To raise awareness on stereotypes and prejudices, reflecting on our own stereotypes
SPECIFIC LEARNING OBJECTIVES	• To understand the difference between stereotype and prejudice • To reflect upon the consequences of stereotypes and prejudices
TECHNIQUES	• Energizer • Brainstorming and group discussion • Debriefing
DURATION	TOTAL: 110 minutes • Move in the room: 30 minutes • Defining stereotype and prejudice: 40 minutes • Writing down stereotypes: 40 minutes
MATERIALS	Pens, post-it notes

OFFLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. Move in the room

The facilitator prepared the material in advance and divided the room into two parts, with a line in between. At the very end of one part of the line, "I agree" is written, while in the other, "I don't agree."

The facilitator then reads different statements, and after each statement, participants are asked to take a position on one side or the other of the line, according to their level of agreement or disagreement. If they fully agree or disagree, they have to go to the very bottom part of the line; if they do not fully agree or disagree, they can take more intermediate positions.

After each statement is read and participants take position, the facilitator can ask them to comment on their position and their point of view.

Step 2. Defining stereotype and prejudice

Then, all the participants are back in the circle and receive a pen and two post-its

(green and orange). The facilitator asks them the first question: "What is a stereotype?".

Participants have 5 minutes to think about it and to fix their definitions on the green post-it. They can put definitions or use keywords. When they have finished, they can put it on a flipchart on the wall, under the title "stereotype".

Then, the facilitator asks them the second question: "What is prejudice?" Participants have 5 minutes to think about it and to write their definitions on the orange post-it. They can use definitions or keywords. When they have finished, they can put it on a flipchart on the wall under the title "prejudice."

The definitions/keywords are then read out loud, and a discussion is launched on the different elements shared, trying to arrive at a common definition of the two terms.

Step 3. Writing down stereotypes

Participants are still in a circle, and the facilitator asks them to write their own A4 paper on the stereotypes they have heard in the last years. They can be stereotypes heard on television, newspapers, media and social media.

Then the facilitator asks them to share out loud some of these stereotypes and use that as incipit to launch a short discussion with the following questions:

- How might these stereotypes affect someone's life?
- Is there any negative effect? If yes, what?
- Is there any positive effect? If yes, what?

Participants are left some time to debate the different questions.

As a second step, participants are now asked to think about stereotypes that they have heard about themselves. They can write them on the A4 paper or simply take them for themselves. The facilitator launches then a second round, but this time, only those who feel and who want can take the floor and share. After this part, which is more sensitive and intimate, the facilitator won't launch another debriefing but simply close with a great thanks to everybody for their involvement and participation.

Step 4. Conclusion

The facilitator gives a post-it to everyone and asks the participants to write down how they feel at that moment. The post-its are then put on the wall, and participants can try to find similarities. Also, in this case, extra space is left for those willing to express their feelings or feedback about the workshop.

Handouts below.

TIPS FOR FACILITATORS

Defining stereotype and prejudice:

- When you try to build up the two definitions in plenary, go one by one otherwise it will be generated lots of confusion. Start asking participants to build their common definition of stereotype and when this work is over and everybody seems quite satisfied, you can move forward to the next definition of prejudice.
- As you construct the definitions, aim to involve everyone: the goal is to create these definitions as a group, integrating the various elements, keywords, and ideas offered by the participants. This approach prevents any feelings of top-down imposition and instead, fosters a sense of ownership among participants over the definitions.

Writing down stereotypes – Recommendations:

- If the group is having difficulty finding stereotypes, the facilitator can inform them that they can also write stereotypes about their own country. This could be a softer way to start and go more in-depth step by step.
- Given the nature of the group, this workshop may spark extensive discussions. As a facilitator, you may need to guide the group towards concluding their discussions to maintain the workshop's schedule and transition to the next activity. This workshop may also require a high level of sensitivity from you, especially if the group includes individuals from various minority groups.

Writing down stereotypes – Warning:

- When you ask participants about the stereotypes they have heard about themselves, pay great attention and care in the way you do it. Use a soft voice and try to make everybody feel relaxed and in a safe space. Remember that this is a sensitive subject, and we don't necessarily know the personal experiences of participants. Also in this case, be ready to intervene if someone doesn't feel at ease or if some emotional reaction appears.
- If at the end of the activity you perceive there are strong feelings among the group and some of the participants felt touched, find a way to steam out, to get relaxed, more ready and eager to participate in the conclusion.

HANDOUT: MOVE IN THE ROOM – STATEMENTS

I HAVE HEARD SOMEONE TALKING ABOUT STEREOTYPES

I HAVE HEARD SOMEONE TALKING ABOUT PREJUDICES

STEREOTYPES ARE ALWAYS CORRECT

PREJUDICES ARE ALWAYS CORRECT

STEREOTYPES CAN BE HARMFUL

I HAVE HEARD PREJUDICES ABOUT MYSELF

THE BABEL TOWER

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Stereotypes and prejudices
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To raise awareness towards stereotypes and prejudices
SPECIFIC LEARNING OBJECTIVES	• To practically experiment stereotypes and labelling, reflection also on our own, inner stereotypes and prejudices • To build collective definitions of stereotypes and prejudices • To reflect on the impact stereotypes and prejudices might have in our everyday life and on the actions that might be undertaken
TECHNIQUES	• Interactive game • Work in group for the photo creation • Group discussion • Debriefing 
DURATION	TOTAL: 130 minutes • Tower creation: 20 minutes • Round of feelings and debriefing: 30 minutes • Tell it with a photo!: 20 minutes • Building collective definitions: 30 minutes • Debriefing: 30 minutes
MATERIALS	Post-it, pens, secondhand materials (for the tower), flipcharts, markers in different colors, Internet connection, Smartphones for the photos and uploading, link for the Padlet

DESCRIPTION

The workshop includes the following steps:

Step 1. Introduction

The facilitator welcomes participants without explaining the main subject of the workshop. Participants are then divided in 4 groups (approximately 6 people in each group). Once each person has joined their own group, they are asked to close their eyes and receive a sticker on their forehead with a characteristic (e.g. lazy, bossy, cooperative, teacher, unemployed person ...). Each group receives different objects in equal numbers and the following task: they have to build the highest and strongest tower in the world. But while they are doing that, they have to act and treat the other group members according to the characteristics on their forehead.

Step 2. Tower creation

When the facilitator says "go," the competition starts, and each group has fifteen minutes to create the highest and strongest tower in the world. When the facilitator says "stop," the competition is over, and the group members can reveal to the others the characteristics on their foreheads.

Step 3. Round of feelings and discussion

It follows a plenary moment where participants are asked about their main feelings during the activity. The facilitator should explain that it's not compulsory to express them, but at the same time, the participation and contribution of all would be appreciated. If someone does not feel comfortable, they can avoid sharing but must pay attention to what the other participants say.

After the round of feelings, the discussion is run with the following key questions:

- How was it to be treated according to forehead with the characteristic?
- How was it to treat the other persons according to forehead with the characteristic?
- According to what criteria did you think the characteristic assigned to the person was given?
- Do you know someone with these specific characteristics?
- Why do you think we have run this activity?

Step 4. Tell it with a photo!

Participants are then divided into 4 groups. The facilitator assigns each group a piece of paper with a keyword. The keywords assigned are "stereotype" and "prejudice". The group's members do not know the keywords assigned to the other groups. The task for each group is to create 2 photos to describe the main elements of their keyword. It means that, at the end of the activity, there will be 4 photos for "stereotypes" and 4 photos for "prejudices".

Step 5. Building collective definitions

The same groups with the same keywords are kept. Now, the following task is to discuss and create a definition for the keyword they have received. Therefore, two groups should create a definition for "stereotypes" and two for "prejudices." Also, in this case, the groups' members do not know the keywords assigned to the other groups.

Once the work is over, the 8 photos and the 4 definitions must be uploaded on a Padlet. The facilitator prepared in advance the blanked Padlet and shared the link with the groups.

Step 6. Debriefing

Once the uploading work is finalised, a plenary moment will follow for the debriefing and the discussion. The debriefing is run with the following key questions:

- Watching the 2 photos describing stereotypes: Why did you choose this type of photos to describe stereotypes?
- Watching the 2 photos describing prejudices: Why did you choose this type of photos to describe prejudices?
- Reading out loud the definitions of stereotypes: Do you see any similarities between the 2 definitions of stereotypes? If yes, which ones?
- Do you see any differences between the 2 definitions of stereotypes? If yes, which ones?
- Reading out loud the definitions of prejudices: Do you see any similarities between the 2 definitions of prejudices? If yes, which ones?
- Do you see any differences between the 2 definitions of prejudices? If yes, which ones?
- Coming back to the "Tower creation" activity: do you see any links with what we have done in the last two activities (creating a photo and building definitions)?
- What is the impact of stereotypes?
- What is the impact of prejudices?
- Should we take any action towards? If yes, what and how?

TIPS FOR FACILITATORS

Tower creation – Tips:

- When you ask participants to close their eyes, and you put on their forehead the sticker with a characteristic, remember that not everyone likes to be touched or stay with the year closed, in particular, if the participants of the group don't know each other and/or they don't know the facilitator. Thus, explain them what you are going to do and ask if they feel comfortable with.
- When you place the sticker with a characteristic on the forehead, ensure that participants can't see what is on their forehead (otherwise the acting out will be affected) and that they treat each other based on the characteristics they have received. This activity is designed to highlight how we might perceive others based on certain characteristics and how these perceptions can influence our interactions.
- Instead of the above-mentioned characters, it's possible to use neutral and easy-to-understand characteristics. For example, selected groups of people, such as the boss of a large company, can be often associated with different prejudices in our own culture. Through these, it can be very visible how prejudices affect our own behaviour.

Tell it with a photo!

- Use a photo to illustrate your characteristics! This visual representation can help participants better understand the characteristics and relate them to their experiences and perceptions. It's a creative way to engage with the activity and promote a more profound reflection on stereotypes and prejudices.
- This activity has to be quite fast, and participants should not over think the photos to shoot. The basic idea is to grab the first ideas popping up in their minds and then see how they might be connected to stereotypical concepts and ideas. The upcoming activity is longer and is conceived to go in-depth on the two concepts, building definitions.
- Instead of shooting the pictures, participants can choose them from the Internet, share them with everyone on a Jamboard (or project them if a projector is available), and then explain why they chose them.
- In case the connection doesn't function properly or we want to experiment with other small adjustments, it's also possible to ask participants to create collages from magazines and newspapers and then upload these pictures to a WhatsApp group.

Building collective definitions

- When you start building the definitions, aim to involve everyone. The key is to create definitions collectively, incorporating the different elements, keywords, and ideas from all participants. This approach ensures that the definitions are not imposed from the top down but rather reflect the collective understanding and ownership of the group. It's a crucial step in promoting awareness of stereotypes and prejudices.

BRIDGE THE GAP

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Non-violent communication
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To empower young people to communicate appropriately, both to defend their own interests and to respect those of others
SPECIFIC LEARNING OBJECTIVES	• To identify and experience the different types of communication • To learn and practice assertive communication • To promote empathy as a tool for intercultural communication
TECHNIQUES	• Ice breaking • Video projection • Acting out • Group discussion • Debriefing
DURATION	TOTAL: 190 minutes • How do I Communicate?: 100 minutes • Empathy for intercultural communication: 70minutes • Closure: 20 minutes
MATERIALS	• Videos that show the three communication styles. Ideally, you should look for videos of series or cartoons familiar to the participants. • Worksheet to document the analysis of the three types of communication (find it blank and filled in below). • Presentation/Infographic with different assertive communication strategies such as the sandwich technique. • Cards with the different cultural practices. • Rodrigo Alsina, Miquel. «Elementos para unacomunicación intercultural». Revista CIDOB d' AfersInternacionals, 1997, n.º 36, pp. 11-21, https://raco.cat/index.php/RevistaCIDOB/article/view/28020.

OFFLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. How do I Communicate?

The activity includes the following steps:

1. Icebreaking

The facilitator briefly introduces the workshop topic and does a round where each

participant has to say their name and share a word that represents what communication is for them.

2. Video projection

Then, the facilitator shows several scenes depicting three communication styles (aggressive, passive, and assertive) using the projector. Afterwards, the facilitator hands participants a worksheet, and they are encouraged to analyse each style in detail, discussing its characteristics, non-verbal cues, tone, volume, gestures, and attitudes.

3. Acting out

Two or three volunteers are chosen from the group to participate in three short acting-out scenes. A proposal of a scene: you are at a supermarket and receive an incorrect change.

The facilitator reminds the volunteers involved in the acting-out scene that they have to adjust their communication style according to the approach of their character. In the first scene, one of the characters communicates aggressively, in the second passively, and in the last assertively.

Then, it follows a discussion with the group about the differences between the scenes, highlighting the advantages of assertive communication, as it's more effective and respectful.

4. Pair activity

Participants are divided into couples and receive the following task: they have to think about a conflict or a challenging conversation in which their communication style is either aggressive or passive. Then, they explain to their partner how it was and how they felt.

It follows a short presentation by the facilitator, which is run in plenary to share and discuss the potential different strategies for applying assertive communication.

Then, participants are back in the same pairs as before and receive the following task: they have to think about how they would have solved the conflict, applying a more assertive style to practice. Then, they explain the style used and how they felt to their partner.

Step 2. Empathy for intercultural communication

The activity includes the following steps:

1. How do I communicate with someone culturally different from me?

The facilitator runs a short presentation in plenary to share with the group how to express ourselves clearly, be respectful, and defend our interests. The presentation leaves extra space for participants to comment, add, and share feedback about

what has been said.

2. Elements for Intercultural Communication

While still in plenary, participants are asked what elements they consider important for successful communication from an intercultural point of view. The facilitator keeps notes on a flipchart of the main aspects that appeared and closes the session, summarising them.

3. Group activity

Participants are divided into subgroups of 4 or 5 people. Each group receives different cards with different cultural practices, and everyone must defend, discuss and try to understand the reason for that practice. E.g., greeting a person you don't know with two kisses on the cheeks, slurping and making sounds when eating, because if you don't make noise, it's because the food isn't tasty.

The facilitator gives 5 minutes to discuss each practice.

Then, to conclude the activity, each group explains what they have found out about these practices, which practices have been the most difficult to defend and which the easiest, and why they believe that.

Step 3. Closure

The facilitator invites each participant to share how they felt during the workshop. They can be shared emotions but also add extra elements as feedback and contributions towards what has happened.

Handouts below.

TIPS FOR FACILITATORS

Acting out – Tips:

- This activity allows participants to experience and see significantly different outcomes based on the use of different communication styles. Remember that acting out more aggressively can leave participants with a strong feeling inside. For this reason, forecast a short moment to steam out after the acting out, allowing everybody to be back on track and to be ready for the next steps.

Pair activity – Tips:

- It can be challenging for people to reflect on the fact they used aggressive or passive communication styles in their own lives and to face possible conflicts. Find a suitable and welcoming way to introduce the task, put participants at ease, and create a safer space for sharing. Moreover, if at the end of the activity, you perceive there are strong feelings among the group and some of the participants felt touched, find a way to steam out, relax, and be more ready and eager to participate in the upcoming step.
- Don't present the strategies in a top-down way but in a participative one. Bring participants on board, listen to their proposals, and develop potential strategies for applying assertive communication.

How do I communicate with a person who is culturally different from me? – Tips:

- Run a presentation that is not too frontal, but also, in this case, build it with the contributions gathered from the participants. It's important to share and acknowledge the importance of developing our empathy to be able to communicate fully and openly with a person from a different culture than ours. In fact, it's highly possible that the person communicates in a very different way than ours, depending on aspects related to their religion, their language or their country of birth.
- Highlight the fact that, in order to “communicate in an intercultural way”, it isn't only important to communicate assertively. However, it's also essential to adopt an empathic and open position with our interlocutor to understand other people's perspectives and to reach an agreement or a common understanding.

Elements for Intercultural Communication – Tips:

- After you close the session by summing the main elements that appeared, you can also highlight the ones with the highest priority for intercultural communication:
 1. Have a desire to know and learn
 2. Have a desire to break cultural barriers
 3. Pay attention to stereotypes
 4. Have common knowledge/interests
 5. Have a common language

TIPS FOR FACILITATORS

Group activity – Tips:

- It's important to underline that all the practices shared have a cultural reason behind them, and here, the point is not to decide if there are practices that are better than others. However, it doesn't mean that all these practices have to appear good to us or that we have to agree with all of them. What is essential for good intercultural communication is to remember that everyone has a different perspective based on the cultural contexts they come from and their personal experiences. For this reason, and in order to reach a good understanding, it's important to be aware of these differences and not take for granted that each person is like us.

HANDOUT: MOVE IN THE ROOM – STATEMENTS

WORKSHEET - ANALYSIS OF THE THREE TYPES OF COMMUNICATION			
CHARACTERISTICS	ASSERTIVE	PASSIVE	AGGRESSIVE
LANGUAGE	Direct Expresses desires Polite	Indirect Suppresses desires Very polite	Imperative Demands what they want Rude
HUMOUR	Spontaneous Empathetic Sensitive to context	Sarcastic Incoherent Mocks oneself	Cynical Disrespectful Mocks others
VOICE	Firm Modulated Expressive	Weak Monotonous Flat	Strong Disconcerting Rough
EMOTIONAL STATE	Confidence Satisfaction Enthusiasm	Fear Resignation Guilt	Anger Frustration Resentment
BODY POSTURE	Upright Relaxed Harmonious	Hunched Frail Strange	Leaning Tens Invasive
GAZE	Serene and constant eye contact	Avoids eye contact Looks downwards	Defiant eye contact Stares intensely
HANDS	Shows open palms Smooth and rhythmic movements	Hides the hands Clumsy movements	Shows fists Energetic and unexpected movements
FACE	Expressive Animated Smiling	Less expressive Stern expression	Very expressive Furrowed brow
COMMUNICATIVE EFFECTIVENESS	Achieves objectives Social acceptance	Insufficient achievement of objectives Lack of social acceptance	Does not achieve objectives Social rejection

HANDOUT: MOVE IN THE ROOM – STATEMENTS

WORKSHEET - ANALYSIS OF THE THREE TYPES OF COMMUNICATION			
CHARACTERISTICS	ASSERTIVE	PASSIVE	AGGRESSIVE
LANGUAGE			
HUMOUR			
VOICE			
EMOTIONAL STATE			
BODY POSTURE			
GAZE			
HANDS			
FACE			
COMMUNICATIVE EFFECTIVENESS			

EMOJIS OF EMPATHY

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Non-violent communication, non-verbal communication, online communication
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To engage participants in Intercultural learning and effective communication, incorporating the principles of non-violent communication
SPECIFIC LEARNING OBJECTIVES	- To develop a deeper understanding of how culture affects communication - To enhance the ability to communicate respectfully and empathetically
TECHNIQUES	- Introduction and getting to know each other - Video projection - Presentation - Group discussion
DURATION	TOTAL: 160 minutes - Ice breaking: 15 minutes - What is non-violent communication (NVC)?: 10 minutes - Video and questions: 30 minutes - The four stages of NVC: 15 minutes - Padlet activity: 30 minutes - Rewrite: 30 minutes - Debriefing: 30 minutes
MATERIALS	PC, cameras, microphones, Internet connection, Zoom, Teams, Padlet, Kahoot, Miro

ONLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. Emoji introductions

The facilitator asks each participant to think which of the Emojis expresses their emotion when the workshop starts. Participants have approximately 3 minutes to choose their Emoji. Then, the facilitator asks each participant to briefly introduce themselves (name, pronouns, where they come from, and the Emoji they chose, explaining why they chose it).

It follows a short discussion to share the diverse interpretations and cultural influences behind the chosen Emojis.

Step 2. What is non-violent communication (NVC)?

The facilitator runs a brief introduction, sharing that the workshop will be focused on reflecting on how culture affects our communication (the way we interpret things) and on understanding the principles of non-violent communication (how we could use it in everyday situations).

Then it's briefly presented what non-violent communication is.

Step 3. Video

The facilitator is projecting a short video about communication. The video has to be very short and focused on the lack of communication among at least two persons.

As soon as the video is over, the facilitator asks participants the following questions:

- What did you feel watching the animation?
- Have you been in a similar situation?
- Do you think the characters communicated well?
- Do you think they showed empathy and understanding?

Step 4. The four stages of NVC

It follows a presentation run by the facilitator, about the major steps of Non-Violent Communication. Extra space is then left for questions from the participants, comments, feedback and contributions.

Step 5. Padlet activity

The facilitators ask participants to join the Padlet (the Padlet has to be prepared in advance and the link shared in the group chat). It's explained that the activity is partly run in breakout rooms (3-5 participants/room). Each room corresponds to a different stage of the NVC and the group in the room has to further discuss and add extra elements to define their stage of NVC. Each group can write their answer on the Padlet.

After 10 minutes, the smaller groups are back to the big group, and the facilitator ask each group to explain what they discussed and they wrote. It follows a short discussion among participants to ask clarifications, launch extra questions, make comments and share feedback.

Step 6. Rewrite

Now the facilitator asks participants to go back to the breakout rooms and discuss how the conversation of the characters on the video would have been, if they would have communicated their needs differently. Then, each group has to rewrite the dialogue, following the NVC principles. At the end of the rewriting, each group should identify 2 volunteers who would like to act the rewritten scene to the big group. The different scenes are shown.

Step 7. Debriefing

It follows a debriefing where the facilitator asks participants to react to the following questions with the Emoji they feel describes their answer better:

- Was it difficult to define the NVC stages?
- Have you ever been in a situation where the four stages (observation, feelings, needs, requests) would have been helpful?
- Do you think NVC is useful?
- How did you feel rewriting the dialogue?
- What do you take away from this workshop?

After each question is asked and the participants' Emoji shared, participants can also take the floor to motivate and explain why they choose it.

Handouts below.

TIPS FOR FACILITATORS

Emoji introductions – Tips:

- In the short discussion encourage participants to share the diverse interpretations of the Emojis, asking if in different realities, the same Emoji has different meanings. You can also ask participants if they use the chosen Emojis frequently and why.

Video selection – Tips:

- When you choose the video, keep in mind that it has to be very short and focused on the lack of communication among at least two persons. You can search on Internet the video which suits more your purpose, with the language spoken by your group, and also taking into account the profile of the target groups you are going to work with.

The four stages of NVC – Tips

- As always, when you present something more frontally (as, for example a theory or a model), don't use a top-down approach pretending that this is the universal truth. On the contrary, build the knowledge with the contribution of participants, so that everybody can feel involved in the process. It's also important to show a critical approach towards models and theories, presenting them only as an inspiring starting point in the reflection and in order to develop the participants' critical thinking. Moreover, you can use concrete examples to make the concepts clearer and a visual support, to better keep track of what has been said and of the most relevant concepts appeared.
- Be aware of the profile of the target group you are working with and adapt your language accordingly. Theories can sometimes be complex to understand, and you need to find the most suitable way (also from the linguistic and terminological point of view) to keep your audience on board and interested.

Padlet activity – Tips

- Don't assume everybody has the same capacities and proficiency in using technology. For this reason, before using any online platform, make sure that everybody knows how it works and is ready to explain it in detail. Otherwise, participants may not fully participate in the activity.

Rewrite – Tips

- Sometimes, acting can be challenging for someone, and even more if it's in front of a screen, with people met for the first time or simple acquaintances. For this reason, be ready to skip this part if you perceive it is not going to work for your group, but simply ask participants to read out loud the dialogue they re-wrote. In case you go for the acting out part, and you perceive that it has generated some tensions and strong feelings, propose a short de-rolling session before going to the debriefing. For example, you can ask participants to relax and take some deep breaths. Only when you perceive that everyone is more relaxed and ready, you can move forward to the last part of the workshop.

HANDOUT: NON-VIOLENT COMMUNICATION

Non-Violent Communication (NVC) is an approach to enhance communication, understanding, and connection among humans.

Non-Violent Communication was developed by Marshall Bertram Rosenberg (06 October 1934 – 07 February 2015), an American psychologist, mediator, author and teacher.

The Nonviolent Communication (NVC) approach is based on the principles of nonviolence and aims to increase empathy and understanding to improve the overall quality of life. NVC seeks empathic dialogue and understanding among all parties.

In the early 1960s, Rosenberg started developing this approach to support interactions and resolve conflicts within people, relationships, and society.

The earliest version of the Non-Violent Communication model (based on four major steps: observations, feelings, needs, and action-oriented wants) was part of a training manual Rosenberg prepared in 1972. Below are the four steps:

Observations: in this stage, it's essential to objectively observe and describe the specific actions or behaviours triggering our reaction. The focus is on stating facts without interpretation, evaluation, or judgment. This step helps to establish an objective understanding of the situation.

Feelings: in this stage, it's important to identify and express our feelings in response to the observed actions or events. It involves connecting with our emotions and using "I" statements to take ownership of our feelings. This step helps to increase self-awareness and promotes empathy.

Needs: In this stage, it's important to identify the underlying needs or values driving our feelings. It involves reflecting on the universal human needs that are not being met or are being fulfilled by the observed actions. Recognising these needs helps to deepen understanding and connection.

Requests: in this stage, it's important to make clear, specific, and actionable requests to address our needs and enable mutual understanding and cooperation. Requests differ from demands because they leave room for the other person to respond willingly. This step promotes collaboration and the search for win-win solutions.

THE BEAUTY OF COMMUNICATION

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Efficient communication
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To improve communication by understanding the importance of adapting the message to the target group
SPECIFIC LEARNING OBJECTIVES	• To create efficient messages for predefined target groups • To identify the elements of efficient communication • To experiment with finding the balance between being creative and being efficient by simulating the work in an advertising company
TECHNIQUES	• Ice breaking • Advertisement creation • Group discussion • Context • Visual tool • Debriefing 
DURATION	TOTAL: 170 minutes • Aim the target!: 110 minutes • Miss Communication Contest: 60 minutes
MATERIALS	Internet access, electronic devices able to load the websites above, communication platform (if the workshop is online) or a space that allows working in pairs

DESCRIPTION

The workshop includes the following steps:

Step 1. Aim the target!

The activity includes the following steps:

1. Introduction

Before starting the activity, the facilitator has to go to the Picker Wheel and insert various target groups in the corresponding areas. Examples of areas to include: blind people, deaf people, children, seniors, teenagers, scientists, mums, single people, general public

Here is the link to Picker Wheel: <https://pickerwheel.com>

2. Work in groups

The group is split into pairs (using a randomiser provided by the platform you are working in if you are online). Participants are asked to spin the wheel to select a target group.

After that, they are assigned a product of general interest, such as milk or a travel suitcase.

The task is to design and record an audio advertisement dedicated to the target group received. They must consider that they need a slogan, that the message should be a maximum of 30 seconds, and that both voices have to be recorded. It's essential to mention that they have to do a little research on their target group and that they have to be considerate (paying a lot of attention to the message so that it doesn't get offensive in any way).

They will get 30 minutes to conceptualise it and 15 to record and adjust it. The facilitators have to monitor the efficiency of the process and support the ones who feel stuck.

3. Presentation

As a second step, all pairs present their recordings and their audience has to rate the advertisement from 1 to 5 (1 is less interesting, 5 is very much interesting) according to

- The relevance for the target group
- The persuasive dimension (if they were convinced to buy the product or not)
- The fairness (if the advertisement is ethical)
- The originality

After the advertisement's evaluation, the creators have to briefly present their process and the idea behind it. When all the teams have presented, the facilitator asks the following question:

- If you had to choose a main colour for your advertisement, what would that colour be?

4. Debriefing

It follows a more structured debriefing, which can be run with the following key questions:

- How did you work as a team?
- What were the main challenges encountered?
- Are you happy with the result?
- Is the colour you chose relevant for the values your advertisement is portraying?

Step 2. Miss Communication Contest

The facilitator creates teams of 4-6 people (by uniting 2-3 of the teams above). Then the story is read out loud by the facilitator, including also the task for the next

activity. Text below:

"Having dealt with communication before, you must participate in the contest of "Mister & Miss Communication HOTSPOTS". Therefore, you must create the character that will represent you in this competition. Go to any website dedicated to character creation and design the symbolic character of the perfect communicator. Write down a justification for your choices and prepare a short presentation."

All the teams are back in group and work on the task. Then it follows the presentation of the character created and the group votes for "Mister & Miss Communication HOTSPOTS".

During their presentation, the facilitator takes notes using the keywords that are relevant for the efficient communication, drawing a conclusion at the end of the workshop.

Handouts below.

TIPS FOR FACILITATORS

Aim the target! – Tips:

- In case there are some challenges with the Internet, at the beginning of the activity, you can split participants using a short game or an energizer. The important thing is that in the end, they will be in couples. In case the group size is quite big and you don't have lots of time, you can also create small groups (e.g., 4 people each) to save time during the presentations. If all the workshop is conducted online, the facilitators may use platforms such as Google Forms or Microsoft Forms.
- As always, adapt the “areas to include” in the wheel to the target group you are working with. Don't include terms that might create discomfort and leave the feeling of being discriminated. Choose suitable and easily understandable terms.

Aim the target! – Work in groups:

- Be present throughout the process since working in pairs on creative matters can be tiring and de-motivating when you get stuck. Make sure you create a fun atmosphere (whether online or offline) so that it can foster originality and creativity.

Aim the target! – Debriefing:

- It has to be focused on the elements of communication, highlighting the features of an effective message: Clarity, Relevance, Emotional appeal, Call-to-action, Consistency, Memorability, Simplicity, Targeted language, Originality, Ethicality. The questions should focus firstly on the process and secondly on the results. Keep attention to the way you will facilitate the debriefing because it is setting the ground for the upcoming activity. Therefore, you have to be sure that some of the previous concepts have been clarified, discussed and digested by the group.

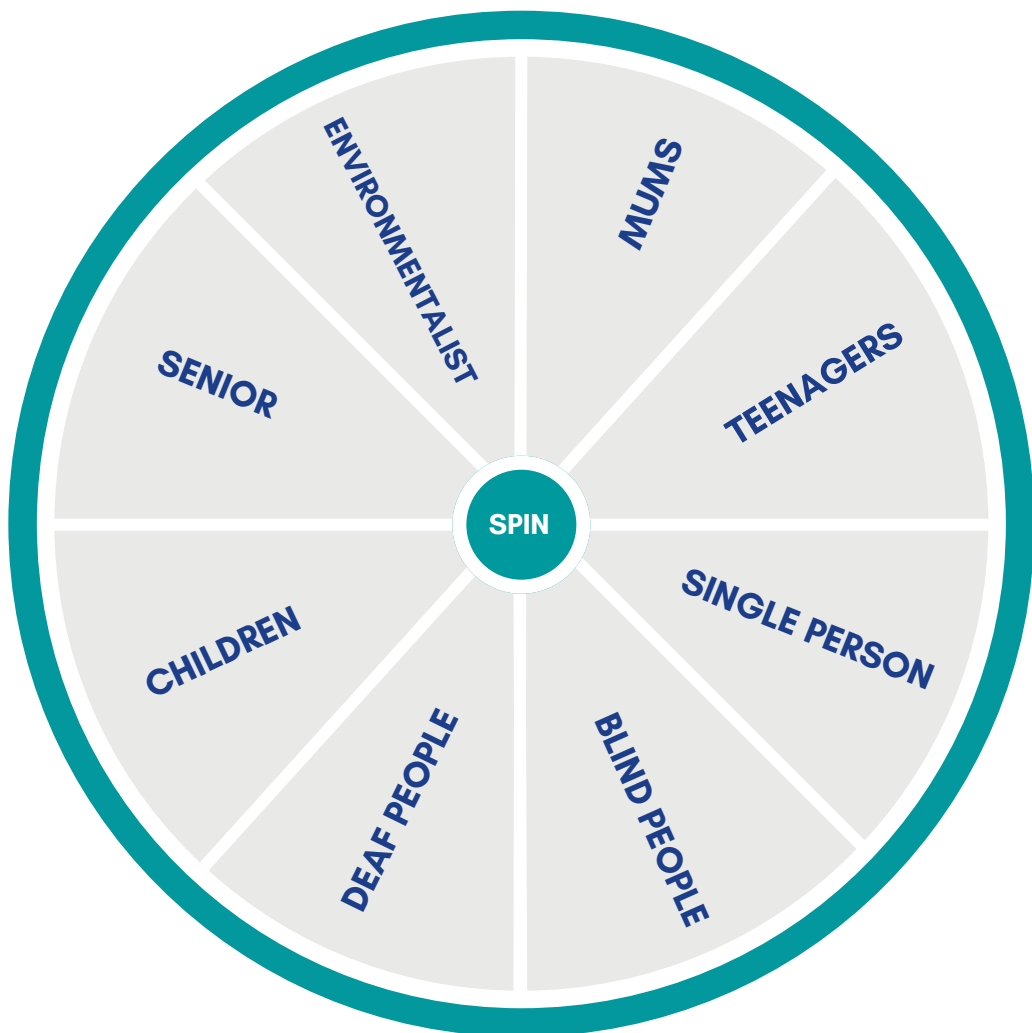
Miss Communication Contest – Tips:

- In case of challenges with Internet connection, you can use other tools, for example asking participants to draw or to make a collage.
- Moreover, keep attention to two major elements. First, working on a context can stimulate competition, which, to a certain degree, can function if it's correctly used as a tool to boost participation and involvement, but if you are working with specific target groups, it could also be dangerous and has to be monitored. Second, the characteristics chosen by the groups might become quite stereotypical in a way. If this happens, you can use this element as extra food for thought with the group, but you should pay great attention to not enforcing the stereotypes.

Miss Communication Contest – Conclusion and closure

- As always, when you bring the conclusions at the end of a workshop (and, even more if there was not a debriefing before), don't use a top-down approach pretending that your words are the universal truth. On the contrary, build the conclusions with the contribution of the participants, and upon the major aspects that appeared during the activity. Only in that way everybody will feel involved in the process.

HANDOUT: TARGET



THE OTHER SIDE OF THE MOON

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Active Listening and Communication
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To reflect about the connections between active listening and Intercultural learning
SPECIFIC LEARNING OBJECTIVES	• To go more in depth on the concept of culture and Intercultural learning • To reflect upon the importance of active listening • To develop and practice active listening skills
TECHNIQUES	• Visual activity • Group discussion • Debriefing
DURATION	TOTAL: 110 minutes • Pictures selection: 20 minutes • Pairs and rounds: 60minutes • Debriefing: 30 minutes
MATERIALS	Photos/images that could be related to Intercultural learning

OFFLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. Pictures selection

Participants are invited to enter the workshop room, to walk in the space and to sit, when they find a comfortable spot for them. Once sitting, they have to keep silent and close their eyes. There is soft music in the background. When everybody is sitting, eyes closed, a facilitator distributes a set of images on the floor. The images can consist of photos and drawings. When all the images are distributed, the music stops, and the facilitator invites the participants to look at the images and select the one that is the most representative of "culture".

Step 2. Pairs and explanation

Afterwards, the facilitator asks participants to gather into pairs. One member of the couple has to take the role of the "listener" and one of the "speaker". Then the facilitator explains the rules for the next step of the activity:

1. what we are going to do now, is not a debate!
2. what we are going to do now, is not a discussion!

Step 3. Rounds

The activity will consist of five different rounds, with a specific question to be asked and specific rules in each round. In the different rounds, participants have the chance to experiment with verbal expression, listening, silence, message understanding and re-formulation.

Round 1 – Question: “What is the image about?”

Rules:

- The speaker has to describe only what they **see** in the image and the listener is not able to speak (has to keep silent) – 3 minutes are allocated.
- The listener will be given time to **repeat** exactly everything that they understood in the previous 3 minutes – 3 minutes are allocated.
- The same work is done with the roles reversed – 3 minutes + 3 minutes are allocated.

Round 2 – Question: “What is the image about?”

Rules:

- The speaker has to share what they **understand** from the image and the listener is not able to speak (has to keep the silence) – 3 minutes are allocated.
- The listener will be given time to **reformulate**, using their words, to explain what they understood in the previous speech – 3 minutes are allocated.
- The same work is done with the roles reversed – 3 minutes + 3 minutes are allocated.

Round 3 – Question: “Why do you relate your image to culture?”

Rules:

- The speaker **answers the question** and the listener **reformulates** after each idea/sentence – 4 minutes are allocated.
- The same work is done with the roles reversed – 4 minutes are allocated.

Round 4 – Question: “What emotions, values or beliefs does this image trigger inside you?”

Rules:

- The speaker answers the question and their **interpretation** about the image, then leaves the space to the listener to speak, when they deem right and is willing to intervene.
- Then, the listener has to reformulate the ideas expressed.
- If the speaker does not think the **reformulation** is correct, then explains their own views once again, this time in parallel with the reformulated version, until the sides agree on the reformulation – 5 minutes are allocated.
- Then, the roles change, with the same question, structure and structure as above – 5 minutes are allocated.

Round 5

- Silence to close - 1 minute is allocated.

Step 3. Debriefing

It follows the debriefing in plenary, with the following key questions:

- How do you feel?
- How was to be a listener without the possibility to intervene?
- How was to be the one talking continuously without someone intervening?
- How was the interaction when the possibility for exchange and reformulation was given?
- What is for you "active listening"?
- Do you think the partner's idea was similar or different to yours? If yes, accordingly to what factors?
- How was to define "culture" for you?
- Did appear in your discussion the term "Intercultural learning"? And if yes, when and how?
- Why we did this activity?
- Do you see any links between active listening and Intercultural learning? If yes, what?

TIPS FOR FACILITATORS

Pictures selection – Tips:

- It's very important to create the proper atmosphere so that the participants enter in a self-reflective and intimate mood. Pay attention to the space (you need a quite big workshop room), the music you play (something relaxing and soft), and the tone of your voice when explaining the first tasks of the activity.

Rounds – Tips:

- Keep attention to the linguistic factor. Therefore, don't use it with people who don't speak well the language in which the workshop is conducted or identify the common language that can be currently understood and used by your target audience. Otherwise, the risk is to mine the full understanding of the activity and the involvement of participants.
- Be ready to intervene with other questions if the group is not talkative at all. Or, if you forecast it in advance (because you know very well their profile and attitudes), prepare some extra activities to stimulate their interaction and desire to share.

Rounds – Adjustments:

- After each round, the pairs can be changed, which will bring a lot of variety to the interactions and facilitate the participants' exchange and dynamism in the activity. On the other hand, keeping the same couples for the entire activity could be useful during the debriefing to analyse how the couples' interaction has developed during the different rounds. The decision to go in one direction or the other depends very much on two factors: what you want to discuss and achieve during the debriefing and the profile of the target group you are working with.
- Once you announce the beginning of the activity, for Round One, you can ask participants to sit back by back, describing their cards. Only at the end of the first round can they turn and show the card to the other person. This could create a bit more suspense and leave space for creativity and imagination.

Debriefing – Tips:

- Make clear in the debriefing that there is no need to share with the big group anything brought up within the pairs' conversations. In fact, what has been shared could also be very personal, so just the couple's members can choose to share it or not. At the same time, remember that the debriefing has to be focused both on the concepts of culture and Intercultural learning and also on active listening. Therefore, encourage the participants to reflect upon what has happened during the work in couples in order to go in-depth on these two subjects.

TOWARDS EFFECTIVE COMMUNICATION

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Communication
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To enhance participants' communication skills, promoting effective and empathetic communication, and fostering understanding and collaboration in personal and professional interactions
SPECIFIC LEARNING OBJECTIVES	• To build empathy and understanding • To understand the importance of effective communication • To develop active listening and enhance non-verbal communication skills • To cultivate effective feedback and assertiveness
TECHNIQUES	• Ice Breaking • Acting out • Group discussion • Debriefing
DURATION	TOTAL: 200 minutes • Describe your drawing: 30 minutes • Types of communication: 70 minutes • Sit and listen: 30 minutes • Human resources: 60 minutes • Conclusions: 10 minutes
MATERIALS	Simple image 1 (for half of the participants), Simple image 2 (for the other half), coloured markers, pencils, rubbers, pens, white paper, paper sheets, small pieces of paper (3x), flipcharts, 10 employees' biographies

OFFLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. Describe your drawing

The facilitator must previously print two sets of simple images, both of them relatively easy to identify and consisting of simple shapes (circles, squares, triangles). For example, a dog's face with circles and triangles. The second set, although still simple, should have more elements and be more detailed compared to the first one.

The facilitator divides all participants into pairs and asks them to sit facing opposite directions, with their backs against each other.

In every pair, one person receives one of the images from the facilitator, and the other gets a blank paper, a pencil, and an eraser. The one with the image must describe the image with as much detail as possible so that the listener can replicate and draw on the blank paper what the other one is observing and describing.

After 5 minutes, they should swap their roles without leaving their place or revealing the drawing. For that, the facilitator asks them to wait while distributing the second set of images to the person who was drawing as it is their time to describe. An extra 5 minutes are allocated for this step. Then, the activity is over, and the facilitator tells participants that they can now face each other and compare both drawings with the respective images.

After the end of the activity it follows a short discussion, with the following key questions asked by the facilitator:

- Did you face any challenges during the activity? If yes, which ones?
- Did you easily manage to replicate what your partner was saying?

Step 2. Types of communication

The facilitator must prepare three pieces of paper in advance for each of the three styles of communication (assertive, passive, and aggressive). Additionally, each paper will describe the style and provide relevant information about it.

The activity includes the following steps:

1. Discussion and preparation

The facilitator divides the main group into three smaller groups. Each group receives a different communication style, coloured pens, a paper, and 15 minutes to discuss the topic.

Afterwards, the facilitator launches an extra challenge, asking the participants of the three groups to create a small theatre piece in which they represent their topic. They can simulate a working space, a group project, or even discuss where to go on holidays. The sky is the limit. However, the other groups should be able to clearly identify what is being performed. For that part, an extra 15 minutes are allocated.

2. Acting out

The three groups go on the stage and, one by one, represent the small sketch created. Right after each sketch is represented, the facilitator asks the audience, which style of communication was highlighted, and if they could identify some key aspects regarding that specific style.

Then, it's time for the performing group to share with the rest of the participants what was written on the paper they received at the beginning of the activity (the style and the main characteristics). After that, the next group takes the stage, and the process follows.

Step 3. Sit and listen

The facilitator divides all participants in pairs again and have them sitting facing each other. The rules are the following: one of them should share a personal story with a serious note and the other one must listen without saying a word. The personal experience can be something they feel comfortable in sharing, but if they want to challenge themselves they can try and tell something that made them feel sad, unsettled, angry... in the past. After 5 minutes the person sharing the story has to stop and be the listener to the other person, and the process is repeated.

It follows a short discussion, where the facilitator should not be trying to force a conversation but just having the group sitting in a circle and asking them if anyone wants to share what they learned.

Step 4. Human resources

This activity is typically longer, but the purpose is to have the group discuss something under pressure to see if they can still communicate and listen well. The facilitator must bring 10 short biographies from different people who work for a hypothetical company. The employees and their bibliography are included in the Handout below.

The facilitator starts telling the story: *"Now you will take over the management of a terribly disorganised department in a company. Their mission is to correct the existing irregularities, and they have full authority to do so. Their first task will be to dismiss half of the employees so that only five remain in the company while the other five will be terminated."*

The facilitator hands out the papers to the participants and lets them discuss for 30 minutes.

After the group finished, the facilitator launched the final group discussion. Below is the list of key questions for the debriefing:

- How do you feel?
- Who did you choose and why?
- How was it to try to decide something under pressure, being in a bigger group?
- Did you listen to each other?
- Did everyone understand what was being said?
- Was the language a barrier or a challenge?

Step 5. Conclusion

The facilitator briefly summarises the key takeaways from the workshop, now highlighting the importance of:

- physical communication (the use of body language, facial expressions, and voice)
- linguistic communication (the use of language)
- cognitive communication (the ability to build on, challenge, question, and summarise)
- social/emotional communication (the ability to listen, include and respond to).

The group then briefly discusses how communication, when used efficiently, can be a powerful tool. Extra space is left for questions, comments, and feedback from the participants.

Handouts below.

TIPS FOR FACILITATORS

Describe your drawing – Tips:

- Keep attention to the linguistic factor. Therefore, don't use with people who don't speak well the language in which the workshop is conducted or identify the common language that can be currently understood and used by your target audience. Otherwise, the risk is to mine the full understanding of the activity and the involvement of participants.

Describe your drawing – Discussion:

- Ask the participants what the main challenges they faced were, if they understood well the instructions, if they managed to replicate well what was being said. Remember this is not the extended debriefing at the very end of the activity but a first discussion to step a bit more into the subject. Thus, moderate a quick discussion and connect it with the topic of the workshop, "Communication". Talk about the topic without diving in too deep, because participants will have the chance, by the end of the workshop, to better understand the concept.

Acting out – Tips

- Remember that some people don't like to act and to be on the stage in front of the others. They might feel more exposed and vulnerable. Encourage the participation of everybody, but also remind them that, in case we really don't feel like doing something, we can skip it and remain in the workshop room as audience.
- After the 'act it out' session, and before the debriefing, if you feel participants need it, propose a short de-rolling session. For example, you can ask participants to stand in a circle, to relax and to keep some big breathing. It's important that participants steam out from the energies and emotions they felt during the activity. If they feel they are still wearing the shoes of the character performed before, they could be affected in the debriefing, it won't be effective and it could simply generate confusion.

Sit and listen – Tips

- To share something personal can be very sensitive and must be treated with care because not everyone feels or has the courage to express their fears and personal challenges. As facilitators we can encourage the participants' sharing but we should not push them too much. In fact, we cannot know the specific background and personal experience of each participant. For this activity, create a safe place for sharing and listening, where participants can feel welcomed and secured. Moreover, if, during the sharing, you perceive that someone is deeply touched, be ready to intervene to support and offer a safer space to steam out.

Human resources – Characters:

- In the Handout below you can find 10 characters. According to the group size, be ready to modify the structure: for example, if you have 12 participants, be ready to create two extra characters, while if you have 20 participants, you can divide them in two subgroups and keep the 10 characters you have below.
- Also, the story and the characters might be changed according to the profile of the target group you work with. In fact, for some of them the story and the characters might be very relevant as they are, while other people could feel completely disconnected from them. As always, try to gather as much information as possible about your target group, in order to readjust some parts of the activity according to the different specificities.

TIPS FOR FACILITATORS

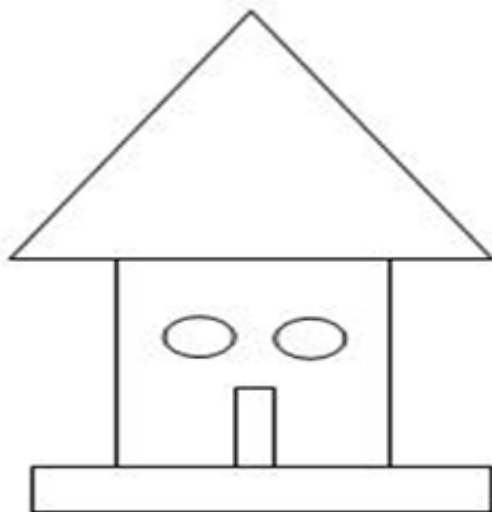
Human resources – Tips:

- You can create some chaos during the activity if you think it might be helpful for the learning. For example, you can disrupt them with the fact that they don't know the whole story of the characters. You can ask questions like "Why is the character the way it is?", "How could you improve the employees?"

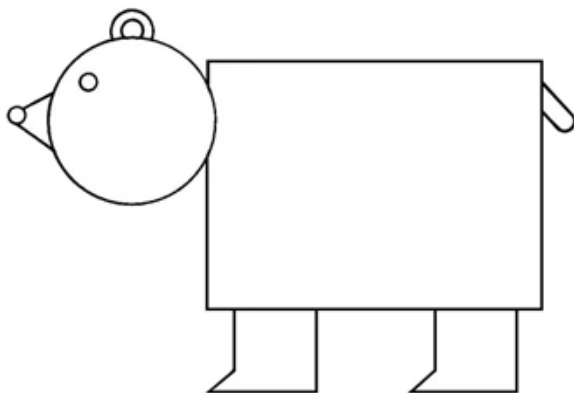
Conclusion – Tips:

- As always, when you draw the final conclusion, don't use a top-down approach. On the contrary, use worlds and concepts coming from the participants and that have been developed in the previous steps. Ask if the group has any questions or concerns. Finally, encourage participants to apply the skills learned in their daily lives and maintain an ongoing focus on improving communication.

HANDOUT: IMAGES



Simple image 1 (example)



Simple image 2 (example)

HANDOUT: HUMAN RESOURCES – CHARACTERS

MARCUS: FIFTY YEARS OLD, TWENTY YEARS IN THE COMPANY. HE IS GRUMPY, BAD-TEMPERED, AND SLOW IN HIS WORK.

SANDRA: TWENTY-THREE YEARS OLD. SHE IS VERY BEAUTIFUL BUT TAKES A LONG TIME TO GRASP BASIC CONCEPTS. SHE IS DILIGENT AND PUNCTUAL BUT HAS POOR WRITING SKILLS.

STEPHAN: NINETEEN YEARS OLD. HE HAS GOOD POTENTIAL BUT IS QUITE UNDISCIPLINED AND FREQUENTLY LATE. HE HAS FACED SEVERAL PUNISHMENTS, BUT IT IS SAID TO CONTINUE BEING EMPLOYED BECAUSE HE IS THE CEO'S GODSON.

NAOMI: FORTY-FIVE YEARS OLD. SHE IS EXTREMELY COMPETENT BUT HAS A TERRIBLE TEMPER AND A BAD HABIT OF SHOUTING AT PEOPLE.

ROGER: THIRTY-FOUR YEARS OLD. AN EXCELLENT TYPIST BUT VERY NOSY. HE SPENDS THE WHOLE DAY ON THE PHONE GOSSIPING AND SPREADING RUMOURS. ADDITIONALLY, HE HAS FRAGILE HEALTH, WHICH OFTEN LEADS TO HIM TAKING SICK LEAVE.

FRANCESCA: FORTY-TWO YEARS OLD. ONE OF THE BEST ECONOMISTS THERE IS BUT CONSTANTLY INTOXICATED. SHE IS NOT VERY REGULAR AND QUITE RUDE. IT IS SAID THAT SHE HAS A TOY GUN IN THE VAN'S TRUNK.

THERESA: TWENTY-NINE YEARS OLD. A FORMER DRUG ADDICT WHO HAS JUST COMPLETED A DETOXIFICATION PROGRAM. SHE HAS BEEN WITH THE COMPANY FOR LESS THAN A MONTH AND HAS NOT YET DEMONSTRATED ANY OUTSTANDING QUALITIES.

BARNES: THIRTY-ONE YEARS OLD. HE IS A POLYGLOT TRANSLATOR. HE DOESN'T TAKE HIS WORK VERY SERIOUSLY BECAUSE HE DREAMS OF BEING AN INFLUENCER. IN THE PAST TWO YEARS, HE HAS CHANGED JOBS FOUR TIMES.

ELISA: FIFTY-NINE YEARS OLD. WIDOW. AN EXCELLENT COMPUTER EXPERT BUT GETS ALONG POORLY WITH COLLEAGUES. SHE HAS BEEN WITH THE COMPANY FOR THE LONGEST TIME. SHE IS EXTREMELY STUBBORN, BUT RARELY DOES ANYONE ARGUE WITH HER DUE TO HER SERIOUS HEART PROBLEMS.

HECTOR: TWENTY-ONE YEARS OLD. HE SPENDS THE DAY TELLING JOKES OR MAKING TASTELESS PRANKS. HE LEARNS EXTREMELY FAST BUT IS QUITE LAZY.

EXPLORING GENDER ISSUES

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Gender issues
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To increase participants' awareness, understanding, and empathy towards gender-related challenges and to empower them with knowledge and skills to promote gender equality and inclusivity in their personal lives and communities
SPECIFIC LEARNING OBJECTIVES	• To define gender and related terms • To understand the impact of gender stereotypes and norms • To examine gender-based discrimination • To foster empathy and understanding • To promote gender equality and inclusivity through the creation of an action plan.
TECHNIQUES	• Ice breaking • Group discussion • Debriefing
DURATION	TOTAL: 240 minutes • Forbidden words: 30 minutes • Start from the basis: 60 minutes • On your shoes: 60 minutes • Gender awareness campaign: 70 minutes • Conclusion: 20 minutes
MATERIALS	Coloured car boards (5x), coloured markers, pencils, rubbers, pens, white paper, paper sheets, small pieces of paper (5x), flipchart, forbidden words cards (30x)

OFFLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. Forbidden words

The facilitator must prepare in advance a set of cards containing one highlighted word on top and a column of 4/5 more words beneath and related to the first one. For example, if the highlighted word is "fireman", the words beneath can be fire, hose, fire truck, fire siren, water, and so on.

Then, the facilitator divides the participants into 3 groups: the red team, the blue team, and the yellow team. The facilitator explains the game of forbidden words, a team-based guessing game where players try to get their teammates to guess a word or phrase without using any of the forbidden words listed below.

They need to be as fast as possible in order to guess more words than the other teams. It's pointed out that if players say the forbidden words or accidentally reveal the solution, they will be penalised by subtracting points from their team instead of adding.

The activity starts with the red team, which receives a card; each team has 1 minute at a time for 3 rounds. Every time a person correctly guesses the word, a new card will be given to the team.

After the game is over, the facilitator asks participants what the main challenges were and if they found similarities between words or a couple of words reappearing.

Step 2. Start from the basis

Before the beginning of the activity, the facilitator must prepare a flipchart with several keywords and their definitions: sex, gender, sexual orientation, representation, gender equality and gender equity. The keywords should be visible and highlighted, while the definitions should be covered with a piece of paper.

The activity includes the following steps:

1. Defining keywords

The main group is divided into smaller groups (5 groups of 4 participants, for 20 participants overall). There should be a few participants in each small group so that everyone has a word on the debate. They have to receive coloured pens, a piece of paper and 10 minutes to talk about two of the keywords received, explaining what they think each word really means. The facilitator must guarantee all keywords are used at least once. They can use keywords, small sentences or even examples to reach a conclusion. Cell phones or other devices that can be used to research will not be allowed in this exercise.

2. Presentation and group discussion

The facilitator joins the overall group and asks each one to describe their keywords at a turn, starting with "sex" and ending with "gender equity". Each group takes turns to add or contradict what has been said while maintaining an orderly discussion. When the groups with the assigned word reach a consensus with the overall group, the facilitator should reveal and compare the hidden definitions. The activity flows in this way until all the words are revealed. The facilitator can end this section by asking whether it was easy to define these concepts.

Step 3. In your shoes

The facilitator must prepare in advance a flipchart with a drawing of a male person and, on another page, a drawing of a female person. Then, the group is split in two. One half should be mainly male-dominant, and the other half should be female-dominant.

The facilitator has to challenge each half to imagine themselves in the other half's "shoes"; for example, the male half should imagine themselves as women in today's society. The facilitator asks them not only to think about the positive aspects, but to try to delve deep and explore the negative ones as well. Below it is a list of key questions that can be used for the purpose:

- How are gender roles and expectations portrayed nowadays?
- Are there any instances of gender discrimination or inequality that you noticed?
- What impact can these representations have on individuals' perceptions and behaviours?

Both groups get coloured markers or pens, blank pieces of paper, and 20 minutes to discuss and highlight the main aspects appeared.

Then, the whole group is gathered, and the first group is asked to quickly present their vision of the topic. Then, the second group is asked to comment, add, or even contradict, if necessary, while maintaining an orderly discussion. Afterwards, the second group presents and the first comments. At the end of the activity, the facilitator asks participants if it was easy to imagine themselves in the shoes of someone else and what they had learned.

Step 4. Gender awareness campaign

The facilitator must prepare in advance 5 short papers with specific contexts/settings, such as workplace, educational institution, community, media and sports.

The activity includes the following steps:

1. Context/setting

The facilitator divides the main group in smaller groups (ideally 5 groups of 5 participants, but if the overall group has 20 people, then only 4 groups will be created). Each group is asked to pick a representative, and it is explained that this activity will be focused on creativity: the groups have to brainstorm and develop a campaign for promoting gender equality in their context and then present it.

The order in which each team can pick the context/setting is defined by playing the mini-game "musical chairs". One representative from each group is chosen (so we will have 5 participants), and they have to walk around a circle of 4 chairs while the music is playing. When the music stops, they should immediately sit on the available chairs. The person who doesn't have a place gets eliminated, and one chair is pulled out of the setting until there is one winner who can pick up the contexts/settings for the campaign afterwards.

2. Work in groups

When every context/setting is distributed between the groups, they receive coloured

cardboard, coloured markers, and drawing material, and 40 minutes are spent creating. Each group should consider the following elements in their action plan:

- Identifying areas of gender discrimination or inequality within the context.
- Setting specific goals and objectives for promoting gender equality.
- Brainstorming strategies and activities to address the identified issues.
- Considering potential challenges and barriers.
- Outlining a timeline and assigning responsibilities within the group.

3. Presentation and discussion

Each group is invited to present its campaign in 3 minutes, highlighting key strategies and activities. After each group has presented, a group discussion is facilitated to exchange ideas and provide feedback on the proposed action plans. Finally, participants are encouraged to reflect on how they can implement similar strategies in their own lives or communities.

Step 5. Conclusion

The facilitator should summarise the key takeaways from the workshop, particularly the issue of gender discrimination and how different settings can change the perception of gender roles. Then, together with the group the way in which breaking barriers requires collective effort and continuous learning is explored. Finally, participants are encouraged to apply the skills learned in their daily lives and take action, advocate for gender equality, and create a more inclusive and just society.

TIPS FOR FACILITATORS

Forbidden words – General Information:

- The twist of this game is that most of the words are gender-related, and the team will most likely have to address genders to help the person who is guessing. For this reason, it's a good introduction to the subject: by playing and interacting, participants can start exploring gender-sensitive issues and getting prepared for the upcoming steps of the workshop.

Forbidden words – Discussion:

- The group discussion following the activity serves as a gentle introduction to the workshop's main theme– 'Gender issues'. As a facilitator, your role is to guide this discussion without revealing too much about the upcoming activities. The aim is to spark curiosity and initial understanding of the subject, not to delve into its complexities just yet. By the workshop's conclusion, participants will have a deeper understanding of gender and its impact on their lives.

Start from the basis – Presentation and Group Discussion:

- When presenting new information, such as the definitions in this section, it's crucial to foster a collaborative learning environment. Avoid a top-down approach that presents this information as the absolute truth. Instead, incorporate participants' contributions from previous activities, validating their efforts and encouraging further engagement. When presenting the definitions, cite the source and encourage a critical approach, emphasising that these are starting points for further reflection and critical thinking. Concrete examples and visual aid can be used to clarify concepts and keep track of key points.

In your shoes – Tips:

- Remember that the main goal of the activity is to try wearing the shoes of someone else to widen our horizon and perspective, developing empathy and understanding. Still, consider that the way the activity is structured includes only a binary perspective (male drawing and female drawing). This might work if we have younger participants not familiar at all with the gender-related concepts, and it can be used as a starting point in the reflection. But if we have participants more into the subject, be ready to overcome the binary perspective, challenging participants and including also other perspectives, for example, LGBTQI+ or trans persons. As always, try to gather as much information as possible about the target group you are involving in the workshop and be ready to adjust the activity accordingly. Moreover, remember that stereotypes might appear during the discussion and that the main goal is not to avoid them but to properly deconstruct them in the final discussion.

GENDER STEREOTYPES RE-ACT-ION

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Gender issues
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To deconstruct gender stereotypes
SPECIFIC LEARNING OBJECTIVES	• To identify the gender stereotypes we all have in our minds • To challenge the gender stereotypes through acting • To understand how stereotypes appear and discuss their impact
TECHNIQUES	• Energiser • Warm up • Physical work on improvisation • Acting out • Debriefing 
DURATION	TOTAL: 100 minutes • Barefoot: 20 minutes • Gendered Toys: 10 minutes • Act like a man, act like a woman: 70 minutes
MATERIALS	Pens and papers, wide space suitable for acting

DESCRIPTION

The workshop includes the following steps:

Step 1. Barefoot

The facilitator asks the group to walk in the space filling all the empty parts. A quiet, calm atmosphere is needed. Then, the facilitator asks participants to imagine they are walking barefoot in various environments, so they need to adapt their walking styles to them. The more details the facilitator gives, the easier it is for the participants to immerse in the activity.

Ideas: walk barefoot on grass, sand from the Sahara Desert, snow, moss, grains, nails and fire (like a fakir), a cactus plantation, broken glass, honey, marshmallows, dry leaves, cockroaches.

Step 2. Gendered Toys

The facilitator hands out to each participant a note with the name of a toy: doll, tin

soldier, train, toy kitchen robot. They need to act it out and identify the other participants acting on the same toy, joining them to create smaller groups. Once the smaller groups are created, the facilitator asks them to unite in two groups: the one of “masculine’ toys” and the one of “feminine’ toys”. If the participants fight back to find their side, the facilitator has to find a mediation solution (for example, a brief discussion about gendered toys).

Step 3. Act like a man, act like a woman

The facilitator splits the group in two. Each group has to choose a person to act, a character, and a situation. Then they have to guess who is who and what the context is.

The facilitator gives the representatives the sex of the character (man or woman) and a situation every time.

Examples of contexts: at a wedding, at a funeral, in a traffic jam, in a library, at the cinema, during a divorce, finding your partner in bed with someone else, at the beauty salon, at the seaside/on the beach, watching a horror movie, cleaning the house, having a flat tyre, winning the lottery, proposing someone to get married, watching a football match, having a cold, meeting with friends for a beer, doing a waxing, at the gym.

In the beginning the facilitators assign different roles (of man/woman), and once the group gets used to this, they can choose the role.

After everyone acts, a debriefing follows. Below a list of possible key questions for the debriefing:

- Was it easy to identify the gender roles acted? What were the main indicators?
- How did you choose the way to act?
- How did you impersonate the gender role?
- Did you have any “models” in your mind?
- Was it difficult for you to act in a particular situation? If yes, which?
- Are there significant differences between the ways in which men and women act in the same situation?
- How much does society influence the way we act according to the gender role we play?
- How much were you influenced while acting by the way in which society portrays these roles (in books, media, news etc.)
- Did you see any stereotypes portrayed in the acting? If yes, which ones?
- What is the impact of having these stereotypes?
- How does it affect the way in which we behave on a daily basis?
- What can we do to overcome them and use them constructively?

TIPS FOR FACILITATORS

Facilitator – Tips:

- While working on stereotypes, there is a high risk of reinforcing them. Therefore, strong facilitation is needed. Depending on the age and typology of the group, extra materials would be useful for deconstructing the stereotypes. For example, if working with students, journal articles about stereotypes would be useful for further reading. This workshop is not suitable for youngsters who never experienced non-formal education before, so consider a longer introduction to create a safe space and a suitable atmosphere for acting if this is the case.

Barefoot – General Information:

- The main idea of the energiser is to stimulate the participants' imagination while also inviting them to act according to the environment they imagine. The aim is to introduce the group into the atmosphere of acting subtly and gradually. The energiser is, therefore, preparatory for the upcoming phase. Remember that acting out in front of others can be more challenging for some people, so it is very important to create this smooth, step-by-step approach to lead them to the acting part.

Gendered Toys – Tips:

- The main aim of this activity is to introduce the main topic while also maintaining the acting atmosphere. Leave participants free to express themselves during the acting out part, but keep attention if visible stereotypes appear. In this case, smoothen the atmosphere. Don't work them out immediately, but keep notes and use them later for the section more focused on stereotypes.

Acting out – Tips:

- Remember that acting out and doing it in front of someone else is not easy for all. For this reason, it's crucial to introduce the acting out part gradually (since the energiser and the first game) so that the participants get acquainted little by little. Moreover, remember the group the importance of challenging ourselves during the activity while considering how we feel. Thus, if we really don't feel comfortable in the acting out part, we are not forced to step in, but it is important to observe what is happening to fully contribute during the debriefing. Last, remember that acting it out can sometimes leave participants with a strong feeling inside. For this reason, forecast a short moment to steam out after the acting out, allowing everybody to be back on track and ready for the debriefing.

Act like a man, act like a woman – Tips:

- Remember that the main goal of the activity is to challenge gender stereotypes and the binary system by acting against them. Still, consider that the way the activity is structured includes only a binary perspective (male and female). This might work if we have younger participants not familiar at all with the gender-related concepts, and it can be used as a starting point in the reflection. But if we have participants more into the subject, be ready to overcome the binary perspective, challenging participants and including also other perspectives, for example, LGBTQI+ or trans persons. As always, try to gather as much information as possible about the target group you involve in the workshop and be ready to adjust the activity accordingly. Moreover, remember that the more we bring complexity, the more stereotypes might appear during the discussion. Thus, the main goal isn't to avoid them but to properly deconstruct them in the final debriefing to overcome them.

MAPPING MY GENDER

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Gender diversity and identity, self-reflection, active listening
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To explore the intersections of gender and identity within the context of Intercultural learning
SPECIFIC LEARNING OBJECTIVES	- To reflect on our own identities, challenging stereotypes, and developing a deeper understanding of gender diversity - To understand what intersectionality is and explore different ways in which various aspects of identity intersect and shape individuals' experiences
TECHNIQUES	- Frontal presentation - Getting to know each other - Group discussion - Energizer - Debriefing - Conclusion 
DURATION	TOTAL: 160 minutes - Introduction: 15 minutes - These are my keys: 15 minutes - Mapping my culture: 50 minutes - Identity statues: 10 minutes - Mapping my identity: 50 minutes - Debriefing and conclusions: 20 minutes
MATERIALS	Advice participants to take their keys (home, car, workplace, room, summer cottage...) with them to the workshop Papers with blank characters printed/drawn on them, pens, markers, a small ball (or made out of paper)

DESCRIPTION

The workshop includes the following steps:

Step 1. Introduction

The facilitator briefly introduces the workshop's main subject and highlights the importance of a safer space when discussing gender-related subjects. If the facilitator considers it appropriate, they can start reading a few different definitions of gender.

Step 2. These are my keys

The facilitator gathers everyone in a big circle (sitting or standing) and asks each

participant, one by one, to tell their name and pronouns and introduce themselves through their keys. For example: *"I am Berta, my pronouns are she/her, and these are my keys. This is the key to my home, which I share with my two roommates and my cat. This is the key to my mom's house in the countryside. I really like old cars, which is why I have a Fiat keychain here."*

Each turn of presentation should take a maximum of 1-2 minutes.

Step 3. Mapping my culture

The facilitator hands out to each participant a piece of paper with a blank character (handout below), colourful markers and pens. Participants are then asked to write, draw, colour, and decorate the space around the character (leaving the internal part of the character blank for now). To stimulate the work, the facilitator can encourage participants to be creative and can ask participants to think about and answer the following questions while they are filling in the outside part of the character:

- What does gender look like in my culture/family/country/neighbourhood/group of friends?
- What kind of characteristics are associated with our gender in your culture?

Participants have 20 minutes to finalise the task; they can choose the space they prefer inside or outside the workshop room. After completing the task, participants are asked to pair up (with someone from a different culture/background, if possible) and take turns sharing and discussing their drawings with their partners. The facilitator encourages active listening and finding similarities and differences in how their cultures see/perceive gender. Ten minutes are allocated for the discussion, and then they come back to the bigger group.

The facilitator asks participants what kind of similarities/differences they discovered, if something surprised them, and if it was hard to think about gender (and if yes, why).

Step 4. Identity statues

The facilitator asks the group to move around the room, loosely swinging their arms and gently relaxing their heads and necks. After a short while, the facilitator shouts out a word. The group must form themselves into statues that describe the word. For example, the facilitator shouts "gender." All the participants have to instantly adopt, without talking, poses that show what "gender" means to them. The exercise is repeated several times.

List of words: gender, family, age, nationality, hobby, ability, friends, religion.

Step 5. Mapping my identity

The facilitator asks each participant to return to the paper they worked on before. Then, it's explained that now is the time to think about their own identity and how it's linked to the culture around them.

The facilitator asks participants to be creative and to write, draw, colour, and decorate the inside part of their character, answering the following questions:

- What makes you the person you are?
- What are the different elements that create your identity?
- Is gender connected to other parts of your identity (e.g. clothing, hobbies, nationality, religion...)? And if yes, how?

The participants have 20 minutes to finalise the task; they can choose the space they prefer to work in - inside or outside the workshop room. After completing the task, participants are asked to pair up (with someone else than before) and take turns sharing and discussing their drawings with their partners. The facilitator encourages active listening and can propose the following supporting questions to stimulate the drawings part:

- What kind of similarities and differences do you see in your identities?
- Does your identity connect to the surrounding ideas of gender? If yes, how?
- Has your identity changed over time? If yes, how?

10 minutes are allocated for the discussion, and then participants are asked to be back in the big group.

The facilitator asks participants what kind of similarities/differences they discovered, if something surprised them, if the activity was challenging and, if yes, why.

Step 6. Debriefing and conclusions

Participants are gathered in a big circle, standing up.

To reflect about the workshop, a small ball will be used. When the participants receive the ball, they can say one thing that comes to their mind when they think about gender (e.g. feeling, fact, realization, experience, connection with someone...). The facilitator encourages the active listening, explaining that only the person with the ball can speak. The facilitator has to make sure that everyone gets the ball and has the chance to speak up if they want. After one round, if needed, the sharing can go on until everyone feels like they have shared what they wished.

Handouts below.

TIPS FOR FACILITATORS

Facilitation – Tips:

- If possible, this workshop should be facilitated by 2 people. This is because gender can be a sensitive topic, and strong reactions and emotions can come up during the workshop. Having two facilitators means that, in case there is a need for some people to leave the space (because of for example the sensitivity of the topic), one of the facilitators can leave the workshop room and discuss the situation with those who left, while the other facilitator can continue the workshop with the rest of the group. Moreover, as facilitators, you should have a general knowledge of the subject and you should be mindful that gender can be a sensitive topic to some participants. Don't force anyone to share anything they do not want to share with the group. Avoid making assumptions about anyone's gender. Here you can find some tips for facilitating a discussion on gender: <https://www.coe.int/en/web/gender-matters/facilitating-discussion-on-gender-issues>. Last, when you start the workshop, give a content warning and emphasise that people can step out if they don't feel comfortable with the workshop.

Introduction – Tips:

- If you consider it appropriate, you can start the workshop by reading a few different definitions of the gender-subjects. You can find some definitions on the following link: <https://www.coe.int/en/web/gender-matters/sex-and-gender>. As always, when you present something more frontally (as, for example, the definitions in this section), don't use a top-down approach pretending that this is the universal truth. On the contrary, build the knowledge with the contribution of participants, using concrete examples to make the concepts clearer; for this part, you can also use visual support. Then, when you show the definitions, quote the source and show a critical approach towards them, explaining that it's just an inspiring starting point in the reflection, usable to further develop critical thinking.

These are my keys – General Information:

- This activity can be very useful because it allows each participant to share as much or as little of themselves as they are comfortable with. It also helps the participants share the pronoun they want to be called with and start thinking about their background, setting the ground for the upcoming activities.

Mapping my culture – Tips

- Remember that some people might feel comfortable sharing in pairs but not with the entire group, so when in plenary, you are asking questions about the similarities and differences they have discovered, encourage active participation but make clear that each one can share only if and how they feel comfortable.

Identity statues – General Information:

- The purpose of this exercise is not just to energize participants but to start thinking about different parts of our identity. Therefore, the idea is to use this energizer to gradually arrive at the upcoming activity.
- Regarding the list of keywords chosen, you can also think of other words related to the theme of identity and that might fit with your group. Thus, once again, keep attention to your group's profile and move accordingly.

TIPS FOR FACILITATORS

- Remember that when participants are making sculptures with their bodies, young people can face difficulties in representing concepts. It's more useful to use simple things: for example, if you want them to create a sculpture related to age, ask them to be a grandmother or a baby.

Mapping my identity

- The facilitator must highlight that these questions can be very personal and that no one has to share anything they do not want/feel they should share with others. Therefore, for the last part, the facilitator should not force anyone to show their paper to others unless they want to do it themselves.

Mapping my identity

- Guide the conversation, explaining how our identities are connected to our culture and society. You need to underline how our identities are shaped and influenced by our experiences, and the societies, cultures, people, possibilities, nature... around us.
- Still remember that, for some of us, our identity is, however, not in line with our surroundings. For example, society around might say that men are supposed to be the breadwinners and not show their emotions, but I myself could very well identify as man but have very soft values and strong emotions.
- Highlight also that gender is a fluid concept and not something static and frozen; thus, expectations for and understanding of different genders might shift over time, culture, and society.

Debriefing and conclusions – adaptations:

- To conclude and summarise the workshop, you can propose a story-telling exercise. Ask everyone to sit down in a circle. You should start the story by saying, "Once upon a time, there was a group of enthusiastic people learning about gender diversity." The person on your right side should continue the story with one sentence, and so on until the story finishes with the last person on your left side.

HANDOUT: MAPPING MY CULTURE



NO MEANS NO

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Gender issues, sexuality and consensus
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To reflect upon gender sensitive issues and to develop gender-sensitive skills
SPECIFIC LEARNING OBJECTIVES	• To raise awareness among young people on the subject of consent • To reflect about the controversial aspects of the concept of sexual consent
TECHNIQUES	• Group discussion • Role play game • Debriefing 
DURATION	TOTAL: 120 minutes • Warm Up: 10 minutes • Groups – Stories and Questions: 45 minutes • Groups – Definition: 20 minutes • Definitions Sharing: 15 minutes • Debriefing: 30 minutes
MATERIALS	PC, speakers, microphones, Zoom, Jamboard and Padlet accounts

DESCRIPTION

The workshop includes the following steps:

Step 1. Warm Up

The group is entering the Zoom meeting. Here, in the common space, the facilitators welcome participants and explain the functioning of the main ICT tools and platforms to be used for the workshop.

Step 2. Groups – Stories and Questions

The group is divided into four sub-groups, each one receiving a story to read, understand, and discuss, following some guided questions, and wearing the shoes of a specific character. Thus, when participants speak or give their point of view, the point of view is not the one of the person but the one of the character they received. In this case, different rooms are created in Zoom, and participants are given access and receive the link to the Padlet, where they find the stories and the guided questions for the discussion.

After a while, the facilitator gives another story to the group to discuss with the

same rules. The only added rule is that participants have to change the character that they had in the previous story.

In case there is more time for the workshop, the facilitator can hand out one extra story.

Step 3. Groups – Definition

Within the same group, the facilitator now asks for a common definition of “sexual consent” and a way to present it in plenary. The participants can use the Jamboard to write down their own definitions.

Step 4. Definitions Sharing

Back in the main Zoom plenary, each group has a maximum of three minutes to present their definition to the other groups.

Step 5. Debriefing

The group remains in the Zoom plenary, and the debriefing is run with the following key questions:

- What did you feel reading the stories?
- How was it to wear the shoes of different characters?
- How was it to build up a common definition of “sexual consent”?
- Did you find any similarities or differences in the different definitions provided? If yes, what?
- Do you think “sexual consent” is an important issue?
- What are the links among “sexual consent” and gender-sensitive issues?

Handouts below.

TIPS FOR FACILITATORS

Overall structure – Tips:

- In a whole training, the activity would be more effective if used after a role-playing game and if followed by an LGBTQI+ activity, as it flows into that topic quite naturally. Make sure the group is familiar with the difference between sex and gender before you begin.

Facilitators – Tips:

- To properly lead this activity, you should have solid knowledge of gender issues. The discussions and the debriefing may take various turns, especially when working with gender-neutral characters. Moreover, since it's a very sensitive topic, group management skills and communication capabilities are essential.

Safe Space – Tips:

- Safe space is crucial to tackle this subject, and you need to create the proper setting and atmosphere in order to have participants involved and learning from the activity. When we run the activity in the online sphere, facilitators have to take specific care of the non-verbal communication, of the potential reactions of unease of the participants and to forecast a separate room where they could interact individually and steam out if the person feels touched and want to leave the activity. For this reason, it is warmly recommended to have at least two facilitators.

Warm Up – Tips:

- Don't assume that everybody has the same capacities and proficiency in using technology. For this reason, before starting to use any online platform, make sure that everybody knows how it functions, and if necessary, be ready to explain how to use it in detail. Otherwise, participants may not fully take part in the activity.

Introduction – Adjustments:

- If you feel useful or necessary, the workshop can begin with an introductory activity that will lead the participants to a better understanding of sexual consent before the main activity. This can be a moving debate with different statements about consent. The tool is very versatile. Adapting the stories and the characters given to the participants for role play can be used to discuss sexuality from different points of view and tackle issues such as early pregnancy, inappropriate workplace behaviour and sexual harassment.

Story and Questions – Adaptation:

- Three stories are provided in the Handout below, but you should always adapt them accordingly to the local reality and the target group you are working with, in order to achieve the best results. The characters provided can also be adapted to reflect the local reality or the needs of the group (for a large group, you might need to add some characters). Some suggested additional characters are a close friend of both characters, a same-sex friend, an opposite-sex friend, the mother of character one, the father of character one, the bartender, and a random clubgoer who didn't know any of them. Moreover, for a deeper discussion on prejudices and sexual orientation, one of the stories can be adapted to use gender-neutral names and language.

TIPS FOR FACILITATORS

- There could also be another possible variation, using only one story, with gender-neutral names and language. To analyse the story, don't assign a different character to each member of one group, but assign one single character to each group (for example, one group is only also another possible variation, using only one story with gender-neutral police officers, another group is only mothers, and so on). Inside the groups, each group member should assume the same role but think independently and explain their position to the other group members.

Story and Questions – Steaming Out:

- After wearing the shoes of someone else in the stories, and before the debriefing, if you feel participants need it, propose a short de-rolling session. For example, you can ask participants to relax and take some deep breaths. It is important that participants will steam out from the energies and emotions they felt during the activity. If they feel they are still wearing the shoes of the character performed before, they could be affected in the debriefing, it won't be effective and could simply generate confusion.

Debriefing – Tips:

- You can provide “FRIES” definition of consent, in order to gain more structure, clarity and to provide participants with extra food for thoughts: Freely Given, Reversible, Informed, Enthusiastic, Specific. Source: <https://www.plannedparenthood.org/learn/relationships/sexual-consent>
- To conclude, the facilitator can show the video “Consent is a cup of tea”: <https://www.youtube.com/watch?v=oQbei5JGiT8>

HANDOUT: STORIES AND QUESTIONS – INSTRUCTIONS AND STORIES

INSTRUCTIONS

After reading the story, each member of the group will analyse the scenario, assuming the point of view of one of the following characters (one character for each member):

- CHARACTER ONE (IN ORDER OF APPEARANCE)
- CHARACTER TWO (IN ORDER OF APPEARANCE)
- MOTHER OF CHARACTER ONE
- BEST FRIEND OF CHARACTER TWO
- A LAWYER
- A POLICEMAN
- A SOCIAL WORKER
- A CLOSE FRIEND OF BOTH CHARACTERS

If you want you can follow the questions below, to help the discussion:

- Why did the character one act in that way?
- Why did the character two act in that way?
- What was missing in the communication between the two?

STORY 1

LILA AND ANDREEA ATTEND THE SAME CLASS AT THE UNIVERSITY.
THEY AREN'T CLOSE FRIENDS BUT THEY HANG OUT TOGETHER SOMETIMES.

ONE NIGHT, THEY GO ALL TOGETHER WITH THE CLASSMATES TO A CLUB.

THEY DRINK, DANCE AND HAVE FUN.

AT ONE POINT, WHILE DANCING, ANDREEA GETS CLOSER TO LILA AND GRABS THEM
BY THE WAIST.

LILA LAUGHS, STEPS BACK AND SAYS "NOT TONIGHT".

ANDREEA LAUGHS BACK, PULLS LILA CLOSER AND TRIES TO PUT THEIR HANDS IN
THEIR PANTS.

LILA PUSHES ANDREEA'S HANDS AWAY AND TELLS TO STOP.

ANDREEA IS CONFUSED AND WALKS BACK TO THEIR FRIENDS.

LILA FEELS EMBARRASSED.

HANDOUT: STORIES AND QUESTIONS – INSTRUCTIONS AND STORIES

STORY 2

JOHN AND PHIL HAVE BEEN TOGETHER FOR ALMOST THREE YEARS.
FOR THEIR THIRD ANNIVERSARY PHIL DECIDES TO DO SOMETHING SPECIAL.

HE PLANS A WHOLE DATE NIGHT AND PUTS A LOT OF WORK INTO IT.

THE DATE GOES WELL AND BOTH FEEL GOOD.

AROUND MIDNIGHT THEY COME BACK HOME.

PHIL APPROACHES JOHN TO HAVE SEX.

JOHN FEELS TIRED FROM THE WEEK OF WORK BUT HE DOESN'T WANT TO

DISAPPOINT PHIL AFTER THE NICE NIGHT THEY HAD TOGETHER.

WHEN HE WAKES UP IN THE MORNING, PHIL FINDS JOHN IN THE KITCHEN AND HE
LOOKS SAD.

PHIL ASKS WHAT IS WRONG BUT JOHN DOESN'T ANSWER.

STORY 3

ALEX AND KAY ARE CO-WORKERS AT THE SAME COMPANY. ALEX HAS A
MANAGEMENT POSITION, AND KAY IS APPLYING FOR THE SAME POSITION. THEY
AREN'T CLOSE FRIENDS, BUT THEY HANG OUT SOMETIMES DURING BREAKS AND AT
COMPANY EVENTS. FOR THE CHRISTMAS PARTY, EVERYBODY WHO WORKS AT THE
COMPANY GOES OUT TO A CLUB TOGETHER. THEY DRINK, DANCE AND HAVE FUN.

AT ONE POINT, WHILE DANCING, ALEX GETS CLOSER TO KAY AND MAKES A
PROVOCATIVE GESTURE OF LOWERING A HAND ON KAY'S LOWER BACK. KAY
LAUGHS, STEPS BACK AND SAYS „NOT NOW“. ALEX LAUGHS BACK BUT GETS CLOSE
TO KAY AGAIN AND TRIES TO PLACE A HAND ON KAY'S LEG. KAY TELLS ALEX TO
STOP AND WALKS AWAY. ALEX IS CONFUSED AND WALKS BACK TO THEIR CO-
WORKERS. KAY FEELS EMBARRASSED.

WE ARE ALL UNICORNS

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Gender Issues and, more specifically: • gender diversity/gender identity/ LGBTQ+ • gender based stereotypes • gender role model • gender based violence • gender issues (with a particular emphasis on LGBTQ+ issues)
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To raise self-awareness about gender issues
SPECIFIC LEARNING OBJECTIVES	• To identify and understand what is gender issues in general • To identify and understand gender-based violence and violence towards the LGBTQ+ community • To promote the prevention of this kind of violence (YouTube video, Instagram post, poster, meme...)
TECHNIQUES	• Energizer • Visual activity with photos • Group discussion • Debriefing 
DURATION	TOTAL: 190 minutes • Energizer: 15 minutes • Gallery: 40 minutes • Questions & Answers: 20 minutes • Working on a specific topic: 65 minutes • Presenting the topics: 20 minutes • Debriefing: 30 minutes
MATERIALS	Loudspeaker, music, photos/videos that show the diversity of the gender, LGBTQ+ issues and examples of acts of violence towards them, pegs, pens, post-it, blankets, pillows, questions written on posters, sticks, loudspeaker, topics written on the paper, big papers from the groups doing brainstorming, markers, cardboard, projector, computer, little box, different unicorns printed

DESCRIPTION

The workshop includes the following steps:

Step 1. Energizer

The facilitator plays some music to call the participants. They gather in a circle, and the facilitators introduce themselves and the topic of the workshop. Then, the facilitators ask the group to individually present themselves. They should say their name, what pronoun they like to be called, and what makes them unicorns.

Step 2. Gallery

The activity has to be played indoors, and the facilitator has to prepare in advance a gallery with photos/videos that show gender diversity, LGBTIQ+ issues, and examples of acts of violence toward them. It's better to select examples from different countries to offer more variety and to be more inclusive, in particular if we work with an intercultural group.

Soft music plays in the background, and a central space with blankets and pillows is created where people can sit and write or draw their thoughts and feelings.

Before entering the gallery, the facilitator explains that the activity has to be played individually, and participants are asked to be silent during it. Participants are informed that inside they will find photos and videos, and they can comment on/draw their thoughts and feelings using the Post-it near them.

Instruct them to be careful with the materials since they can be used in other activities.

Step 3. Questions & Answers

After the gallery, the facilitator asks participants to find a pair, and once all the pairs are created, three questions are shared to discuss. The questions are proposed one by one. Below are examples of possible questions:

- What does gender-based violence mean to you?
- Have you ever heard about cases of gender-based violence? If yes, what were they about?
- What would you like to change in those cases/events? Or what have you already tried to change?

Step 4. Working on a specific topic

The facilitator teaches the main instructions indoors; after that, each group can find its own space to work.

The facilitator asks the participants to create small groups, and they receive a topic (examples: gender diversity/gender identity/LGBTIQ+, gender-based stereotypes, gender role models, gender-based violence).

It's explained that all the groups have to talk about the topic received and find a tool to raise self-awareness about it.

The facilitator gives examples of the tools that can be used: a social media campaign, a Youtube video, a poster, an Instagram post, a series of photographs, a meme, and a Tiktok/Reel. Each group has to select the tool they consider more suitable.

Step 5. Presenting the topics

The facilitator asks participants to sit in a circle in the workshop room, and the group presentations start.

Each group has 5 minutes to present. During the presentation, the other groups must remain silent.

Step 5. Debriefing

After the presentations are over and participants are still sitting in a circle, the facilitator introduces a closed box in the middle. Volunteers can step in, go to the centre, and take out what is inside the box (different unicorns), spreading them in the middle of the circle.

Participants are asked to pick up one unicorn, the one they think best represents their feelings during the workshop.

After that, the facilitator asks all the participants to share their unicorn with the rest of the group, explaining, if they want, why they chose it.

Then, the discussion is open, and the facilitator launches the following key questions for the debriefing:

- How did you feel during the presentation of the topic received?
- Was it difficult? Was it easy?
- What are the main challenges we can encounter in the online environment?
- How could we get equipped to face these challenges?
- How and why did you choose the online tool?
- How do you think these tools can be useful to raise awareness on gender issues and gender-based discrimination?
- What would be the major elements to take into account and to take care of?

TIPS FOR FACILITATORS

Food for thought for the workshop:

- When it comes to agents of influence, it's important to bear in mind three main categories: known, not known and invisible/systemic. The agents they know are more or less the same people with whom they interact in the offline world: friends, family, colleagues and acquaintances. The difficult part online is when we have to interact with strangers or face anonymous comments. As a facilitator, you need to highlight the fact that the online sphere is not well equipped to protect children and young people from harmful experiences, and there is no institutional education related to this. The same risk comes when spending lots of time on social media, craving for likes, loves and other positive reactions that most often bring inside their counterparts: hate speech and bullying, sexism and harassment. You should also bring the reflection on the fakeness of some online content (fake accounts, fake news, fake information)... which might generate a crisis of values. If you are delivering the workshops to youth workers, make them reflect on their role as educators in the process and their role in raising awareness on these issues.

Facilitation – Tips:

- As a facilitator of the workshop, you should have a general knowledge of the subject, and you should be mindful that gender, and even more gender-based discrimination, can be sensitive topics. Don't force anyone to share anything they don't want to share with the group. Avoid making assumptions about anyone's gender, and be receptive and eager to receive different feelings, impressions and feedback. Last, when you start the workshop, give a content warning and emphasise that people can step out if they don't feel comfortable with the workshop.

Gallery – Tips:

- The content and the materials exposed during the gallery should always be adapted to the target group (for example, if in a group it is not possible to propose gender-based violence as the main subject due to the lack of knowledge about gender issues in general). If you also include definitions in the gallery, make sure that they are written clearly and understandably and that everybody has understood the definitions of sex and gender before proceeding to the next steps. Otherwise, participants will miss the ground basement to move forward, and they might misinterpret the other terms.

Questions & Answers – Technical Tips:

- At the end of each question, be sure to ask participants if they have clearly understood it. Otherwise, be ready to repeat it out loud once again. If you work with participants from different countries talking in English, not their mother tongue, and with various levels of proficiency, you can also write the questions on a big piece of paper and show them while reading.

TIPS FOR FACILITATORS

Questions & Answers – Facilitation Tips:

- The three questions are focused on gender-based violence, which is a very sensitive issue. As facilitators, even though we try our best to know the participants' profiles, we cannot always know information related to the participants' personal lives and experiences. Thus, we cannot necessarily know if someone in the group faced it and who it has impacted. Create a soft atmosphere where participants can feel safe and secure to share, use a calm tone of voice and be ready to jump in if you perceive that someone is not feeling at ease. Last, and in order to better offer a security net to participants, we warmly suggest having two facilitators to mutually support each other and to be ready to support the participants if, for a moment, they won't feel at ease.

Unicorns – Symbols:

- The symbol of unicorns can have different meanings depending on the context/reality where we are running the workshop. In some contexts, and countries, unicorns can symbolise something cute and positive, while in others, they can be quite stereotypical. For this reason, if you run the workshop with participants from different countries, be sure that the symbol does not emphasise stereotypes and be ready to choose another one that is more neutral and fits all the backgrounds.

DO I DISCRIMINATE AS WELL?

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Discrimination and violence
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To gain a better understanding of discrimination, its roots and what help to sustain it in the society
SPECIFIC LEARNING OBJECTIVES	• To become aware of the subtle forms of discrimination, from the most visible forms to understanding the symbolic violence directed at certain groups • To be able to recognise discrimination in everyday life, analyse how we may be unconsciously oppressing and discriminating • To recognise ourselves as possible oppressors and detect discriminatory mind-sets or acts • To motivate to act and be the change agent
TECHNIQUES	• Energizer • Work in group • Acting out • Debriefing • Conclusions 
DURATION	TOTAL: 170 minutes • Energizer: 30 minutes • Pyramid of Hate: 120 minutes • Conclusions: 20 minutes
MATERIALS	Pyramid of hate, paper, pens, flipcharts, markers, scotch paper

DESCRIPTION

The workshop includes the following steps:

Step 1. Energiser

The facilitator asks two people to leave the room; meanwhile, the rest of the group creates a circle that is closed and difficult to cross. Afterwards, the two outside people are asked to enter and get inside the circle. Some time can be allocated for letting them try to cross the circle, and the facilitator, according to the dynamics taking place, can choose when it is better to stop the activity. Right after the energiser, a short discussion with the following key questions takes place:

- How did you feel during the activity? (to the participants inside)
- How did you feel during the activity? (to the two participants outside)
- How was not letting people enter the circle? (to the participants inside)
- How was it not being allowed to enter the circle? (to the two participants outside)
- Do you see any relation with the everyday life? If yes, what?
- Do you know what discrimination is? If yes, can you define it?

Step 2. Pyramid of Hate

The facilitator has drawn a big pyramid with different levels on the floor or on a blackboard in advance. The contents inside the pyramids' different levels are also on the floor, written on different pieces of paper.

Now, the whole group's task is to carefully read the different contents and decide where to place each piece of content on the pyramid.

If we have a big group, we can create smaller groups with different pyramids, ask them to fulfill the same task, and then compare the results in plenary.

Then, participants present their work and the reasons they created such an order in the pyramid. There follows a short recap and conclusion with the model, where the facilitator highlights a few insides and extra elements.

Then, the facilitators form groups of 4-5 people, and each group is asked to think about situations of discrimination that they know/witnessed/ experienced. Some time is allocated for this part, and once each group has identified different situations, they are shared and discussed inside the group. The facilitator then goes group by group to check and provide support if needed.

Finally, each group chooses one situation that is the most representative for them, and they would like to act it out to show possible ways to prevent it. Some extra minutes are allocated to prepare the acting, prepare the scene, distribute the roles, and rehearse.

Then, each group, one by one, goes on the stage and shows the situation/event, acting it out. At the end of each scene, the group presenting remains on stage, and the analysis/discussion with the whole group is launched. The following key questions can be used for this part:

- What happened in the scene?
- What characters were presented?
- What were their actions?
- What were the characters' reactions?
- What thoughts and emotions do you think the characters had?
- What do you think about the whole situation?
- What are the possible solutions to prevent/manage this situation?

Step 3. Closure

At the end of the activity, the facilitator asks the support of participants to make a short recap of what has happened during the workshop and ask for a last round of feedback and contributions.

Handouts below.

TIPS FOR FACILITATORS

Workshop – General Background:

- This workshop is designed to have a smart approach, which means it can be run in person or online, but in both cases, it incorporates ICT elements. It's important that the participants have the app "Slido" installed on their devices.
- The workshop focuses on situations of daily life, where sometimes discrimination is hidden. The aim is to support participants to understand discrimination and to know its mechanisms. Critical self-reflection during the workshop must be encouraged. Facilitators should bring light on the complex and intersectional structure of discrimination, boosting the reflection on the fact that we might be potential actors of discrimination but also the actors of change.

Facilitation – Tips:

- Discrimination and violence are very difficult subjects to tackle, and even more so if we are working with people who have passed through. For this reason, we recommend that you have a basic grounded knowledge of the subject and pay close attention to the group dynamics and the participants' reactions. Moreover, in order to better offer a security net to participants, we warmly suggest having two facilitators to mutually support each other and be ready to support a participant if, at a time, they won't feel at ease.

Energizer – Tips:

- The energizer aims to experience what it feels like to be excluded from a group or/and exclude another. Moreover, it's a starting point to reflect upon the importance of empathy and solidarity. This energiser, even though very much related to the subject and the upcoming activities to be proposed, can be quite strong to start the workshop. Especially if participants don't know each other and are meeting for the first time. For this reason, we suggest proposing this energizer only if you consider it pertinent to the profile and backgrounds of participants. Moreover, take great care in the way you are explaining the task (e.g. saying that it is not necessary to have physical contact with the other group members if you don't feel like it) and pay great attention during the energiser. You need to carefully observe the dynamics created, using them for the upcoming small discussion afterwards. Be ready to stop it in a moment if you perceive it's becoming too strong for participants, and be ready to propose a small steaming-out session right after and before the discussion to make sure people are not profoundly affected. Last, the discussion you propose right after is not going to be an extended debriefing: the goal is to start digging inside the subject without going too in-depth for the moment; otherwise, you might risk invalidating the upcoming activities.

Pyramid of Hate – Tips

- The purpose of this activity is to understand what hate is, how it works and how the pyramid of hate is constructed. Moreover, it's useful to enable participants to identify, in everyday situations, the levels of the pyramid the situations are corresponding to and be aware of that. As always, when you are presenting a model in plenary, don't sell it as the final universal truth. On the contrary, bring a critical approach underlining that a model offers only food for thought to build up our individual and collective knowledge. Last, build the model with the contributions of participants (not invalidating what has been said), make examples to clarify and use a visual support to make it understandable for everybody.

TIPS FOR FACILITATORS

Pyramid of Hate – Acting Out

- The aim of this activity is to reflect upon different cases of violence and discrimination, seeking for potential solutions. Still remember, that you don't know necessarily the personal experiences of participants and to ask directly if they have ever experienced discrimination or violence can be very touchy and risky. Try to create a welcoming atmosphere and take a great care. Emphasise the importance of searching for possible solutions to change the performed situations, acting as change makers, who have the capacity to really improve these situations.
- Also, remember that, to stand in front of someone else on the stage, is not an easy task for all. For this reason, it's important to arrive there gradually, to have the participants getting acquainted little by little. Moreover, remember always to the group the importance of challenging ourselves during the activity, but keeping into account the way we do feel. Thus, if we really don't feel comfortable in the acting out part, we are not forced to step in, but is important to observe what is happening to fully contribute during the debriefing.
- Last, remember that the activity (because of the subject and of the technique) could leave participants with a strong feeling inside. For this reason, forecast a short moment to steam out after the acting out, allowing everybody to be back on track and to be ready for the last activity.

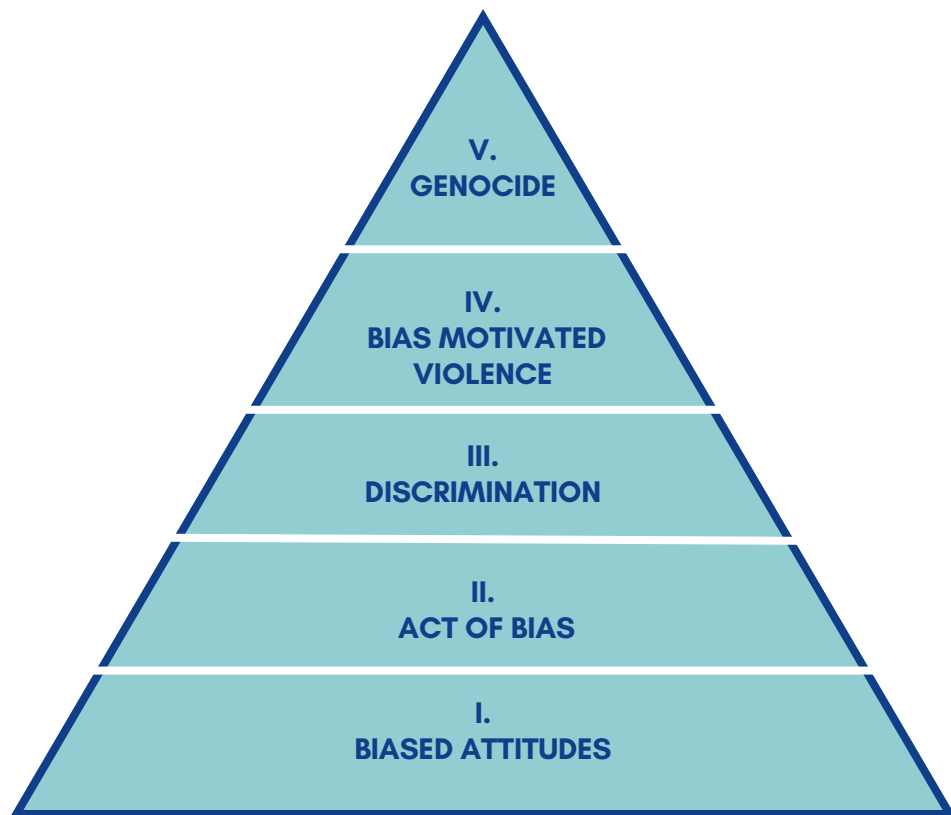
De-rolling:

- After the representations and before the final part of the workshop, you can call back the participants and ask to stand in a circle, to relax and to keep some big breathing. It is important that participants will steam out from the energies and emotions they felt during the activity and that are back on themselves (if they feel they are still wearing the shoes of the characters performed before, they might leave the workshop with a bitter taste).

Closure – Tips:

- Use the contributions of participants to close the session. Emphasize the importance of the work done during the workshop and thank all for the contribution and active involvement. If you perceive that there are still people touched by the stories and the acting out part, let them the space to steam out and share feedbacks and emotions.
- Close the session emphasising how crucial is our role during some discrimination events: it's important to leave the workshop thinking we might have an impact to improve the situation and that it is crucial to take action.

HANDOUT: PYRAMID OF HATE – MODEL



HANDOUT: PYRAMID OF HATE – CONTENTS

THE PYRAMID OF HATE ILLUSTRATES THE PREVALENCE OF BIAS, HATRED, AND OPPRESSION IN OUR SOCIETY. IT IS ORGANISED IN ESCALATING LEVELS OF ATTITUDES AND BEHAVIOURS, WHICH GROW IN COMPLEXITY FROM THE BOTTOM TO THE TOP (THE BOTTOM PART IS THE LEVEL WITH LESS COMPLEXITY, AND THE TOP IS THE LEVEL WITH THE HIGHEST COMPLEXITY).

MOREOVER, THE PYRAMID OF HATE PRESENTS A VISUAL IMAGE TO SHOW/EXPLAIN HOW THE SEEDS OF HATE, ONCE PLANTED, CAN QUICKLY GROW FROM BIASED IDEAS TO HATE VIOLENCE. LINKED TO THAT IS THE TENDENCY OF HATE TO ESCALATE WHEN UNCHECKED, UN-PREVENTED AND MANAGED IN ADVANCE BEFORE IT ESCALATES.

I. BIASED ATTITUDES:

STEREOTYPING
 INSENSITIVE REMARKS
 FEAR OF DIFFERENCES
 NON-INCLUSIVE LANGUAGE
 MICRO-AGGRESSIONS
 JUSTIFYING BIAS BY SEEKING LIKE-MINDED PEOPLE
 ACCEPTING MISINFORMATION

II. ACT OF BIAS:

BULLYING
 RIDICULING PEOPLE
 NAME-CALLING
 SLURS/EPITHETS
 SOCIAL AVOIDANCE
 DE-HUMANIZATION
 BIASED JOKES

III. DISCRIMINATION:

ECONOMIC DISCRIMINATION
 POLITICAL DISCRIMINATION
 EDUCATIONAL DISCRIMINATION
 EMPLOYMENT DISCRIMINATION
 HOUSING DISCRIMINATION AND SEGREGATION
 CRIMINAL JUSTICE DISPARITIES

IV. BIAS MOTIVATED VIOLENCE:

MURDER
 RAPE
 ASSAULT
 VANDALISM
 DESECRATION
 THREATS

V. GENOCIDE:

THE ACT OR INTENT TO DELIBERATELY AND SYSTEMATICALLY ANNIHILATE AN ENTIRE PEOPLE

EMPOWERING CHANGE AGAINST VIOLENCE AND DISCRIMINATION

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Violence and Discrimination
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To raise awareness about the different forms of violence and discrimination, equipping participants with knowledge about their root causes and consequences, and empowering them to take action for a more inclusive and equitable society
SPECIFIC LEARNING OBJECTIVES	• To understand the concept of violence and discrimination • To explore the root causes of violence and discrimination • To identify different forms of violence and discrimination • To understand the consequences of violence and discrimination • To foster empathy and solidarity • To explore strategies for preventing and addressing violence and discrimination • To engage in critical reflection and self-awareness
TECHNIQUES	• Energizer • Brainstorming • Group discussion • Debriefing 
DURATION	TOTAL: 230 minutes • Touch blue: 15 minutes • Brainstorm and Word cloud: 30 minutes • Just a simple card game...: 75 minutes • Community action plan: 95 minutes • Conclusions: 15 minutes
MATERIALS	Card decks (x4), Barga Rules (x4), coloured markers, pencils, rubbers, pens, white paper, paper sheets, coloured cardboard (x4), flipchart or projector

DESCRIPTION

The workshop includes the following steps:

Step 1. Touch blue

The facilitator must prepare in advance a set of challenges that highlight certain characteristics one must find.

This energizer can be done either online or offline.

The facilitator explains to participants that they will be challenged to find objects that match the attributes the facilitator has selected. They have 15 seconds to do so at a time. At some point, the facilitator can increase the difficulty by reducing time

or assigning more complex tasks.

Right after the energiser, the facilitator can ask participants how they feel, what they mostly liked, and what the main challenges they faced were. The facilitator can also ask if they had time to properly think about the small tasks and if they found it messy and chaotic at some point.

Step 2. Brainstorm and Word Cloud

The facilitator must have prepared in advance a group of questions or topics on the “word cloud” survey on Slido. Some questions/requests could be:

- Define violence using a few words
- Define intolerance using a few words
- Define discrimination using a few words
- Identify violent traits in the previous energiser
- How many forms of violence can you identify?

The facilitator asks all participants to grab their phones and open the “Slido” app. The facilitator then recaps how the App works, highlighting that every answer is anonymous and that participants should keep it simple with short answers.

The first question is launched, and the various nuances and opinions of the group are explored. It's important to finish with the question “How many forms of violence can you identify?” and take notes of the main outputs from the last activity.

Step 3. Just a simple card game...

The facilitator must have printed 4 rule pages of a card game called “Barnga” (as in the handout below) in advance and brought 4 sets of complete card decks. Additionally, 4 tables with chairs adequately spaced apart have to be prepared. If the game is going to take place online, it's important to have prepared several workrooms, with the electronic version of the card game.

The facilitator divides the group into 4 smaller groups and asks them to sit at each table. The groups are informed they will play a card game with specific rules that all players must strictly follow. The rules will be handed over to each table at the beginning of the activity, along with a piece of blank paper and a few pens, and the facilitator will explain how the tournament will work out. Instructions below:

1. Players will have approximately five minutes to study the card game's rules and practice in silence. All verbal and written communication is forbidden throughout the practice period and the game. They may draw or use gestures, but they may not speak or write.
2. They must learn the rules of the game by heart because once the five minutes are over, they must hand the facilitator a copy of the rules. Once all copies have been gathered, the tournament will begin.

3. The tournament will consist of several rounds. For each round, there will be a winner and a loser in each table.
4. The winner of a hand is the person who has taken the most tricks. If there are players who have not finished their hand at the end of the round, the winner is the person who has taken most tricks until that point. The person who won most hands during a round is the winner of the round. A round consists of several hands.
5. Each round will be a few minutes long.
6. At the end of the round, players will change tables. The player who has won the most hands moves up to the next table, clockwise. The player with the lowest number of hands goes to the next table, counter clockwise.
7. The other players stay where they are.
8. The outcome of a tie will be decided based on the alphabetical order of the players' first names.

Then, all the group starts playing and they have to play a few rounds (at least 4). After that they are all back in the bigger group and a debriefing is launched starting with the following key questions:

- How do you feel?
- What do you think the purpose of the game was?
- How much time did you take to find out there were different rules?
- What were the challenges you faced in the communication?
- Now, consider a scenario in which you are going to a different country: should you play by their rules?
- And if someone comes to our country, should they play by our rules?
- Does it relate to violence, intolerance, and discrimination? If yes, how?

Step 4. Community Action Plan

The facilitator should have prepared in advance a flipchart or a PowerPoint presentation explaining the SMART framework (Specific, Measurable, Achievable, Relevant and Time-bound)

The activity includes the following steps:

1. Action Plan design

The facilitator divides the main group in smaller groups (ideally 5 groups of 5 participants, but if the overall group has 20 people, then only 4 groups will be created). With the notes taken from the question "How many forms of violence can you identify?" of the second activity, distributes one topic for each group and gives them coloured cardboards, coloured markers, drawing material and 40 minutes to create. It's explained that each group has to work together to design a SMART action plan to address violence and discrimination in their community, using the following steps:

- **SPECIFIC:** each group has a specific issue of violence or discrimination they need to address (for example bullying)
- **MEASURABLE:** each group should identify measurable goals that can track their progress and impact (for example reduce bullying incidents by half in three schools)
- **ACHIEVABLE:** each group has to determine realistic actions and strategies that they can implement to work towards their goals
- **RELEVANT:** each group should consider the relevance of their action plan to their community's needs and values
- **TIME-BOUND:** each group is advised to set a timeline for their action plan, specifying key milestones and deadlines.

2. Presentation and discussion

Each group is then invited to present their action plan in 3 minutes, highlighting key strategies and activities. When every group has presented, a group discussion is launched to exchange ideas and provide feedback on the proposed action plans. Finally, participants are encouraged to reflect on how they can implement similar strategies in their own lives or communities.

Step 4. Conclusion

The facilitator should summarise the key takeaways from the workshop, now emphasising the importance of empathy, understanding, and active engagement in creating a society free from violence and discrimination.

Handouts below.

TIPS FOR FACILITATORS

Workshop – Technical Information:

- This workshop is designed to have a “smart approach”, which means it can be run offline, and it can also be online. In both cases, remember it’s crucial to incorporate ICT elements. For this reason, the participants must have the app “Slido” installed on their devices and know how to use it. If not, you can ask them to install it for the workshop, explaining in detail how it works. Don’t take for granted that everybody has the same proficiency in technology and ICT Apps and devices. Make everything clear about their functioning so everybody can fully participate in the workshop.

Facilitators – Tips:

- Be ready to manage frustration: both the energiser and the card game can arouse negative feelings and generate frustration that need to be managed suitably to get the expected results. Make sure you are able to keep the participants quiet during the card game activity in a non-invasive manner.
- Moreover, pay attention to the profile of the target group you are involving in the workshop. For example, if you are working with migrants, the issues of acceptance, segregation and expulsion can be more touching. Therefore, be ready to adjust the debriefing questions and to forecast a steaming out session right after the card game.
- Lastly, it’s very important to carefully facilitate/guide the plenary discussion after the card game, as it deals with a topic that can be sensitive, especially for some of the participants. It’s necessary to create a safe space and pay attention to the use of inclusive and respectful language.

Just a simple card game... – Tips:

- Regarding the card game “Barnga”, although the tournament’s rules are the same, each table has a different set of specific rules (some differences are the ace being the weakest/strongest, the trump being different suits, or not having a trump at all).
- Remember that not everybody is skilled in card games, therefore you have to make sure that the explanations are clear for all so that everybody can fully participate (it should not be clear since the beginning that on each table there are different rules, but the main rules of the card game have to be clearly explained to have everybody playing).
- The cards are in English, therefore if you work with a group who doesn’t know the language make sure that the cards are translated in a language understandable for all.
- Moreover, remember that the workshop is designed to have the smart approach, which means the workshop can be run face-to-face, but it can also be run online, therefore bring the required adjustments according to the setting you are running it in.

Community action plan – tips:

- Prepare a visual presentation for the Community action plan: it might help to have the SMART approach written down on a flipchart or a smart board. Creating a SMART plan can be challenging for some target groups (in particular if for them is the very first time). In this case, be ready to provide more detailed guidance.

TIPS FOR FACILITATORS

Conclusion – tips:

- As always, when you bring the conclusions at the end of a workshop, don't use a top-down approach pretending that your words are the universal truth. On the contrary, build the conclusions with the contribution of participants, and upon the major aspects appeared during the activity. Only in that way, everybody will feel involved in the process. Close encouraging participants to apply the knowledge gained in their personal and professional lives, striving to foster positive change within their communities.

HANDOUT: CARDS

Cards: You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the weakest card.

Players: There are generally 3 to 4 players per table.

Dealing the cards: One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.

Starting the game: The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.

Taking a trick: The person who has played the strongest card takes the trick and sets it aside.

The next round: The person who took the trick starts the next round. This is repeated until all cards have been played.

Following suit: The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.

Trump: Spades are trump. If a player does not have a card in the requested suit, (s)he can play a spade. This is called "trumping". The strongest spade played takes the trick.

The end of the game: The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

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Players: There are generally 3 to 4 players per table.

Dealing the cards: One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.

Starting the game: The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.

Taking a trick: The person who has played the strongest card takes the trick and sets it aside.

The next round: The person who took the trick starts the next round. This is repeated until all cards have been played.

Following suit: The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.

Trump: There is no trump in this game.

The end of the game: The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

HANDOUT: CARDS

Cards: You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the weakest card.

Players: There are generally 3 to 4 players per table.

Dealing the cards: One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.

Starting the game: The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.

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Trump: Diamonds are trump. When it is his/her turn, a player can decide to play a diamond, even if (s)he has a card in the requested suit. This is called "trumping". The strongest diamond played takes the trick.

The end of the game: The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

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REWRITE

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Marginalisation, ableism, bullying, discrimination
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To raise awareness of different types of discrimination, inequality, and fewer opportunities, developing tools to better understanding different realities
SPECIFIC LEARNING OBJECTIVES	• To define different types of discrimination • To understand the consequences of discrimination
TECHNIQUES	• Work in group • Group discussion • Acting out • Debriefing • Conclusion OFFLINE WORKSHOP
DURATION	TOTAL: 200 minutes • Snowball: 45 minutes • Energizer: 15 minutes • Acting out: 90 minutes • Debriefing: 30 minutes • Conclusion: 20 minutes
MATERIALS	Printed versions of the stories, pen and papers for the notes

DESCRIPTION

The workshop includes the following steps:

Step 1. Snowball

The activity starts with a brainstorming to define “discrimination”. The facilitator asks everyone to think about the concept by themselves and to write down their own definition.

Then, couples are created, and the task is to present the definitions and to create a common one, incorporating the major elements from the two previous definitions. After that part, a couple should join another couple. Once again, the task is to share the definitions and create a common one, incorporating the major elements from the two previous definitions.

Depending on the total number of participants, either it's possible to continue one

more time by joining the small groups together or every small group gather in plenary and present their definitions. In the plenary, after all the definitions have been presented, the final task is to create one common definition of discrimination by using the definitions done by the groups.

Step 2. Energizer

The facilitator explains that the warming up for the acting starts by doing miming exercises. Two participants are picked up to mime a scenario without using words or sounds. The others need to guess what it is about. Then, the other two participants can be called, and the activity is repeated until everyone has the chance to mime. Below there is a list of potential miming scenarios:

- Job interview
- Teacher teaches math
- Picking up a hitchhiker
- Parent puts a child to sleep
- Building a tent together

Step 3. Acting out

The facilitator explains that there are 3 stories with examples of discrimination. It asked for the contribution of some participants, who voluntarily stood up to act it out. They receive the story and have 5 minutes to prepare a short act.

After the act-out, the facilitator asks the group what the story is about and what they would change in the story to smooth or redress the discrimination. Afterwards, the same volunteers who acted out the story are called back on the scene to represent the same story but with the discriminative parts modified, according to the group's proposals.

The activity follows the same way, representing other stories and jointly searching for solutions.

Step 4. Debriefing

The facilitator asks participants to be back in the circle and to sit down.

Then, the facilitator asks the participants who acted to say the following sentence: "I was *this person from the act*, but now I am *the actor's real name*."

To say those words, we ensure that the acting is over and people are back on themselves. Like that, we try to avoid the situation where the acting continues after the workshop without supervision.

Then, the following key questions can be asked for the debriefing:

- How do you feel?
- Did you face any challenges during the activity? If yes, what?
- Do you think the situations represented are realistic?
- Was it simple or challenging to search for possible ways to smooth or redress the discrimination?

- What are the major elements we need to consider when trying to smooth or redress discrimination?
- How can we apply that to the everyday life?

Step 5. Conclusion

The facilitator asks the group to make a line where one end means "I agree" and the other end means "I disagree". The facilitator reads different statements and, right after each statement, participants are asked to take position, explaining why they did it. Below you can find the list of possible statements:

- I learnt something new
- I felt comfortable
- I can define discrimination
- Acting was hard
- Rewriting the stories was easy
- The workshop was useful.

At the end some extra space should be left for a final round of feedback and comments from the participants, if they feel like adding extra elements.

Handouts below.

TIPS FOR FACILITATORS

Snowball technique:

- The Snowball technique is an efficient technique to boost group discussion and favour the exchange of different points of view. Still, as with the majority of discussion-based techniques, after some time, it might create tiredness, and the participants' level of attention can start fluctuating. For this reason, we suggest you pay particular attention to the participants' level of involvement, being ready to make the debate more dynamic with a different use of the voice.
- When creating the last definition in plenary, incorporating the major elements from the other definitions, start from the words in common in all the definitions and ask participants to build from that.
- Last, underline that the definition created is the result of a collective group process, and here stands the major learning. Still, we do not have to consider it the final universal truth because, with other individuals and another group, the definition could be different (neither worse nor better, but simply the result of other perspectives and points of view).

Acting out – Tips:

- It's very good to ask for volunteers to represent the scenes/stories of discrimination on the stage. In that way, you leave the chance to act it out only to those willing to, but still, everybody from the group has the chance to actively participate in the activity, searching for solutions.
- Still, remember that, even though we are standing voluntarily to act it out, a discriminative event is a discriminative event, and the volunteers might feel touched and remain with strong feelings afterwards. For this reason, if you feel it is needed, forecast a moment for the steaming out, letting the actors free to bring out their feelings and emotions.

Acting out – Stories:

- The stories you can find in the handout below are samples of possible stories to be proposed to your group. As always, you need to know in advance the profile and the background of the target group you are going to work with. If you consider that these stories are not suited, be ready to change and modify them accordingly. In fact, the stories need to be relevant for the public you are working with; only in this way will they feel engaged and willing to search for positive solutions.

Conclusion – Tips:

- It's interesting to use the moving debate technique (normally used to enhance debate and discussion within a group) to run the final workshop conclusions. Taking a physical position in the space is quite visual and can give an immediate insight into what participants felt and thought.
- Still, remember that you should not push participants to explain the reasons behind their positioning (they can only do so if they want and feel the need) and that the statements read might be modified accordingly to the target group profile and to what has happened during the activity.

HANDOUT: STORIES

STORY 1. DIRECT DISCRIMINATION

Job interview for construction worker

Person 1: Interviewer

Person 2: Interviewee

Person 1: *is waiting in an office for the next interviewee*

Person 2: *knocks on the door*

Person 1: *acts uneasy and embarrassed when seeing the next interviewee*
"Hi! Come in, Sit down!"

Person 2: Thank you!

Person 1: Well... *coughing* Would you like to tell something about yourself?

Person 2: So, I am Laura (or another woman's name) and I'd like to be a constructor worker.
I am really motivated, and I think I would fit into your team.

Person 1: Nice to meet you, Laura! Before you continue any further, I'd like to inform you that we have already hired someone else. We think that women won't fit into our team or into the construction industry... Thanks for your time and goodbye!

Possible questions to be asked:

Why was this wrong?

How would you rewrite this conversation?

Do you find other examples of direct discrimination?

STORY 2. INDIRECT DISCRIMINATION

Employee: *Walks into the office wearing a skirt*

Manager: Good morning!

Employee: Good morning!

Manager: Can you come to my office? We need to talk.

Employee: *looks surprised* Okay. When do you want to meet?

Manager: As soon as possible.

Employee: Okay, I can come right away.

The manager and the employee go to the office.

Manager: We have a really strict dress code here. Only straight pants are okay.

Employee: Mmh, I am really sorry, but I can't wear pants.

Manager: That is the dress code. I am sorry.

Possible questions to be asked:

Why is this wrong?

How would you rewrite this conversation?

Do you find other examples about indirect discrimination?

HANDOUT: STORIES

STORY 3. STRUCTURAL DISCRIMINATION

Student counsellor and a student are having a meeting. They are talking about a future university for the student.

Student counsellor: Hey welcome! Sit down.

Student: Hello!

Student counsellor: So, you would like to talk about your future and what university you should apply to?

Student: Yes. I've been thinking about law school.

Student counsellor: *looks at the student weirdly* Law school? You want to become a lawyer? Are you sure? It is hard to get in. And have you thought about your possibilities to get in?

Student: Yes. I have perfect grades. I'd love to be the first in the family to go into university.

Student counsellor: Yes. I think you should still think about something else. I'm not sure people like you get accepted.

Student: What do you mean to people like me?

Possible questions to be asked:

Why is this wrong?

How would you rewrite this conversation?

Why is this structural discrimination?

UNCOVERING DISCRIMINATION AND VIOLENCE

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Discrimination and Violence – Online
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To tackle discrimination and violence from different perspectives
SPECIFIC LEARNING OBJECTIVES	• To discuss and debate about different types of discrimination • To identify the causes of violence (both visible and hidden) • To analyse the direct link between changing perspectives, behaviour, reactions and results
TECHNIQUES	• Work in group • Visual and graphic work • Group discussion • Brainstorming • Debriefing 
DURATION	TOTAL: 210 minutes • Frames of discrimination: 75 minutes • Angles of violence: 120 minutes • Conclusions: 15 minutes
MATERIALS	Internet connection and access to devices, access to a platform that provides chat rooms (such as Microsoft Teams, Zoom), access to a platform that provides the collaborative creation of a collage (Canva), word editor (Microsoft Office suite, Open Office suite, Notes app etc.)

DESCRIPTION

The workshop includes the following steps:

Step 1. Frames of discrimination

The facilitator introduces participants to a storyline: *“A famous magazine decides to address the topic of discrimination in the next issue. For this, they need a creative cover that tackles this sensitive theme. Therefore, they launch a contest the group is invited to participate in.”*

Then, the group is split into teams of 4–5 people to ensure everyone’s active participation. Each team receives a topic that embodies a type of discrimination, such as:

- Gender discrimination
- Economic discrimination
- Ethnic discrimination
- Disability discrimination.

Each group has to discuss the topic and create a common collage that could become the cover of a famous magazine. The facilitator sends all the groups to separate chat rooms and gives a link to the platform to create the common collage (e.g., Canva). The facilitator checks in the different rooms from time to time to make sure the process is going well.

Once the time is over, all the groups return to the plenary, where they present their covers and provide information on their own topics.

Step 1. Angles of violence

The activity includes the following steps:

1. Violence Snowball

Using the snowball method, the participants are asked to define “violence” individually, in pairs, and in bigger groups (using the chat rooms with clear timing). After 15 minutes (or more, depending on the group size and the number of rounds) they return to the plenary and present their definitions.

Then, using the definitions created as a starting point, a brainstorming session related to the typology of violence is launched. The facilitators take notes on a whiteboard app where they can later cluster ideas.

The final list can be adjusted by adding some of the categories in the Handout below.

2. Stories of violence

The group is split in teams and the teams are sent to chat rooms where they need to discuss about violence and create a story of a maximum 1/2 page where a conflict is portrayed. Just like in forum theatre, they are asked to present the conflict until it reaches its peak, without providing solutions.

The teams need to read and analyse the stories created, filling in a template. The template contains the following questions:

- What type of violence was portrayed in the story?
- Who is the main perpetrator?
- Who is the main victim?
- Are there other roles in the story?
- What are the causes (visible and hidden) of this manifestation of violence?
- Could this situation be avoided? How?
- How could the victim(s) change the behaviour in order to avoid this situation?

Then, all the teams go back to plenary, read the stories and their answers. Each presentation is followed by a group discussion where more perspectives are explored by answering the questions: “Does any of you have a different idea of intervention? How would you react in this particular context trying to avoid the conflict?”.

It's left space for participants to further debate the question, offering feedback and contributions.

Step 3. Conclusions

At the end of the session, the facilitator can sum up the main elements, emphasising how violence can never be overcome with violence and that most of the time a change in the victim's or the bystander's behaviour can make a real difference.

Handouts below.

TIPS FOR FACILITATORS

Facilitation – Tips:

- It's crucial not to assume that everyone has the same level of proficiency in using technology. Therefore, before diving into any online platform, ensure that everyone is familiar with its functions. If needed, provide detailed explanations. This will empower participants to fully engage in the activity, fostering a sense of preparedness and confidence.
- Remember, online collaboration can be challenging and may demotivate participants. As a facilitator, your constant intervention and support are key. Your voice modulation, clear explanations, and random check-ins on chat rooms can significantly boost engagement. This will make participants feel supported and guided, enhancing the success of the workshop.

Frames of discrimination – Tips:

- This activity aims to provide insight on the different types of discrimination in a creative and inspirational way, in which all participants can contribute according to their experience and availability.

Angles of violence – Snowball Technique:

- The Snowball technique is an efficient technique to boost group discussion and favour the exchange of different points of view. Still, as with the majority of discussion-based techniques, after some time, it might create tiredness, and the participants' level of attention can start fluctuating even more online. For this reason, we suggest you pay particular attention to the participants' level of involvement, be ready to make the debate more dynamic with different uses of voice, or be prepared to close the activity if and when participation starts to be weaker.

Conclusion – Tips:

- When concluding a workshop, it's important to avoid a top-down approach that imposes your views as the universal truth. Instead, build the conclusions together with the participants based on the major elements that emerged during the activity. This approach values each participant's contribution, making them feel integral to the process and fostering a sense of inclusivity.

HANDOUT: ANGLES OF VIOLENCE – TYPOLOGY OF VIOLENCE

PHYSICAL VIOLENCE: This is the most visible and direct form of violence, involving the use of force or physical harm against an individual or a group. Examples include assault, battery, homicide, and domestic violence.

SEXUAL VIOLENCE: This type of violence encompasses any non-consensual sexual act or behaviour. It includes rape, sexual assault, sexual harassment, and child sexual abuse.

PSYCHOLOGICAL OR EMOTIONAL VIOLENCE: Also known as mental or verbal abuse, this form of violence aims to manipulate, demean, or harm an individual's emotional well-being and self-esteem. Examples include bullying, gaslighting, and emotional manipulation.

ECONOMIC VIOLENCE: This refers to the use of economic power to exploit or control others, resulting in financial hardship, deprivation, or dependence. Economic violence can involve wage theft, human trafficking, and financial abuse.

STRUCTURAL VIOLENCE: This type of violence is embedded in social, political, and economic structures that perpetuate inequality and marginalisation, leading to suffering and harm to certain groups or individuals. Structural violence can be seen in systemic racism, poverty, and unequal access to resources and opportunities.

CULTURAL VIOLENCE: Cultural violence encompasses beliefs, norms, and practices that legitimise or justify direct or structural violence. It includes ideologies that promote discrimination, racism, sexism, or other forms of oppression.

STATE VIOLENCE: State violence is perpetrated by governments or their agents, including law enforcement and the military, and can involve actions such as state-sanctioned torture, extrajudicial killings, and police brutality.

DOMESTIC VIOLENCE: This type of violence occurs within intimate or familial relationships and involves abusive behaviours, such as physical, emotional, or financial abuse, directed toward a partner, spouse, or family member.

INTERPERSONAL VIOLENCE: Interpersonal violence refers to violence between individuals or small groups and includes conflicts, fights, and personal disputes that turn aggressive.

COLLECTIVE VIOLENCE: This form of violence involves large groups or communities and includes riots, mob violence, and ethnic or communal conflicts.

WOMEN WHO RUN WITH WOLVES

MACRO-TOPIC	Intercultural learning
SUB-TOPIC	Discrimination and violence
TARGET GROUP	Young people between 18 and 30, possibly coming from suburbs and isolated areas
AIM	To tackle the interconnection between discrimination and violence and their links to the lack of intercultural awareness
SPECIFIC LEARNING OBJECTIVES	• To tackle discrimination, through the use of storytelling • To tackle the potential violence coming from the discrimination • To go in depth on these two aspects, analysing the main archetypes behind the stories
TECHNIQUES	• Work in group • Storytelling • Representation • Debriefing
DURATION	TOTAL: 170 minutes Entrance: 15 minutes • Atmosphere and groups: 15 minutes • Introduction and stories selection: 10 minutes • Work in groups 1: 40 minutes • Work in groups 2: 30 minutes • Representations: 30 minutes • Debriefing: 30 minutes
MATERIALS	Stories printed, speakers, music, flipcharts, markers, paper sheets and pens

OFFLINE WORKSHOP

DESCRIPTION

The workshop includes the following steps:

Step 1. Entrance

Participants are gathered outside the workshop room, and they are informed they have to enter one by one; they can walk inside the workshop room and stop when they find a place where they feel comfortable. At this point, they can sit on the ground. While participants are entering and finding their place, there is soft music in the background. The facilitators are sitting in the middle of the workshop room, back-to-back and in silence.

Step 2. Atmosphere and groups

When everybody is in and has found a comfortable place to sit, participants are asked to close their eyes, and two facilitators start reading a fragment of a story, also including some sounds to give the rhythm and using musical instruments. In the meantime, another facilitator is in charge of the sub-group creations. Participants are divided into three groups, leaving natural elements in front of them (leaves, stones, and sticks of wood).

Step 3. Introduction and selection of stories

When the storytelling is over, participants are asked to open their eyes and to group, in silence, according to the natural elements they have found in front of them. When the three groups are created, one of the facilitators presents the activity. It's explained that each group has to pick up a story from the hat in the middle of the workshop room. Then, within each group, the following tasks have to be performed:

- **READING:** read well and own the story in all its parts
- **CHARACTERS:** identify who are all the characters of the story
- **ARCHETYPES:** discuss within the group and identify what stands behind each character (what each character represents)
- **DISCRIMINATION:** identify the main elements of discrimination appearing in the stories and try to figure out where they come from.

Step 4. Work in groups 1

The group work starts, and participants have to finalise the task assigned, as explained above. They can choose the most suitable place to work. Then, once this phase is over, all the groups are gathered in the workshop room for the presentation of the next step.

Now, the facilitators explain that each group has some time at their disposal to prepare a storytelling performance to present the story to the other groups. A few more elements are also shared about the storytelling technique for representation: participants have to give a higher priority to the use of the voice while telling the story, even though they can also use their body parts. They can move in space and act it out while narrating their story.

Step 5. Work in groups 2

Participants are back to their own group, and the work starts once again in order to finalise the task assigned and explained above. For this part, we suggest allocating a reasonable amount of time, for example, 30 minutes. In fact, groups need some time to prepare for the performance, but in the meantime, the crucial point is not to be focused only on the representations but on the story analysis (which happened before in the smaller groups and then, afterwards, in the plenary at the end of the representation).

Step 6. Representations

Each group goes on stage to represent the storytelling performance. After every performance is over, the actors are asked to remain on the stage and the facilitator asks the following questions:

- What is the story about? – asked to the audience
- What are the main characters? – asked to the audience
- What are the main archetypes represented in the story? – asked to the audience and the actors
- What are the main types of discrimination that appear in the story? – asked to the audience and to the actors.

Step 7. Debriefing

All the groups are now sitting in a circle in the workshop room, and a plenary discussion to analyse the main insights of the activity starts. Below are the main questions that can be asked:

- What are the main similarities among the different archetypes you have seen represented?
- What are the main differences among the different archetypes you have seen represented?
- What are the main types of discrimination represented?
- Did violence appear somehow? If yes, when and what type?
- Why did we run this type of activity, using stories and storytelling, to tackle discrimination?
- Do you see any link between the lack of cultural awareness and discrimination? If yes, which one?
- Do you see any connections with the everyday life? If yes, what?
- How could we prevent discrimination and violence?
- How could we try to manage them when they display?

Handouts below.

TIPS FOR FACILITATORS

Facilitation – Tips:

- As a facilitator, you should have a general knowledge of the subject, and you should be mindful that discrimination and violence can be sensitive topics to some participants. Even though you try your best to know the participants' profiles, you cannot necessarily know the personal events and stories participants faced. As you cannot automatically know if someone has been exposed to discrimination and violence, take great care while talking about the subject, create a safe space for sharing, do not force anyone to share anything they do not want to share with the group and avoid whatever judgmental approach.
- We recommend having two facilitators run the activity: in fact, in case someone feels the need to leave the workshop room because they are too touched by the subject, one facilitator can go outside to support them, while the other facilitator can continue the workshop with the rest of the group.

Entrance – Tips:

- It's crucial to create a safe and welcoming space to have participants feel secure and safe to share their personal points of view, ideas and experiences. For this reason, take great care of the way the workshop room is decorated, use some soft and relaxing music for the entrance and keep the tone of voice calm and relaxed. Also, the story you use for the introduction has to be very pertinent to the activity and related to the subject without being too strong (participants should be accompanied step by step into the subject, not discouraged from the very beginning).

Introduction and stories selection – Tips:

- In this section, the concept of archetype is introduced. It is a complex concept, and you should not automatically assume that everybody knows what we are talking about. For this reason, during the explanation, ask the participants' support to define archetypes in plenary and make sure that the concept is clear for everyone before proceeding to the next activity.
- We suggest you choose old fairy tales/stories because they can be helpful in working out the different archetypes. But, at the same time, be ready to choose or to select the stories according to the participants' profiles, cultural backgrounds and experiences. In fact, there are stories that can generate a great impact on participants because they really suit their backgrounds and experiences, while others could remain very superficial and distant.
- Last, while selecting the stories, be aware of the linguistic issues: it is something to propose a story in your mother tongue and another to propose it in English if you work with an intercultural group.

Technique – More Insight:

- Even though it might appear quite simple, storytelling is a complex and articulated technique conceived to incorporate different theatrical aspects: it allows the work on the body and emotions, and it can be used to present a story and tackle sensitive subjects from the socio-cultural point of view.
- The technique is very impacting because it is based on the evocative messages that can be transmitted through our voice, body and facial expression. The method can be used to explore internal or external oppression, exclusion, discrimination and violence and to detect unconscious thoughts and feelings.

TIPS FOR FACILITATORS

Representations – Tips:

- Remember that to stand in front of someone else on the stage is a challenging task for all. For this reason, it's essential to introduce the storytelling part gradually to have the participants get acquainted little by little. Moreover, remind the group of the importance of challenging ourselves during the activity while considering how we feel. Thus, if we really don't feel comfortable in the storytelling part, we are not forced to step in, but it is important to fully observe what is happening in order to bring it up during the debriefing.
- Last, remember that the activity (because of the subject and the technique) could leave participants with a strong feeling inside. For this reason, forecast a short moment of steaming out after the acting out, allowing everybody to be back on track and ready for the last activity.

De-rolling:

- After the representations and before the debriefing, you can call back the participants and ask them to stand in a circle, to relax and to keep some breathing. It is important that participants steam out from the energies and emotions they felt during the activity and that are back on themselves (if they feel they are still wearing the shoes of the characters performed before, the debriefing will not be effective at all and it will simply generate confusion).

HANDOUT: STORIES

ROSSO MALPELO, Giovanni Verga 1880

He was called "Malpelo" because he had red hair, so he was a bad boy. Everyone called him "Malpelo"; and even his mother almost forgotten his first name. Because he was "malpelo," his mother and sister feared that he was stealing from the money he was supposed to bring home from working in the mine, although the master had confirmed that the amount was correct. When all the workers were eating their soup, he used to go and hole up to eat some bread, like beasts do, and each worker used to throw stones at him until the boss sent him back to work with a kick. "Malpelo" was always kicked, and he worked better than the grey donkey, without complaint. They kept him for charity and because his father, had died in that same mine, buried by the earth during a job. After Father's death, it seemed that the devil had entered his body.

At one point, he seemed to have taken to protecting a little boy called "Froggy" because he walked badly because of a broken femur. The workers said that "Malpelo" used to beat him to torture him. He would hit him, and if "Froggy" did not defend himself, he would hit him harder, saying - Beast you are! If you don't feel the spirit to defend yourself against me, who doesn't want to hurt you, it means you will let everyone beat your face!

"Malpelo" also beat hard the grey donkey that was used in the mine. He used to say to "Froggy," -The donkey must be beaten, because he cannot respond; and if he could beat, he would step under our feet and bite off our flesh - Or, -If you happen to beat, do it so hard that you frighten the others, so they will bother you less.

I am used to it -. He was used to it all. The master never forgot to beat him. He would take all the punishments, even when it was not his fault. He never justified himself: it would be useless. "Froggy" begged him crying to tell the truth, and to justify himself, but "Malpelo" said, -Why should I say it's not my fault? I am "Malpelo"!

One worker said that to work in a mine without dying, one had to be born there. "Malpelo" then felt proud to have been born there, and to keep himself so healthy and vigorous in that unhealthy air. He would load "Froggy" on his shoulders and motivate him in his own way, beating him. But once, "Froggy" was seized by an outpouring of blood; then frightened "Malpelo" scrambled to figure out what was wrong with him. From that day "Froggy" did not heal. "Malpelo" took some money from the week's pay to buy him some wine and hot soup and gave him his almost new breeches, which covered him better. But "Froggy" was always coughing and seemed to be suffocating. "Malpelo" stood silent and motionless, leaning over him, his hands on his knees, staring at him with those wide-open eyes of his, as if he wanted to paint him a portrait: - You had better croak soon! If you have to suffer like that, you'd better croak! - The master said that "Malpelo" was capable of killing him, and it was necessary to guard him. When "Froggy" no longer came to the quarry, the master did nothing because, in the state he was in, he was now more of a nuisance than anything else.

"Malpelo" went to see him. Poor "Froggy" was in a terrible condition; his mother despaired as if her son earned ten liras a week. "Malpelo" did not understand that reaction, and asked "Froggy" why his mother was shrieking like that, but poor "Froggy" was too tired to answer. "Malpelo" reflected instead how healthy and robust he had been, and he was "Malpelo," and his mother had never cried for him, because she had never been afraid of losing him.

After a few days "Froggy" died. "Malpelo" thought his mother would dry her eyes as she had done hers after mastro Misciu had died, and now she had married again, and went to stay in Cifali with her married daughter, leaving him there.

After a while, another person came to work at the mine. The other workers were saying among themselves that he had escaped from prison. "Malpelo" learned that the prison was a place where they locked up criminals like him to control them. After a few weeks, however, the fugitive declared that he was tired of that mole life, for the prison, in comparison, was a paradise, and he preferred to go back there on his own feet. – Then why doesn't everyone who works here get put in prison? – "Malpelo" asked. – Because they are not "malpelo" like you! – replied a worker. – You, too, will go there and die there!

"Malpelo" died in the mine but in a different way than the father.

It was proposed to explore a passage that would save half the work, but there was a danger of getting lost and never returning. Since no one wanted to go, they thought of "Malpelo."

He said nothing and went: nothing more was heard of him. To this day, the boys working in the mine lower their voices when they talk about him in the dungeon because they are afraid to see him appear with red hair and grey eyes.

KONE, a legend from Mali

This legend is from the land of Mali, over a thousand years ago. In a village called Segou, an old woman named Kone was living in a hut with her granddaughter at the outskirts of town. Villagers, who for years had brought food and gifts to Kone and the girl to help them get by, no longer took the time to visit. Without help from the villagers, Kone became bitter and her heart turned stone cold. Little did the people of Segou realize that Kone had a magical power. "Let them all learn what it means to be hungry! No more rain shall fall on the village of Segou. And let them all learn the meaning of fear."

The old woman had created a double of herself and a ghost-like image of a buffalo appeared. She continued to live with her granddaughter in their hut, and as the buffalo, she roamed in the forest, attacking and killing hunters.

Indeed, the people of Segou began to know hunger. Two months without rain. Hunters who ventured into the forest started to disappear. Who had escaped told about a huge, ferocious buffalo that couldn't be killed by simple arrows. The people became desperate. The chief of Segou sent a call for help to all neighbouring kingdoms.

In a far-off village, two brothers, Kirama and Kankejan, decided to go.

"My sons, beware," said their father, "This is no ordinary trouble. Mark my words, Segou is under some kind of enchantment or curse. If you go, you must first visit the wise man Sambo. He has magical powers and will help you." The brothers went to see Sambo. He told them: "This is a dangerous mission. The buffalo can be defeated, but not by regular arrows, traps, or heroics. Your mission will be successful only if you show consideration and respect to the villagers. If you succeed, they will offer you a girl as a reward. Bring her to me and you will repay me for divining for you."

So Kirama and Kankejan thanked the wise Sambo and travelled to Segou. On the outskirts of the village, they passed a very old woman lifting firewood.

"Grandmother," said Kirama. "Let us help you." The old woman was Kone, and with her magical powers, she knew their purpose. "Don't trouble yourselves," she said. "I can manage."

"Of course you can," said Kankejan, not wishing to offend her, "but we're headed the same way as you, and it's no trouble for us to carry things. Besides, it's not right that a woman of your years should have to work so hard. We'll take two loads since there are two of us."

"I don't have time to talk," she said, gathering an armful of wood and heading to her hut. "Some of us have to work." The brothers each hoisted a load of wood and followed her to her hut. They set down their loads outside her door.

"I didn't ask you to bring that," she snapped. "I'm sure you have better things to do."

"Grandmother, there's nothing else we'd rather do," said Kirama, and they went on their way.

The chief of Segou greeted them warmly and invited them to a welcome feast in there. You might know that in those days, certain parts of meat had special significance. One member of a family might be entitled to the breast, or the leg, as so forth. The banquet featured chicken with savoury rice, and the brothers set aside a chicken breast and a leg, as well as some milk and kola nuts, and took it to Kone.

"Grandmother," said Kankejan, "we brought you some chicken from dinner tonight. Enjoy it while my brother takes your water inside."

"Stop calling me 'grandmother,'" said Kone. "I see you brought me the breast, and that's set aside for the grandmother. You brought me a leg, and that's set aside for the sister. I am not your grandmother or your sister."

But tradition says that one must accept meat when offered as a gift, even from one's enemies. So she accepted it. While Kirama took the water inside, Kankejan said, "Here's milk for you to wash it down. And some kola nuts, too."

She grumbled, "You think of everything, don't you?" She drank the milk and put the kola nuts in her pockets to give to her granddaughter.

The brothers visited Kone every day after that and brought gifts each time. She gave up protesting. On the fifth day, she went to visit them.

"I know who you are. But you don't know who I am. You want to kill the buffalo. I am the buffalo. The people of Segou abandoned me and left me to fend for myself – I, an old woman who can no longer farm or fish! It was easy for them to forget about a tired old woman and her granddaughter. Now they know the meaning of suffering!"

She paused. "I will tell you how to kill the buffalo because you have treated me with respect. Everyone else in the village abandoned me to the crumbs of life, a life without dignity – they can die for all I care! But now I'm ready to die myself. Before I tell you how to kill the buffalo, you must promise to look after my granddaughter. Take care of her as if she were your own family." They said, "Yes, we agree." "Good. Tomorrow morning as the sun is rising, follow the south trail past the village until you see a long grove of trees on the savannah on your right. Beyond that grove, there's a water hole where I go to drink every morning. Be there on time. Position yourself in a tree closest to the water hole. Beware, you must first dip your arrows in a mixture of ground kola nuts, some sheep dung, and rice water. If you do not first dip your arrows as I told, I will not be killed. When I am drinking, you must shoot your arrow." The old woman turned away and walked back to her house.

The next morning, well before dawn, the two brothers gathered a mixture of kola nuts, sheep dung and rice water, and dipped the arrows into it. They followed the south trail the first grove of trees on the savannah to the right, then climbed a tree in the second grove closest to the water hole. Indeed, just as the sun was rising, a huge buffalo with black hide and silver horns appeared, went toward the. Kankejan let the arrow fly – and with the single shot fired, the buffalo fell. He cut off its tail and the two brothers rejoiced.

"They returned to the village, straight to the chief's hut, and showed him the tail of the buffalo as proof that the monster was truly dead. As they spoke, rain drops started to splatter against the outside of the hut. By the time they left the chief's hut, the rainfall was heavy.

The two young men became heroes in Segou and the chief hosted a grand victory celebration. At the end, he asked the two heroes what they wanted as a reward. Kirama said, "There is an old woman who lives at the edge of the village with her granddaughter. The girl is what we want as our reward."

The granddaughter of the old woman who just died?" said the chief. "We have many girls in the village with thick, lovely heads of hair, beautiful figures, and are from the finest homes - we'd be honoured to offer you one of them instead."

Remembering their promise to Kone, they repeated, "No, thank you. She is the one we want."

So, the chief was obliged to present Kone's granddaughter as their gift. Indeed, she was as dirty as he had said. The young men let her bathe, gave her new clothes and brought her to Sambo. They pleased each other and lived happily all their years and over time had many children. Each of their children had children, and one of their grandchildren became the legendary hero Keita Sundiata, the famous warrior who united Mali in the thirteenth century and made of it a great nation.

THE UGLY DUCKLING, Hans Christian Andersen

Once upon a time, there was a mother duck who laid a clutch of six beautiful little eggs.

One day, she looked into her nest in amazement. For there were her six small eggs but lying next to them was another egg that was much, much bigger than the others. "That's odd," she thought and went back to sitting on the nest.

Soon, one by one, the smaller eggs hatched, and out came six pretty yellow ducklings.

Yet the bigger egg still had not hatched. The mother duck sat on the large egg for another day, and another night until eventually the egg cracked and out tumbled a seventh duckling. But this one was very different. He was big, with scruffy grey feathers and large brown feet.

"You do look different from my other chicks," exclaimed the mother duck, "but never mind. I'm sure you've got a heart of gold." And she cuddled all the ducklings. Sure enough, he was very sweet-natured and played nicely with the other ducklings.

One day, the mother duck led her ducklings down to the river to learn to swim. One by one they jumped into the water and splashed about. But when the big grey duckling leapt into the water, he swam beautifully. He could swim faster and further than any of his brothers or sisters. The other ducklings were jealous and began to resent him. "You're a big ugly duckling," they hissed at him. "You don't belong here." And when their mother wasn't looking they chased him away.

The ugly duckling felt very sad as he waddled away across the fields. "I know I'm not fluffy and golden like my brothers and sisters," he said to himself. "I may have scruffy grey feathers and big brown feet, but I'm just as good as they are - and I'm better at swimming!" He sat down under a bush and started to cry. Just then he heard the sound of a dog. Only a short way from where he was hiding, a dog rushed past him, sniffing the ground. The ugly duckling did not dare to move. He stayed under the bush until it was dark and only then did he feel it was safe to come out.

He set off, not knowing which way he was going until eventually, through the darkness, he saw a light shining. The light came from a cosy-looking cottage. The ugly duckling looked inside cautiously. He could see a fire burning in the hearth and sitting by the fire was an old woman with a hen and a cat.

"Come in, little duckling," said the old woman. "You are welcome to stay here." The ugly duckling was glad to warm himself by the fire. When the old lady had gone to bed, the hen and the cat cornered the duckling. "Can you lay eggs?" enquired the hen. "No," replied the duckling. "Can you catch mice?" demanded the cat. "No," replied the miserable duckling. "Well, you're no use then, are you?" they sneered. The next day, the old woman scolded the duckling: "You've been here a whole day and not one egg! You're no use, are you?" So the ugly duckling waddled off out of the cottage. "I know when I'm not wanted," he said to himself mournfully.

He wandered along for a very long time until at last he reached a lake where he could live without anyone to bother him. He lived on the lake for many months. Gradually the days got shorter and the nights longer. The wind blew the leaves off the trees. Winter came and the weather turned bitterly cold. The lake froze over and the ugly duckling shivered under the reeds at the lake's edge. He was desperately cold, hungry and lonely, but he had nowhere else to go.

At last spring came, the weather got warmer and the ice on the lake melted. The ugly duckling felt the sun on his feathers. "I think I'll go for a swim," he thought. He swam right out into the middle of the lake, where the water was as clear as a mirror. He looked down at his reflection in the water and stared and stared. Staring back at him was a beautiful whittle bird with a long, elegant neck. "I'm no longer an ugly duckling," he said to himself, "but what am I?"

At that moment, three big white birds, just like himself, flew towards him and landed on the lake. They swam right up to him, and one of them said, "You are the most handsome swan that we have ever seen. Would you care to join us?"

"So that's what I am - I'm a swan," thought the bird that had been an ugly duckling. "I would love to join you," he said to the other swans. "Am I really a swan?" he asked, not quite believing it could be true. "Of course you are!" replied the others. "You're just like us!"

The three older swans became his best friends and the ugly duckling, that was now a beautiful swan, swam across the lake with them and there they lived together. He knew that he was one of them and that he would never be lonely again.

PERSEPHONE, Retold by Karen Mockler, RAZ-Kids

It was a bright spring day as Persephone walked in the fields with her friends. She wandered far, gathering armloads of beautiful flowers and leaving her friends behind her.

Without warning, a golden chariot with four black horses appeared. Hades, king of the underworld, held the reins. Hades ruled over the dead, and his underground realm was a dark barren place. No goddess wanted to live there. Lonely, Hades wandered the earth in search of a queen.

Hades thought Persephone was the most beautiful woman he'd ever seen. Yet he knew she would never agree to join him in the dark underworld, never willingly leaving behind the sunlight and fresh air. So he didn't ask her. Instead, he reached out with one strong arm and swept her into his chariot. Immediately, the ground began to shake and rumble, and a dark crack in the earth opened up in front of them. The black horses leapt into the crack, plunging into the underworld as the earth closed over them. Only Persephone's flowers were left behind.

Deep in the underworld, Hades led Persephone to a gleaming golden throne. He placed a crown that sparkled with gems upon her head. "All of this is yours now," he said. Persephone didn't care about crowns or thrones. She could only cry for what she had lost.

In the world above, Persephone's friends found her flowers on the ground. They went to her mother Demeter, and told her Persephone was missing. Demeter wandered the earth for days, searching in fear for her only daughter. Demeter was the goddess of earth and all growing things. She made the crops grow each year, but now, that all changed.

A cold wind blew. The leaves fell from the trees. The earth froze, and grains, fruits and flowers all died. Months passed, but the dark winter remained as Demeter grieved. Zeus, the king of the gods, pleaded with Demeter. He asked her to bring back the sunlight and let the plants grow again. Demeter only cared about her daughter.

So, Zeus ordered Hades to return Persephone to the world above. Hades obeyed, but he begged Persephone to eat something before she left his world forever. Nothing tempted her but a small plate of pomegranate seeds. They seemed to glow as bright and red as tiny suns.

Persephone tried one juicy seed. It was so delicious. She ate three more. Hades smiled and waved as Persephone left him. He had tricked her, but she didn't know yet. No one had ever told her that the living should never eat food in the underworld.

When Demeter and Persephone finally met again, they flung their arms around each other. Hand in hand, they walked through the barren winter fields. With each step, the grass turned greener and the air warmer. Spring had returned.

"You didn't eat anything in the underworld, did you?" Demeter asked her daughter.

"Nothing but four little seeds," Persephone said. Demeter burst into tears. Persephone's fate was sealed.

Now, because of her mistake, Persephone must return to the underworld for part of each year. She must spend four of the twelve months there--one for each seed she ate. While she is hidden from the sun, the air turns cold and the plants die. Winter covers the earth as Demeter waits for Persephone.

After four months, Persephone returns to join her mother in the world above. The air warms, the ice melts, and the flowers bloom again. Spring returns.

RUMPELSTILTSKIN STORY, Brothers Grimm

There once lived a miller with his daughter. When the miller was at work all day turning grain into flour, he loved nothing more than to think up tall tales to amaze people.

One day the King came to town. He heard the miller talking about his daughter. The miller was saying that his daughter was the most amazing girl in their village, if not in all the land. "You there!" said the King. "What is so amazing about your daughter?" The father bowed. He said, "Your Majesty, my daughter is so clever that she can spin straw into gold!"

"Spin straw into gold?" said the King. "That is amazing! She must come to my palace. I will put her to the test!" "But I mean..." said the miller. He wished he had not told the King such a thing! But now it was too late.

So the miller's daughter had to go to the King's palace at once. The King took her to a room piled with straw from floor to ceiling. He pointed to the spinning wheel in the middle of the room. He said, "Now get to work! If by morning you have not spun this straw into gold, you will die!" The King slammed the door and locked it behind him. The girl was all alone.

For the life of her, she did not know what to do. She had no idea how to spin straw into gold! "What will I do?" she called out to the air. "No one can do such a thing!" Just then, an odd little man stood before her. "Did I hear you say, 'no one'?" he said. "What?" said the girl, shocked. "Where did you come from?" "Never mind that!" said the imp. "What matters is I can save your life. For a price, of course." "You can spin straw into gold?" said the girl. "What kind of price do you have in mind?" She did not know if she should trust this stranger. "What you give must be important to you," said the imp. "How about that necklace?" The girl thought, "Indeed, my necklace is very dear to me. But not as much as my freedom." So she said to the imp, "Very well. If by morning you can turn this room full of straw into gold, this necklace is yours." The little man got to work. Very busy he was, all night long. Whirr, whirr, whirr, until morning. By then, not one piece of straw was left in the room – all of it was turned into piles of pure gold thread! "You did it!" said the girl. "Of course I did!" snapped the imp. "Now, hand over that necklace!" "A deal is a deal," said the girl. She took off her necklace and gave it to him. And he was gone.

When the King stepped into the room, he was very glad. "Look at that!" he said, running the gold thread through his fingers. "Pure gold!" "Yes," said the girl. "Now if you please, sir. I'd like to go home now." "Not so fast!" said the King. "I will have my servants bring new straw to fill up a room larger than this one. You will stay there tonight. Beware – by morning, all the straw must be spun into gold. If you care about your life!" "But I already–!" said the girl. "No 'buts' about it!" said the King. And he left, slamming the door behind him. It locked with a click. "Oh!" the girl called out. "I was lucky last night. It will not happen again." "Who says?" said a voice. The girl turned. There before her was that odd little man again! "I will do this job for you," said the imp, "But you must give me that ring on your finger." "I always loved that ring!" thought the girl. "But after all, it is just a ring." "All right, she said to the imp. It's a deal." So the imp spun the straw all night. By morning, nothing but piles of spun gold thread lay on the floor. The girl gave the ring to the imp, as she said she would do.

The next morning, the girl felt sure the King would be so happy he would let her go home. But alas! If two rooms of gold look good to a king, three rooms of gold look even better. The King took the girl to the biggest room yet. He had already filled it with straw. He told her she must turn that straw into gold by morning. Or else! This time, however, the King said his son was returning from a long journey that night. In the morning, he would send his son to the room to see if the work was done. If it was, she was to marry the prince. The king thought, "Even if she is a miller's daughter, I could not find a better wife for my son." But he told the girl in a loud booming voice that if she could not do the task, she would marry no one at all, for she would die! When the King left, the girl fell into a deep gloom. How long would this go on? Would she ever get out? When she lifted her head, there was that little man again.

"I bet you knew I would come back," he said. "I could not know for sure," said the girl. "But this time, I no longer have anything to give you. I cannot pay you anymore." "We will find a good price," said the imp. And he went to work, spinning the straw into gold. "Stop!" said the girl. "Please!! have nothing left to pay you." But the imp did not stop! He worked all night long.

Though the girl waved at him and begged him to stop, hour after hour, it was no use. By morning, the job was done. "There!" said the imp. "All done. Now, I will tell you my price." "That's not fair!" said the girl. "Lots of things are not fair," said the imp with a shrug. "Very well," she sighed. "What is your price?" "Oh, nothing right now," he said. "But later.... If you become Queen, I will take your firstborn child." "What?!" said the girl in fear. "I cannot imagine I would ever be Queen. But even if I were, I would never agree to such a thing!" "Oh, but you already have. The straw is spun into gold. And so the deal is made!" said the imp. And he was gone.

A moment later, a young man stepped into the room. "Miss, are you all right?" said the Prince. "I know how hard my father can be." "True, that," she said, and they smiled. This young man seemed very different from his father. "When I am King," he said, "I will not rule as he does." The Prince looked around. He saw the large piles of gold shining on the floor. "How can you do such a thing?" he asked wonderfully. The girl said nothing. "I was told that if the straw were spun into gold by this morning, you were to marry me. But know this. If you really want to get out of here, I will help you. Do not worry. I will find a way to tell my father."

This young man was very different! The girl wanted to get to know him better. The two stayed in the room and talked about all sorts of things. Before long, they had fallen in love. Then he asked her to marry him. And the girl said yes. So, the two were married. It was not long after the wedding when the terrible old King died. The prince became King, and the miller's daughter became Queen. In time, the new Queen had a baby of her own, a son. Joy filled the palace.

Until one day when the Queen was alone in her room, all of a sudden, the imp stood before her. "Give me what you promised!" said the imp, pointing at the baby. "Now!" "I never promised it!" said the Queen. She held her baby tightly. She said, "I will give you gold instead. More gold than you have ever seen." "Why do I need gold?" said the little man. "I can make all the gold I want!" "Then, I will give you a castle," said the queen. "I come and go where I want," said the imp. "What do I want with a castle?" "Then, I will give you servants to take care of you," said the queen. "No one takes care of me!" said the imp. "No one even knows who I am!" "I will find out who you are," said the queen. "Oh, REALLY?" said the imp, for he knew that no one on earth knew his true name. "Very well," he said. "I will give you three days. After three days, if you cannot tell me my true name, the baby is mine.

But if you guess my name, you can keep that baby for all I care. And no one must know about this! If you say but one word of this to anyone, the baby will be gone forever." Three days is a long time to come up with a lot of names, thought the Queen. And so she agreed. The next day, the Queen wrote a very long list of every name she could think of. That night, in the baby's bedroom, the imp appeared before her. "Well?" he said in a loud voice. The queen read the whole list of names one by one. "Could your name be Nathan?" she said. "Lucas?" "Jacob?" "Hugo?" "Felix?" "Oliver?" As you can imagine, many other names, too. "Not even close!" laughed the imp. "See you tomorrow night." And he was gone.

The next day, the Queen looked through every book in the royal library. She found names from faraway places. Names she had never heard of. That night, when the imp appeared, the Queen read her list. "Perhaps your name is Maximilian," she said. "No? How about Gunnar?" "Alfonso?" "Pointdexter?" And many more. "This is boring," stated the imp. "But I will not be bored tomorrow night. The third night is when that baby is mine!" He laughed again and was gone.

On the third day, the Queen did not know what to do. She wished she could tell her husband her woes, but she dares not. She walked to one side of the room, then back again. Back and forth, over and over. "This does not help a thing!" she said. She put on her royal cape and hood, and walked outside the castle.

"If I have peace and quiet, maybe I will think of something," she thought. The Queen went into the woods. She followed a brook to a big lake and went past the lake to the deep forest hidden in the darkness. All of a sudden, the queen saw the light of a fire far away. And there was a voice that was hard to make out. There was something about that voice, too, but what? She stepped closer. At last, there, in front of a fire, danced a little man. It was he, the very same imp!

Very quietly, the queen listened...

As the little man danced, he sang:
Tonight, tonight, my plans I make
Tomorrow, tomorrow, the baby I take.
The queen will never win the game
For Rumpelstiltskin is my name!

"Rumpelstiltskin!" said the queen.

That night, when Rumpelstiltskin appeared, the queen went through more names. "Is your name Yusaf? Bobek? How about Salaman?" "No, a thousand times, no!" said the imp. "You are wasting my time. I will give you one last guess. Then that is the end!" "Well, I am sure this is not right. But could your name be – Rumpelstiltskin?"

"RUMPELSTILTSKIN?" yelled the imp. "How could you know?" He was so mad that he stamped his feet. He stamped them so hard that a very big hole opened in the ground, and he fell right down into it. And Rumpelstiltskin was never seen again.

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