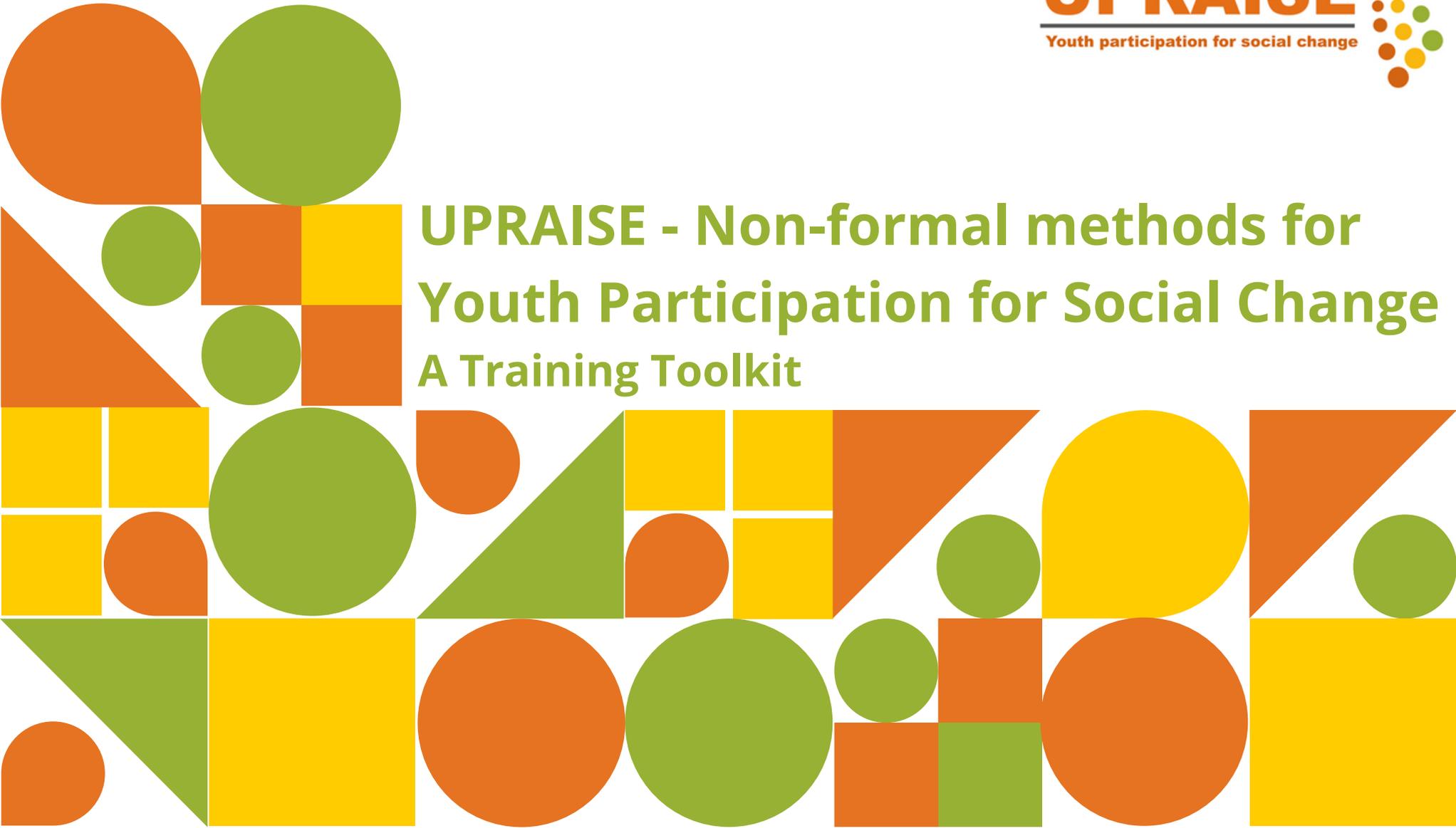




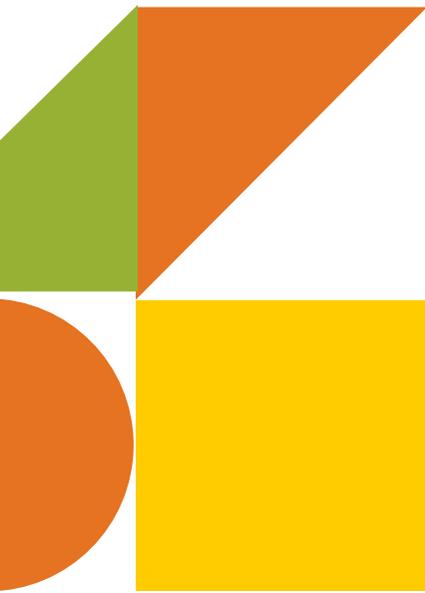
UPRAISE - Non-formal methods for Youth Participation for Social Change

A Training Toolkit



1. INTRODUCTION

Young people should participate actively in civic life as a means of securing social cohesion and anchoring democratic principles in a society based on respect for human rights. However, all across Europe we can see the political disengagement of young people when it comes to traditional politics, the exercise of voting rights or organisational membership. There is a resistance among a lot of young people to engage in „traditional” forms of politics, to vote in national and European elections or becoming a formal member of a party, NGO etc., as they often have the feeling that this form of engagement would make no difference and that „formal” structures are not interested in what they have to say, what is important to them. Also the „traditional” ways of communication, information, and education often don't reach or touch them.



Particularly their reliance on social media for receiving and sharing news and information of public affairs has created an echo chamber effect that divides significantly the views of the social-media engaged youth from the rest of the population. Social media has generated a new logic of connective action in political participation which emphasises individualisation and personalisation. It blurs the line between leaders and followers and weakens the linkage between institutions and participants as it transforms the mode of conventional social movements.

However, this doesn't mean young people don't want to get involved in civic life at all, but they have different demands on their involvement and they do it differently than elder generations: young people are more likely engaged in non-organisational structures like initiatives. They engage or volunteer more spontaneously, for a certain specific cause, a limited period of time, and preferably through "passive" support via social media (like, dislike, comment or share). If they engaged, they often expect instant gratification, which proves difficult in slow-moving political and societal changes.



The dominance of social media as the major resource of information and communication of young people has a great influence on the civic engagement of young people and has transformed the way young people become engaged. Yet, in youth organisations there are youth workers who are still used to work with traditional methods of participation, for example signing handwritten petitions on paper (when today everything moves into online petitions), or supporting the organisation of protest marches (when most campaigns happen on social media).

Having these factors in mind our project „Upraise – Youth participation for social change” wants to find new ways on how to increase youth participation in civic and political life. For the project partners, youth participation includes voting in national and European elections, but it also goes beyond traditional politics. The partners define political participation among young people as: (a) any legal activities undertaken by young citizens that aim at influencing, changing or affecting the government, public policies, or how institutions are run and (b) a diverse range of activities such as being a member of an organisation, participating in cultural organisations or activities, signing petitions, contacting politicians, campaigning on social media, engaging online, protesting, etc.

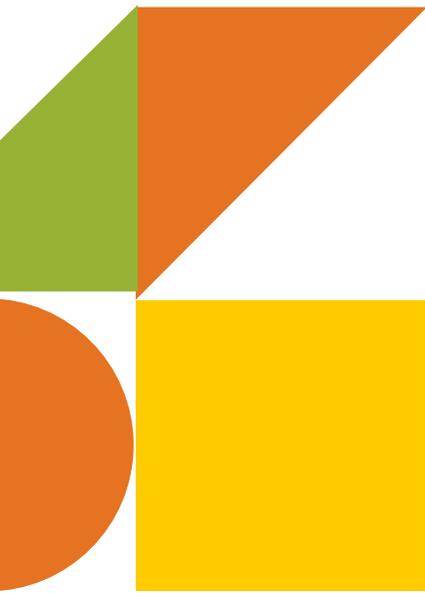


With our project, we wish to address the need for continuous professional development of youth professionals, with a focus on certain competences to support the active participation of young people. Traditional education and youth work methods lost their appeal in our modern age, especially, for people with fewer opportunities (e.g. early school-leavers, and people with disadvantaged backgrounds) who possibly feel uncomfortable in formal settings.

The overall aim of the project is to promote active youth participation through youth work. To achieve this goal, the partners will help youth professionals (youth workers, youth trainers, and mentors of ESC volunteers) to improve and develop new competences. Therefore, the "UPRAISE Training Toolkit" was created. It enhances youth participation with four innovative methods:

- A. Lego Serious Play
- B. PhotoVoice
- C. Theatre of the Oppressed
- D. Kahoot! Quizzes

This modern approach enriches our practice with different techniques that go beyond traditional youth work. It delivers learning outcomes, required in today's society, which could not be otherwise achieved through formal education. The proposed methods can help participants to acquire crucial social skills and to strengthen their critical thinking.



2. TOPICS TO ADDRESS

Four important topics of public interest have been chosen in which social actions should be developed:

- a. Democracy & Human Rights
- b. Fighting Antisemitism & Islamophobia
- c. Gender Equality & Right to Sexuality
- d. Climate Change

These are important issues and challenges in our present day and they will continue to concern us in the future. Therefore, it is necessary to raise awareness, increase knowledge and to provide innovative methods for young people to get involved. You will learn how to adapt these important topics to the four different non-formal methods. But first, we have to introduce and define each topic a bit further.

2.1. Democracy & Human Rights

Democracy is a governmental system, in which power is vested in the people and exercised by them through freely elected representatives. The etymological origin of the word derives from the Greek words: demos which means 'people' and kratos which translates into 'power' – so democracy can be translated as the “power of the people”. There are different models of democratic systems around the world, as they may have various ways of functioning in the spirit of the same principles: equality and individual autonomy.



There are presidential or parliamentary democracies, democracies that are federally or centrally organised, some that use a proportional voting system, and others that use a majoritarian system, democracies that are also monarchies, and so on. To recognize different characteristics of democracies is critical as they reflect the efficiency of each political system. Such characteristics include popular sovereignty, pluralism, separation of powers, political and civil liberties, free and fair elections, fundamental rights, justice and equality before the law, etc. The connection between democracy and human rights is deep and goes both ways, as they are interdependent. Human rights such as equality and freedom (of thought, conscience, and religion, of expression and peaceful assembly and association) are essential aspects of a democratic system. The infringement of any human right disturbs the rule of law in a democratic system. A milestone in the history of human rights is The Universal Declaration of Human Rights, proclaimed by the United Nations in 1948 as a common standard for all nations. The fundamental human rights are protected through the declaration and set as the foundation of freedom, justice, and peace in the world.



Democracy is an ongoing process, in which the active engagement of citizens is essential. Nowadays, the rise of nationalism and populism, the spread of fake news and propaganda, the infringement of human rights, the limitation of freedom, attacks on the freedom of the press, and interferences with judiciary systems show us how fragile democracies can be. A clear perception of these threats is vital in order to support and defend democracies and human rights.

2.2. Fighting Antisemitism and Islamophobia

“Antisemitism is a certain perception of Jews, which may be expressed as hatred toward Jews. Rhetorical and physical manifestations of antisemitism are directed toward Jewish or non-Jewish individuals and/or their property, toward Jewish community institutions and religious facilities.” (International Holocaust Remembrance Alliance – IHRA 2016)

Antisemitism has mutated over time and appears today in many different forms and among all parts of society. It is expressed in speech, writing, visual forms and action, and employs sinister stereotypes and negative character traits (IHRA). It frequently charges Jews with conspiring to harm humanity, and it is often used to blame Jews for “why things go wrong.” (IHRA 2016)



“Contemporary examples of antisemitism in public life, the media, schools, the workplace, and in the religious sphere could, taking into account the overall context, include, but are not limited to:

- Calling for, aiding, or justifying the killing or harming of Jews in the name of a radical ideology or an extremist view of religion.
- Making mendacious, dehumanizing, demonizing, or stereotypical allegations about Jews as such or the power of Jews as collective — such as, especially but not exclusively, the myth about a world Jewish conspiracy or of Jews controlling the media, economy, government or other societal institutions.
- Accusing Jews as a people of being responsible for real or imagined wrongdoing committed by a single Jewish person or group, or even for acts committed by non-Jews.
- Denying the fact, scope, mechanisms (e.g. gas chambers) or intentionality of the genocide of the Jewish people at the hands of National Socialist Germany and its supporters and accomplices during World War II (the Holocaust).
- Accusing the Jews as a people, or Israel as a state, of inventing or exaggerating the Holocaust.



- Accusing Jewish citizens of being more loyal to Israel, or to the alleged priorities of Jews worldwide, than to the interests of their own nations.
- Denying the Jewish people their right to self-determination, e.g., by claiming that the existence of a State of Israel is a racist endeavour.
- Applying double standards by requiring of it behaviour not expected or demanded of any other democratic nation.
- Using the symbols and images associated with classic antisemitism (e.g., claims of Jews killing Jesus or blood libel) to characterize Israel or Israelis.
- Drawing comparisons of contemporary Israeli policy to that of the Nazis.
- Holding Jews collectively responsible for actions of the state of Israel“ (IHRA 2016).



Criminal acts are anti-Semitic when the targets of attacks, whether they are people or property – such as buildings, schools, places of worship and cemeteries – are selected because they are, or are perceived to be, Jewish or linked to Jews (IHRA 2016).

Islamophobia[1] is a form of intolerance and discrimination motivated by unreasonable fear, mistrust, prejudice against and hatred of Muslims, Islam and Islamic cultures. Islam is a world religion with 1.9 billion believers, called Muslims. Unfortunately, there is an ongoing delusion to equate Islam and Muslims with Islamism and Islamists. Islamism is a totalitarian ideology, and Islamists are radical followers of this ideology, using violence and terror to establish a society and state that is solely religiously legitimized. This, however, has nothing to do with Islam and the peaceful faith of nearly two billion people. Islamophobic ideologies are based on ideas of “us versus them” supporting the prejudiced image of Muslims as “enemies”. It is often manifested in combination with racism, anti-immigrant sentiments and religious intolerance, very similar to the different forms of discrimination Jewish people, migrants, refugees, people of colour etc. face.



Following the terror attacks of 9/11 and other acts of terrorism, as well as the initiated “global war on terror”, institutional suspicion of Muslims and those perceived to be Muslim has escalated to epidemic proportions. Numerous States have responded to security threats by adopting measures that disproportionately target Muslims (e.g. Trump’s Muslim Travel Ban). Threats and attacks against people because of their actual or perceived Muslim identity are increasing worldwide. Other discriminatory practices include, but are not limited to: the vandalism of shops, restaurants, mosques or any Muslim-owned businesses, verbal intimidation and assault, ethnic and religious profiling, police abuse, and discrimination in education, employment, housing, or access to goods and services. Given the numerous religious strands and movements that comprise Islam, crimes motivated by prejudices against Muslims can take many forms. Attacks on women wearing headscarves are based on multiple prejudices (against the victim’s religion and their gender). This highlights the need to take a multidimensional approach to address and combat the rise of Islamophobia in our societies.

[1] The term “anti-Muslim racism” is preferred by some policymakers, fearing that the term “Islamophobia” tends to denote fear, hatred or prejudice against Islam and Muslims. For the purposes of the present handbook the widespread term “Islamophobia” is used to characterize the growing intolerance, discrimination and racism against Muslims as well as the surge in anti-Muslim hate crimes.

2.3. Gender Equality & Right to Sexuality

Gender equality is the absence of discrimination on the basis of a person's sex. This is achieved when men and women have equal rights, responsibilities and opportunities. Gender equality was globally recognized as a human right with the adoption of the United Nations Charter in 1945. According to the Universal Declaration of Human Rights, human rights are rights inherent to all human beings, regardless of their nationality, place of residence, sex, national or ethnic origin, colour, religion, language, or any other status (UN General Assembly, 1948, Article 2). In 1995, The Beijing Declaration and Platform for Action anchored the achievement of gender equality within a human rights framework, by declaring that women's and girls' rights are fundamental human rights, and it confirmed that the protection and promotion of those rights is the first responsibility of governments and core to the work of the United Nations.



Yet, in all societies, the woman's role is the inferior one in the relationship. In many countries around the world, women are denied their human rights. Their freedom of speech is dismissed, their right to education and work is refused, their freedom to own property is banned, their right to vote, and to freely participate in political and cultural life is abandoned. Every third woman experiences verbal and physical abuse in her life. At worst, women are deprived of their right to life, liberty and security. Femicide is the killing of women and girls because of their gender. 137 women are killed by their partners or family members every day.

For some time, issues related to women's rights have come to the forefront, and many movements and organisations fought, and still fight, to raise awareness for women's rights, specifically, the violation of women's human rights such as rape and sexual assault, female genital cutting, physical and psychological abuse, harassment, and other forms of violence. But even in 2021, and despite the global focus and increasing media attention, other related issues of gender equality, such as equal payment, opportunities, and access to resources remain less visible. There is still no country in the world where women have equal access to power and decision-making, and to decent and well paid jobs.

Right to Sexuality incorporates the right to express one's sexuality and to be free from discrimination on the grounds of sexual orientation. Sexual rights embrace human rights that are already recognized in national laws. They include a wide range of issues, such as the freedom of sexual identity and orientation, or the access to sexual and reproductive health care services. Over the past two decades, efforts have been made to develop the concept of sexuality as a human right by a variety of organized groups, engaged in often overlapping movements (e.g. women's health, human rights, anti-violence, and reproductive rights movements). Sexuality is a central aspect of being human throughout life and encompasses sex, gender identities and roles, sexual orientation, eroticism, pleasure, intimacy and reproduction. Sexuality is experienced and expressed in many ways and is influenced by the interaction of biological, psychological, social, economic, political, cultural, ethical, legal, historical, religious and spiritual factors. However, sexuality is not straightforward or one-dimensional, as it composes, evolves and changes for every person individually and differently over time.



The right to sexuality was, and still is, constantly challenged by various conservative, religious, sexist and homophobic powers, promoting stereotypes and traditional gender roles, opposing the right to choose one's sexual partner, or to form families in a variety of configurations. People are experiencing discrimination, inequality, social exclusion and violence because of their sexual orientation or gender identity all around the world. It is reported, that 43% of LGBTIQ (lesbian, gay, bisexual, transgender, non-binary, intersex and queer) people are experiencing discrimination in Europe. For this reason, the European Commission presented the first-ever strategy for LGBTIQ equality. It is of great importance and value to engage in this dialogue if we want to build inclusive societies, further equality, tackle discrimination, and end hate-motivated harassment and hate crimes.



2.4. Climate Change

The climate is describing the long-term and average weather conditions for a specific region. Climate change refers to long-term shifts in those average conditions. The Earth is now in a period of rapid climate change, with global temperatures rising.

What will climate change mean?

Climate change affects all regions around the world and will have significant impacts on every aspect of our lives. Some regions will become completely uninhabitable. With rising temperatures, extreme heat will cause water shortages and droughts, threatening freshwater supplies, making it harder to produce food, and for wildlife to survive. Many terrestrial, freshwater and marine species face extinction. Forest fires and heat-related deaths are becoming more and more common. Polar ice and glaciers are melting fast, causing sea levels to rise, resulting in flooding and erosion of coastal and low-lying areas. Extreme weather events, such as heat waves, heavy rains, and storms will become more frequent and intense, threatening lives and livelihoods. People living in developing countries often depend heavily on their natural development and will be among the most affected, as they have the least resources to cope with climate change.



What are the causes of Climate Change?

Greenhouse gases

Some gases in the Earth's atmosphere act a bit like the glass in a greenhouse, trapping the sun's heat and stopping it from leaking back into space and causing global warming. Many of these greenhouse gases occur naturally, but human activity is increasing the concentrations of carbon dioxide (CO₂), methane, nitrous oxide, and fluorinated gases in the atmosphere.

Human activity

Humans are the main driver of climate change. We are increasingly influencing the climate and the earth's temperature by burning fossil fuels, cutting down forests and farming livestock. The emissions that cause climate change come from every part of the world and affect everyone, but some countries produce much more than others. The 10 countries with the largest emissions are responsible for 68% of total emissions, whereas the 100 least-emitting countries generate only 3%.



Causes for rising emissions

- Burning coal, oil, and gas. They contain carbon dioxide that has been 'locked away' in the ground for thousands of years. When we take these out of the land and burn them, we release the stored carbon dioxide into the air.
- Cutting down forests (deforestation). Trees help to regulate the climate by absorbing CO₂ from the atmosphere. When they are cut down, that beneficial effect is lost and the carbon stored in the trees is released into the atmosphere, adding to the greenhouse effect.
- Increasing livestock farming. Cows and sheep produce large amounts of methane when they digest their food. Methane is 30 times more powerful than CO₂. The nitrous oxide used for fertilizers is nearly 300 times more potent than CO₂.
- Fluorinated gases (a family of man-made gases used in a range of industrial applications) are emitted from equipment and products that use these gases. Such emissions have a very strong warming effect, up to 23 000 times greater than CO₂. Fluorinated gases are used, for instance, in the electronics sector, in the cosmetic and pharmaceutical industry, and in the production of aluminium and magnesium, etc.



Global warming

The last decade was the warmest ever recorded. Based on current national climate plans, global warming will reach 2.7°C by the end of the century, instead of the 1.5°C target. Already a 2°C increase in temperature (compared to the temperature in pre-industrial times) will have serious effects on nature and people. In 2019, we were reaching a global average temperature increase of 1.1°C above pre-industrial levels. However, human action can change the course of events. Immediate, rapid and large-scale reductions in greenhouse gas emissions and reaching net-zero CO₂ emissions have the potential to limit climate change and its effects.



3. METHODS

We believe that the methods we propose here are all under-utilised in youth work. Get to know the four non-formal methods and see how they can be adapted to the four main topics we have chosen.

3.1. Photovoice Short description

Photo Voice

PhotoVoice is a qualitative method used for community-based participatory research to document and reflect reality. It is a method of non-formal learning in which learners are actively involved in learning (participatory approach). It was invented in the early 90s in the U.S. by Caroline Wang and Mary Ann Burris.



Resource picture Wang: https://ur.umich.edu/0001/Nov06_00/5.htm

Picture of Burris: <https://www.ticahealth.org/our-board/mary-ann-burris>



It is an empowering and flexible process that combines photography with grassroots social action: PhotoVoice action offers participants the opportunity to photographically record the conditions in their community and at the same time initiate changes in the community. Participants will be asked to express their points of view by photographing scenes that highlight the realities they see in their local communities or specific topics; they'll explore and do research work, like in our case topics like human rights issues, struggle for democracy, discrimination due to antisemitism, islamophobia, gender or sexual orientation, or effects of climate change. The photographs will collaboratively be interpreted through discussions in both small and large groups, and the participants will be prompt to develop narratives to explain how the photos highlight each particular research topic. Through the method of PhotoVoice participants will produce a lot of visual material of the identified problems/ inequalities, which can be displayed in public, like in photo exhibitions or through a social media campaign. This way participants can reach a much greater audience and draw attention to social/societal grievances/problems (e.g. with politicians) in order to initiate change.

PhotoVoice is a great method to empower especially young people regardless of status including those who are discriminated against due to language, gender, race, class, disability, etc. Through their art, they will bring new perspectives to raise awareness of hidden or overlooked issues and aspects of the society.



Aim & Objectives

As a practice based on the production of knowledge, PhotoVoice has four main goals:

1. To enable people to record and reflect their community's strengths and concerns,
2. To promote critical dialogue and knowledge about important issues through large and small group discussion of photographs,
3. To reach policymakers and raise their awareness for important issues and problems within the community, and
4. To initiate and influence change processes within communities by depicting and reflecting on the strengths and concerns of the community and existing problems.

For participants, the PhotoVoice process provides an opportunity to visually portray experiences and share personal knowledge about particular issues that may be difficult to express with words alone (Wang & Burris, 1997). By discussing the photos, participants can not only critically engage with the social inequalities, problems, etc. depicted on them, but they can learn a lot about them. They gain insights into their own situation and that of their environment, exchange views with others about it and become aware of their abilities to make a difference.

Expected Outcomes

Knowledge

- Participants acquire new knowledge and develop critical awareness of their community,
- The social recognition participants receive can transform their self-perception,
- The method allows them to expand their social networks and to build new links with different actors and decision makers in the community.



Skills

- The participants gain valuable skills of reflection and can potentially become the trainer for others about their experiences,
- Skills are developed enabling participants to communicate their feelings and experiences,
- Increase confidence in participants' ability to select images and therefore engage in self-advocacy,
- Promote self-expression and the use of language during the reflective process,
- Communicate and promote participants voices and needs to politicians, policy makers and the public in general.

Attitudes

- Social and political engagement,
- Understanding the “other” within the community,
- Increasing acceptance and openness of participants towards unknown social situations,
- Participants learn to identify the real-life situations that they need to step in and make changes.



Time & Duration

The actual implementation time of a PhotoVoice activity can last from 4 to 6 hours up to one week, depending on the number of the participants and photos taken to be presented and analysed. Additional time for preparation, photo shooting, photo editing and storytelling is required, approximately a minimum of 2 days before and after the session. And if you want to showcase the pictures, you have to calculate the time for preparing and hosting an exhibition or creating a presentation, publication or an online campaign.

Requirements for facilitators (e.g. minimum number of supporting trainers, educational background, and expertise needed etc. ...)

For starting a PhotoVoice project, you need to have at least one facilitator/coordinator and some volunteers to support. The facilitators'/ coordinators' role is to help participants to identify the concrete topic they'd like to address, and to work out the objectives and outcomes of the PhotoVoice activities.

Staff members or volunteers of an organisation, NGO, but also of an institution or school may act as facilitators, as personal resources, or may actually conduct most aspects of the project.



It's important that they (regardless of whether these people are volunteers or paid staff) have the necessary skills – interpersonal (e.g. good moderation and communication skills), technical (e.g. photography, photo editing, designing/arranging), and administrative (e.g. project and financial management). And they should be motivated and interested in social and political change, and belief in non-formal learning methods and that awareness raising activities can initiate change.

It is also very helpful to have someone on board who is very well connected within the community and has a profound inside about the problem you would like to address. This person is also important, as you might need the support, contacts and permissions to implement your PhotoVoice project. And they can be helpful to address the concerns of the population in question.

The participation of an artist/photographer is desirable to give a more artistic point of view and to provide information about main principles of photography (e.g. composition of a picture, picture details, colours, settings).



Requirements for participants (e.g. language level, can read and write, educational background ...)

The participants need to be able to communicate in the native language (B2 is recommended), and they should be able to read and write. No specific educational background is required.

Additional editing and photography skills are desirable, but not necessary, as you can provide additional training sessions for involved staff, volunteers or participants. If you do, the trainings should cover following topics:

Training for participants:

- Technical training. This should include use of the camera equipment and the techniques of photography. This may include operating the camera, composition, how to adjust for light conditions using film and shutter speed and other techniques, the use of a flash, editing (digitally or otherwise), how to shoot moving subjects, etc. This training would probably be conducted by either the mentor/facilitator or another person with a good knowledge of photography.



- Training in ethical and safe photography in various situations. Shooting on the streets or throughout a city or other area, as is the case with many projects, participants may find themselves in situations where they may be catching subjects in private, embarrassing, or illegal behaviour. When is it ethical to take such photos? How do you ask permission to take a photo? Should you ask subjects to sign a release form? Should you offer them a copy of the picture? How do you react if the subject refuses? Furthermore, how do you protect yourself in dangerous situations, where people may be engaged in illegal activity or may be aggressive? Just carrying a camera may be enough to put a participant in danger. Again, this training is best conducted by the mentor/facilitator or someone else experienced in the field.
- Group-building and training in working in a group. If you're working with children or youth or with others with little experience in meetings and groups, it will make the project go more smoothly if you offer support in that area. Setting ground rules, making clear why ground rules are necessary, emphasizing the collaborative nature of group activity, structuring the group as a mutually supportive team, teaching listening skills, and how to engage participants in group-/team-building exercises.



These additional trainings might be extremely helpful to those, who have no or little experience so far.

Materials & equipment needed

- Smartphones with a camera or professional cameras
- Projector
- Laptop
- Colour printer
- Paper A4
- Internet access
- Pins
- Post-it
- Scissors
- Sticky tape



Other requirements (e.g. safety issues, health related issues, administrative requirements, food & beverage, enrollment procedures...)

- Image copyright statements
- In terms of safe environments, the main concern in a PhotoVoice project is about creating a safe space for participants to meaningfully share their voice through photography. As the facilitator, it is important to dedicate some time at the beginning of the project, either before or after ethics is introduced, and throughout to reflect on how to create a safe space that fosters participant exploration. One key aspect of this is developing genuine relationships with the participants and building trust.



- Remember that the guidelines that are created by the group can be reinforced at any time and may be more important when discussing sensitive issues like food security. Keep in mind that maintaining confidentiality in a group setting can be complicated, especially if members know each other very well, as there is no guarantee that information will not be shared with members outside of the PhotoVoice group. The initial meeting is also a great opportunity to explain the project timeline. By doing this, participants can ask questions, share concerns and ideas, understand project goals, understand the time commitment required, learn about social action and policy change and become aware of possible outcomes. Before participants agree to participate, the facilitator should review ethical guidelines, so that participants can be informed about possible risks and benefits of participation. Once participants have a clear understanding of the project and PhotoVoice they can make an informed decision as to whether or not they want to participate.
- Photo editing can be done either from smartphone apps or with the use of a PC.



Methodology and Techniques

PhotoVoice does, in some ways, progress in a step-by-step fashion but, some project activities will overlap. You will see that some activities must have a clear start and finish before the group can move on to the next step, while other activities will continue over several weeks. Every PhotoVoice project is different. How a group moves through the suggested steps will be influenced by differences in the projected timeline, budget, PhotoVoice participant goals and objectives, community resources, and of course, community needs. We are sharing an overview of each of the suggested steps to help with planning and implementation of your PhotoVoice project.

A Quick Glance at the Eight Steps in PhotoVoice Projects

1. Connecting and consulting with the community
2. Planning a PhotoVoice Project and setting the objective(s) within the community
3. Preparation of a PhotoVoice Project
4. Recruiting PhotoVoice participants and target audience members
5. Ethics and ethical considerations within a PhotoVoice Project
6. Starting the PhotoVoice Project



- Provide Equipment
 - Facilitate PhotoVoice group meetings
 - Data Collection and research work
 - Taking pictures
 - Data and picture analysis and selection
7. Exhibiting the results of the PhotoVoice project and promoting it
 8. Social Action and Policy Change

1. Connecting and consulting with the community

PhotoVoice, like all forms of participatory action research relies on a connection between community organisations, community members, researchers and other groups who are involved. Building strong respectful relationships among all those involved should be a starting point for PhotoVoice.

Good relationships take time and effort. For this reason, the stage of connecting with the community must not be rushed. When the PhotoVoice facilitator has spent a good amount of time and energy developing relationships, the community members will then be ready to share their ideas, offer feedback, answer questions and consult with the PhotoVoice facilitator about important and sensitive issues. Good connections and fair consultation with the community will build a strong foundation for the PhotoVoice research and project.



Establish Trusting Relationships

Trust is essential to all relationships, especially when interacting with marginalized individuals and working with community groups who may have reasons to mistrust others. It is essential that the PhotoVoice facilitator earns the trust of the community and also trusts the community members. Groups may at first feel cautious or hesitant about research and later to have pictures taken of them or their environment. If a mutual relationship of trust is built and genuine connections are made, individuals will feel they are a part of the process right from the beginning and can better participate in a project, in a meaningful way.

2. Planning a PhotoVoice Project and setting the objective(s) within the community

Before you involve participants the facilitator and involved staff members need to be able to explain the purpose of the project and to make clear what will be the desired outcomes, e.g. an exhibition of photos at the end. They must explain the context in which the PhotoVoice method is used so participants can take photos within.



Identify Research Focus and Issues of Concern

It is likely that community members, community organisations or researchers will begin with some ideas or have certain project goals that they hope to accomplish. That is quite fine, but there must be room for other outcomes not already identified. The other outcomes will arise because of this phase of community consultation and relationship building. Community members are in a position to share the best information. The identified issues of concern will come from the community not from an outside researcher. Community members have insight and knowledge that is only possible because of their position within that community. Community connections and consultation must define the research and generate the guiding research question.

3. Preparation of a PhotoVoice Project

To have a smooth start and be successful you need to have in mind to organise and prepare the following:

Involve Community Members and Potential Participants

PhotoVoice creates an opportunity for community members to voice their concerns about important issues, share ideas about community struggles and help to identify community strengths. Some people may already be active in the community.

Others may have wanted to see changes in their community, but did not have a place to begin. This opportunity to speak directly to the PhotoVoice facilitator and be involved in PhotoVoice is an excellent way to encourage and nurture community involvement from a diverse group.

Meeting and consulting with the community shows potential PhotoVoice participants that they are a part of the process right from the beginning. Because of early involvement, a sense of engagement is developed and these individuals will be more willing to continue to be involved. Some possible roles for interested individuals include becoming a PhotoVoice participant, providing guidance and feedback, offering program and policy advice, helping with strategic planning, or sharing networking skills and connections. The different roles, filled by different individuals, create a strong and diverse group where individual strengths are offered for the good of the research project. This is important because these connections will help you to move through the research project and policy phases of PhotoVoice. PhotoVoice offers community members, who understand the problems faced by their friends and neighbours, continued involvement. Participants have the opportunity to participate in a meaningful way, from the very beginning right through to the stage of identifying possible solutions and working to implement changes.

Build a Bridge between Research and the Community

The philosophy of collaboration between the co-researchers is essential to PhotoVoice. PhotoVoice participants must be empowered throughout the process and it must be known that the PhotoVoice research and project is their work. By building a bridge between research and the community, sustainability is created. This means that even after the research and the project activities are over, project participants who have been involved in each phase are able to continue to work in the community.

People and project management

Once community members have learned about PhotoVoice and have become involved, it is time to plan the specific details of a PhotoVoice project. The facilitator must keep in mind that planning and decision making should be as collaborative as possible. The PhotoVoice facilitator, who understands the whole PhotoVoice process and has a specific set of skills, will need to take the lead on planning various activities. Some examples of planning activities include setting a project timeline, managing the budget, organizing equipment, arranging a location for meetings, planning group meetings and planning PhotoVoice events. In addition, the PhotoVoice facilitator is responsible for thinking ahead to consider possible barriers or problems that may arise during PhotoVoice.



The PhotoVoice facilitator has the ability to make this experience a positive one for community members by planning ahead to prevent as many difficulties as possible. Being well prepared will show participants a high level of commitment and demonstrate how valuable their time is. Participants will also recognize the efforts made to empower them so that they can present their ideas and can represent their community. The PhotoVoice facilitator is responsible for arranging all administrative details associated with project implementation including planning all meetings, setting and adhering to timelines and being mindful of funding and budget information.

Funding and Budget for a PhotoVoice Project

The issue of funding for a PhotoVoice project is complicated. There are many different funding opportunities available. It is generally the responsibility of the PhotoVoice facilitator or interested community groups to seek out and secure funding from community, government or academic sources. In securing funding, an anticipated budget will need to be prepared. It is essential that the PhotoVoice facilitator manage the budget well. This means carefully tracking all spending, maintaining receipts and being accountable for project costs. A clear project timeline or schedule of events will help in planning for anticipated project costs.



4. Recruiting PhotoVoice participants and target audience members

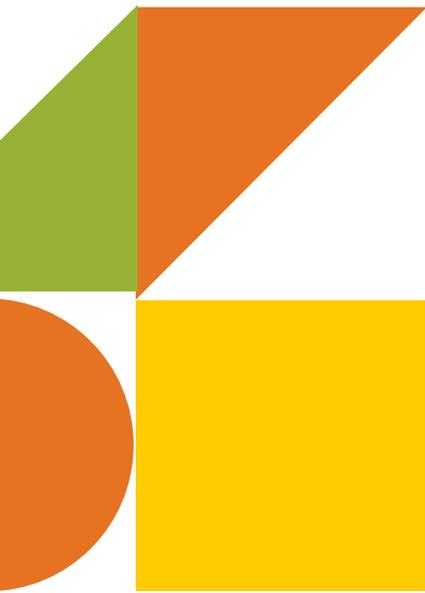
Recruitment is the practice of attracting interested individuals from the greater community and inviting them to participate in PhotoVoice. Some of the individuals with whom you connected during the community consultation phase might be recruited to take part in the project, in a more in-depth way. Individuals may be involved as PhotoVoice participants or as target audience members, with both groups playing a distinct role. The PhotoVoice participants hold the responsibility of creating the photographs that will eventually educate others and raise awareness and understanding of the chosen social issue. On the other hand, potential target audience members are asked to provide feedback to the photographers, share the project outcomes, provide a specific set of skills or expertise in networking or have specific connections or ability to influence policy and decision-making. Because of the importance of dialogue and discussion in PhotoVoice, recruitment of both groups is a fundamental part of the PhotoVoice process. The PhotoVoice facilitator must dedicate significant energy to linking the PhotoVoice participants with the target audience. So never underestimate the time it will take to recruit participants!



If you're starting with an existing group – a classroom, a youth group, a local support group, etc. – recruitment may simply be a matter of presenting the possibility and discussing it with the group. It is important that group members have the option of declining participation.

If there's not a formal, existing group, recruitment strategies have to be developed by the facilitator. Ask yourself which target group you are aiming at, and how you can reach them the best.

When recruiting PhotoVoice participants, it is important that a range of potential community members know about the PhotoVoice opportunity. Using several methods of recruitment or invitation to participate will help to reach more community members. Participants can be recruited through formal and informal means. For example, posters, notices, flyers and email invitations are more formal methods of recruiting. Other community-based organisations that provide support or resources might be a helpful way that a researcher or facilitator can formally reach potential participants. Informal means of recruitment also work very well.



A participant might invite a friend or neighbour to take part in the project. Individuals might be a member of another group, like a walking, parenting or support group. They can inform others of the PhotoVoice project and help in recruitment. Whether through formal or informal recruitment methods, it is good to keep in mind that a more diverse group with members from different cultural backgrounds, neighbourhoods or life experiences can provide a broader perspective on an issue. Depending on the particular subject, you might use different ways of inviting and recruiting participants. Ideally, the participants who will take photographs should identify with and be passionate about the issue. It is important that the PhotoVoice participants are experiential participants, meaning that they have first-hand knowledge and experience about the issue they are going to address. They should be willing to be actively involved to the best of their ability and be willing to learn and gain skills throughout the process. Participants need to know that the project will generally require a long-term commitment; therefore, they must be willing and interested in working towards long term change.



They should be enthusiastic about working as a group, and of course, must be willing to openly share their own experiences with the other participant group members, and eventually, with the public. Group members must understand and agree with the project goals and be aware that the group will be responsible for the direction of the project (Blackman and Fairey 2007). Ideal participants should possess many of the traits described above. Participants with these traits will help to maintain interest throughout the project, as well as after the project has concluded.

Recruiting Target Audience Members

Like the PhotoVoice participants in a PhotoVoice project, the target audience for a PhotoVoice project must also be recruited while keeping in mind factors like project goals and project timeline. When thinking about the target audience, you might want to ask questions like: Who should hear the messages? Who has the ability to make changes? Which groups have the ability to influence decision-making?



Which community members have shown an interest in similar issues in the past? Asking a variety of questions will generate good ideas for selecting target audience members. Ideally, target audience members should be individuals who have the power to make decisions that could eventually improve the everyday lives of photographer participants or have the influence and position to advocate for change. Target audience members can be approached during the early stages of the PhotoVoice process and from a variety of sources or they may be approached during the later stages of the project as ideas are generated by the photographs and discussion. Target audience members should be considered good candidates if they have the skills and ability to continue the momentum of the project and implement the proposed changes brought forward by the group. The target audience acts as both audience members and the advisory committee and includes members of the community at the local, municipal and provincial levels. The PhotoVoice facilitator and participants can share the responsibility for approaching and informing community members about the project process and intent, as well as engaging audience members in dialogue about important issues alongside project issues. After viewing the project display and presentation, the target audience will advise the photographers about political and social climate, as the project advances from research to policy.



Target audience members can be drawn from a wide variety of sources, including:

- City or town council;
- Human service agencies;
- Community-based groups that work closely with issues important to the photographers;
- Policing bodies;
- Groups affected by the problems the PhotoVoice project tries to draw attention to;
- Schools and universities;
- Interested community members; and
- Government agencies and departments.

Bridging the Divide between PhotoVoice Participants and Target Audience

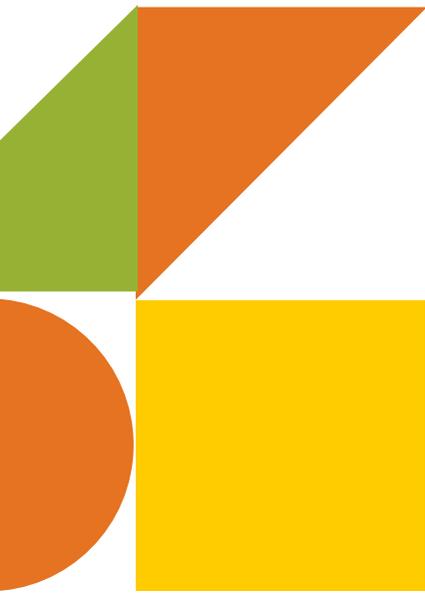
The strength of the PhotoVoice project is in the back and forth communication between PhotoVoice participants and the target audience. The dialogue and open exchange of ideas is a significant part of PhotoVoice and will require effort on the part of the PhotoVoice facilitator and participants to ensure that target audience members get involved and remain involved.

The PhotoVoice facilitator and PhotoVoice participants share responsibility for a number of tasks, including:

- Contacting organisations to inform them about PhotoVoice;
- Meeting with individuals from organisations or departments to gain support for the PhotoVoice concept and project;
- Developing community support;
- Making future arrangements for PhotoVoice presentations;
- Inviting guests to presentations and showings; and
- Contacting individuals or groups to discuss specific issues that may be in their program area.

5. Ethics and Ethical Considerations within the PhotoVoice Project

An important responsibility of the PhotoVoice facilitator is to ensure that all activities of PhotoVoice are done in a fair, respectful and ethical way. Like all research, PhotoVoice must conform to specific ethical guidelines. Ethical guidelines ensure that research offers potential benefits, the benefits outweigh any risks and participants and other individuals and groups are not harmed in the research process. All research is governed by strict ethical considerations and researchers must ensure that they do no harm through their research activities.



Similar to our own value and belief systems that influence our daily actions and interactions, ethical guidelines in research govern how actions are carried out and outline accepted ways of doing things. The PhotoVoice facilitator should have a solid understanding of the ethical considerations regarding the project. Also, they should have the ability to determine ways to address ethical issues prior to beginning the photographic process. Every research project must be accepted by an ethics board, so this is an additional way to be sure that ethics are upheld. Ethical considerations that weigh-in heavily in terms of the PhotoVoice process are discussed below.

The PhotoVoice facilitator is responsible for providing complete information about the PhotoVoice process to all prospective participants. Participants must have the opportunity to consent to participate in the project, based on full and complete information about both the advantages and disadvantages of participating. Participants must be made aware of expectations of participation, including issues such as length of the project, time commitment and project activities. Participants must also be informed about how they can withdraw from participation. There must also be clear and open communication around the opportunity for social action, possible changes resulting from social action and best practices for working within the political arena.



The potential for personal emotional responses resulting from participating in the PhotoVoice process must also be talked about. Participants should be informed that critical examination and reflection of sensitive issues may cause stress or other negative emotional responses. Also, the possibility of not achieving the desired response from the target audience may result in feelings of frustration or disappointment. Training during the PhotoVoice process must include examination of the possibility of unexpected outcomes. The key message is that participants must be fully informed about the project before they agree to take part in the project. Informed consent is an extremely important ethical issue. The role of PhotoVoice participant also comes with a range of ethical considerations. Because PhotoVoice participants are co-researchers and co-creators of data, they must conduct themselves in fair, ethical and appropriate ways. They will need to be educated on the research process of informed consent and on the process of operating in political arenas.

Obtaining consent and respecting the right of privacy and image

If photographers are taking pictures of human subjects, they must fully understand the notion of individual privacy and the process of gaining informed consent from subjects. Informed consent must be obtained correctly and written consent must be obtained from the subjects of the photo.

This process ensures that privacy has not been invaded by the photographer. The expectation of training photographers to obtain informed consent presents obvious methodological issues. Ensuring informed consent is obtained for the photographs taken may make photographers uncomfortable, causing them to produce more images without human content. Further to individual representation of the issues in the photographs are the decisions around which photographs will be chosen for the presentation to the target audience. The photographers must also ensure the photographs taken not only accurately represent the issues, but also the people in the photographs are representative of the community as a whole. Sensitive issues, like the privacy of children, personal dignity, photographs of illegal activities or photographs that portray individuals in a negative way all must be handled ethically. In addition, participants must remember that their own safety and well-being are vital. They will need to take extra care to maintain their own safety and learn skills to safely take photographs in the community. So the group needs to identify possible risks and how to address them, including physical harm and loss of privacy that may result from participation in the PhotoVoice project. Also important is training about power and authority that comes with using a camera in the community. Every research project will have specific ethical issues.

This discussion of ethics is intended to prompt further thinking about possible ethical considerations in your own PhotoVoice research project.

6. Start the PhotoVoice Project

Once you have the facilitator, have set the objectives and the project plan, built all necessary connections, it's time to start the PhotoVoice project.

Providing the Equipment

Generally, the PhotoVoice facilitator will select the type of camera to use PhotoVoice. The budget might be a deciding factor when selecting cameras for the project. You can use cameras, disposable cameras, but nowadays most Smartphones have very good cameras integrated as well, so most of the participants are already equipped with good cameras. If it is not the case, it is worth exploring the possibility of getting cameras donated for the research project, but keep in mind that means additional working time for the facilitator.

Whatever camera options you might use, make sure they have various options and the possibility to layer photographs, distort images and use colour filters to modify the images. These options allow photographers the opportunity to be more creative in their photographs and less literal in their representations.



The PhotoVoice facilitator will also need to determine, along with PhotoVoice participants, whether the group sessions will be videotape recorded or audio-tape recorded. With either option, equipment will likely need to be purchased, rented or borrowed. Through a partnership with another group or agency, you may be able to borrow or rent this type of equipment. Some meeting rooms also have audio-visual equipment available at little or no cost for community groups. Whatever decisions are made around equipment, these details should be finalized as early on in the project as possible and in keeping with the set budget.

Facilitate PhotoVoice group meetings

The group meetings are central to the PhotoVoice process. Details related to the meetings should be arranged early on in the project. A suitable location will need to be arranged; necessary materials such as pens, markers, journals and flipchart paper will need to be purchased; a guest photographer will need to be booked; consent forms will need to be developed; and additional community support and referral services will need to be arranged.



Taking pictures

Before starting taking pictures, it may be appropriate to ask participants to sign a release stating that they keep the copyrights to any photos they take, and that they understand the conditions of the project, will return cameras, and will allow their photos to be part of an exhibition with the option of remaining anonymous.

The facilitator will communicate and set the PhotoVoice tasks to the participants, meaning giving clear instructions for taking photos. Then the “working in the field” phase starts: participants go for a “walk” and take photos. While taking pictures they should also keep a photo “diary”, meaning writing down the number of the photo(s) taken and important thoughts and information about it.

Data and picture analysis and selection

Once the field trip is over, participants meet again as a group. They’ll present their photos and describe what can be seen on them (content), why the photo was taken (reasons/causes), and what is associated with it (meaning, context, relation to the chosen issue). The other participants are able to ask questions and discuss the photos and the raised issues. Then the central themes and results are summarised.

The cycle (field phase - discussion - field phase) is repeated as often as necessary until the topics are discussed thoroughly and there are enough photos to adequately present the selected issue.



Then the selection of the photos starts. Participants choose the final selection of photos along the criteria: Which ones best depict what it is about? Which ones are most important for the topic? Then the selected photos will be sorted and grouped. Make sure that the narrative of what the photos mean or express are documented. Then identify the most important themes and theories that have been discovered and in which order they should be exhibit.

For the discussion of the selection of the photos, the so-called "SHOWeD" procedure is often used. Here, the following questions are answered for each photo:

- What do we See here?
- What is really Happening here?
- How does this relate to Our lives?
- Why does this situation, concern or strength exist?
- What can we Do about it?



7. Exhibiting the results of the PhotoVoice project and promoting it

Already in the project planning phase, you should have planned on how to present the selected photos and messages. You need to determine the form of presentation.

The following forms of presentation are possible:

- Face-to-face exhibition
- Virtual exhibition
- Photo books
- PPT or Prezi presentation
- Video
- Performance
- Lecture
- Report
- Social media campaign

When choosing the form of presentation, have in mind: Who is your target audience and how do you reach them the best? What are the communication and information channels they use the most or have easy access to? Once you have chosen the form of presentation you have to plan and work accordingly.



Record the results and describe their transferability (e.g. project manual on exhibition with recommendations for action). And of course you need to reach your target audience personally, so you have to plan the invitation management, meaning writing invitations, researching contact details, sending the invitations to decision-makers and community members etc. You may also plan and produce other promotional products and activities, such as printing posters, catalogue, postcards, or doing social media activities.

Have in mind that all this will take time and extra resources in time and money!

8. Social Action and Policy Change

The principle goal of PhotoVoice is to improve communities by addressing problems at their root and to initiate change by active citizens within a community.

At its core, PhotoVoice moves individuals from a state of passivity to current community circumstances to social actors in their communities: first they get emotionally engaged with the issues, which they are concerned or angry about or hope to change. Their awareness will be raised, and usually through the PhotoVoice project they gain a new and better understanding for the causes or reasons for an identified problem.



And this will lead to the final stage of a PhotoVoice project: that participants change their roles from learners to emerging leaders and social actors in their communities. They advocate policy, systems and environmental changes that address the root causes of the problems they have identified and these changes should have a positive impact on their communities. So it is also very important that facilitators create a platform for participants to engage with policymakers, local leaders, the media, and the general community population in order to cause policy changes. Therefore, for a successful PhotoVoice project, facilitators and participants need to think beyond presenting the photos: What actually should happen after we have raised awareness for the chosen issue? What change should happen after our presentation?

Instructions & schedule of the session / Session plan

A PhotoVoice project involves many people, meetings and varied activities over an extended period of time. It is essential for the PhotoVoice facilitator to be highly organised and willing to work hard, long before the first photograph is even taken.

First, a well-planned timeline and work plan for the project must be finalised with specific dates, tasks and responsibilities for your project. Secondly you need to recruit and establish a PhotoVoice group. Project participants need to be fully informed of the PhotoVoice process and the time commitment that is expected of them. And then you'll start your PhotoVoice project, which hopefully will result in an exhibition or media campaign, which will initiate the change participants intended.

A PhotoVoice project might be implemented within a short time (e.g. on a weekend), but usually it takes more time. We present you now 4 session outlines: one with 14 sessions, one with 4 sessions, one with 3 sessions and one with 2 sessions, which you can adapt to your needs and time frame and which hopefully help you to plan your own PhotoVoice project.

But whatever time frame you chose for your PhotoVoice project, make sure the following topics are covered in the first “information” session: During the first meeting participants should learn more about the intention of a PhotoVoice project and its process. But first participants should get to know each other. Create a warm and welcoming atmosphere; do fun activities and informal introductions.

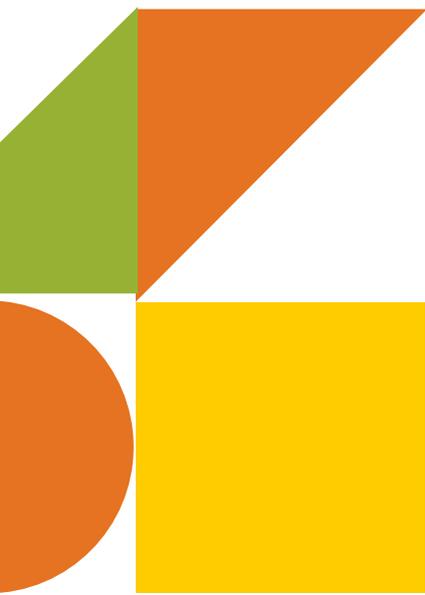


It is good for the group to establish group rules or guidelines around issues of respect, listening, sharing and confidentiality early on in the meeting. The facilitator should strive to promote feelings of safety and belonging within the group. The group guidelines can be reinforced from time to time, especially if discussing sensitive issues. Maintaining confidentiality is also essential. The next task of this meeting is to inform the group about PhotoVoice.

Three central principles should be emphasized during this first meeting:

- 1.The photographers' role as experts,
- 2.The potential to educate and inform others about important community issues, and
- 3.The potential to influence public policy.

Then set out the timeline and project plan of your PhotoVoice project. Participants can ask questions, share concerns and ideas. At the end of this session participants should understand general project goals, gain a clear idea about the time commitment required, learn about the concept of social action and policy change, and get a realistic understanding of possible outcomes. Once potential participants have a clear understanding and have had an opportunity to discuss PhotoVoice, they can make an informed decision about whether they are interested in participating.



OPTION 1: 14-Session Sample Outline

Session One: Meet with prospective participants so they can learn and ask questions about the PhotoVoice process and the focus of the project. Clearly let them know about the time expectations. Invite them to return the following week if they are able to give the time and are interested in being a part of PhotoVoice.

Session Two: Further discuss the PhotoVoice process and the central role of participants. Spend time discussing the underlying issues around the use of the cameras, issues of power and ethics, potential risks to the participants and how these risks could be minimised, sign consent forms.

Session Three: Arrange to have a local photographer attend the meeting to teach participants about use of cameras, perspective, lighting, balance, contrast and other techniques that will help them to represent their experiences, strengths and struggles through photographs.

Session Four: Discuss the process of informed consent of subjects of the photographs, details of subject consent forms, check available camera options (e.g. camera options of Smartphones of participants) or distribute cameras if needed and give participants a week to take practice pictures.



Session Five: Meet to collect the taken photos, discuss feelings about taking pictures, share experiences and talk about challenges they may have experienced. Depending on the group, the participants may be having difficulties. Collect all pictures taken prior to session six and print them out.

Session Six: Look at and discuss practice pictures, this helps stimulate ideas about pictures, set due date for new photos to be handed in. It is recommended that PhotoVoice groups continue to meet throughout the time devoted to taking pictures to keep everyone motivated and supported.

Session Seven through 10: Continue to meet regularly so that participants can hand in more photos, and support each other in this process. Ensure that all pictures are collected by session 10 and print them.

Session 11: Distribute the developed pictures to the photographers. During this session data analysis is well underway and will progress into the coming weeks. Select the pictures and decide on the form in which they will be presented (e.g. as prints in picture frames).

Session 12 through 14: Data analysis continues. The group prepares the PhotoVoice exhibit and shares the exhibit with the community and target audience members.



OPTION 2: 4-Session Sample Outline

Session One:

- Introduce PhotoVoice to the participants
- Icebreaker activities
- Review ethics
- Review group rules and guidelines as well as the importance of safe spaces

Session Two:

- Review basic photography
- Send participants into the community to take photographs

Session Three:

- Share and discuss photographs
- Develop themes

Session Four:

- Select a target audience for the photography exhibition
- Plan the photography exhibition



OPTION 3: 3-Session Sample Outline

Session One:

- Introduce PhotoVoice to the participants
- Icebreaker activities
- Review ethics
- Review group rules and guidelines as well as the importance of safe spaces
- Review basic photography
- Send participants into the community to take photographs

Session Two

- Share and discuss participant photographs
- Develop themes
- Select a target audience for the photography exhibition

Session Three:

- Plan the photography exhibit/display



OPTION 4: 2-Session Sample Outline

Session One:

- Introduce PhotoVoice to the participants
- Icebreaker activities
- Review ethics
- Review group rules and guidelines as well as the importance of safe spaces
- Review basic photography
- Send participants into the community to take photographs

Session Two:

- Share and discuss participant photographs
- Develop themes
- Select a target audience for the photography exhibition
- Plan the photography exhibit/display

Debriefing

Some of the following questions may be more appropriate to use immediately after the last PhotoVoice session, while others might be appropriate to use after the photos are shared with the broader community (e.g., through a photography exhibit). These are draft questions and can be edited for clarity or combined.



For facilitators:

1. What have you learnt about [the project topic] through this PhotoVoice project?
2. What have you learnt about participatory action research?
3. Do you feel more confident or comfortable in being involved or leading a research project? Why or why not?
4. What new knowledge have you gained in relation to policy and policy change?
5. Have you gathered any new evidence that would help create policy change?
6. What has been the community response to the PhotoVoice project? Have you seen any changes (in attitudes or action)?
7. How did policy makers react to this research project?
8. Have you developed any new partnerships or initiatives within your community as a result of participating in this project?
9. What did you like most about facilitating this PhotoVoice project?
10. What did you like least about facilitating this PhotoVoice project?
11. If you could do this type of project again, what would you do differently? (Please consider recruitment strategies, supplies, participant support, overall process, etc.).
12. Is there anything else you'd like to add?

For participants:

1. What have you learnt about [the project topic] through this PhotoVoice project?
2. What have you learnt about policy and policy change?
3. What has been the community response to the PhotoVoice project?
4. Have you seen any changes (in attitudes or action)?
5. Do you feel better able to raise concerns and propose solutions to issues of [the project topic] within your community?
6. Have you made any new connections or relationships within your community as a result of participating in this project?
7. What did you like most about participating in this PhotoVoice project?
8. What did you like least about participating in this PhotoVoice project?
9. What types of skills did you develop by learning about PhotoVoice, taking photographs and sharing your thoughts and opinions with others?
10. Do you feel like your knowledge and experiences were valued by the rest of the group?
11. How would you change this project if you were to participate again?
12. Is there anything else you'd like to add?

Tips for Creating Safe Space and Building Trust

1. Make sure that the topic of your PhotoVoice aligns with concerns that exist within the selected communities.
2. Ensure that all participants understand the purpose of the Photovoice project.
3. Allow the community to make decisions about how they want to participate in the research project; this will increase skills, confidence and networks required to tackle issues related to your project.
4. Engage in co-learning; make sure everyone's voices and experiences are valued by all members of the group participating in the Photovoice project.
5. Gather participants in a location that is both comfortable and familiar.
6. Provide support to participants throughout the duration of the project.
7. Recognize that everyone learns differently and that you may have to be flexible in the way you teach Photovoice to others.
8. Always use plain language.
9. Attempt to reduce barriers related to income, cultural differences among participants, social class, language, educational experience and childcare.
10. Encourage participants to discuss and share their experiences with others as well as ask questions.
11. Ensure that all participants are included in every aspect of the Photovoice project.



Some ground rules to follow:

- **For the participants:**
 - Actively listen while other participants share.
 - Be respectful of everyone's ideas and experiences, particularly when they are different from your own.
 - Participate actively and share openly.
 - Anything shared within this session is confidential. Do not share personal information about other participants to others outside the group. This is key to build trust and thus enable openness.
 - Be present, and try to be active and focused on the activities.
- **For the facilitator:**
 - It is crucial to remember that not all participants will feel equally comfortable with sharing with others. Please do not force anyone to participate if they feel uncomfortable.



Code of conduct for the facilitator:

- Do not give your personal opinion on the subject matter, as it can bias the perspectives of participants.
- Make sure participants discuss their own challenges or concerns and not what you personally perceive to be their challenges or concerns.
- Ensure that everyone gets an equal chance to speak and contribute.
- While treading sensitive topics such as gender and sexuality, discrimination, exploitation etc., it is crucial to consider the safety of all participants. Be careful not to exhibit material that puts the photographer, or those who appear in the photo, in any danger.

Adaption of the PhotoVoice method

In the following section we will give you some examples how you can use the PhotoVoice method for different topics, where social and political change is important. We have described the method already beforehand, so that you know how to set up a PhotoVoice project, how to implement the different phases and procedures within the method and how to implement the different sessions.

Now we are giving you some ideas, on how to phrase the topic and tasks for the participants.

3.1.1. Using the PhotoVoice method to promote „Democracy & Human Rights”

Living in a democratic society may sometimes create the illusion of having it for granted. People may believe that once a democratic regime is established, there is no turning back to authoritarianism. History has proven that radical changes are difficult to be accomplished rapidly; however, continuous and premeditated actions contribute to weakening the democracy and the rule of law in a country. Nowadays there are different threats to democracy, either direct or indirect ones. Corruption and inefficiency, economic and social inequalities, political polarization, populism and extremism, fake news and propaganda, immigration and the challenge of sustaining multi-ethnic democracies, etc. More and more societies face such challenges and a collective effort is needed in order to overcome them. Raising awareness about such issues has the power to support the active participation of the population in fighting the threats. It is very likely that many people are not aware of the existence of these problems and how they are manifested. Hence, it is the duty of each one of us to talk about them, showcase why such phenomena weaken our society, and how we can get involved to sustain the democracy in our communities and countries.





During a Photo Voice project it is important to discuss with the participants the use and functions of the method, followed by a discussion on democracy and threats to democracy so they can understand themselves why they are even an issue. Moreover, the group may discuss how these phenomena manifest in their daily life (e.g. extremist sponsored posts on social media, fake news on television, etc.) and debate how these actions are affecting the democratic rule in the society. After that, they are given the theme “Daily threats to democracy in my life” and are asked to bring photos that express the topic. Participants must also write a small caption, which will accompany their photos.



3.1.2. Using the PhotoVoice method to promote „Fighting Antisemitism and anti-Islamism/Islamophobia”

Anti-Semitism is a social problem whose relevance is continuously growing, as not only are the crimes of the Nazi era trivialized in everyday speech, but the number of anti-Semitic crimes is also on the rise. So although it is an important issue, it is often difficult for those involved to express themselves and, above all, to address anti-Semitism in everyday life. This is exactly why the PhotoVoice method is well suited to deal with this topic, as it allows participants to record, analyse and present their point of view and the phenomena of everyday life. It has a positive effect not only on the participants themselves, but also on the general public, as many non-participants are not aware of the many expressions of anti-Semitism behaviour and communication in their environment. And these aspects need to be addressed and showcased in the PhotoVoice project. In a first session, the participants should be provided with the basic facts and necessary background knowledge on the topic of anti-Semitism, as well as the functioning of PhotoVoice as a method, so that they can then effectively go outside in search of anti-Semitic aspects of their everyday life in their environment and community.



In the following session, everyone will then be asked to bring at least one picture related to the theme of "Anti-Semitism in our everyday lives." Participants must also write a small caption, which will accompany their photos.

3.1.3. Using the PhotoVoice method to promote „Gender equality & rights to sexuality” (meaning being open to diverse sexual orientation)

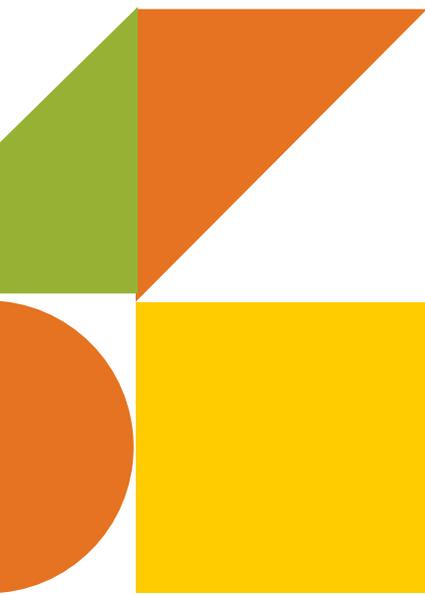
It is important to be accountable to the communities in which the PhotoVoice project will take place. Since the topic explored is sensitive in nature, you will need to provide community members with clear and comprehensive information about the PhotoVoice project you are planning. Naturally, it is not possible – nor necessary – to gather the entire community. By implementing some community meetings, you will get the chance to introduce the planned PhotoVoice project and foster support for it, and identify participants. It is important to establish clear criteria for participant selection, to ensure a manageable sample size and diverse and equitable representation. Potential criteria for the specific theme of “Gender Equality and Rights to Sexuality” are (but are not limited to) gender and sexual orientation.



At the beginning of the session, it is important that participants and facilitators get introduced to each other and feel comfortable within the group. This is a vital step as the success of a PhotoVoice project that explores sensitive topics such as the one introduced in this section, depends on strong and positive group dynamics. Additionally, this environment fosters the equitable expression of diverse voices.

Amidst the context of exploring complex and sensitive topics such as gender and sexuality, a crucial factor to consider is fostering a safe and open space for participation. Furthermore, as the current PhotoVoice project will focus on gender equality and sexuality, it is advisable that this activity be facilitated in gender-safe spaces if deemed necessary. Consent is the key: make sure to provide the chance to the participants to withdraw from the session or an activity, in case they feel uncomfortable participating. Once the participants are comfortable with one another and the facilitators, a clear overview should be provided to the participants, while explaining that their ideas are important.

Upon creating a safe, open, gender-sensitive environment, the process of supporting participants begins. This process includes guiding participants in reflecting upon critical issues within the general scope of the thematic area that are worth exploring using PhotoVoice.



The objectives of this session are to build the participants' understanding of key considerations, learn from different perspectives and experiences, and support them in being advocates and agents for positive change.

While exploring the broad topic of gender equality and rights to sexuality, participants play a defining role in shaping the project goals. Moreover, the process of focusing on a thematic area and setting a particular purpose enables participants to feel a sense of ownership and involvement in the project.

Therefore, asking the right questions to set the scope of the project and its intended purpose is an important step to this process. Some examples of questions in the context of the thematic area of gender equality are the following:

- Do you feel you face any specific problems because you are male/female?
- What do these problems look like?
- Can you pin-point the causes of these problems? If yes, what are they?
- How do these problems affect you?
- What coping mechanisms have you developed in dealing with these issues?

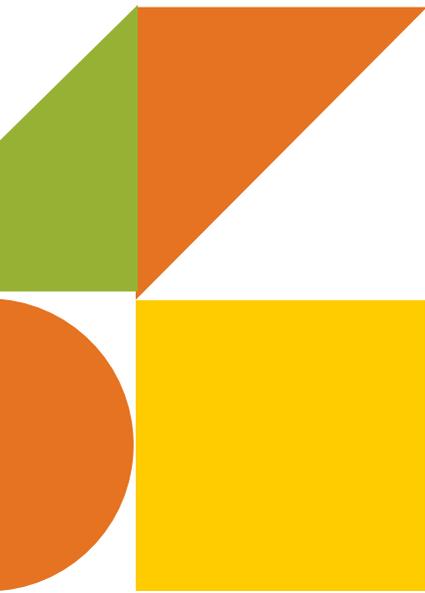


The above questions can be tailored to fit the thematic area of sexual rights as well. Posing general questions enables the group to acquire a range of challenges while simultaneously contextualising them in everyday life. For more detailed information, you can utilize these questions in tandem with more specific and gender/sexuality-focused questions that relate explicitly to the thematic area we are exploring and the project goals set.

3.1.4. Using the PhotoVoice method to promote „Climate Change”

Climate change is the largest global health threat of the 21st century and, despite currently limited empirical evidence, it is expected directly and indirectly to harm communities' psychosocial well-being. Vulnerable people and places, especially rural areas in low- and middle-income countries, will be disproportionately harmed because of their underlying socioeconomic disadvantage and reduced access to health services.

The first meeting discusses the use and functions of PhotoVoice with the participants, followed by a discussion on climate change and its effects. The participants are given the theme "Climate Change in my country" and are asked to bring 2-3 photos that express the above title. Participants must also write a small caption, which will accompany their photos.



3.2.Kahoot! Quizzes

Short description

Decades of research have shown that testing learners on their knowledge isn't just a way to assess, but also a powerful way for improving learning that often yields greater benefits than spending the same amount of time on additional study. This is due to what's called the testing effect.

Providing learners with live quizzes during group meetings or workshops is a popular way to create more impact on the learners. Within this intellectual output we will guide youth workers to utilise this powerful tool and to create quizzes on the four topics that concern our target groups (as described above).

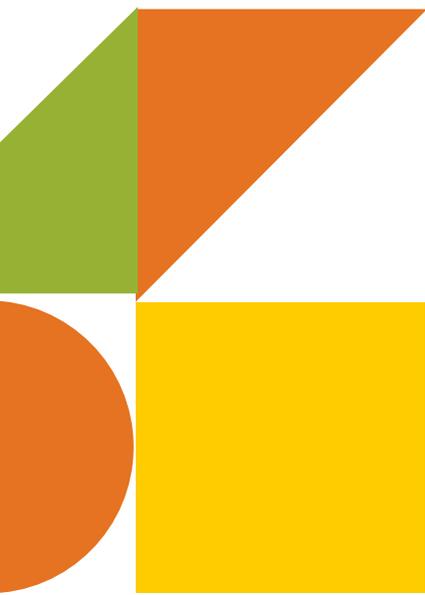
Aim & Objectives

A quiz is a form of game or mind sport in which players attempt to answer questions correctly about a certain or a variety of subject(s). Quizzes can be used as a brief assessment in education and similar fields to measure growth in knowledge, abilities, or skills. They can also be used for entertainment purposes, or they can be combined in non-formal learning.



Such a method is based on a set of questions on a given topic. The aim is either to introduce the participants to a new topic (in this case, after each question, the answers will be clarified and additional information will be provided by the facilitator), or to assess the participants' level of knowledge related to a certain topic. The quiz is a versatile and easy to adapt method, being able to be implemented both online and in a physical setting. It requires knowledge on the topic but also creativity in designing the questions. One of the most popular online quiz tools is Kahoot!

Kahoot! is a digital game-based learning platform (a tool) that makes it easy to create, share and play learning games or quizzes in minutes. Kahoot! was founded in 2012 by Morten Versvik, Johan Brand, and Jamie Brooker who, in a joint project with the Norwegian University of Science and Technology (NTNU), teamed up with Professor Alf Inge Wang, and they were later joined by entrepreneur Åsmund Furuseth. The technology is based on research conducted by Kahoot! co-founder Morten Versvik, a student of Professor Wang's at the time, for his Master's degree at NTNU. Since its creation, more than 50 million games were created and players from more than 200 countries have experienced it so far.



Expected Outcomes

Knowledge

- Improving knowledge on topics of interest,
- Reviewing or reinforcing knowledge on a specific topic.

Skills

- Improving communication and teamwork abilities, by playing in groups,
- Developing the ability of paying attention to details,

Attitudes

- Exposure to a dynamic method that requires fast thinking,
- Taking part in a positive competition where the ultimate goal is learning.

Time & Duration

When it comes to Kahoot! Quizzes, the actual implementation time depends on the multitude of questions created. It is important to encourage a discussion after each question, to check the knowledge of the participants on the topic but also to allow them to share more information if they are familiar with the subject. The facilitator should also provide more details before moving to the next question. Therefore, it is estimated that each question, including the discussion afterwards should last between 2 to 4 minutes. In general, the quiz may take half an hour to one hour.



Requirements for facilitators (e.g. minimum number of supporting trainers, educational background, and expertise needed etc. ...)

There should be 1 or 2 facilitators conducting an activity based on the Kahoot! quizzes instrument, so that one can concentrate on the participants and content and one to deal with technical problems which might occur.

Both should have a basic understanding of the technical details and potential problems for the online participation, as some participants might find it difficult to enter the quiz and at the same time selecting the answer and following the instructions.

Also they should be at least familiar with the topic proposed to be able to provide further information to the participants related to the subject. The facilitators should as well be able to lead the discussion, fostering dialogue between participants so they can improve their knowledge by sharing relevant information with the group.

It is important as well that the facilitators are able to keep the activity in time, promote a friendly competition environment and manage potential conflicts between participants. Moreover, the participants should be able to use the internet and be familiar with digital learning tools.

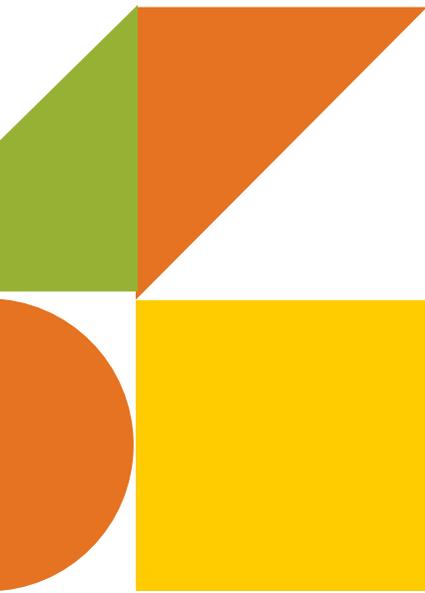


Requirements for participants (e.g. language level, can read and write, educational background...)

The participants need to have access to the internet and a PC or Smartphone. They should have basic computer skills and should be able to understand the language used for the activity. It is important that the facilitators adapt the language and the complexity of the questions based on the background of their audience. The more advanced knowledge the participants have on the topic, the more complex the questions should be. In case the method is used to introduce the subject, the facilitators should create general questions and do not assume the participants will be able to answer technicalities.

Materials & equipment needed

When Kahoot! Quizzes are used, the facilitators should make sure that there is a good and stable internet connection at the venue the activity is held. They should have access to a computer, while the participants have access to their mobile phones. In case not all participants have access to an individual device, groups can be created so more people can play by using one mobile phone together.



In order to project the questions, a projector or a screen is needed and loud speakers for a better learning experience. In case a Kahoot! quiz is used in an online training activity, there are no such requirements, as the facilitator(s) can share their screen with the audience. It is however required that the participants have a good internet connection.

Other requirements (e.g. safety issues, health related issues, administrative requirements, food & beverage, enrolment procedures...)

None

Methodology and Techniques

Kahoot! Quizzes can be used for multiple purposes: learning and training, presentations and meetings, teambuilding activities or other type of events, both formal and informal ones. When it comes to learning and training, one could use this instrument to:

- **Introduce new topics** (assess prior knowledge, introduce new concepts or preview content)
- **Review content** (identify topics that need follow up and help participants practice their knowledge)



- Reinforce knowledge (Recap on topics and replay Kahoot! quizzes to improve knowledge retention)
- Distance learning (host games live via videoconferencing or send self-paced games to connect with participants at home and any other location as part of distance learning)
- Break the ice and reward (play a Kahoot! to kick off a class or a workshop session or use it as a fun way to wrap things up)
- Run formative assessment (use analytics from quiz reports to assess participants' learning progress)
- Turn learners into leaders (encourage students to create their own Kahoot! quizzes, individually or in groups, to deepen understanding and mastery)
- Foster teamwork (boost collaboration, teamwork and communication by playing Kahoot! quizzes in team mode).

The quiz represents a set of questions built around a certain topic. When designing a Kahoot! Quiz, one should understand the different types of questions that can be used:

- Multiple Choice Questions (the participant is requested to select the correct answer among multiple options)

- Questions with Multiple Answers (the participant should select all the correct answers)
- Dichotomous Questions (the participant is requested to choose whether the question is true or false with these options, or with yes or no),
- Fill-in-the-blank or Type Answer Questions (the participant has to write down the correct answer),
- Puzzle Questions (the participant needs to place answer alternatives in the right order).

When designing a Kahoot! Quiz (on www.kahoot.com), the facilitator needs to keep in mind that the purpose is to learn in an interactive way. Some other key rules the facilitators should follow:

- Keep the questions simple and clear,
- Do not use double negation in the questions,
- Do not include the answer within the question,
- Make sure that the correct answer is intuitive and adapt the questions according to the audience by making sure they are accessible for the participants' knowledge,
- Always give an explanation after the participants answer the question, this way, the participants will deepen their knowledge on the topic by playing.



What are the advantages of using a Kahoot! Quiz as a method and tool?

- You are able to involve a large number of people (the largest quiz ever organized had 2280 participants).
- It is very engaging and it has the characteristics of a game: the score is maintained, the competition is stimulated, and the player has the ownership of their own learning path.
- It can be used in face to face and online training.
- Questions can target any field/topic.
- It stimulates the interaction with the participants and offers dynamism.
- Many topics can be covered in a very short time.
- It can be used either to introduce a topic or to recap something already learned.
- It provides the facilitator with insights into the group's level of knowledge.
- It can be used as an initial evaluation tool in order to choose and then organize the information that will be delivered.



What can be the disadvantages of the method?

- It can stimulate the competition too much, deviating from the educational role.
- It can stimulate too much dynamism/fun, deviating from the educational role.
- It does not provide enough depth in approaching the topic.
- It provides a limited space for reflection.

Preparation

The facilitators should get familiar with the topic and research it in order to create the session. They should set learning goals for the activity taking into consideration the background of the participants and their needs when it comes to learning about the topic. The facilitators should work afterwards on designing the session, including creating the questions and uploading them on the platform.



Instructions & schedule of the session / Session plan

1. Start with an ice-breaker, so the participants will be warmed up for the session!
2. Introduce the topic and why it is relevant for the participants. You can even include a short history about the topic presented, just to get the participants interested to learn more. Feel free to be creative and use interactive tools or visual material.
3. Explain how a Kahoot! Quiz works and how one can win the quiz: the algorithm provides points to the participants who choose the correct answer and extra points for those that answer correctly in the shortest time.
4. Invite the participants to join the quiz by entering the registration code. If necessary, you can divide the participants into teams before.



5. Start playing, read out loud the question as well as the answers and invite the participants to choose the correct one(s) – multiple correct answers are possible. Once they finish answering the question, the platform indicates the correct answer. Make sure you explain it and invite the participants to discuss the subject, providing more information regarding the topic based on their own knowledge.

6. At the end, make sure you validate the winner(s), through formal (any kind of prizes), or informal means (praising them, inviting them to come in front of the group for a round of applause, etc.)

Debriefing

In order to assess the learning of the participants, the debriefing process takes an important role at the end of any non-formal education based activity. Following the ORID model, the participants should be invited to answer various questions, such as:

- Objective: What was the session about?
- Reflective: How did you feel during the activity? How was the competition for you / your team?
- Interpretive: What new things did you learn about the topic? Was the information new to you? How useful it is for you to learn about the topic?
- Decisional: How will you use the knowledge gained during the session? Will you further research the topic?

After the debriefing process the facilitators can use evaluation techniques that provide a clear understanding about the learnings of the participants.

For example: each participant should name one new thing they have learnt about the topic, or summarize in one word their learning.

Tips for Facilitators/Trainers/Mentors



1. Make sure you are familiar with the topic. Participants expect from you to be able to provide an explanation about the topics raised.
2. Make sure that there are enough (not too few, nor many) questions, so the participants can have an overview on the topic.
3. Engage the participants in discussions and create a learning experience for them.
4. Debriefing is very important in order to assess the learning of the participants.

Handouts

None

Quotes of users

„It is so cool how much I learnt about the topic in such a short period of time. Kahoot! Quizzes are definitely a fast way to become familiar with a subject you had no idea about before” (Lia, Romania).

„I never believed that through questions you can exploit a topic so deeply” (Perdita, Germany)

„It is amazing how engaging the activity could be! I feel so energetic after it and eager to explore more the topic now” (Fenia, Greece)



Implementation of the Kahoot! quizzes method

Through the following examples we want to showcase how questions for a Kahoot! Quiz should be phrased based on the 4 topics of our Upraise-project.

3.2.1. Using Kahoot! quizzes to promote „Democracy & Human rights”

Target audience: experienced participants, who are familiar with the topic

Aim of the session: to assess the knowledge of the participants on the topic of Democracy & Human Rights.

Objectives of the session:

- 1.To familiarize the participants with relevant documents in the sphere of Democracy and Human Rights (Charter of the United Nations, Universal Declaration of Human Rights, Human Rights Index, Democracy Index).
- 2.To familiarize the participants with relevant personalities in the history of Democracy and Human Rights.



Set of questions:

1. The first ever document known for the recognition and promotion of human rights was:

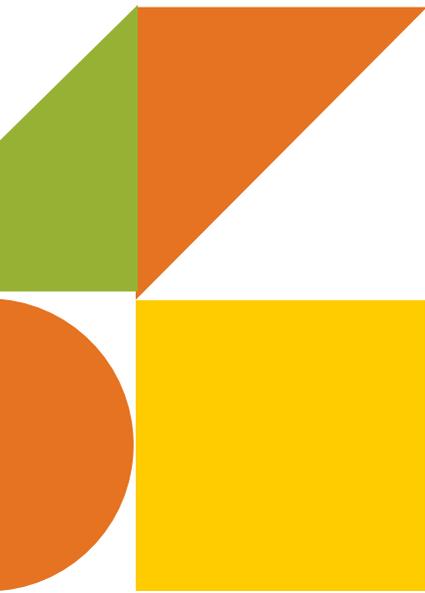
- a. **Magna Carta**
- b. English Bill of Rights
- c. French Declaration on the Rights of Man and Citizen
- d. US Constitution and Bill of Rights

Explanation: Magna Carta is a royal charter of rights agreed in England, on 15 June 1215, aiming to protect the rights of the church and more.

2. In 1945, how many countries signed the Charter of the United Nations, the fundament for the initiation of the UN?

- a. 26
- b. 46
- c. 31
- d. **51**

Explanation: It was signed right after the end of the 2nd World War, in order to achieve global peace.



3. How many member states do the United Nations have at the moment?

- a. 183
- b. **193**
- c. 147
- d. 143

Explanation: The only two that are not part are Vatican and Palestine. However they can attend the General Assembly and also have access to the documents.

4. One of the main documents of the United Nations is:

- a. **The Universal Declaration of Human Rights**
- b. New Pact on Migration and Asylum
- c. The Green Deal
- d. Gender Equality Strategy

Explanation: The other options are policy documents of the EU.

- The New Pact on Migration and Asylum aims to put in place sustainable and efficient management systems to deal with migration all around the EU.
- The Green Deal is a policy document aiming that by 2050 the EU will become climate neutral
- The Gender Equality Strategy is another EU policy and targets that each man and woman are free to choose their life paths and have equal access to opportunities.



5. **The Universal Declaration of Human rights is:**
- signed only by half of UN member states
 - still to be agreed with all members
 - the foundation of the international human rights laws**
 - written based on the already existing laws

6. **The indicator showing the degree to which governments protect and respect human rights is called:**
- UN Index
 - Human Rights Index
 - Human Rights Scores**
 - Wealth Index

7. **In 2017, the countries with the lowest Human Rights Scores were:**
- Republic of Congo and Iraq
 - Iraq and Myanmar
 - Syria and Soudan
 - Syria and South Sudan**

Explanation: Syria and South Sudan, both countries dealing with civil wars.

8. In 2017, the countries with the highest Human Rights Scores were:

- a. Norway and Finland
- b. **Iceland and Tuvalu**
- c. New Zealand and Finland
- d. Iceland and Norway

Explanation: Iceland and Tuvalu. Both countries are small (around 350.000 inhabitants in Iceland and 10.000 in Tuvalu), and, although they have different levels of development, are considered to have highest levels of respect towards the human rights.

9. The indicator showing the degree to which a country is democratic is called:

- a. Global Democracy Index
- b. **Democracy Index**
- c. Democracy General Scores
- d. Democracy and Freedom Scores



10. In 2020 the countries with the highest ranking of democracy were:

- a. **Iceland and Norway**
- b. Russia and Finland
- c. Canada and Iceland
- d. Canada and Denmark

11. In 2020 the countries with the lowest ranking of democracy were:

- a. Russia and Argentina
- b. Russia and North Korea
- c. Argentina and Nigeria
- d. **Democratic Republic of Congo and North Korea**

12. Which of the following is not a particularity of democracy?

- a. protecting the interests of citizens
- b. creating economic stability
- c. applying state ownership
- d. promoting equality



Explanation: Applying state ownership, which means individuals do not own any property, nor have the rights to build their own companies/organisations etc. This means that all work is done for the benefit of the state and in the interest of the state. People do not have the right to access the profits and use it to satisfy their own needs.

13. Who is considered „the first lady of civil rights”?

- a. **Rosa Parks**
- b. Malala Yousafzai
- c. Harriet Tubman
- d. Nadia Murad

Explanation: Rosa Parks, who played a major role in the Montgomery bus boycott. Montgomery is a city in Alabama, United States, and, like most other places in the US at the time, had racial segregation policies and laws, that (among many other things) denied people of colour (POC) the right to freely choose a place to sit on the bus and made it obligatory for them to give up their seats should a white person demand it from them. In 1955, Parks (who was a woman of colour) was arrested for refusing to give up her seat and a bus boycott followed her arrest, which contributed to the abolishment of these policies and laws.



14. „The Long Walk to Freedom” is the autobiography of which human rights champion?

- a. Nadia Murad
- b. Eleanor Roosevelt
- c. **Nelson Mandela**
- d. Mahatma Gandhi

Explanation: Nelson Mandela’s autobiography. He was charged for a so-called sabotage against the state of South Africa and as a result spent 27 years in prison, served in 3 different locations around South Africa. In 1990, he was released. In 1993 he was honoured with the Nobel Peace Prize for his work on ending the apartheid (racial segregation), and in 1994 he became the first black president of South Africa.

15. During the American Civil War, around 70 slaves were led from South to North by:

- a. **Harriet Tubman**
- b. Eleanor Roosevelt
- c. Clara Barton
- d. Abraham Lincoln



Explanation: Harriet Tubman, an illiterate African-American woman born in slavery in the beginning of 1820s. In the 1850s, she led dozens of enslaved people to freedom in the North along the route of the Underground Railroad — an elaborate secret network of safe houses organized for that purpose. She is famous for her acts of courage, summed up well by her quote: "There was one of two things I had a right to, liberty or death; if I could not have one, I would have the other."

16. In the 1960s, who made the following affirmation „Injustice anywhere is a threat to justice everywhere”?

- a. **Martin Luther King Jr.**
- b. Eleanor Roosevelt
- c. Lady Diana
- d. Nelson Mandela

Explanation: Martin Luther King Jr. said it, an icon of the civil rights movement. He delivered his famous “I have a dream” speech in which he envisioned a world where people were no longer divided by race. King was honoured with the Nobel Peace Prize in 1964.



17. Who is the first Goodwill Ambassador for the Dignity of Survivors of Human Trafficking of the UN?

- a. Emma Watson
- b. Nadia Murad**
- c. Harriet Tubman
- d. Greta Thunberg

Explanation: Nadia Murad is an Iraqi Yazidi human rights activist who lives in Germany. In 2014, she was kidnapped from her hometown and held by the Islamic State for three months. She escaped and since then has advocated for peace and justice, while launching Nadia's Initiative, an initiative to rebuild the Iraqi community she comes from.

18. Malala is a Pakistani education activist, who blogged for BBC the threats of going to school, since she was:

- a. 11 years old**
- b. 17 years old
- c. 12 years old
- d. 16 years old



Explanation: She was blogging undercover so she had to use a pseudo-name, Gul Makai. She was presenting the limitations, restrictions and danger to which young girls and women in Pakistan were exposing themselves when choosing to go to school for one more day. She was shot by the Taliban when they found that she was writing the articles to BBC, but managed to get world support and recover at a clinic in the UK. Malala's Yousafzai won the Nobel Peace Prize in 2014 at 17 years old, and her story can be found in her autobiographic book `I am Malala`.

19. Which of the following are not universal human rights?

- a. to get education, to work and to rest
- b. equality in front of law, to get married and found a family
- c. freedom of expression and movement
- d. **to practice their own religion**

Explanation: To practice their own religion, since in some countries some religions are forbidden and people are being persecuted if they practice it, e.g. China and the Uyghur people.



20. Are you going to read the **Universal Declaration of Human Rights** now?

- a. **True**
- b. False

3.2.2. Using Kathoot! quizzes to promote „Fighting Antisemitism and anti-Islamism/Islamophobia”

Set of questions:

1. Where does the majority of the world's Muslim population live?

- a. Middle East
- b. **India**
- c. North Africa
- d. Europe

Explanation: The world's Muslim population numbers about one billion people. Thirty percent live in the Indian subcontinent, 20% in sub-Saharan Africa, 17% in Southeast Asia, 18% in the Arab world, and 10% in the former Soviet Union and China. Turkey, Iran and Afghanistan are home to 10% of non-Arab Muslims. Although Muslim minorities are present in almost all geographic areas, including Latin America and Australia, the most numerous reside in the former Soviet Union, India and Central Africa. There are 5 million Muslims in the United States. In Italy there are currently over one million.



2. Do Islam and Christianity have different origins?

- a. Yes
- b. **No**

Explanation: No. Along with Judaism, they go back to the prophet and patriarch Abraham, and the three prophets are directly descended from his sons: Muhammad from the eldest, Ishmael, and Moses and Jesus from Isaac. Abraham built Ka'ba, to which Muslims turn when they pray.

Note: If time allows it, you can provide following additional information. Muhammad was born in the city of Mecca in 570, at a time when Christianity was not yet fully established in Europe. Since his father died before he was born and not long afterwards his mother passed away, Muhammad was raised by an uncle from the respected Quraysh tribe. At the age of forty, while in spiritual retreat, Muhammad received his first revelation from God, through the Archangel Gabriel. This revelation, which continued for twenty-three years, is known as the Qur'an.



As soon as he began to recite the words he had heard from Gabriel, and to preach the truth that God had revealed to him, he and a small group of his followers suffered a series of persecutions, which became so harsh that God ordered the group to emigrate. This event, the Hijra, which literally means migration, indicates the moment when Muhammad and his followers left Mecca to go to the city of Medina, about 400 kilometres to the north, and marks the beginning of the Muslim Calendar. After several years, the Prophet and his followers were able to return to Mecca, where they forgave their enemies and laid the foundations of Islam. Before the Prophet died, at the age of 63, much of Arabia was Muslim, and within a century of his death, Islam had already spread to Spain and the West.

3. The Quran is the only prayer book for the Islamic religion.

- a. Yes
- b. **No**

Explanation: There are two main ones: the Qur'an and the Sunna. The Qur'an, the last revealed Word of God, is the primary source of Muslim faith and religious practice. It deals with every subject that concerns us as human beings: wisdom, doctrine, worship and law, but the central theme is the relationship between God and his creatures.



At the same time it provides guidelines for a just society, for the proper behaviour of humans and for a fair economic system. Sunna, the practice and example of the Prophet, is the second authority for Muslims. A hadith is a testimony of what the Prophet said, did or approved. Belief in the Sunna is part of Islamic religion.

4. What kind of religion is the Islamic religion?

- a. **Monotheist**
- b. Polytheist
- c. Pantheist

Explanation: Muslims believe in only one God, “Allah” - the Arabic word for God. In Islam, Allah is the singular master and creator of the universe. Many religions practice monotheism, but individuals who practice Islam believe in a very strict form of monotheism wherein the only god or deity a follower can worship is Allah.



5. Which of the following are prophets according to Muslim belief?

- a. Ahmed
- b. **Mohammad**
- c. **Adam**
- d. **Jesus**

Explanation: The Quran mentions the names of 25 prophets and indicates there were others. The Prophets in Islam are seen as extraordinary individuals sent by Allah to various communities for the purpose of being exemplary role models to inspire and spread the message of Islam. Muslims believe in the chain of prophets that begins with Adam and includes Idris (Enoch), Nuh (Noah), Hud (Heber), Salih (Methusaleh), Lut (Lot), Ibrahim (Abraham), Ismail (Ishmael), Ishaq (Isaac), Yaqub (Jacob), Yusuf (Joseph), Shu'aib (Jethro), Ayyub (Job), Dhulkifl (Ezekiel), Musa (Moses), Harun (Aaron), Dawud (David), Sulayman (Solomon), Ilias (Elias), Alyasa (Elisha), Yunus (Jonah), Zakariya (Zachariah), Yahya (John the Baptist), Isa (Jesus) and Muhammad.



6. How many pillars of faith are in Islam?

- a. 2
- b. 4
- c. 6
- d. **5**

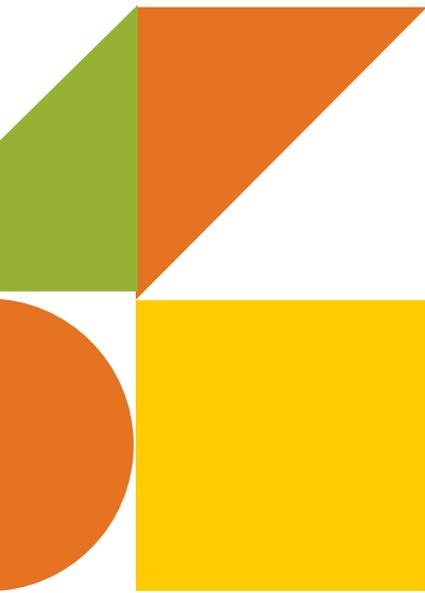
Explanation: The Quran has clearly laid out the basic obligations for a Muslim believer. They are commonly referred to as the five pillars of Islam and are:

1. The assertion of faith: "There is no God but God" and "Muhammad is his Prophet" (Shahada);
2. The five daily prayers (Salah);
3. The obligation to help the needy/almsgiving (Zakat);
4. The fasting during the holy month of Ramadan (Sawm);
5. The pilgrimage to the Holy House that is to Mecca (Hajj).

7. What does Islam mean?

- a. **Acceptance of the pillar believes**
- b. Faithful of Muhammad
- c. It has no meaning

Explanation: The origin of the word Islam is Acceptance. The Muslim accepts the pillars believes and complies with them.



8. Which of these statements is correct?

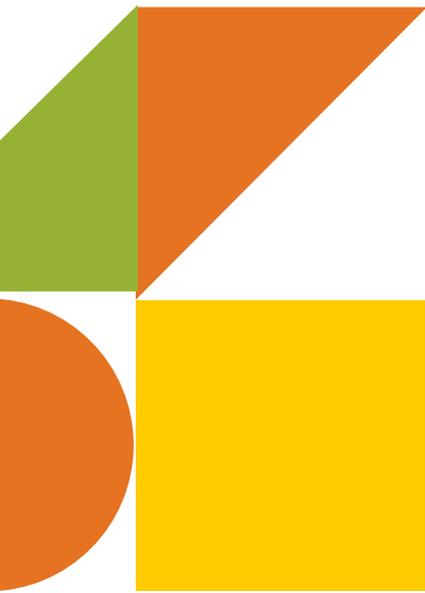
- a. All Arabs are Muslims
- b. All Muslims are Arab
- c. **Not all Arab people are Muslim**

Explanation: There should be no confusion between the two categories: all Arab countries have non-Muslim minorities living together for hundreds of years and many Muslim-majority countries do not belong to the linguistic area of Arabic. About 320 million people live in the 22 states of the Arab League. According to Pew Research Center estimates, there were 1.6 billion Muslims in the world in 2010.

9. What does "Jihad" mean in Arabic?

- a. Holy war against Christians
- b. **Effort**
- c. The killing of infidels

Explanation: In the West, the Arabic word jihad was translated mostly as "holy war." This is a misleading translation, which has often led to a misunderstanding of the exact meaning of the term. In Arabic jihad means "effort/struggle", meaning a) an inner spiritual struggle and b) an outer physical struggle. This means a) any effort to make personal and social life conform to God's guidance.



This includes the effort to achieve a given goal: it can refer to an individual's spiritual effort to better oneself. This includes fasting on Ramadan, avoiding temptations, travelling for knowledge and defending weak people. But it can also mean b) the efforts to improve the moral of the Muslim community (Ummah) and within the context of the classical Islam it refers to the struggle against those who do not believe in Islamic God.

10. How many Muslims are residing in the European Union?

- a. About 50 millions
- b. About 70 millions
- c. About 8 millions
- d. About 18 millions**

Around 6 Mio Muslims were estimated to live in France, the most of any country listed. Germany has around 5 Mio and the UK 4.13 Mio. Islam is the 2nd largest religion in Europe after Christianity. Although the majority of Muslim communities in Eastern Europe formed recently, there are centuries-old Muslim communities in the Balkans (e.g. Muslim-majority countries like Bosnia and Herzegovina, Albania, and Kosovo) and South-eastern Europe (Muslim-minority countries like Bulgaria, Montenegro, Serbia, and North Macedonia).



11. For whom is there a dress code in Islam?

- a. women
- b. men
- c. **both**
- d. none

Explanation: There are 6 clothing code criteria in total:

1. The extent of the body that should be covered: this is different for men and women. The extent of covering obligatory on the male is to cover the body at least from the navel to the knees. For women, the extent of covering obligatory is to cover the complete body except the face and the hands up to the wrist. If they wish to, they can cover even these parts of the body. Some scholars of Islam insist that the face and the hands are part of the obligatory extent of 'hijab'.

All the remaining five criteria are the same for men and women.

- 2. The clothes worn should be loose and should not reveal the figure.
- 3. The clothes worn should not be transparent such that one can see through them.
- 4. The clothes worn should not be so glamorous as to attract the opposite sex.
- 5. The clothes worn should not resemble that of the opposite sex.



6. The clothes worn should not resemble that of the unbelievers, meaning they should not wear clothes that are specifically identities or symbols of the unbelievers' religions.

12. What is Ramadan?

- a. The most sacred day in Islam
- b. The most sacred week in Islam
- c. **The most sacred month in Islam**
- d. The most sacred year in Islam

Explanation: Ramadan is the ninth and most sacred month in Islam. It is the month in which God passed on the first chapters of the Qur'an to the Prophet Muhammad in 610. During this time, Muslims fast from sunrise to sunset to get closer to God. Fasting not only means abstaining from food and drink, but also from smoking, blasphemy, fighting and lying.

Children before puberty, sick people, women who are pregnant, breastfeeding or menstruating as well as travellers are exempt from Ramadan. Someone who cannot fast should give food to a poor person for every day he does not fast.



13. What is Islamophobia?

- a. Anti-Muslim racism
- b. Criticism of Islam

Explanation: Criticism of Muslims extremist's actions or propaganda, criticizing the misbehaviour of a Muslim person is not Islamophobic. Islamophobia is about a dominant group of people aiming at seizing, stabilising and widening their power by means of defining a scapegoat – real or invented – and excluding this scapegoat from the resources/rights/definition of a constructed 'we'. Islamophobia operates by constructing a static 'Muslim' identity, which is attributed in negative terms and generalised for all Muslims. At the same time, Islamophobic images are fluid and vary in different contexts as Islamophobia tells us more about the Islamophobe than it tells us about the Muslims/Islam.

The British organisation MEND (Muslim engagement & development) defined Islamophobia as "... a prejudice, aversion, hostility, or hatred towards Muslims and encompasses any distinction, exclusion, restriction, discrimination, or preference against Muslims that has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life." (<http://islamophobia-awareness.org/what-is-islamophobia/>)

14. Which statements are true?

- a. **The Sharia is not static.**
- b. The Sharia is about national laws
- c. **There are multiple understandings of the Sharia**
- d. The Sharia is a legal-political-military doctrine

Explanation: Contrary to what is often portrayed in the West, Sharia or sharia law is not about national laws, but rather about personal beliefs, such as fasting and praying. The term sharia comes from the Arabic language term *sharī‘a* and refers to God’s divine law, as opposed to human legislation (fiqh). It is about theological and moral values, but not about politics.

There are numerous interpretations of Sharia, which is why it should not be viewed statically or without regard to history. Interpretations of the Sharia are acceptable for Muslims as long as they protect and advocate for life, property, family, faith and intellect.



15. What is an important variable to prevent prejudice?

- a. Rules
- b. Contact
- c. **Both**

Explanation: It is generally accepted that contact helps to break down prejudices. According to Gordon Allport, 4 basic conditions must be met: equal status, common goals, intergroup cooperation, and institutional support. Pettigrew (1998) added a fifth key condition: the potential for the members of different groups to become friends.

16. What are ways that Islamophobia operates in everyday life?

- a. **Men and Women experience it differently**
- b. **The diversity of Muslim communities gets often ignored**
- c. **The Attacks differ in intensity and nature**
- d. **It can make Muslims wary of public places**

Explanation: Women are more likely to be victims of Islamophobia, especially if they wear headscarves. Men are also more likely to be confronted with Islamophobia if their religion is visible, for example if they wear a beard or certain clothes.



Islamophobia often ignores that Muslims are not one uniform group, but can range in ethnicity and attitude towards religion.

Islamophobic attacks can occur in form of physical attacks as well as name-calling, taunting or demeaning jokes.

Because Islamophobia is so prevalent in public spaces, Muslims have to create mental maps of places where they feel safe or unsafe. This forces them to moderate their movements in public spaces and creates a sort of self-segregation.

17. Does Jesus play a role in Islam?

- a. **Yes**
- b. No

Explanation: Although he is not considered the direct son of God, Jesus plays a major role in Islam as a prophet. This can be seen simply from the fact that he is mentioned over 25 times in the Quran. Just as in Christianity, it is assumed that he was born as the son of a virgin and performed miracles, although these miracles illustrate the power of God rather than the divinity of Jesus. All Muslims believe that Jesus was not crucified, however they believe in his miraculous birth and actions and that actually is a main part of Islam. Denying these miracles is considered non-Muslim.



18. Do alternative, non-patriarchal interpretations of the Qur'an exist?

a. **Yes**

b. **No**

Explanation: In the Qur'an men and women are regarded as equals, because God created men and women from the same soul. They function as guardians of each other in a relationship of cooperation not domination. Interpretations rely on translations and these can vary, therefore it is always important to consider what kind of translations the interpretation is based on.

19. Does knowledge about the religion substitute knowledge about the real lives of Muslims?

a. **Yes**

b. **No**

Explanation: According to a study in Germany: "[...] while knowledge about the real lives of Muslims correlates with less acceptance of anti-Muslim positions, general knowledge about Islam does not. In fact, knowledge about the religion is associated with stronger agreement with certain negative statements.



In other words, interest in the religion without reference to the lifeworld is associated with homogenisation and in some respects devaluation of Muslims. Knowledge about the lives of Muslims in Germany is associated with less Islamophobia. This everyday knowledge is reinforced by closer contact with Muslims, for example among friendship groups and in leisure activities – but not at school.”

20. What percentage of the European population is Muslim?

- a. 4.9%
- b. 12.3%
- c. 17.8%
- d. 21.7%

Explanation: Between 2010 and 2016, the share of Muslims in the continent’s population rose by over 1% from 3.8% to 4.9%

Between 5.3 and 5.6 million people of the Islam faith currently live in Germany, making up a share of 6.4 to 6.7 percent of the country’s total population.



3.2.3. Using Kahoot! Quizzes to promote „Gender equality & rights to sexuality” (meaning being open to diverse sexual orientation)

Set of questions:

1. Worldwide, how many women and girls are subjected to sexual and/or physical violence by an intimate partner?

- a. **243 million women**
- b. 78 million women
- c. 400 million women

Explanation: 243 million women and girls aged 15-49 have been subjected to sexual and/or physical violence perpetrated by an intimate partner in the previous 12 months. Up to 70% of women report that they have experienced physical and/or sexual violence from an intimate partner at a point in their lifetime. It is reported that violence against women and girls has intensified with the COVID-19 pandemic. (Source: UN Women)



2. What percentage of the world's 774 million illiterate adults are women?

- a. 10%
- b. 90%
- c. **65%**

Explanation: 65% of the world's illiterate adults are women, which equals to approximately 516 million women. Equal access to education for boys and girls is provided in less than 40 percent of countries, while females are more likely to never enter primary school. Since the COVID-19 pandemic outbreak, it is estimated that 10 more million secondary school girls could be forced to leave school (UNESCO).

3. Globally, who does more care work: Women or men?

- a. Men
- b. **Women**

Explanation: Compared to men, globally, women spend 2 to 10 times more to care for others such as children, the elderly and the sick. (Source: UN Women)



4. Are sexual and reproductive health issues protected by international human rights?

- a. Yes
- b. No

Explanation: Reproductive rights were deemed as human rights for the first time in an international consensus document, in 1994, when 179 countries adopted a Programme of Action, at the International Conference on Population and Development (ICPD). They agreed that population policies must be aimed at empowering people, especially women, to make decisions about the size of their families, providing them with the information and resources to make such decisions, and enabling them to exercise their reproductive rights.

5. Violence against LGBTIQ people is a thing of the past.

- a. True
- b. **False**

Explanation: 20-25% of lesbian and gay people experience hate crimes at one point in their lives. It is reported that homicides against members of the LGBTIQ community have surged since 2007. Transgender women, LGBTIQ and HIV-affected people of colour, and transgender people of colour are most at risk. (Source: NCAVP)



6. Mortality rates of educated women during childbirth are significantly lower than uneducated women.

- a. True
- b. False

Explanation: If all mothers completed primary education, mortality rates during childbirth would drop by two-thirds. (Source: UNESCO)

7. What was the first European country to legalize same-sex marriage?

- a. The Netherlands
- b. Denmark
- c. Greece

Explanation: In 1989, Denmark was the first country in Europe, and the world, to introduce registered partnerships for same-sex couples, but marriage equality for same-sex couples was first legally acknowledged in the Netherlands on 1 April 2001. By the end of 2022, same-sex marriage will be legally performed or recognized in at least 31 countries.



8. Can depriving LGBTIQ people of their human rights be justified on grounds of religion, culture or tradition?

- a. Yes
- b. **No**

Explanation: Rights to sexuality are universal human rights. Every person is entitled to the same rights, no matter who they are or where they live, and these rights should be protected.

9. If women start getting paid equally to men in labour markets, how much could be added to global annual GDP by 2025?

- a. As much as \$75 trillion
- b. **As much as \$28 trillion**
- c. As much as \$37 trillion

Explanation: \$28 trillion annually is equivalent to the combined US and China economies today. Women aged 25-54 participate in the global labour force at 63%, while men's participation is 94%. It is reported that only 5 percent of Fortune 500 CEOs are women. (Source: World Economic Forum)



10. Out of 129 countries where studies have been conducted, how many are on track to achieving Sustainable Development Goal number 5 (achieve gender equality and empower all women and girls) by 2030?

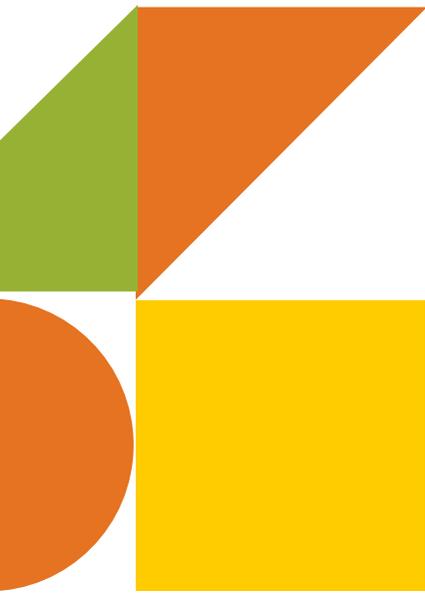
- a. 0
- b. 13
- c. 46

Explanation: According to the Global Goals Gender Index, published by the Equal Measures 2030 partnership, found that no country has fully achieved the promise of gender equality envisioned in the 2030 Agenda. Moreover, the outbreak of COVID-19 exacerbates existing inequalities for women and girls on all facets: health, economy, security, social protection etc. Thus, it is unlikely that the Global Goal #5 on gender equality will be achieved by 2030. (Source: Equal Measures)

11. What was the first country that granted women the right to vote?

- a. United States of America
- b. **New Zealand**
- c. United Kingdom

Explanation: New Zealand was the first self-governing country to grant all adult women the right to vote. (Source: NZ History)



12. In what city of the United States of America did the Stonewall riots break out on June, 28, 1969, commencing the start of the gay rights movement?

- a. Miami
- b. Chicago
- c. **New York City**

Explanation: The Stonewall riots (also known as the Stonewall uprising, Stonewall rebellion, or simply Stonewall) were a series of demonstrations by members of the gay community in response to a police raid that began in the early morning hours of June 28, 1969, at the Stonewall Inn in the Greenwich Village neighbourhood of New York City. The riot was initiated after police raided the Stonewall Inn in Greenwich Village and became violent. The riots are widely considered a watershed event that transformed the gay liberation movement and the twentieth-century fight for LGBTIQ rights in the United States.



13. Can an employer discriminate against an employee because of their sexual orientation or gender identity?

- a. Yes
- b. **No**

Explanation: Whether or not an employer knows an employee's sexual orientation or gender identity, employers are not allowed to discriminate against an employee because that employee does not conform to a sex-based stereotype about feminine or masculine behaviour.

Equality between women and men and non-discrimination are common values on which the EU is founded and are firmly embedded in the Treaties of the European Union, the Charter of Fundamental Rights of the European Union and secondary legislation. "Any discrimination based on any ground such as sex ... or sexual orientation shall be prohibited." (EU Charter of Fundamental Rights (Article 21)

Moreover, with the entry into force of the Lisbon Treaty, the Charter of Fundamental Rights of the European Union has become a binding set of EU fundamental rights.



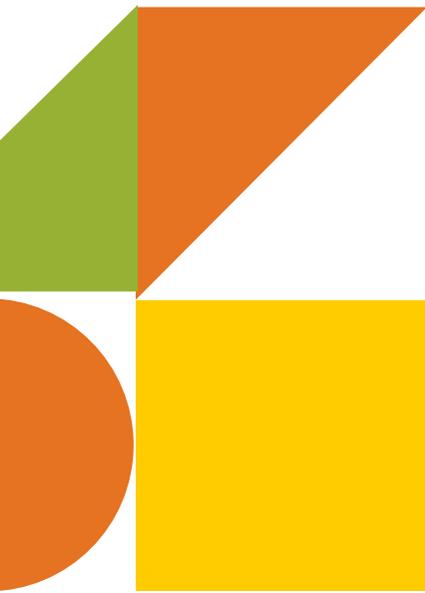
The Charter prohibits discrimination on any ground, without limiting this prohibition to any specific fields and is addressed to the EU institutions, bodies, offices and agencies and to the Member States when they are implementing Union law. The Employment Equality Directive bans discrimination in access to and conditions of employment and self-employment, vocational training, as well as guidance and membership of workers' and employers' organisations. It applies to both the private and public sectors. Member States had to implement the Directive until the end of 2003.

14. What is the term that is defined as an irrational fear of, aversion to, or discrimination against homosexuality or gay people?

- a. Sexism
- b. **Homophobia**
- c. Biphobia
- d. Transphobia

Explanation: (Source of the above definition: Merriam-Webster Dictionary)

Sexism is prejudice or discrimination based on sex, especially discrimination against women. It also describes behaviour, conditions, or attitudes that foster stereotypes of social roles based on sex.



Biphobia is aversion toward bisexuality and bisexual people as individuals. It can take the form of denial that bisexuality is a genuine sexual orientation, or of negative stereotypes about people who are bisexual (such as the beliefs that they are promiscuous or dishonest). Transphobia is the irrational fear of, aversion to, or discrimination against transgender people.

15. How many years will it take to close the global gender gap?

- a. 15
- b. 54
- c. 108
- d. **136**

Explanation: According to the World Economic Forum it will take 136 years to close the global gender gap. Saadia Zahidi, Managing Director and Head of the WEF's Centre for the New Economy and Society writes: "The Covid-19 pandemic has raised new barriers to building inclusive and prosperous economies and societies. Pre-existing gender gaps have amplified the crisis asymmetrically between men and women, even as women have been at the frontlines of managing the crisis as essential workers." More women than men have lost their jobs as a result of the pandemic.



According to the World Economic Forum it will take **268 years** to close the **economic** gender gap - a disparity which was already increasing last year due to: "Lack of progress in closing the Economic Participation and Opportunity gap".

3.2.4.Using Kahoot! quizzes to promote „Climate Change”

Set of questions:

1. What is the primary source of energy for Earth's climate system?

- a. Heat from Earth's interior
- b. **The Sun**
- c. Electricity generating power plants
- d. Oil & gas

Explanation: Solar radiation is the fundamental energy driving our climate system, and nearly all climatic and biologic processes on Earth are dependent on solar input. Energy from the sun is essential for many processes on Earth including warming of the surface, evaporation, photosynthesis and atmospheric circulation.



2. Why are greenhouse gases like CO₂ & methane important to Earth's climate?

- a. They allow heat from Earth to escape the atmosphere
- b. **They trap the Sun's energy so that Earth's surface is warm**

Explanation: Greenhouse gases keep our planet liveable by holding onto some of Earth's heat energy so that it doesn't all escape into space. This heat trapping is known as the greenhouse effect. Just as too little greenhouse gas makes Earth too cold, too much greenhouse gas makes Earth too warm.

3. What happens when CO₂ & other greenhouse gases increase in our atmosphere?

- a. Average global temperatures decrease
- b. **Average global temperatures increase**
- c. The Earth's magnetic field changes direction

Explanation: NASA has observed increases in the amount of carbon dioxide and some other greenhouse gases in our atmosphere. Too much of these greenhouse gases can cause Earth's atmosphere to trap more and more heat. This causes Earth to warm up.



4. A primary reason we know that human activity is causing global warming is:

- a. CO₂ has decreased in the atmosphere over the past ten years
- b. Earth's atmosphere is getting thinner
- c. **We can correlate the rise of CO₂ with human activities**
- d. All answer choices are accurate

Explanation: Burning fossil fuels, releasing chemicals into the atmosphere, reducing the amount of forest cover, and the rapid expansion of farming, development, and industrial activities are releasing carbon dioxide into the atmosphere and changing the balance of the climate system.

5. These observations inform us that Earth's average temperature is increasing, except:

- a. The 20 warmest years on record have all occurred since 1995
- b. Rising temperatures are melting ice on land, lakes, & sea
- c. **Animals are increasing in diversity in the wild.**
- d. Winter storms increased in frequency & intensity since 1950



Explanation: A number of species will be affected physiologically by climate change. There is evidence that some species are physiologically vulnerable to temperature spikes. For example, the green ringtail possum, an endemic species of Queensland's tropical rainforests, cannot control its body temperature when the ambient temperature rises above 30°C. An extended heatwave in north Queensland could kill off a large part of its population.

6. The following human activities produce greenhouse gases except:

- a. Driving cars
- b. **Walking, biking, & swimming**
- c. Pasture (animal) farming
- d. Generating electricity from natural gas, oil, & coal

Explanation: These activities don't produce any pollution, because they don't involve any chemicals.



7. Which of the following is an example of climate?

- a. An intense thunderstorm in Houston
- b. The average temperature in Chicago over the past 50 years**
- c. A hot day in Boston in the fall
- d. A foggy day in San Francisco

Explanation: In Chicago, the summers are warm, humid, and wet; the winters are freezing, snowy, and windy; and it is partly cloudy year-round. Over the course of the year, the temperature typically varies from 22°F (-5.6°C) to 83°F (28.3°C) and is rarely below 5°F (-15°C) or above 91°F (32.8°C). The warm season lasts for 3.6 months, from June 3 to September 20, with an average daily maximum temperature above 73°F (22.8°C). The hottest month of the year in Chicago is July, with an average maximum of 82°F (27.8°C) and minimum of 70°F (21.1°C).

The cold season lasts for 3.2 months, from December 2 to March 9, with an average daily maximum temperature below 43°F (6.1°C). The coldest month of the year in Chicago is January, with an average minimum of 22°F (-5.6°C) and maximum of 33°F (0.6°C).



8. How do scientists get climate & weather data?

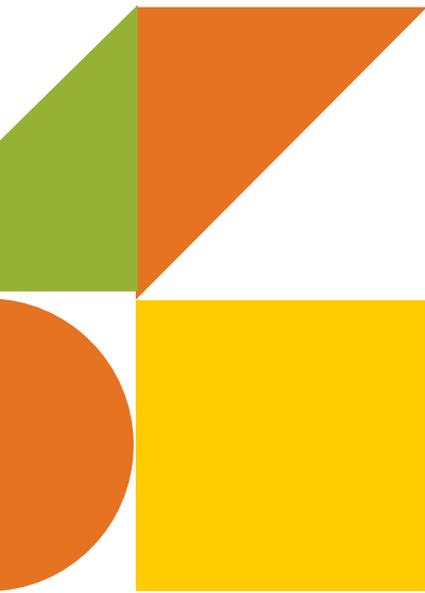
- a. From space, with satellites fitted with special sensors
- b. At the Earth's surface, with thousands of weather stations
- c. In the ocean, with autonomous drifters & other instruments
- d. **All answer choices are accurate**

Explanation: Climate researchers use every possible direct and indirect measurement to study the full history of Earth's climate, from the latest satellite observations to samples of prehistoric ice extracted from glaciers. Other proxies include ice cores, tree rings, and sediment cores.

9. Which of the following is an example of weather?

- a. Rainfall averages for Seattle over 40 years
- b. The fact that deserts tend to be hot & dry
- c. **A record cold day in Phoenix**
- d. There are glaciers in Glacier National Park

Explanation: Weather refers to the state of the atmosphere and includes temperature, precipitation, humidity, cloudiness, visibility, pressure, and winds. Weather, as opposed to climate, includes the short-term variations of the atmosphere, ranging from minutes to months.



10. Will climate change impacts be the same in all locations on Earth?

- a. The results are the same across the globe
- b. There is no scientific evidence to support an answer
- c. **The impacts will vary**
- d. All answer choices are accurate

Explanation: Although climate change is an inherently global issue, the impacts will not be felt equally across the planet. Impacts are likely to differ in both magnitude and rate of change in different continents, countries, and regions. Some nations will likely experience more adverse effects than others.

11. How does the ozone layer impact life on Earth?

- a. The ozone layer hole is the main reason for climate change
- b. **It filters out harmful UV radiation from sunlight**
- c. It magnifies sunlight, causing sunburn
- d. Aerosol/spray cans still contain CFCs that thin the ozone layer

Explanation: The ozone layer is a natural layer of gas in the upper atmosphere that protects humans and other living things from harmful ultraviolet (UV) radiation from the sun. The ozone layer filters out most of the sun's harmful UV radiation and is therefore crucial to life on Earth.



12. How can we make a difference?

- Take the bus, train, or your bike when you can
- Eat less meat & dairy
- Educate yourself & talk to your friends & family
- All answer choices are accurate**

Additional explanation on how we can use fewer resources:

- Reduce water usage.
- Use less electricity.
- Eat less meat. We're not saying you have to go vegetarian, but easy changes go a long way over time.
- Avoid plastic. Really, the less you use the better.
- Drive less. Walk, bike, and take the bus! Even fuel-efficient cars pollute, so park them when you can.

13. Why is the ocean an important reservoir for heat in Earth's climate system?

- There are so many fish & mammals that live there
- The sun shines on the ocean 24 hours per day
- Seawater absorbs 1000 times more heat than air**
- It captures the lava from volcanoes on the seafloor

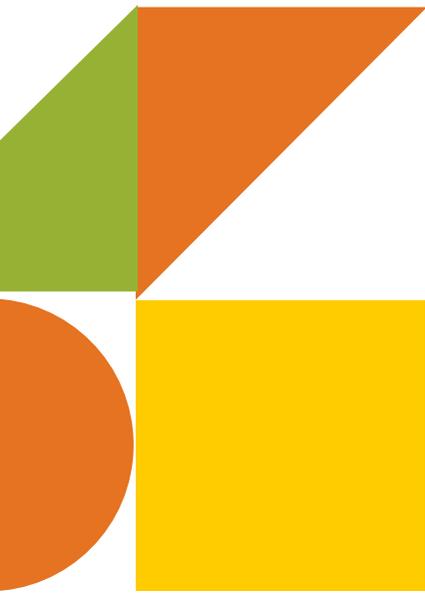


Explanation: Not only does water cover more than 70 percent of our planet's surface, it can also absorb large amounts of heat without a large increase in temperature. This tremendous ability to store and release heat over long periods of time gives the ocean a central role in stabilizing Earth's climate system.

3.3. LEGO® SERIOUS PLAY®

Short description

LEGO® SERIOUS PLAY® (LSP) is a methodology that was created by LEGO® Group in Denmark, which is now used worldwide. LEGO® bricks are used to improve creative thinking. The method was designed to solve complex problems in the business sector but also to involve every member of the group to the discussion despite their personalities and their status in the companies. The approach is based on research that hands on learning produces a deeper, more meaningful understanding of a problem.



The methodology is a set of activities and different tasks, where participants are creating metaphorical or symbolic models for complex problems with LEGO bricks, which they then share with the rest of the workshop participants. Simultaneously, the participants also share their own stories and insights with the use of metaphors and representation. Participants are led through a series of questions, probing deeper and deeper into the subject. In the peer discussions that follow, the participants explore the issue and develop common solutions.

The role of the facilitator is very important within the context of the LSP workshop, who poses questions that are relevant to the problem presented to the team. In turn, the participants try to answer the facilitator's questions by building models using LEGO bricks.

The uniqueness of the LSP methodology is not only the usage of LEGO bricks, but being a facilitation method that requires and enables the voice of all participants to be heard on equal terms. The overall process is based on democratic values and actively involves all participants.



All in all, the core concept of the LEGO® SERIOUS PLAY® includes the following:

- Process structure: A basic, step-by-step process structure.
- Bricks: The use of the bricks as means to create visible, tangible 3D-models that represent one's ideas, thoughts and reflections.
- The participants' etiquette.
- The facilitator's code of conduct.



Aim & Objectives

The LEGO® SERIOUS PLAY® (LSP) methodology aims to offer the ideal environment for a group to share ideas, opinions and understandings; to actively engage in fruitful and meaningful dialogue and discussion; and to work out effective and realistic solutions to real-world problems. It facilitates a meeting, communication, problem-solving, and decision-making process in which problem solving abilities of teams can be improved. By using Lego bricks participants can utilise their visual, auditory and kinaesthetic skills. The methodology motivates participants to learn and listen, and it provides all participants with a voice - regardless of culture or position or language skills. The method is designed to solve complex problems by guiding the participants through a process of understanding the complexity of a problem, sharing their views and developing solutions.



In a workshop that follows the LSP methodology, everyone builds and everyone discusses – which is the general objective. The aim of this method is to enable less vocal participants to express their ideas and opinions, as well as offer the more vocal or dominant participants the opportunity to actively listen to insights and ideas – which they may not have heard otherwise. The process of building and collaborating can produce insights which simply would not appear in typical discussions. Giving shape and form to imagination through creativity, by constructing and externalizing concepts, and making them tangible and shareable, gives the participants the opportunity to self-reflect but also invite others to reflect with them.

The process of creating or building is followed by an in-depth discussion. It usually leads to significantly more valuable, insightful and honest discussions. While making something, the brain is involved in a creative, reflective process that makes it work differently, thus unlocking new perspectives. Moreover, the visual representation that an object provides at the beginning of a discussion that symbolizes one's ideas on an issue, provides all participants the opportunity to demonstrate and express themselves equally. Naturally, this process is different than typical discussions, where the key issue is determined by a dominant personality at the start, and then the rest of the conversation continues from that point onwards.





The virtues of the LEGO system as a whole are demonstrated through LEGO® SERIOUS PLAY®. These virtues are based on creativity, facilitation, and openness. It does not set a particular path for the participant to follow, but rather embraces and supports any ideas that may emerge, while also promoting development and collaboration. All stages of the LSP process that involve building with LEGO bricks make use of the hand-mind connection. All discussions that take place emerge from the building process. During this process, the hand and the mind connect, to provide visual, metaphorical shape to meaningful things, emotions, and relationships. The mind and hand connection stems from the theory of „thinking with the body”, which has attracted support from findings in the fields of psychology and neuroscience. The connection of one’s body and one’s cognitive processes are supported by the LSP methodology.

To sum it up, the objective of the LSP method is to enable constructive reflection and dialogue processes. Following a structured process within a particular framework that is monitored and directed by a facilitator, participants use the bricks to create models that express their thoughts, reflections and ideas.



Expected Outcomes

Knowledge

- Learn how to effectively visualize ideas
- Acquire an in-depth understanding of the LSP method and its process
- Explain ideas through metaphor and story
- Understand the importance of communicating through metaphors and models

Skills

- Be able to use dialogue processes
- Develop/expand problem-solving skills
- Cultivate creativity
- Develop team working skills
- Acquire communication skills
- Expand verbal skills
- Acquire active listening skills
- Be able to use metaphorical models, abstraction, and user-defined imagery for real-world problems
- Critical thinking
- Constructive reflective practice



Attitudes

- Appreciate the benefits of teamwork
- Cultivate the mind set of knowledge discovery
- Accept the absence of a “perfect solution” to a problem
- Appreciate the importance of listening to understand rather than respond
- Be open to metacognitive reflective tasks
- Be open to different thinking styles
- Appreciate other people’s opinions
- Avoid judgement on the work of other people

Time & Duration

An LSP workshop is more effective when it has a duration of at least one full day. At its shortest, an LSP workshop takes three to four hours. In order for an LSP workshop to be of high quality and effective, all steps of the entire process have to be followed.



Requirements for facilitators (e.g. (e.g. minimum number of supporting trainers, educational background, and expertise needed etc. ...))

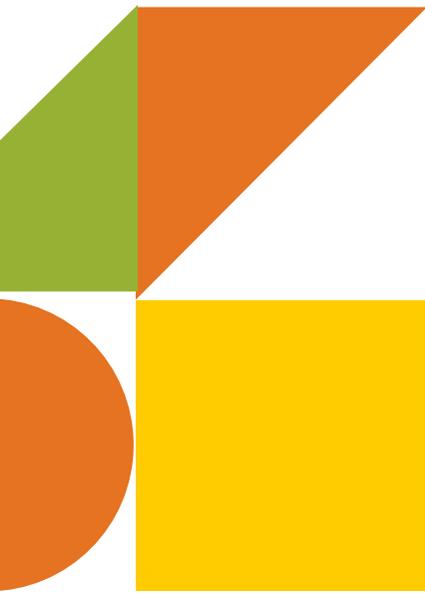
To fully learn and appreciate the strengths of the LSP methodology, especially developing a suitable facilitation style takes time and practice. It is recommended that new users seek training in LEGO® SERIOUS PLAY® facilitation.

That training is no longer offered by the LEGO Group themselves, but by trained practitioners in the LEGO® SERIOUS PLAY® community. They can be found for example on the website www.seriousplay.com, which includes links to LEGO® SERIOUS PLAY® communities around the world.

For existing teams it is recommended to use an external LSP facilitator, who is not part of the system and is not involved in interpersonal dynamics.

During an LSP workshop, it is important to follow the facilitator's code of conduct, by following the guidelines below:

- Always follow the three basic phases of the LSP process
- Keep the process flowing smoothly, by first introducing the method to the participants, and always keep the participants' needs in mind during the process.



- The building challenges assigned to the participants should be clear and serve the greater purpose of the LSP workshop.
- Any task assigned to the participants has to be completed by the individual first and then in the group setting, as the level of reflection achieved in the LSP processes is a movement from individual reflection to group reflection.
- Use the models actively and use them as tools to promote constructive reflection and dialogue. Therefore, the facilitator should keep focus on the models, i.e. trust the method and return to the models when facilitating the process.
- The facilitator must allow and enable all participants to explain their model. It is important that the participants feel heard when they are asked to build and do their best. Moreover, it is vital to the LSP process that each person's contributions are accepted and recognized.



Requirements for participants (e.g. language level, can read and write, educational background ...)

One of the main characteristics of the LEGO® bricks, which serve their universality, is that they act as common language that any person is able to use, regardless of their education, culture, age, background or position. In this manner, every participant's unique knowledge and insights surface.

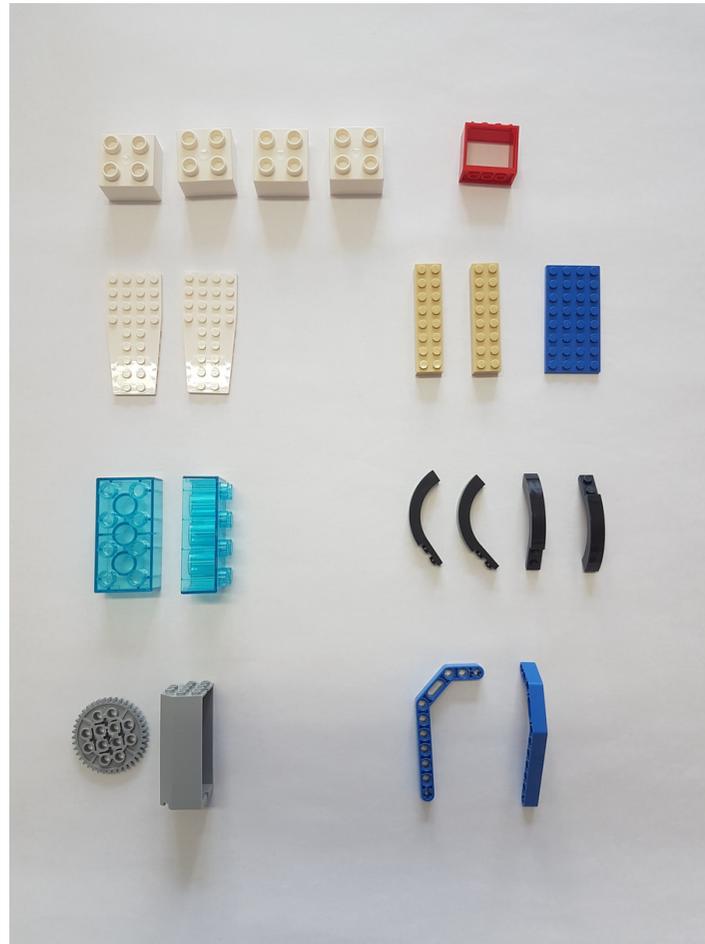
All participants should be aware and follow the etiquette. The etiquette is a set of principles that are integral to the LSP process. The facilitator, who leads the workshop, has to make sure that the participants are aware and follow the principles, so as to ensure the integrity of the LSP process, and that they gain the greatest benefit from it.

The LSP method is based on the following beliefs, which the participants have to follow:

- By nature, people want to contribute, be part of something bigger and take ownership.
- All participants have to be enabled and allowed to contribute and to speak out.



- Teamwork is key, and each member of the team has important knowledge to share.
- Answers are not simple, participants should understand that we live in a world which can best be described as complex and adaptive.



Materials & equipment needed

- Bricks: Participants should have equal access to a good range of bricks and pieces, in order to have the opportunity to adequately express themselves.
- LEGO® SERIOUS PLAY® Starter Kit
- If available, provide for collective use: LEGO® SERIOUS PLAY® Identity and Landscape Kit (item no. 2000415), LEGO® SERIOUS PLAY® Connections Kit (item no.2000413).
- Pens, paper
- Other material/equipment the facilitator needs, based on the scope of the workshop and needs of the participants.

Other requirements (e.g. safety issues, health related issues, administrative requirements, food & beverage, enrolment procedures...)

The LSP process normally requires at least one full working day, thus the participants are likely to become tired – serious play is hard work. Make sure that you schedule regular breaks and that you provide food and beverages for the participants.



Methodology and Techniques

The LSP method is built upon basic knowledge about how people and groups best learn and develop. The process structure of the LSP process is building upon a learning process that ensures that people take ownership of their own learning and learn the most.

The LSP methodology includes three basic phases:

- **Phase 1: The Challenge**

Taking into consideration the scope of each workshop in advance, the facilitator will formulate each building challenge in the relevant manner in order to incite reflection and dialogue. Upon the start of the process, the building challenge is introduced to the workshop participants, the building time is made clear, and the facilitator then asks participants to build a model with their LEGO® bricks that expresses their thoughts on, or response to the building challenge. The facilitator's choice and formulation of the building task is crucial for participants' experience of the process. The challenging task for the facilitator at this point is to create a comprehensive and relevant building task that serves the scope and purpose of the workshop while simultaneously following the basic principles of the LSP method.



- **Phase 2: Building**

During the building phase, the facilitator poses the building challenge, and the participants respond to it using LEGO bricks. In the process of building their models, participants assign meaning and narrative to them, utilising different tools such as metaphors, figures of speech, and narratives. Within the framework of the building process, the participants undergo a reflective process, in which they develop a connection with themselves, and discover a clearer insight into their own reflections and thoughts. The building process both inspires and supports the reflective process, and provides the participants the opportunity to “**think with their hands**”. The act of building a concrete, three-dimensional object with one’s hands, that represents abstract ideas, reflections and thoughts, provides an in-depth insight to the knowledge and experience stored within that individual.



- **Phase 3: Sharing**

The sharing phase aims to enable all participants to share their own stories and explain the meaning behind their models. Having all participants share during this phase is vital to the LSP methodology. In this context, the sharing itself is a reflection process, in that when they share their models, participants explore their own expressions more in-depth. Moreover, the listeners are provided with the opportunity to explore in more detail what the narrator expresses through the model. The facilitator's role is once again a vital one. During the sharing phase, the facilitator should ask appropriate and relevant questions, which will help participants to reflect more and share more with the rest of the group. **It is crucial that each person's voice is heard during this process.** By doing so, one of the objectives of the LSP process is achieved: to allow all participants to express and share their thoughts in a constructive manner, but also allow everyone to hear each other's points of view. This process allows the creation of a shared understanding of the group's dynamics and way of handling the situation, but also creates an efficient point for people to feel ownership over the reflections and ideas expressed. Eventually, the process described will facilitate them in arriving to the best possible solutions and actions that need to be taken in response to the challenge faced.



Preparation

The LEGO® SERIOUS PLAY® method is a facilitated process, and the results and impact are directly tied to the quality of the facilitation. For a by-stander the method looks much easier to facilitate than is the case. The facilitator has to master an entire eco-system consisting of:

- A systematic set of group dynamic principles
- A set of principles for the systematic use of the LEGO® brick
- Systematic use of the LEGO® SERIOUS PLAY® techniques

Due to the fact that a LSP workshop facilitator takes the participants from a specific starting point to their end goals, it is required they have a deep set of knowledge and skills, achieved through rigorous training. Moreover, the very nature of the method, specifically the fact that it is a customized process content-wise, requires further preparation. Every single workshop is tailored to meet the specific objectives of the target group and the topic explored. Thus, there are no "ready-made" training workshops, giving the facilitator the role of the designer as well. With this role, the facilitator designs a workshop which meets the target group's needs, expectations and goals.



Being well-prepared for a workshop is fundamental, as the facilitator has to take care of many things, including venue, tables, equipment, materials etc. More factors to consider while preparing an LSP workshop are the following:

- Generate engagement and change the mood: It is important to create the right environment and engage the participants throughout the duration of the workshop. This can be achieved by utilizing Improv activities, check-in or warm-up exercises. The facilitator may choose any activity they consider most appropriate for each workshop.
- Music: Playing music throughout the duration of the workshop helps set the right mood for each step of the session, and also helps to maintain engagement. After preparing the agenda and the activities, the facilitator may choose the appropriate songs for every activity/exercise. This also contributes to maintaining a pleasant flow during the session.
- Presentation slides: Whenever the facilitator needs to relay information to the participants, they may use presentation slides, which have to be prepared in advance.



Instructions & schedule of the session / Session plan

- 1. Introduction to the Workshop and Skills Building:** At the beginning, the participants get acquainted with the purpose, scope and topic of the workshop, the LSP process and its phases, as well as the steps of a skill-building workshop. **(60-90 minutes)**
- 2. Core Identity – Individual Build:** The facilitator asks the participants to build a model using the provided bricks, which represents their own identity within the team. **(30 minutes total: 15 minutes building & 15 minutes sharing)**
- 3. Aspirational Identity – Individual Build:** The facilitator asks the participants to build an addition, which represents how they think the other participants perceive them. **(20 minutes total: 10 minutes build & 10 minutes sharing)**
- 4. Aspirational Identity – Individual Build:** The facilitator asks the participants to build another addition to their model which represents their thoughts on who they are at their best selves. Then, the participants will set aside their model, which they will use later. **(20 minutes total: 10 minutes build & 10 minutes sharing)**



5. Team life – Individual Build: The participants are asked to build a new model to represent how they perceive their team. **(30 minutes total: 15 minutes build & 15 minutes sharing)**

6. Team life – Shared Build: The participants are asked to build a shared model that represents what the specific team is all about, and how the team perceives itself. When the team has built their shared model, a volunteer from the team explains the story of the model, with contributions from the rest of the team members. **(30 minutes)**

7. Team connections Part A – Individual Build: The facilitator then asks the participants to position their own identity model in connection to the Shared Team Life model. This will give the opportunity to the participants to express their thoughts on the team and their own connection to it and their position within its framework. **(20 minutes total: 5 minutes positioning & 15 minutes sharing)**

8. Team connections Part B – Individual Build: The participants are guided to build two/three connections between their own identity models and the Shared Team Life model. The connections will be indicative of what the participants feel more connected to within the team. **(20 minutes total: 10 minutes building & 10 minutes sharing)**



9. Aspirational Team Life – Individual Build: The facilitator asks the participants to look at all the models the participants built, which are a representation of the connections of themselves on an individual level and the team, as well as the team members' shared perception of the team. Then, the participants are asked to individually build a model that shows what they aspire to be as a team in the future. **(30 minutes total: 15 minutes building & 15 minutes sharing)**

10. Shared Aspirational Team Life – Shared Build: As a last step, the facilitator asks the teams to build a shared model that shows what they aspire to be as a team. **(30 minutes)**

11. Debriefing & Reflection Session. (30 minutes)

Debriefing

By the end of the LSP workshop, it is important that the facilitator ensures all participants have expressed their opinions and have shared insight with the rest of the group. Therefore, at this point if a participant has not been active, the facilitator should encourage them to participate and give instructions.



After everything is built, check if people feel comfortable sharing everything, specifically these that come from their individual models. Once the team finishes the shared model, do a recap of the concepts within the models.

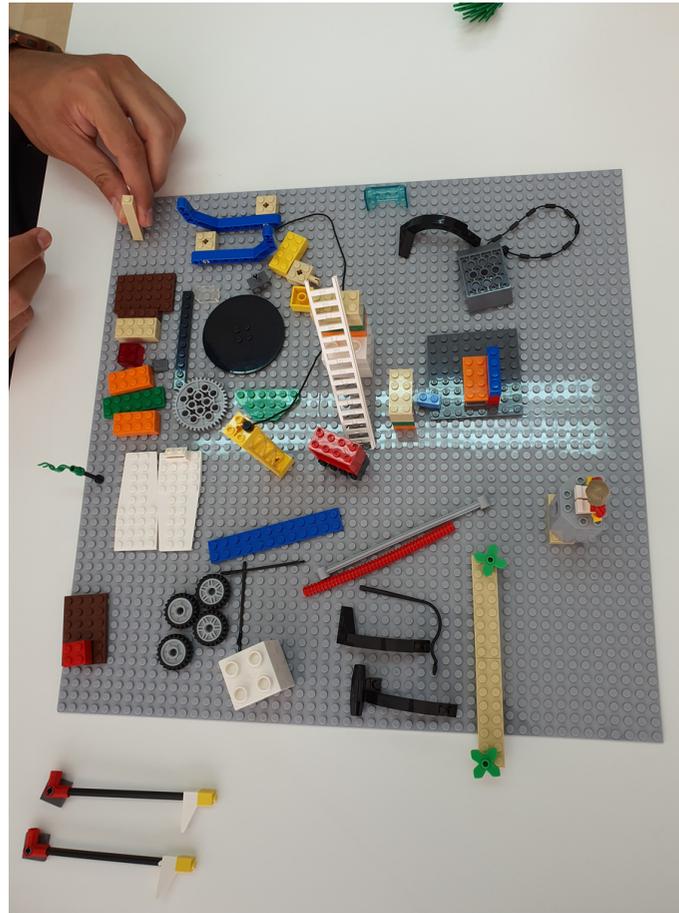
As explored earlier, an integral part of the LSP process is to help and enable people to reflect on what they have created and look deeper into their own reflections about their own product, in order to become aware of what their explorations have brought them, and in order to gain more insights. Then, finally, the participants are enabled and guided to connect their newly gained knowledge to new explorations they would want to pursue.

The facilitator leads the reflection process, both on an individual and a collective level. The objective of reflection is to make meaning from the preceding build and share stages. Using the provided LEGO® SERIOUS PLAY® Reflection Questions is very helpful to facilitate the debriefing process.



Good practice of questioning:

1. Ask ONE question at a time
2. Form questions that are guided by the session objective
3. Ask questions that try to get underneath / illuminate insight
4. Do not ask multiple reflection questions simultaneously or mix up the SHARE stage with the REFLECT stage



Tips for Facilitators/Trainers/Mentors



The role of the facilitator is crucial in the LSP process:

- Explain to the participants the LSP process and help them become acquainted with LEGO bricks. To facilitate the introductory phase, you may utilize icebreaker activities.
- Warm-up activities are useful, as they help participants understand the concept of metaphor before delving into more complex concepts. One idea is to ask the participants to build a small model of how they perceive themselves, which they will share with the rest of the group. This activity enables insight in significant aspects of the participants' identities, rendered as small metaphorical representations.
- It is important to enable participants to express themselves and create a safe space that they can do so without judgement.
- Note that even though some bricks may carry connotations (such as golden coins, a dragon, a star, etc.) it is up to the participants to attribute meaning to them. Therefore, an element can have either positive or negative meaning, depending on the person.

Handouts

- **Annex I: Handout - Reflection Questions**

The last phase of the LSP process is reflection. This handout contains a series of questions to pose to the participants when you facilitate.

Quotes of users

“The Lego® Serious Play® Method is about creating new knowledge to solve problems. It is about surfacing and clarifying insights. The Lego® Serious Play® Method can surface and name what usually goes unspoken in a room. It can articulate concepts in a new way through accessing the whole brain, including the unconscious, as you let your hands help you do the thinking and communicating.”

“None is first or last; everyone can express their thoughts...disruptive ideas emerge, those with the most significant impact.”

“The Lego workshop helped us not just talk about our innovative ideas to improve the service in our organisation, but we actually built our vision and service ideas together. And that made it more real and doable.”





Tips for the facilitator:

- The objective of this handout with the reflection questions is to bring together the preceding stages (build and share).
- Ask one question at a time.
- Avoid asking multiple reflection questions simultaneously or mixing up the SHARE stage with the REFLECT stage.
- Tailor the questions to suit the objectives of the session and choose those that will derive the most insight.

OBJECTIVE QUESTIONS

- What have we just seen? (in the presented models)
- What ideas/messages stand out?
- What really caught your attention? (from the presentation of the models)
- What are the facts (about the presented topic) we have just seen?
- What patterns/ themes are now visible to you?

REFLECTIVE QUESTIONS

- How do you feel about the presented facts/models?
- What was exciting in what you just heard?
- What made you nervous or concerned about what you just heard?
- What was inspiring about what you just heard?
- What new possibilities might we now see?

INTERPRETIVE QUESTIONS

- What can we now see that we did not see before?
- What is being recommended (or implied) here?
- What appears to be the central issue/idea/problem being shown by this?
- What key insights are beginning to emerge here?



DECISIONAL QUESTIONS

- What decision is implied by this?
- What is the step you/we now need to take?
- What does this mean now?
- What have you just learned?

3. Implementation of the Lego Serious Play method

Concerning the content and objective, the LSP method is a customised process. Every single workshop needs to be tailored to meet the specific objectives of the target group and the topic explored. Thus, there are no "ready-made" training workshops, giving the facilitator the role of the designer as well. With this role, the facilitator designs a workshop which meets the target group's needs, expectations and goals.

But nevertheless, we want to inspire you how you can adapt the methodology to various topics, by describing various challenges for the participants.



3.3.1. Using the Lego Serious Play method to promote „Democracy & Human rights”

1. Topic of Democracy

1.1 Task: What does democracy mean to you?

Examples: having civil liberties, being able to elect representatives, equality, rule of law etc.

Expected learning outcomes: Identifying the main characteristics of a democracy.

1.2 Task: What threats to democracy exist? Why are they dangerous?

Examples: populism and extremism, fake news and propaganda, corruption and inefficiency, etc.

Expected learning outcomes: Understanding the challenges in preserving the democracy and how these affect the society. Moreover, it can be highlighted how fragile democracies are and why the benefits of living in a democratic country are not for granted.

1.3 Task: How can we support the progress of democracy on our own?

Examples: expressing our preferences in elections, consulting only official sources when it comes to news, informing others how to avoid believing in populist speeches and fake news.



2. Topic of Human Rights

2.1. Task: What human right(s) are you grateful for?

Examples: having civil liberties, having access to school and education, etc.

Expected learning outcomes: Understanding the complexity of human rights and their contribution to the society we live in.

2.2. Task: Imagine a world without the human right(s) you are grateful for. What would it look like?

Examples: People not being able to speak up their mind, being imprisoned or tortured for having different beliefs, education being available only for people with privileges, etc.

Expected learning outcomes: Learning how important it is to preserve human rights and advocate for a change in other parts of the world where they are not respected.

2.3 Task: How we can get involved in preserving human rights in our country, or, around the world?

Examples: supporting organisations that promote human rights, raising awareness about their importance and how they are infringed in other countries (or even in one's country), etc.

Expected learning outcomes: Learning different means of supporting the preservation of human rights in the world.



3.3.2. Using the Lego Serious Play method to promote „Fighting Antisemitism and anti-Islamism/Islamophobia”

1. Topic of Antisemitism:

1.1 Task: What represents the Jewish faith/ religion?

Examples: Religious Symbols or buildings; abstract representation of traditions or values

Expected learning outcomes: Understanding that a religion has many different aspects. Religion is not just an abstract concept/ theory, but something that expresses itself in reality and becomes visible through the actions and thoughts of people, as well through symbols and rituals. Knowing more about a religion can overcome fear, incomprehension and rejection and therefore can help to promote tolerance and abolish intolerance.



1.2 Task: How does Antisemitism manifest itself?

Examples: depiction of negative stereotypes; depiction of violence or isolation.

Expected learning outcomes: Antisemitism is a term that can be interpreted in many ways and is rooted deeply in cultures – most of the time subconsciously. Participants will be aware of their own understanding and maybe misunderstanding by comparing it to official definitions. It will also help them to raise awareness for open but also subconscious anti-Semitic thinking and behaviour (of oneself and others) therefore are able to identify and overcome it, when it appears in various situations.

1.3 Task: What measures can be taken against anti-Semitism?

Example: depiction of a diverse group; Christian, Muslim and Jewish symbols next to each other on the same level; depiction of a lesson to symbolize knowledge.

Expected learning outcomes: The participants should think about possible solutions and illustrate them creatively. Since everyone could focus on something different, there are numerous solution approaches at the end.



2. Topic of Islamophobia:

2.1 Task: What represents the Muslim faith/religion?

Examples: Religious Symbols or buildings; abstract representation of traditions or values

Expected learning outcomes: Understanding that a religion has many different aspects. Religion is not just an abstract concept/theory, but something that expresses itself in reality and becomes visible through the actions and thoughts of people, as well through symbols and rituals. Knowing more about a religion can overcome fear, incomprehension and rejection and therefore can help to promote tolerance and abolish intolerance.

2.2 Task: How does Islamophobia manifest itself?

Examples: Build a group and a Muslim outsider; walls between religious buildings; depicting negative stereotypes

Expected learning outcomes: Muslim faith/Islam is a term for a world religion that can be interpreted in many ways and is rooted deeply in cultures – most of the time subconsciously.



Participants will be aware of their own understanding and maybe misunderstanding by comparing it to official definitions. It will also help them to raise awareness for open but also subconscious anti-Muslim thinking and behaviour (of oneself and others) therefore are able to identify and overcome it, when it appears in various situations.

2.3 Task: What measures can be taken against Islamophobia?

Examples: Removal of the walls from the previous task; Creation of a scene with diverse people peacefully together;

Expected learning outcomes: The participants should think about possible solutions and illustrate them creatively. Since everyone could focus on something different, there are numerous approaches in the end.



3.3.3. Using the Lego Serious Play method to promote „Gender equality & rights to sexuality” (meaning being open to diverse sexual orientation)

The current session utilizes the full extent of the LSP method to explore issues within the general scope of the thematic areas surrounding gender and sexuality. It aims towards fostering conversations and developing the participants' understanding that one's multiple identities (specifically gender and sexual orientation) are not isolated. Moreover, the process provides the opportunity to reflect on how each individual represents different intersections of identities, and to experience how one's access to human rights is influenced by these identities.

After the participants get acquainted with the specific purpose, scope and topic of the workshop, the LSP process and its phases, as well as the steps of a skill-building workshop, the facilitator will ask the participants to build a model using the provided bricks, which represents their own identity.



To facilitate this process, the following questions may be read out loud:

If you are a women/homosexual/queer/transgender...

- Are you able to openly express your opinion? If so, is it taken seriously?
- Do you feel there is adequate or realistic representation in the media of the people that are included in the same group you identify with?
- Given that you are equally competent: can you climb in your career as fast as/in equal manner as others who don't belong to the group you identify with?
- Do you face any issues in balancing your family and professional life?
- Do you have the same responsibilities at home as your partner?
- Can you marry the person you love?
- Can you date/have sex with anyone you want without feeling prejudice from others?
- Can you wear whatever you want?
- Can you walk around at night without worrying?
- Do you feel safe going to a nightclub alone?



After providing the opportunity for everyone to describe their initial model, the facilitator asks the participants to build an addition, which represents how they think the other participants perceive them, then who they are at their best selves, and so on, while following each step of the LSP method.

At the end, the facilitator will give adequate time for reflection and will guide the participants towards a participatory and all-encompassing discussion using the questions as presented on the Handout of Annex I.

Proposal for alternative implementation:

In case the facilitator deems more appropriate to use assigned roles, rather than the personal experiences of the participants, they may use identity cards as a form of role-play. This will enable participants to reflect outside their own identities, and better understand people belonging in different social groups.



Within the thematic focus of this session, some examples of identity cards may include the following:

- “You identify as female”;
- “You identify as transgender”;
- “You identify as a black female”;
- “You identify as homosexual”.

This method is to be used only in cases where the facilitator concludes that there is not adequate representation within the group.

3.3.4. Using Lego Serious Play method to promote „Climate Change”

Initially, participants get together and get an introduction to Lego Serious Play and how they are used. The trainer then will make an introduction to the activity that will follow: “You don’t have to be an expert with LEGO bricks, just play and think with your hands. It’s not a competition. If you’re stuck, just trust your hands and touch the LEGO bricks... and you’ll see that you’ll start building models naturally.”

The challenge of the workshop will be, to develop new and innovative solutions that address climate change issues.



Obviously, this goal is impossible to reach in only one step, so participants have to go through several phases, building individual models but also building models collectively. Nevertheless, the core process remains the same and comprises 4 steps: a challenge, a model to build, a story to share and an analysis of the results.

Challenge 1:

Build a scene/symbol what you are doing on a personal level to live more climate-neutral/ environmentally friendly.

Challenge 2:

Get into groups of 2-3 people: What can the two/three of us do for the environment in our community, to make it more environmentally friendly, clean?

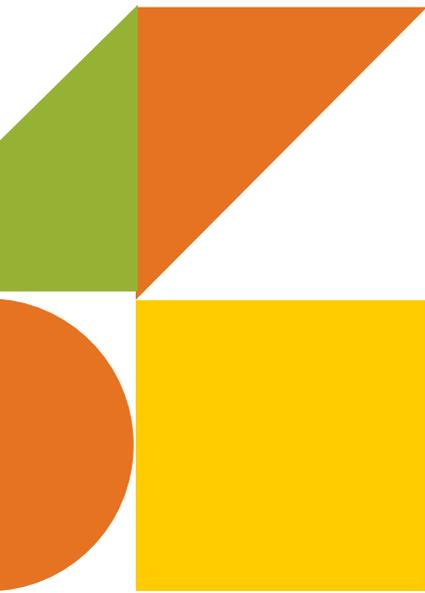
Challenge 3:

Get into groups of 4: What can we do, to make our company/organisation more environmentally friendly/climate-neutral?

Challenge 4:

Get into groups of 4: What changes need to be done in our country to address climate change?

At the end of these challenges, the participants will build large, complex models that will integrate their solutions, their individual skills and the external factors that could influence, positively and/or negatively, their solutions.



Challenge 5:

Their last challenge is to create a story around their models and come up with a pitch, just like they would if they had to raise funds/resources/supporters for implementing their ideas and team.

3.4. Theatre of the Oppressed (ToO)

Short description

Theatre of the oppressed (also known as Forum Theatre) is an interactive theatrical methodology developed by the Brazilian theatre practitioner Augusto Boal (1931–2009) as a political tool for change, but which has been widely adapted for use in educational contexts. Augusto Boal wanted to create a form of theatre where the people become active and they explore, show, analyse and then transform the reality in which they are living. The role the audience of a ToO has is different to the role of the audience of a “traditional” play: instead of being spectators of a play, they become a „spect-actor” of the play, meaning they are an active part of the performance and are able to change the script and therefore its outcome.



ToO is carried out in a specific order: First of all, a specific scene, which is exemplary of the form of oppression, will be played in full length. Then it will be replayed again, but the audience is invited to get involved actively: they are able to intervene and change the script in order to find solutions for ending the showcased form of oppression. So within the performance, audience members are not passive but active, engaging with each other to tackle issues of oppression, economic inequality, sexism, racism, and other challenges. It proposes a new approach: where people have to find ways to resolve local problems. ToO can therefore best be understood as a collection of performative exercises that enable people to experiment with activism and resistance and bring about real change in their daily lives.

This way the theatre becomes a space for people to practice and act out the process of actively fighting oppression and imagining different possibilities for the world. As Augusto Boal has stated: „Theatre helps us to build our future rather than just waiting for it.”



Aim & Objectives

Theatre of the Oppressed has three main objectives:

- a) Awareness-Raising:** It raises awareness of specific local problems and different forms of oppressions, by presenting an unresolved scene of oppression (e.g. sexual harassment, domestic violence or racism).
- b) Empowering the oppressed:** ToO wants to give a voice to the oppressed. By giving them the tools to react and change the social reality they live in, people will be empowered.
- c) Solving problems:** It is also used as a problem-solving technique, as the audience has to find ways to resolve local problems and existing forms of oppression. Therefore ToO will empower audience members to rehearse solutions and change the outcome of a scenario for the better.

The overall aim of this methodology is the promotion of active participation of the audience and collective solution finding for everyday life situations. And participants should learn the power of active involvement to make changes in society. They should take the story with them and apply their experiences in real life situations and take action in their everyday life.

"Everyone should learn together, spectator and actor, no one is more than the other, no one knows better than the other: learning, discovering, inventing, deciding together." (Boal 1989)



Specific objectives

The goal of the ToO is to raise awareness about existing situations of oppression and discrimination within local communities. Its objective is not necessarily to overthrow the oppression, but to begin a dialogue about it and to deal with routine/daily life problems.

The aim is to empower the oppressed and give them the ability to react and change their conditions. The ToO showcases the process of participatory democracy: through practical experience participants should learn to become active, transformative agents in the world they live in. It offers the participants and oppressed a new way of learning, a way to think differently and react to some oppression. ToO is not only about watching, but the audience is called to act and interact and find new solutions to the plot.

And therefore participants should learn and experience, that a small change they are initiating can cause bigger changes in the community.



Expected Outcomes

Knowledge

- Raising political and social consciousness, understanding how exploitation and oppression work within everyday life and promoting social equality and justice
- Learning about ways on how to resolve local issues
- Theatre has the potential for being a tool of political and social education; it can be used as a space onto which we can project conflicts.
- Model, techniques and methods of the theatre of the oppressed (e.g. participatory techniques and poetic)
- Good practices for social change
- Explore, analyse, and show how a change of one person can transform the reality they live in



Skills

- Personal empowerment: becoming a spect-actor and not just being a spectator
- Being able to identify and recognise systemic exploitation and oppression within everyday situations and to rehearse actions in order to change/overcome such situations in in everyday life
- Find solutions for real problems
- Elaboration of collective strategies with a view to implementation in real life
- Critical thinking
- Being able to facilitate a theatre of the oppressed

Attitudes

- Social and political engagement
- Participants learn to actively act and make changes in real-life situations

Time & Duration

The actual implementation will last 4 - 6 hours, but of course it needs preparation for writing and planning the scene, actors rehearsing and preparation for the joker. So have in mind the minimum time you need will be 2 hours for the introduction and explanation and 4 hours for the practice and debriefing activity.



Requirements for facilitators (e.g. (e.g. minimum number of supporting trainers, educational background, and expertise needed etc. ...)

We strongly advice facilitators to read in advance all the necessary literature, and confidence with performing arts is recommended. It is recommended that the joker role is held by someone who knows how to moderate large groups of people and has skills in managing the role division of other participants and facilitators.

At least three facilitators and one joker role is advised.

Requirements for participants (e.g. language level, can read and write, educational background ...)

The participants should be fluent in the spoken language (B2/C1 strongly recommended), and they should be able to read and write. No specific educational background is required.

Materials & equipment needed

- Flipchart, moderating cards and visualization cards for the presentation of the method
- Pen and Paper for brainstorming activities with the participants
- Maybe some theatre props; depends on the presented topic (for example: islamophobia à headscarves or other religious symbols would be useful)

Other requirements (e.g. safety issues, health related issues, administrative requirements, food & beverage, enrolment procedures...)

Depending on the topic, the facilitator should have a professional background and psychological skills to prevent re-traumatisation or help in situations when sensitive issues (e.g. mobbing or sexual violence) are presented and could trigger traumata of participants.

As it is a theatre activity, the facility has to be large enough for the performance and have enough seats for the audience.



Instructions & Schedule of the session / Session plan

TIME	MINS	TITLE	DESCRIPTION	MATERIALS
1. Presenting the Method				
XX:XX	10'	What is the aim of the workshop?	Explaining the objectives and the structure of the workshop	<ul style="list-style-type: none"> Prepared Flipchart and moderation cards
XX:XX	5'	History of Theatre of the Oppressed	Giving background information about Boal and his ideas and intentions, and how he invented this method.	<ul style="list-style-type: none"> Prepared Flipchart and cards and picture of Augusto Boal
XX:XX	15'	Exercise: What is theatre?	An exercise to make participants understand the differences between traditional theatre plays and Theatre of the oppressed	<ul style="list-style-type: none"> Prepared Flipchart and moderation cards, pens and sticky tape or pins
XX:XX	10'	How does the method work?	Explaining how the method of Theatre of the oppressed is implemented correctly.	<ul style="list-style-type: none"> Laminated pictures
	5'	Preparation	Prepare the facility, the actors and the audience for the first round	<ul style="list-style-type: none"> Flipcharts Moderating cards Pen and Paper Preparing a space for the acting part
2. The Method in Action				
XX:XX	5'	Entry into the scene	a short introduction to the content-related topic and explanation that the following situation will showcase	
XX:XX	10-15'	Round 1	Performance of a small scene	<ul style="list-style-type: none"> Props for the scene

XX:XX	20'	Reflection and discussion	What do you notice? When does oppression occur? What could be done differently?	<ul style="list-style-type: none"> • Moderating cards • Pen and Paper • Moderation board
XX:XX	10-15'	Activation/ Warm Up Exercise	Exercise to warm up the audience and to prepare them for theatrical body work and expression	
XX:XX	10'	Introduction to the method	Explaining the systematic approach of the ToO method	<ul style="list-style-type: none"> • Laminated picture cards
XX:XX	45'	Round 2	The play is presented again, participants can now intervene at any time and change the course and outcome of the play	
XX:XX	15-25'	Debriefing	The experience is discussed together. The joker summarizes the interventions in conclusion. Participants, but also actors talk about their personal experiences, feelings and ideas.	<p>Optional:</p> <ul style="list-style-type: none"> • Moderating cards • Pen and paper • Moderation board • Flipchart and flipchart marker
XX:XX	15-25'	Reflection and discussion	What changed in Round 2? What was the outcome? Find a conclusion	
Optional: 3. Become director and start your own Theatre of the Oppressed (for a train-the-trainer session)				
XX:XX	30-45'	Create your own theatre of the oppressed:	Divide group in smaller groups (3-4 people): Exercise: Think of a similar situation where a person is oppressed and create a short scene.	<ul style="list-style-type: none"> • Pens & papers • Box with props
XX:XX	90'	Round 3	Each group presents its scene. In a second run-through, the participants are also allowed to intervene	<ul style="list-style-type: none"> • props
XX:XX	30'	Summary: Short debriefing of the workshop	What did you learn? How was your experience?	<ul style="list-style-type: none"> • Flipchart (Optional)
End				
XX:XX	5-10'	Tips for facilitators	Giving practical advice and recommendations	

Total length: Minimum 3-4 hours



Methodology and Techniques

1. Presenting the method: What is Theatre of the Oppressed?

a. What is the aim of this workshop?

Prepare a flipchart with the content of the workshop.

Explain the objectives of the workshop first, based on the chapters „Aims & Objectives” and „Specific objectives” as well as „Expected outcomes”.

b. History of the Theatre of the Oppressed

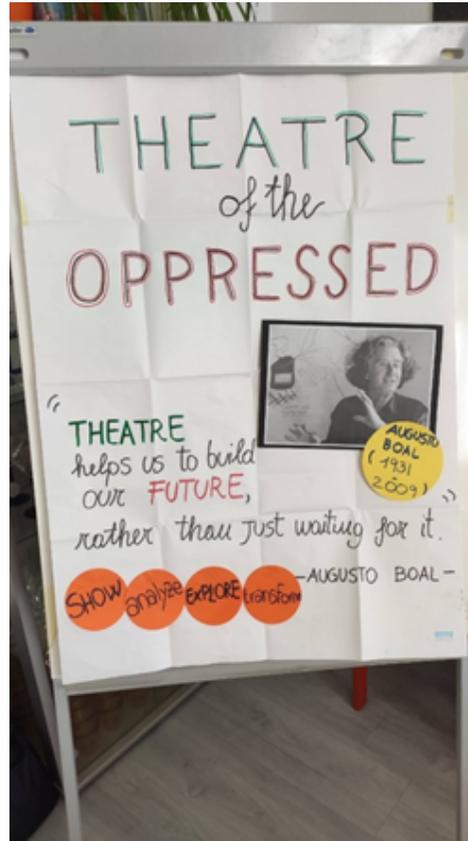
Theatre of the Oppressed is a type of theatre methodology developed by Augusto Boal (he lived from 1931 – 2009).

The development of these concepts, approaches and methodologies is taught in order to give voice to the oppressed, to empower them and give them the tools to react and change the social reality.

Theatre of the Oppressed is a form of theatre which deals with specific local problems (sexual harassment, domestic violence or racism).

It proposes a new approach: where people have to find ways to resolve local problems.





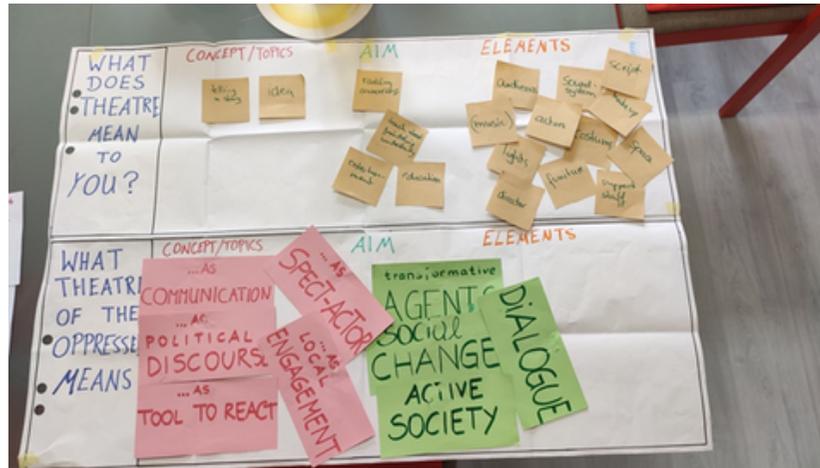
Augusto Boal wanted to create a form of theatre where the people become active and they **explore, show, analyse and then transform** the reality in which they are living.

c. Exercise „What is theatre?”

Ask participants “What does theatre mean to you?” Meaning: Think of the times, you have visited a theatre: What is the aim of a theatre play? What is/was the concept? What are important elements? What do you need to have to realise a theatre play.

Participants should write their answers separately on moderation a card.

Pin the answers under the correct headings of the prepared flipchart.



Then the facilitator explains the difference of a traditional theatre and that of a „Theatre of the Oppressed” by sticking the information on the prepared flipchart. This way the differences are visualised:

pink papers = concept/topic of theatre of the oppressed

social change

Unlike conventional theatre, the goal of the Theatre of the Oppressed is not only to describe reality. The conflicts cannot be resolved in the plot—they must be solved in real life to achieve social change.

dialogue

Oppression is defined by Boal as a power dynamic based on monologue rather than dialogue. The goal is not necessarily to overthrow the oppression, but to begin a dialogue about it.

active agents & active society

Through the process of participatory democracy, people begin to reclaim their role as active, transformative agents in the world.

empower

The aim is to empower the oppressed and give them the ability to react and change their conditions.



Green papers (aim) of the ToO

...AS POLITICAL DISCOURSE

It means that it goes beyond the simple description of the reality. It involves important political discourse that has a specific meaning.

...AS TOOL TO REACT

It means that it is not just about entertainment, but it is supposed to offer to you and to the oppressed a new way of learning, a way to think differently and react to some oppression.

...AS LOCAL ENGAGEMENT

When such oppression or discriminations occurs, it is important to deal with routine/daily life problems. Problems shown are real and occur locally.

...AS COMMUNICATION

It means theatre is a means of body expression, and it overcomes linguistic barriers, permitting everyone freedom of expression.

...AS SPECT-ACTORS

In this kind of theatre it is not only about watching, but the audience is called to act and interact and find new solutions to the plot.



How does the method work?

From the concept to the practice

His method consists of transforming the audience into active participants during the theatrical experience.

It also consists of developing an approach to actual social problems through interactive methodology with the audience with the aim of using this new art as a social change.

The spect-actor replaces the actor to determine solutions to injustices presented by the actor.

Hence, the theatre practice becomes a language and a socio-political discourse, making the body expressive.

The method explained



Technique: prepare some cut-outs for visualizing the roles and their tasks in the play

The roles

The Protagonist: The one who is oppressed

The Antagonist: The one who oppresses the protagonist

The Bystanders who witness this oppression and they can help to prevent it

The Joker: ensures a fair proceeding. They are the facilitator and guides actors through games and exercises to investigate shared experiences of oppression.

The specta(c)tors are the members of the audience who are invited on stage to replace the protagonist or a bystander to intervene at the event of an injustice and offer solutions to dissolve the conflict and give the play an optimistic ending.

Steps

1. Round 1: The play is presented
2. Discussion led by the Joker: What did you witness? How can the Oppressed or the Bystanders prevent the Oppression and change the outcome?



- 1.Round 2: The play is presented again. The spectators can now intervene at any second if they have an idea to stop the oppression. They can overtake the role of the Oppressed or of the Bystander and realise their ideas on stage.
- 2.Discussion: What changed in Round 2? Was the idea of the new actors effective? What could have been done better? Find a conclusion.

Preparation

- Flipcharts ready for presenting
- Moderating cards sorted
- Pens and papers already distributed to the chairs of the participants for brainstorming activities
- Preparing a space for the acting part
- Final briefing of the actors

2. The Method in Action

Now we explain how to implement the method:

Entry into the scene

The Joker gives a short introduction to the content-related topic and explains that the following situation will showcase a conflict or a problematic situation, which should be closely related to the reality of life and the experiences of the audience.

Performing a small scene

The actors will play a topic related scene that is based on everyday experiences and depicts an unresolved conflict. In this so-called model scene, the individual roles should come out clearly. Not only through the text of the actors, but also through their behaviour and appearance it should be clearly recognizable which wishes and intentions they have. It is helpful if each character wears a prop that stands as a sign for their role (e.g. a cap or a bag).

There is usually a protagonist and antagonist facing each other. The protagonist is the oppressed person for whom the conflict ends badly, who has to struggle with difficulties. Antagonists are opponents, i.e. those persons who make life difficult for the protagonist and prevent him/her from taking action. Both characters often have comrades-in-arms behind them who support them more or less successfully. Usually there are also characters that do not yet belong to any "side" – the „Bystanders“. They watch the scene indecisively but do not intervene.



The scene is played once in front of the audience. One person of the group takes on the role of the game leader, the so-called joker. The joker leads through the forum theatre and provides the link between the stage and the audience. They are a mediator, so to speak, who should also make sure that certain rules (such as no violence, mutual respect, letting people talk, etc.) are observed. At the beginning, the joker welcomes the audience, then possibly does a few short warm-up exercises with the audience and names the title and location of the scene. Each actor then briefly introduces themselves in turn in their role with name and age. The scene is performed once in its entirety. The audience is just watching.

Reflection and discussion

Now that the play has been presented once, the joker starts a discussion with the audience. What did you notice? How did the oppression express/manifest itself? What characteristics could be identified? Who had which role and how was this expressed in communication, body language and behaviour? What do you think were the reasons?

Then the audience should think about what changes they could make. What solutions are possible and realistic to overcome this form of oppression? What could be done differently? The joker can do a group discussion, but it is also possible to have the audience discuss their ideas in pairs or threes for a few minutes.

Activation/Warm Up Exercise

Before starting the theatre work, it is important to warm up and activate body and mind. Through different theatre and body exercises you need to activate theatrical body expression in order to get audience members into theatre playing. There are very different exercises for this, which should be selected appropriately for the respective group.

After that, the joker explains and clarifies again, which protagonists can be exchanged. As a rule, only the oppressed person and his or her "comrades-in-arms" or the bystanders can be exchanged. However, this is not a definite rule, but the idea behind it is comprehensible: Even in real life, oppressors cannot simply be replaced and one's own action is required to positively master the conflict situation.

Sometimes there are also requests to add new people or to make time jumps. How such suggestions are dealt with is up to the joker.



Round 2: Replaying the scene with interventions by the „spect-actors”

The scene is played a second time until someone from the audience shouts "stop". Then the scene freezes. The corresponding spectator player indicates the place where they want to enter, replaces the protagonist (oppressed, comrades-in-arms or bystander) and plays their proposed solution until failure or success.

If a person now comes to the front, it is favourable to immediately support them with applause on their way to the stage and thus encourage them in their intention. When we speak of a stage, we should not imagine a classic podium surrounded by spotlights. It is best to keep the distance between the audience and the stage as small as possible, so that embarrassment or feelings of shame about being in the spotlight do not arise in the first place. Stage and audience area should preferably be on the same level. Also, there should not be a lot of talking, but the brave person just says in which situation they want to enter, gets at best the prop of the oppressed person to also symbolically dive into the role, and can then immediately start with the idea.



Once they have played their intervention, meaning changing the dialogue, body language or reaction of the replaced person, the joker gets the feedback of the audience: Is this a realistic change? Does the newly suggested reaction fit the personality of the role replaced? Is that something you can imagine happening in reality? The audience discusses the issue and then have to vote as a group: Do we vote in favour of this intervention or not? So the entire audience decides if the suggested intervention will be accepted or denied. After both failed and successful intervention, the spectator actor leaves the scene and the actor goes back into the role.

If the scene now continues from the desired point in time, it is important for the remaining actors to stay in their role. Of course, some things will change, but the basic intentions of the antagonists remain the same and their goal is to maintain their dominant position. So again it is possible for the audience to step in and become spect-actors anytime. The number of interventions depends on the time available and the wealth of ideas of those present.



The joker intervenes always if rules are broken. If no one calls STOP and the scene proceeds without intervention, the joker asks if there are ideas for alternatives in the audience. If someone verbalizes an idea but does not want to act it out, there may be another actor in the audience who would like to act out the suggestion. If not, the actors act out the suggestion (this corresponds to the technique of simultaneous dramaturgy). A variant is the animation by 'invisible' actors in the audience, who start with interventions in case of restraint and slips into the role desired protagonist. A good play should provoke the audience to such an extent that they cannot bear to see the same situation again and therefore feel the impulse to want to change something. In most cases, there is a personal emotional involvement that causes someone to intervene.

If there will be enough interventions, the audience, but especially the actor playing the oppressor, will hopefully experience that it will be difficult to maintain their dominant position(s).

The scene is played until the situation resolves.



Debriefing

After finishing the 2nd round, the experience is discussed together. The joker summarizes the interventions in conclusion.

First, the joker asks how the person who has been replaced felt, and whether they achieved what they wanted, and what other thoughts they have. After that, the other actors in their role are asked how the new person was for them and what changed for them. Then the spectators, who did the intervention, will be questioned too:

- What did this activity evoke?
- Was it easy to do? Why? Or Why not?
- What did you notice about yourself while doing this?
- When did it get difficult? When was it easy?
- What did this activity evoke?
- What worked for you? What did not?
- How can you make it different? What variations can you think of?

Finally, to find out the opinion of the audience, the joker stimulates a discussion among all participants: What possible solutions or alternative actions could be implemented in everyday life, and under what circumstances?



Reflection

The reflection is an important element of the Theatre of the Oppressed. This space should be given to articulate the new experiences and to be able to exchange ideas with each other. In a larger group, it is good to work in small groups and then bring these reflections to the whole group. Relevant points should be written down in some form.

At the end of the workshop participants should reflect:

- How did the oppression manifested itself?
- What changes were possible and were applied?
- How did you feel?

It is also helpful to end with certain questions, such as:

- What will you take away from this?
- What have you learned?



Tips for Facilitators/Trainers/Mentors



Theatre of the Oppressed represents an intensive confrontation with often very personal problems. It deliberately wants to show situations of oppression from one's own life reality. Therefore there is always the risk that unwanted emotional reactions can occur. It is therefore important for the facilitator, but also for the „Joker“ to be aware of this and, if necessary, to deal with it sensitively. Depending on the topic, it might be sensible to have someone present with an additional therapeutic training who can be supportive. As the Joker, a certain amount of experience is necessary to apply the various methods and techniques appropriately and to implement them successfully.

It is important to have a precise schedule, especially if you do not have much experience with theatre workshops. However, ToO is an open and collaborative process, so it is important to be flexible and, if necessary, to respond to the wishes and needs of the participants (e.g. breaks, being open for suggestions).

It is important to create a welcoming environment for participants. Be sure that you have a big spacy room available in order to feel free to move, permitting body expression.

The process and rules should be explained clearly before each exercise. It should be made clear that everyone can drop out if his or her role makes him or her uncomfortable.

Tips for facilitators:

- Practice the performance before the event and see and feel yourself, if it works fine and really showcases the issue you want to address. The first performance is very important: the more realistic it is and close to peoples reality the more impact it will have later.
- This kind of activity for this topic may bring a variety of difficult and perhaps hurtful emotions to the surface.
- As the facilitator, you have to ensure that you are thoroughly familiar with the methodology, have carried out proper safeguarding procedures, and that participants understand that the activity is taking place in a safe space. The implementation of this activity with the participants' consent is crucial.



Handouts

Theatre of the Oppressed - Handout at end of the document

Quotes of users

„I was surprised how strong the effect is when someone changes their body language, eye contact, or when someone else shows solidarity with the oppressed. I could no longer continue to play the oppressor, even though I had planned to do so - it no longer worked.” (Stavros, Cyprus)

I played a raped woman at a police station who was not taken seriously by the male police officers, but was rather ridiculed. It seemed real so quickly and it was horrible. But when someone sat down next to me in the 2nd round, looked me in the eye and believed me - I felt so much better." (Diane, Greece)

I was actually the oppressor in the scene and felt strong. But after the 2nd round things changed, people behaved differently, and suddenly the mood changed and I was under pressure and distress. It's amazing how little it sometimes takes to turn the atmosphere completely to the opposite. It gives me courage to change things even in small ways." (Regina, Germany)

Adaption of Theatre of the oppressed method

In the next session we'll show you, on how you can adapt the method to topics, you want to address. We hope to inspire our reader to use the method for various topics and issues.

Here you'll find some examples for our four main topics.

1. Using Theatre of the oppressed method to promote „Democracy & Human rights”

Role play for addressing the problem of infringement of the human rights

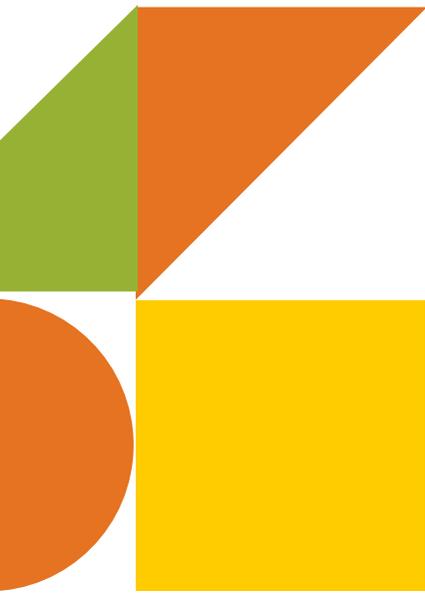
Introduction: In the subway, in one of Europe's capital cities, in the context of protests against a national law that limits women's rights in the country.

Roleplay for the scene:

Person 1 „Oppressed person”: a woman in a subway heading to the protest

Person 2 „The oppressor”: a man, biased, closed-minded, aggressive attitude

Person 3 „The bystanders”: another woman, having a baby in her arms



Scenario: There is a protest to support the rights of women happening in the context of a national law aimed to limit their freedom. In the subway, the oppressed person is heading to the main square of the capital city, having a banner on which is written: “Rights for women. Free to choose for ourselves”. After seeing the banner, the oppressor is attacking her based on his prejudices on women he has. The bystanders are listening to the conflict, but do not interfere.

The script:

P2: Hello, darling! What’s up? Where are you heading to?

P1: (hesitant) Good evening! I am joining some friends of mine at the protests in the main square.

P2: Oh, protests?! What are you protesting for?

P1: Regarding the latest legislation promoted by the government that limits the rights of women in our country!

P2: You have your rights limited, darling? How come?! I see you are quite well dressed. I am sure you are all settled and have a well-paid job! I think this is stupid! We are in Europe here, not in Asia, nor Africa so you better not complain! What does your husband believe about this?



P1: I am not married, sir.

P2: Not married? At your age? I am sure you are in your 30s already. Well, I believe this is your problem... Hormones...

P1: I have just been through a divorce recently. Actually...

P2: Divorce? What a stupid thing! So nothing is good enough for miss „rights for women”.

P3: Could you please speak down here? My baby is sleeping.

P2: Sure, ma'am! You see? This woman is a role model for you! Married, having children. This is serious stuff you should also do, not wasting your time at protests... Rights for women, you already have them all. But they are never enough for you, feminists.

Warming up exercises

The group is creating a circle. The facilitator introduces the topic of democracy and human rights. Moving towards the centre of the circle, the facilitator is making a gesture related to the topic, naming it as well (e.g. a person voting, someone protesting, etc.). After that, the other participants are requested to join one by one. Until everybody finishes, each of them remains in the same position, creating this way some human statues. Additionally, the participants can interact and relate their statue to one of their peers.



Discussion after 1st round:

- What did you notice? How did you feel during the play?
- How is the topic of Democracy and Human Rights represented in the play? How did it manifest itself?
- What does democracy mean to you? What are the basics/ where does it come from?
- What about human rights? Could you name some?
- Could the different persons have done something differently to change the situation? And if so, how, in which situations?

Second Discussion:

- What was the difference this time, what's changed?
- How did you feel when you changed the play? Are you happy with the change?
- Do you think this would be possible in real life, too?
- What lesson did you learn? What will you take with you today?



ii. Using the Theatre of the oppressed method to promote „Fighting Antisemitism and Islamophobia”

Role play for addressing the problem of „Islamophobia”

Characters:

W1: Muslim woman, who wears a Hijab (Oppressed)

W2: Curious and uninformed non-Muslim woman (Bystander)

M: Non-Muslim man (Oppressor)

Scene for 1st round:

W2: *looks at W1 and sighs loudly*

W1: Can I help you?

W2: *uncomfortable* Well...It's just...I'm very sorry for you.

W1: *Confused* What do you mean by that? What are you sorry for?

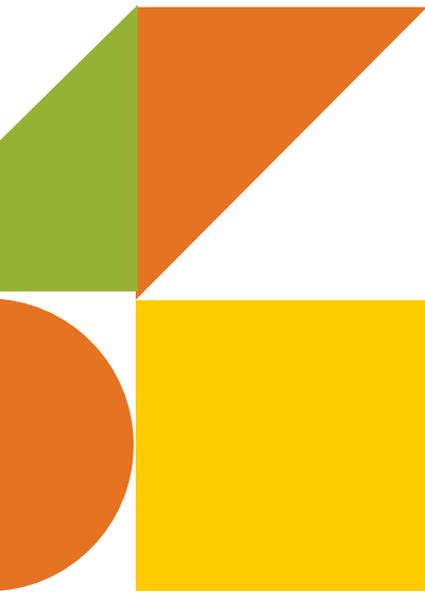
W2: You know, because of...*Makes a vague hand gesture towards W1's face*

W1: I'm sorry I still don't understand.

W2: It must be very difficult to live like this, so... oppressed...

W1: Oppressed? What makes you think that?

W2: Oh, it's obvious, I mean, you can't even show your hair! All because of that oppressive religion!



W1: I think you misunderstand. I wear my headscarf because I want to, not because I am forced to. If you want to, I can explain the...

The man next to them interrupts her

M: No need to explain, everyone knows that Muslims oppress their women. It's a shame that you are defending this!

W1: Excuse me? What do you know about my faith?

M: Well, if your faith allows it, why don't you take off that scarf?

W1: Why should I? Just because a man thinks he can dictate to me what I'm allowed to wear?

M: No one should publicly declare their support for such a radical organisation!

W1: Islam isn't a radical organisation! It's a religion of peace!

W2: But then why are there so many terrorists among you?

W1: That's nonsense, the men, who commit such terrible acts, aren't even true Muslims and -

M: You act as if there are multiple interpretations!

W1: Because there are! Just as in Christianity by the way.

M: Don't you dare try to explain my religion to me!

W1: If that isn't ironic. I think I'll sit somewhere else...



W2: I'm sorry. I didn't want this to happen.

W1: It's largely not your fault...

M: Yeah, it's the fault of those crazy terrorists, you like so much!

W1 shakes her head, gets up and searches for another seat

Discussion after 1st round:

- What did you notice? How did you feel during the play?
- Islamophobia: What does the term mean to you? What are the basics/where does it come from?
- When/How is Islamophobia apparent in the play? How did it manifest itself?
- What could the different people have done differently to change the situation? And if so, how? In which situation(s)?

Second Discussion:

- What was the difference this time, what's changed?
- How did you feel when you changed the play? Are you happy with the change?
- Do you think this would be possible in real life, too?
- What lesson did you learn? What will you take with you today?



iii. Using the Theatre of the oppressed method to promote „Gender equality & rights to sexuality” (meaning being open to diverse sexual orientation)

1. Gender equality

Characters for the scene:

Alexandra Rendell: PhD Student at the faculty of Physics

Michael Deminder: PhD student, good friend of Alexandra

Prof. McMaren, Head of Faculty and PhD supervisor of Alexandra

Prof. Miller, President of the University

Other students

Other male colleagues of

Situation:

Prof. McMaren gives a lecture on Lab-on-a-chip technologies. Alexandra and her friend Michael are present and are listening. Alexandra raises her hand as she has a question.

Prof. McMaren: Ah – Alexandra. You are looking very beautiful today. What's the matter?



Alexandra: *(a bit irritated)*: oh .. ok. I was wondering if there is a technique that the disposable plastic cartridge in the lab-on-a-chip devices can be reused. This way we would produce less waste.

Prof. McMaren: Haven't you listened properly? I have explained it just a few minutes ago. And I am surprised you have got a good grade, you might not have noticed it, but we are at university here and the quality of your question makes me doubt about your academic qualities. Well *(now he addresses the mostly male audience)* this is one of the reasons why Physics is not the right subject for women: they lack the power of deduction and missing scientific understanding. Well let's not get distracted by female attraction and concentrate on science again.

The audience laugh and Prof. McMaren continues with his lecture. Some minutes later Michael raises his hand.

Prof. McMaren: Yes, Mr. Deminder.

Michael: I was wondering, whether the elements in lab-on-a-chip devices could not be constructed in such a way that they can be reused. That would also be in the spirit of sustainability.

Prof. McMaren: This is an excellent question Mr. Deminder. We will address this topic in our next lecture.

Prof. McMaren carries on with his lecture. At the end of lecture he addresses Alexandra

Prof. McMaren: Alexandra, come to my office at 6 p.m. We have to discuss some issues concerning your PhD.

A few hours later Alexandra knocks on the office door. She hears a yes, and enters the room. Prof. McMaren sits on a couch – his suitjacket taken off, no tie, in front of him a bottle of wine and 2 glasses of wine.

Prof. McMaren: Come and sit here. *(he taps on the sofa and indicates that she should sit down right next to him).*

Alexandra: *(she seats herself on the seat beside the sofa)* Prof. McMaren you asked me to come, is there something about my PhD thesis you would like to discuss?

Prof. McMaren: Ah, Alexandra, always so formal. I think, it is horrible – the distance between student and professor. I think that is not necessary. And you can call me Rick by the way. Do you want some wine?

Alexandra: No, thank you. But Prof. McMaren, can we talk about my PhD thesis now?

Prof. McMaren: Well Alexandra, I studied your work very thoroughly *(he grins and moves closer)* You are a very clever and beautiful woman, and with my support and promotion you have a great future ahead of you. *(now he pats on her legs).*



Alexandra: *(moves her chair a bit further and is trying to avoid the touch of his hands)* Please Prof. McMaren. I don't want this. Can we please just talk about my thesis?

Prof. McMaren: Oh, come on Alexandra, don't act shy. I have noticed how you look at me and how you dress. You want more too. I know this. *(And now he grabs her breasts)*.

Alexandra: *(gets up in panic)* I don't want this. You must have misunderstood something. I don't want that. I have to report this.

Prof. McMaren: I don't think so. If you try, it could have implications for your PhD. Besides, no one will believe you - you're just a frustrated uptight bitch.

Alexandra rushes out of the office and walks directly to the office of the university president. He is conversation with male colleagues.

Prof. Miller: Yes – what is the matter my dear girl?

Alexandra: I need to talk to you – but in private.

Prof. Miller: *(chuckles)* hoho ... in private. *(the other men grin and have a close look at Alexandra)* No, no my girl. Talk openly, my colleagues don't mind: what is the matter, dear?

Alexandra: *(blushes, hesitates)* I would still would like to talk to you in private.



Prof. Miller: *(by now annoyed)*: Come on, girl - talk now, we don't have time to waste. So it's now or never. Or have you forgotten why you are actually here?

Alexandra: *(swallows)*: I was just sexually harassed by Prof. McMaren. I was in his office, as he wanted to talk to me about my PhD. And suddenly he just touched my breast. I said, I don't want this and threatened me that I would regret it if I complained to you.

Prof. Miller (looks around the colleagues, smiles, they smile too and then he says): Oh, come on girl, really? Prof McMaren is a respected colleague, he is happily married, we all know his wonderful wife. *(all men nod in agreement)* You must have misunderstood something. So think carefully before you accuse him. And if you want to make a career at our university, you have to think about the good reputation of our university. So the next time you come to accuse a professor you better have proof.

Alexandra starts crying and runs out of the room.

Prof. Miller: Oh, women and their emotions ... Let's talk business again.

The men start talking again.



2. Rights to sexuality

Characters for the scene:

Oppressed: the gay couple Lucas and Guy

Oppressor: Nico

Bystander: a Bodybuilder, a mother with a small child; other passengers on the train

The scenario:

Lucas and Guy are a couple. Guy was just informed that he got a promotion at his job. They decided to go out and celebrate this great news. Now they are sitting in a train, heading towards the city centre.

Scene for 1st round:

Lucas: It makes me so happy that you finally did it, my love, you worked so hard for this and you deserve it.

Guy: Thank you, it means a lot to me coming from you, you've been really supportive throughout my journey.

They kiss.

Nico: (*mumbles to himself as he stares at the couple, but at a volume that all those around hear it*): This is disgusting!

Then he addresses them directly: You guys should stop that, we don't want to see this abnormality.



Guy: What are we doing exactly? Is it so wrong to love each other? We are not harming anyone.

Nico looks around for approval from fellow passengers

Nico: Not harming anyone he says. *(now his voice raises)* You bring all these diseases like aids and spread it around and no one is safe anymore. You kiss and make out in public in front of children and teach them all this filth. This is abnormal, and you are harming the normal way of living.

The other passengers in the train start to feel uncomfortable with the conversation, but no one wants to intervene because Nico seemed to be getting angry, and nobody wants to get into trouble. Some people watch the scene with interest, some try to avoid looking at the couple and Nico.

Nico looks for someone else to back him up in the conversation, as he looked around he sees a big bodybuilder. He addresses him directly:

Nico: Look at this filth – man, with their tight clothes, weird hair, nail polish, and feminine behaviour, aren't they a disgrace to manhood and to humanity? They should be locked up and be separated from us normal.

Bodybuilder: Ey man, keep me out of this.

Bodybuilder walks away a little and settles at a different compartment.



Nico and Guy feel very uncomfortable now, being verbally attacked in public, they are looking around for support, but nobody seems to care what happens to them. The other passenger are either just staring at them, or acting like this isn't even happening. Lucas starts to cry.

Nico: Yeah that's right, cry like a little girl, what a disgrace you are.

Mother: *(addressing Nico):* Please mister, calm down. This poor man is already crying.

Nico: *(turns to her, now his voice raise):* Really, woman? You, as a mother, are defending these faggots? You of all should protect your child from these paedophiles. What kind of mother are you?

Mother: I am a good mother. And just because someone is a homosexual doesn't mean he is a paedophile.

Nico: Ah, now I know what kind of person you are. I guess then you also promote all this LGBTIQ shit and sex education for kids. Tell you what: One day you wake up regretting not protecting your kids. Now they are getting into the schools, aiming to confuse children about their gender and encourage children's sexualisation from an early age. And at the end you have a homo at home. Is this what you want?

Mother: *(lower voice, hesitant)* No, I ... *(Nico interrupts her)*

Nico: *(loud voice)* I guess, you never had a real man, that you fancy these homos. Get your act together and be a real mother!

The mother is now very stressed and packs her things together and ushers her kid to the door.

Guy: This was very rude of you. Why can't you leave us alone?

Nico: Shut your mouth. You want a punch in the face? You can have it!

Nico runs to Guy and Nico and gives them punches. The other passengers watch in horror, some even fascinated. No one intervenes as Nico continues to beat them up.

Discussion after 1st round:

- What did you notice? How did you feel during the play?
- In what situations you noted characters were oppressed?
- How was homophobia/oppression apparent in the play? How did it manifest itself?
- What could the different people have done differently to change the situation? And if so, how? In which situation(s)?

Second Discussion:

- What was the difference this time, what's changed?
- How did you feel when you changed the play? Are you happy with the change?
- Do you think this would be possible in real life, too?
- What lesson did you learn? What will you take with you today?



iv. Using the Theatre of the Oppressed method to promote „Climate Change”

Characters for the scene:

Oppressed = P1: Employee in an aluminium plant, responsible for analysing waste water and sludge, and its storage and disposal.

Oppressor=P2: Supervisor

Bystanders= P3: Other employees of the aluminium plant

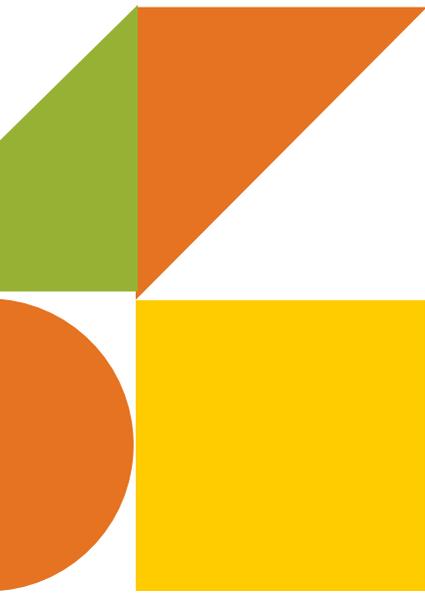
The scenario:

During a staff meeting in the aluminium plant

P2: Ok, the boss has just released the quarterly figures - a disaster. We have to cut costs wherever we can if we don't want to lose our jobs. So we are lowering the safety and environmental standards for a while. So *P1* – we will discharge our waste water and the sludge untreated directly into the river here.

(Some employees start whispering and are obviously concerned).

P2: Any objections? *(emphasised as a rhetorical question)*



P1: Yes, well, our last wastewater analyses have revealed massive limit value exceedances, especially for arsenic, aluminium and organic carbon. The laboratory tests were alarming. I think we are polluting the environment too much by doing this. We would completely pollute the river with this.

P2: And what exactly would be your suggestion?

P1: Well, I can't say that exactly, after all, that's not my area of responsibility but... *(clears his throat and tries to speak more confidently)* we need to increase the storage capacity for the accumulating red sludge.

P2: So you have no idea yourself how to do it better, but you complain about the methods of our engineers?

P3 (engineer): Actually, we had another idea...

P2 (aggressive): But?

P3 (intimidated): But it was considered too expensive... The central sedimentation tank has burst and has not been repaired yet. This means that our smaller replacement basins for current production are also already full, and this exacerbates the problem. We urgently need to repair the large basin. So the decision was made, this was far too expensive, so we leave it as it is.



P2: So, do you have a problem with that?

P3: *(Hesitates. P2 approaches threateningly)* ... no

P2 (to P1): You see? Our experts are also in favour of disposing of it in the river.

P1: Still, we can't do that, after all.

Everyone stops whispering and watches the scene. No one is saying something or showing any support for P1. Everyone tries to avoid getting involved.

P2: What part of the sentence "We have to cut costs wherever possible" did you not understand? So if you don't want to lose your job, dump the sewage and sludge directly into the water!

P1: But if we discharge arsenic into the river, for example, it is toxic to plants and animals and can even cause nerve damage in humans. We can't be responsible for that.

P2: Oh, you're a biologist all of a sudden, too? I expect nothing more from you than agreement, so pull yourself together.

P1: I...still don't think that's right.

P2: I don't care what you think. But if you don't shut up soon, you'll find your way out real quick.

P1 (relenting): All right...



Discussion after 1st round:

- What did you notice? How did you feel during the play?
- In what situations you noted P1 felt suppressed?
- How was oppression apparent in the play? How did it manifest itself?
- What could the different persons have done differently to change the situation? And if so, how? In which situation(s)?

Second Discussion:

- What was the difference this time, what's changed?
- How did you feel when you changed the play? Are you happy with the change?
- Do you think this would be possible in real life, too?
- What lesson did you learn? What will you take with you today?



4. Closing Remarks

We had the opportunity to explore different kinds of non-formal teaching methods and strategies, and to discover their potentialities in enhance education effectiveness.

In particular, we discovered:

- visual strategies
- better and interactive learning environments
- assessment strategies
- gamification: fun in learning
- teambuilding activities
- role-playing games
- debate and speaking games

and many more.

Using visual strategies like Photovoice shows us, that photos and art are an easy way to discuss some topics and express social problems in society.

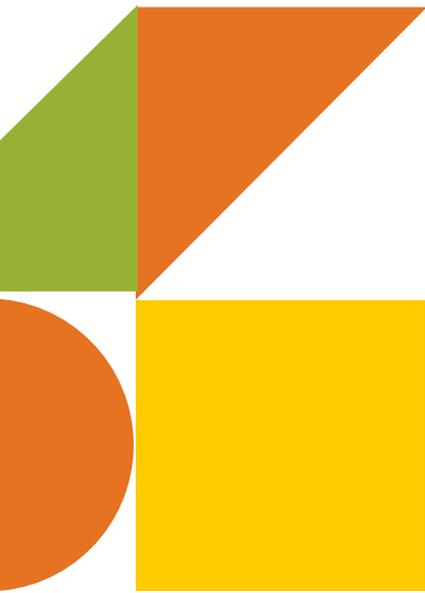
We also learned the importance of team building and team work in education through Lego Serious Play: collaborating with other team members can be very productive and it gives each member the opportunity to give their contribution to the group. It is also an opportunity to visualise ideas, concepts and solutions.



Through the „Theatre of the oppressed” we learned how role-playing games and storytelling can be used to understand implications of a particular behaviour in a specific context and how it helps to analyse the contribution that each person can give in a particular role position. We also learned that little changes in behaviour can change the course out of oppression. It is also a useful method for enhancing cooperative learning and solution finding.

After showcasing each method and explaining in detail how they work, we saw, how they can be adapted and used to tackle important problems in society and to raise awareness, make learning more fun, promote collaborative work and identify solutions.

We hope this manual inspired you to use some of the methods and to use them for any topic and subject you want to address!



5. Information about project and authors

The goal of the project is to motivate young people to become active citizens again, as they are less and less willing to participate through traditional means of politics. Four intellectual outputs will be developed for this purpose:

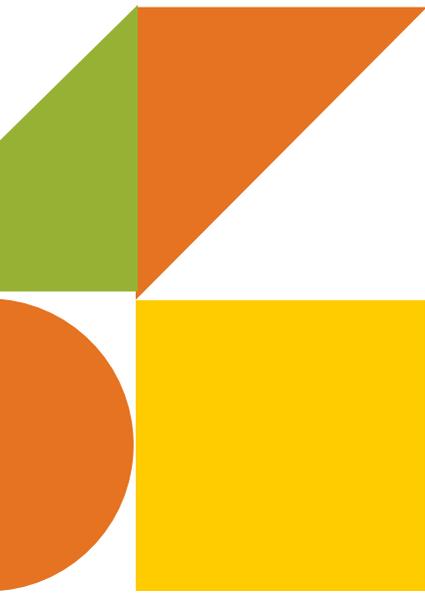
1. Research Study with the method of questionnaire surveys
Research: "European Training Strategy and the Trainer Competence Model: The political dimension of the work of youth trainers in Germany, Greece, Cyprus, and Romania".
2. Handbook "Managing active citizenship initiatives with young voluntary coordinators and young volunteers".
3. "UPRAISE Training toolkit" to be used by youth professional to enhance youth participation with methods which are attractive to young people with fewer opportunities: a. Lego Serious Play, b. PhotoVoice, c. Theatre of the Oppressed, d. Kahoot! quizzes; and on topics of interest to the young people. All the topics we have identified to be of interest among our target groups are related to the Human Rights: a. Democracy & human rights, b. Fighting anti-Semitism & anti-Islamism, c. Gender equality & rights to sexuality, d. Climate Change (which also has a human rights' aspect).



4."UPRAISE Toolkit for Successful Online Campaigns and Petitions"

Through the project, youth workers are given the tools they need to motivate young people to get involved again. In addition, the project will influence the impact and recognition of youth work in the long run. A total of four organisations are involved in the project, namely „Gemeinsam Leben und Lernen in Europa“ from Germany (the Coordinator), „INSTITOYTO KOINONIKIS KAINOTOMIAS KAI SYNOXIS“ from Greece, „ARISTA DEKA LIMITED“ from Cyprus and „Centrul de Voluntariat Cluj-Napoca“ from Romania.

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- Midha Gopal: "Theatre of the Oppressed A Manual for Educators" (2010), available to the link https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1010&context=cie_capstones.
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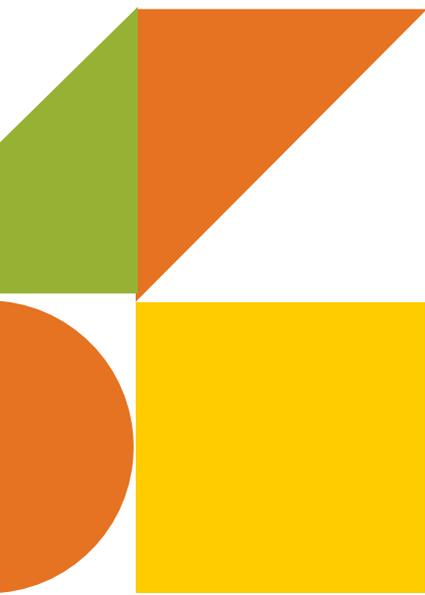
Global gender gap 2021: 7 surprising facts | World Economic Forum (weforum.org)



7. Disclaimer

„Upraise – Youth participation for Social change” is a project developed by Gemeinsam leben & lernen in Europa, in partnership with Arista Dekka from Cyprus, Social Innovation and Cohesion Institute from Greece and Centrul de Voluntariat Cluj-Napoca from Romania and co-financed by the European Commission's Erasmus + Program.

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