Voice OUT Toolkit

NISO project - Fighting homophobia through active citizenships and media education.

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Foreword

In the last decade, the European Union has expressed its concern about homophobia and has adopted several strategies to fight intolerance and homophobia, while making LGBT issues more visible. In order to tackle homophobia it is crucial to question heteronormativity discourse and to take action in the social settings where homophobic attitudes and stereotypes occur. Examples of heteronormativity discourses can be found in legislative and implicit interpersonal norms, as well as in most of mainstream media, which often represent - directly or indirectly - LGBT people as deviant. School still emerges as the most heteronormative space of socialization in which discrimination and homophobia take place (Takács, ILGA-Europe and IGLYO, 2006). At a European level, homophobia in schools seems to be linked to violence in 53% of the cases and to discrimination in the curriculum (43%). Therefore, it is most obvious that fighting homophobia in schools is recommended.

In this scenario, young people are often the privileged recipients of actions directed at fighting homophobia. In fact, they are in the middle of the process of building their identity and thus are generally less critical than adults in accepting and reproducing homophobic attitudes and stereotypes. However, they are sometimes also more inclined to question established norms and values. Young people are often represented as disengaged from politics and civil society and therefore in need of civic skills and knowledge to fully participate as citizens in democratic societies (Istituto di Ricerca, 2001; Bynner et al., 1997).

This handbook has been developed during the Niso project, which aims at fighting homophobia by active citizenship and media education. This transnational project was the result of the joined forces of Gay Help Line (Italy), T6 Societa Cooperativa (Italy), Stichting Global Alliance for LGBT Educatian – GALE (The Netherlands), NGO SEKY (Estonia) and Çavaria (Belgium) under the coordination of the Provincia di Roma (Italy).

The handbook describes the process and exercises used during this project within schools in the four countries. This bundle consists of exercises divided into seven categories. There is, also a short presentation about the Voice OUT! campaign and how the participating countries experienced this project. You will find information about how you can set up this campaign in your own school or environment. As you read on, you will see that every participating country has experienced different situations and difficulties, based on the various school typologies, rules or laws of the four countries. In Chapter 5, you can read more about how to use the different exercises. As a teacher/coach of a group, you will know what works best and what not. We hope this toolkit is a useful guide for you to tackle homophobia!

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1. What is NISO?

The NISO project is about promoting human rights and fighting homophobia through active citizenship and media education. In particular, the NISO project aims at promoting a wider knowledge and understanding of fundamental rights among youngsters, specifically in terms of non-discrimination rights on the grounds of sexual orientation.

The project engaged approximately 250 European youngsters in a participatory process based on active-learning methods. Besides students, other targets of the project are teachers and educators, schools, and policy makers at a national and European level.

The NISO project consisted of four organizations working together. These organizations were from Belgium, Estonia, Italy and the Netherlands, led by the Province of Rome. They developed a "training method" for students about human rights and sexual diversity called Voice OUT! (cf. Chapter 2). The method helps students to express their voice about human rights, but also fight homophobia and discrimination in schools and at a social level.

The NISO project is based on an action-research approach; in particular the project investigated the situation of human rights for LGBT people (including the most common stereotypes and prejudices) at a European level, as well as in the four represented countries. You can find more about the research outputs on www.nisoproject.eu.

2. What is Voice OUT?

NISO activities at the school level make use of a methodology that mixes media education and active citizenship education. As mentioned in the previous section, such methodology refers to Voice OUT.

In each country represented in the consortium (Italy, The Netherlands, Belgium and Estonia) different schools or groups of young people have been engaged. In each school, a Voice OUT! group has been formed and students participated in activities that - starting with an initial phase of participatory training - mimicked a political campaign.

The most important thing about Voice OUT!, however, is not the "political game" itself, but the fact that Voice OUT groups are a space in which students can freely express their opinions about identity, sexual orientation, gender, social norms and stereotypes, human rights and social inclusion. A safe space in which freedom of expression is experienced through-out all the activities proposed and in which educators trust students and see them as competent actors able to propose valid instruments to fight discrimination.

In the Voice OUT groups, students learn about the legal and social situation of LGBT people in different historical and social contexts, discuss their identity and the role that gender and sexual orientation may play in their everyday life. They learn how to organize themselves to propose policy recommendations that promote equal rights for all.

Voice OUT objectives from an educational point of view include the following:

• Create a safe and welcoming environment in which students can freely express their opinions, reflect on their identity, and be empowered as persons and as citizens;
• Promote students' civic knowledge and skills to act democratically, as a fundamental instrument to prevent discrimination with respect;
• Provide young people with analytical and emotional competencies for deconstructing heteronormative and homophobic stereotypes;
• Provide students with essential information about the legal and social situation of LGBT people in different historical and social contexts;
• Support students in debating, making their voice heard and expressing their values and opinions;
• Teach students how to express their ideas in visual forms, engage them in the production of multimedia artefacts aimed at tackling homophobia and promoting equal rights for LGBT people;
• Support students in developing concrete policy-oriented proposals to fight homophobia and act as peer-educators in their schools/social environment.

From a practical/organisational point of view, the Voice OUT process can be divided into 5 steps:

Step 1 - Launch of the activities and creation of the Voice OUT group
Step 2 - Participative training
Step 3 - Creation of subgroups and development of political/communication campaigns
Step 4 - Election at school level
Step 5 - Election at city/national level and debriefing

In **Step 1** teachers and educators should present the Voice OUT approach to students and create a small group. We suggest creating groups of 20-25 students in order to support the participative and practical nature of the Voice OUT activities. As mentioned later in this toolkit (see Chapter 3) groups can be formed of voluntary students, of the same age or not, and can mix different pre-existing classes. It is up to the teacher/educator to select the option that fits best within the school and students' needs. However, it is important to consider that Voice OUT activities ask for a safe environment and should assure equal opportunities to all participants in terms of participation and learning. Therefore, if class dynamics can represent a limit in this sense, the creation of a mixed group is preferred and a dedicated effort should be made in modifying pre-existing groups dynamics. In creating the Voice OUT group you may consider using exercises reported under the category "Icebreaking".

Step 2 aims at supporting students in learning and exploring subjects such as identity, diversity, discrimination, sexual orientation, gender, heteronormativity, social norms and stereotypes, human rights, social inclusion, civic participation and citizenship. Part of step two includes media education activities intended both as a process of media analysis and de-construction, as well as media-making. In this step, teachers and educators should provide students with the needed information but, at the same time, not be directive and leave the floor open to discussions in the group with an exchange of experiences. A good slogan for this step could be: "limited theoretical lessons, and more emotionally meaningful experiences".

The toolkit provides possible activities for each of the above mentioned subjects dealt within this step.

Step 3 is dedicated to the creation of the political/communication campaigns. First of all, students are invited to take a position regarding discrimination, LGBT access to rights and social participation, and related issues. Students are not only invited to express their opinion on these themes, but also to propose solutions to improve the situation in their environment (it can be the school, peer group, family, or city/country they live in). The Voice OUT group created in Step 1 can be divided in two or more sub-groups according to their opinions and positions in terms of proposal for fighting discrimination. The group(s) will then develop their "political programme," promotional materials, short videos and any other communication material they consider as useful in spreading their idea and proposal at the school and city level. Moreover, in this step teachers and educators should support students in the realisation of the campaigns, ensuring their feasibility and the fact that students can safely promote their ideas in a school environment.

In **Step 4**, the group(s) will promote their programme at the school level and will co-organise (together with teachers/educators) an election day. During the election day students will show their media products and creatively present their opinion and proposals for overcoming homophobia, heterormativity and discrimination. Everyone in the school is invited to vote for one of the groups. Of course, when it is not possible to create sub-groups in Step 3, the election day can be substituted with a simple presentation of Voice OUT outputs. In both cases this step is very important and represents a good opportunity for peer-education. In fact, in Step 4 the students who participated in the Voice OUT activities engage their schoolmates in thinking about discrimination on the grounds of sexual orientation, prejudices, and stereotypes. According to school requirements/guidelines, it can be decided that only the group winning the school election will participate in the following step or that the group which wins gets a bonus for the city/national election.

Step 5 is dedicated to elections at a city or national level. If the Voice OUT activities have been performed in more than one school and/or in more than one city, as in the case of the NISO project, all groups can participate in a bigger event open to the general public in which the final winner of Voice OUT can be elected and awarded accordingly.

In the case of the NISO project, the Voice OUT process ended with a 3 day meeting on a European level, in which the winning groups from the different countries got together to develop a white paper against discrimination. This three day workshop in Brussels, Belgium, represented the award of the Voice OUT activities. We understand this option may be difficult to replicate outside a European co-funded project; however it is important to mention that in this case the Voice OUT process did not end with a competitive step such as the previous one. Rather it generated a shared collaborative output.

Fighting homophobia requires a critical understanding of the different dimensions of the phenomenon: legal, social, cultural and emotional. Besides which, it involves transformative actions with respect to fundamental rights. Voice OUT is meant to be a framework to work on these issues in schools; it is scalable and flexible enough to be adapted to different contexts and can be mixed with other educational methods such as those dedicated to multiculturalism and intercultural communication and with active citizenship training.

3. A context minded use of this toolkit

As mentioned in Chapter 1, four countries participated in the NISO project and each national team adapted and modulated the Voice OUT approach to the necessities and particulars of their own specific context. Therefore, starting from a uniform concept, Voice OUT developed in different directions. This was not only in the different national contexts where the project was launched but also in the different schools in each country. In general, this had to do with at least three types of differences:

- differences in cultural context;

- differences in school types;

- differences in school strategies.

These differences have to be kept in mind when using this toolkit.

3.1 Different cultural settings

Voice OUT has a lot of advantages for its use in different cultural settings. Such an application however, should be done thoughtfully. Because of the broad range of themes that Voice OUT addresses in its mutual interconnectedness (see Chapter 2 for the Voice OUT approach), the project can start from the theme most forefront in the mind-set of the students involved. Although the toolkit has a logical order for presenting its themes and exercises, this doesn't mean that the themes can only be raised in that very order. One school in The Netherlands with a predominate Muslim domination, found it worked better to start with the theme "respect" before specifically talking about sexual diversity, as this makes more sense from their religious and cultural background.

In general, there are school contexts in which talking about sexual orientation is perceived as normal and contexts in which the subject is experienced as a bit embarrassing. The Belgian experience with one group was that they were scared when introduced immediately to homophobia, while the experience with another group showed that it was easier to shift to LGBT issues after being trained in issues about human rights, diversity, identity and equal opportunities. In Italy, all workshop activities started with talking about differences and discrimination in general. The specific LBGT topics were addressed afterwards. The positive thing about this was that it was possible to link school initiatives against discrimination on the grounds of cultural background or religion to LGBT issues.

Conceptually speaking, one should deal thoughtfully with the contest component in the game. In some cultural contexts, such as in Italy, people are more used to debates and contests. The contest component can also be helpful in gaining clarity over the most important aspects to be pursued in any given society.

In other countries, such as Belgium and The Netherlands, people are more used to searching for consensus, particularly when it comes to social well-being. During the pilot programmes it was found out that this has consequences for what students feel comfortable with. In The Netherlands for example, three of the four schools found it rather strange that there was a competition within the school. In this country, the contest component only made sense in schools with a predominant bicultural background, like Moroccan and Turkish co-identities, at interschool levels as opposed to intraschool.

3.2 Different types of groups

Besides the thematic diversity of Voice OUT, the project is also diverse in having a "mind side" as well as a "hand side". During the pilots, Voice OUT worked out differently because of these dimensions of the game. An example from The Netherlands: at the audiovisual graphics school students complained after three lessons on sexual diversity. They wanted to start with the production of their series of products. There were no negative effects on their campaign despite the lack of mind training, because they turned out to be productive in unique ways. They not only made a movie, but made a game on homophobic bullying, and set up an intranet campaign as well in order to confront as many students as possible with the theme. The same was true for a low-level vocational school, where students had difficulties concentrating on the themes of identity, respect and homosexuality, even though it was done through quite interactive lessons. They got a bit more excited at the moment they could collaborate on making movies and computer presentations for their campaign. Another school had difficulties when they had to brainstorm about the campaign. In a slightly different sense, the same was true for a school in Belgium. One group of students had difficulties with filming and being filmed and were quite unacquainted with social media, while a group of art students had no difficulty with it at all.

In Italy, the media aspect of Voice OUT was appealing for all schools from the very beginning; it was a great way to attract students who were not very aware of LGBT issues. For this reason, in order not to lose momentum, nearly all workshops were divided in two parts: one being more social and the other more media oriented. The two parts were thematically linked as much as possible, which was a difficult enterprise for the educators while helping the students.

The value of Voice OUT is that it was tested in different school types and groups of youngsters, which was made possible by having several learning perspectives: cognitive, attitudinal and handicraft. A Voice OUT programme or school project should be attuned to the student's competencies in these areas. That means that it best can emphasize the competencies in which the students are going to excel. The campaign should be launched in the educational language of the context. In other words: in a vocational school the project is probably more successful by starting with practical tasks as soon as possible and having a cyclic or reflective way of addressing the cognitive and attitudinal dimensions.

3.3 Different school strategies

The overall goal of Voice OUT is to mobilize the school to integrate sexual diversity within its curriculum, as well as create a safe learning environment where sexual diversity is an essential part. That means that different things have to be considered equally as important, both before and during a Voice OUT project. The three most important focuses are implementation, student participation and thinking from the end to the start.

Implementation

The internal drive of Voice OUT is to let students raise their voice for human rights (respect for other identities) and against homophobia. Or more positively: to stand up for sexual diversity. Examples of a campaign are a visibility or an awareness campaign, but campaigns are only successful if something changes at the school afterwards. It should therefore be discussed with the project coordinator within the school to see what can be done to successfully meet the students' campaign message. This is also respectful to the students' participation.

The training of the students during the Voice OUT pilots varied per country. In Italy and Estonia only trainers from outside the schools were involved, while in Belgium and The Netherlands teachers were also engaged. This is partly because the students used their free time in Italy and occurred mostly outside the school context in Estonia.

In order to let the implementation of the Voice OUT goals be more effective, the best thing is to integrate Voice OUT into the school curriculum. This possibility must be discussed before the start of the project, in order to adjust the project to what is feasible on an annual basis. This is important in order to avoid exhaustion. The project can require too much investment from teacher(s) or students, as was the case at one school in The Netherlands. This school was too ambitious, thereby overplaying their hand. It should be considered how Voice OUT can be adapted to the school context. In Italy, it was almost impossible to run Voice OUT during regular lessons. But most schools are open in the afternoon for laboratory and educational activities separate from the obligated lessons in the morning. Voice OUT has been inserted in this "space", for which it also was necessary to have the permission of the school principal as well as the school board.

Student Participation

The backbone of Voice OUT is student participation. When this comes to the school context, it may turn out differently, depending on how much the school works with participatory methods. The pilots provided different experiences on this issue. At one school in The Netherlands, teachers were too dominant in directing students in the campaign. At another school, students were not stimulated enough to think outside the box of the regular lessons, which resulted in shortcomings in their outreach to the other students in their school. A third school in The Netherlands was too ambitious in giving the students freedom and so their products were in danger of not being finished. Therefore, as a school or as a coach of a group of youngsters, it is important to consider the system in which the students are used to participating. Try to push the boundaries with an eye on the potential of the students. Before setting up the training program, start with researching the school context.

It is useful to look at the social climate concerning the knowledge and attitudes of the participating students, as well as the didactic borders.

Thinking from the end to the start

Practices show that if some things are not foreseen from the beginning, they will not be very successful in the end. One school in The Netherlands failed to think through the idea of the school campaign with the students and let it wait until they had nearly finished the production of their movies. The result was that a school-wide campaign was too big for the students, although they had the potential to do it. In Estonia it was not foreseen in which way film education could meet the needs of the students and in Italy there were problems with film educators who were not always able to link their educative activities to the Voice OUT themes.

In general, schools have to be recruited to do a Voice OUT project early, because school planning starts early each year and most of the time schedules are full after the planning phase. It is important to determine the amount of time that can be dedicated to the project before planning, together with the school. The time that can be used for the project depends on different factors, such as whether the project is being done within a curriculum context or outside. In order to thoughtfully adapt the length of the project, one should look at which selection of themes to introduce or the background of the students.

Do not use the toolkit as a ready-made project description. This toolkit is meant as a source of inspiration. Don't follow it too literally, but rather try to think what fits best for your group of students. For any school or group of young people you have to figure out what their special needs/goals are thinking from the end of the project back to the starting situation.

4. Structure of the toolkit

The toolkit is split up into seven categories with different types of games/activities:

1. Icebreakers:

Short exercises to break the ice in the participating group of youngsters, to create a safe and trusting environment. They introduce ground rules and are group binding.

2. Identity:

Activities that allow participants think about (their) individual identity, group identity, stereotypes, prejudices, minority & majority groups in society.

3. LGBT (Lesbian, Gay, Bisexual and Transgender):

Activities where participants learn more about LGBT issues and stories

4. Voice OUT:

Different exercises about active citizenship and freedom of expression. The participants learn how they can make their voice heard, how to express their opinions, how to stand up for themselves (assertiveness training), how to debate, how to set up a communication campaign, how to engage in politics, etc.

5. Human Rights:

Activities where participants learn more about fundamental human rights in general and how they relate to LGBT rights.

6. Media Education:

Participants learn to have a critical look at the images and messages they receive from the media (television, radio, magazines, newspapers, internet…)

7. Multimedia for Dummies:

A basic training in the technical aspects of making short videos.

5. A practical use of the toolkit

There are many ways to use this toolkit in a group of young people. It depends on the time available, frequency of meetings, setting, difficulty, the subject the group is currently learning about, your goals, etc. It is important that you have a clear idea of how long the Voice OUT activities will last and the goals for each specific meeting.

We advise to start the series of meetings with icebreaker games. This is meant to warm up members of the group, as well as get them to loosen up.

5.1 Level code

Every method in this toolkit has a level code. This indicates the difficulty level of that exercise. Level 1 means the exercise is accessible in all kinds of groups. Level 3 is the most difficult and means you will have to know your group well and adapt the exercise (if necessary).

You can use the exercises in the toolkit depending on their level code. When you have a group that doesn't know anything about diversity, equal opportunities, LGBT issues, it is advised to start with exercises at Level 1. If you see that the group can handle the exercises and is very open about the different themes you can go on to Level Two coded exercises and later exercises with a Level 3 code. In selecting the codes you also have to consider the background of your group, their ability to work together, their interpersonal competences, and their capability in working with participatory methods.

5.2 Frequency

When you decide to use the toolkit during the whole school year, it is suggested to meet every two to four weeks. This enables each section to be covered at regular intervals.

5.3 Subject

The toolkit is divided into different parts. Depending on the subject you want to emphasize you can decide to only use the exercises from one section.

5.4 Goals

If your goal is to have the participants think about (their) identity, you can use the exercises in section two: identity. When you want them to learn about Human Rights or LGBT issues, you can use respectively section five (Human Rights) and section three (LGBT).

5.5 Freedom of Choice

As a teacher/educator you can choose which exercises you want to play with your group. It is very easy to pick the one you like or you think the participants will like. Each exercise is described in the same way. You see the objectives and the time it takes to do the exercise, the level of difficulty, the theme and so on... Based on this information, you have the freedom to choose the exercise best in any given situation.

6. NISO Tools

Type 1 - ICEBREAKERS

1. Energy circle

2. Machines

3. Screamer

4. People Bingo

5. Things we Share

6. Truth. Truth. Lie.

7. Let's Build a Story

8. Who I am

1. Energy Circle

Objectives

Encourage participants to express themselves physically.

Continue to maintain a relaxed and playful sphere.

Assist the group in learning each other's names.

Time: 15 minutes (small group, less than15 participants); 25 minutes (larger group, more than 15 participants)

Materials
None

Instructions

1. Tell participants to form a circle.

2. Ask for two participants standing next to one another to volunteer to begin the game. Have them face one another, and ask one person to tell the other his or her name while making some sort of gesture (wave an arm, kick a leg, or tilt their head, for example).

3. Have the second person repeat the first person's name and gesture (to the first person) only saying the name louder and making the gesture more pronounced.

4. Next, ask the second person to turn to the participant on his or her other side and say his or her own name while making a new gesture, which that person should then repeat back to them, and so on around the circle.

5. Closure. Give positive reinforcement and encourage applause.

2. Machines

Objectives

Explore group energy, simultaneous movement, and rhythm.

Explore focus and focus points, sounds and movements, and how movement is affected by emotion.

Time: 10 minutes

Materials
None

Instructions

1. Ask a volunteer to come to the centre of the room and start making a repeated sound and movement like a machine. Ask new volunteers to join the machine one by one and make a sound and movement that connects to the part of the machine they joined. Participants are not required to connect to the person who joined the machine just before them.

2. Once all participants have joined the machine, ask them to move slower and then faster. Also ask participants to imagine the machine changing color or mood (make some suggestions), and tell them to change their actions accordingly.

3. Closure. Offer positive reinforcement (e.g. 'Everyone is working together really well.'). Next ask the group these questions: How did it feel to be a machine? Was it hard to stay focused on your sound and movement? What helped? Which changes in tempo, color, or emotion were difficult? Which were easy?

3. Screamer

Objectives

Energizer, Warm-up.

Create an open atmosphere.

Stress Management.

Indicate that each person is different (different scream) and that we have to respect that and not embarrass ourselves about it.

Time: 10 minutes

Materials
None

Instructions

1. Preparation: make sure people around you (rooms next to you) know that they will be hearing some loud yells / screams in a minute, that it will only last for about two-three minutes, and that everything is OK.

2. Have the entire group "form a circle". Important: everyone needs to be able to see the eyes of everyone else!

3. Explain that you will be saying two sets of instructions repeatedly, "heads down" and "heads up." When you say "heads down," everyone looks down. Whey you say "heads up," everyone looks up, STRAIGHT INTO THE EYES of anyone else in the room. Two possible consequences:

a. if they are looking at someone who is looking at someone else, nothing happens;

b. if they are looking at someone who is looking right back at them, they are both to point in a very exaggerated manner at the other person and let out a SCREAM OR YELL. They are then "out" and take their places together outside of the circle to observe.

4. Once the "screamers" have left the circle, the circle closes in and you repeat step two, followed by step three, until you are down to two people. Yes, they have to do it one more time, even though the outcome is a foregone conclusion.

5. Processing questions: What made this "fun?". The short answer to the first question is the stress involved. You can then ask them to think about what the actual stress factors in the exercise are (will my scream sound silly? Will I embarrass myself?) and when did the stress seem to lessen or intensify?

4. People Bingo

Objectives

Create an open atmosphere.

Ideal as a warm up for workshop on identity.

Get to know the group.

Time: 20 minutes

Materials
Bingo cards, one for every player.

Instructions

Step 1: Making a Bingo Card

If you know your participants, make a list of 25 interesting traits that describe different aspects of them. Things like, "likes rainy days," "plays the guitar," "has read at least one Harry Potter book", "is left-handed", "has a dog", "is a vegetarian", etc.

If you don't know your participants, make a list of more general traits like "drinks tea instead of coffee", "loves the color orange," "has two cats," "went skiing in the last year", etc. You can make these easy or difficult depending on how long you want the game to last.

There are lots of places online where you can type in your traits and print your own customized cards. Some are free and some are not:

• Teachnology has a card maker that allows you to shuffle the phrases on each card.

• Print-Bingo.com allows you to customize with your own words or use their suggestions.

If you're making your own, bingo cards have five boxes across and five boxes down. B-I-N-G-O! A simple table in Word does the trick. Fill in the boxes on a master and make copies. Leave room for signatures. See an example below.

Step 2: Playing the Game

When you're ready to play, give each participant a bingo card and a pen. Explain that the group has 20 minutes to mingle, introducing themselves, and finding people who match the traits on the card. They must put the person's name in the corresponding box or have the person sign the appropriate square.

The first person to fill five boxes across or down yells BINGO! and the game is over. Ask participants to introduce themselves and share one of the interesting traits they learned about someone else.

Step 3: Debriefing

Debrief by asking for volunteers to share how they feel differently about the others in the group now that they know a few things about them. When we take the time to get to know each other, barriers dissolve, people open up, and learning can take place. Also make the point that in order for the Bingo to work, as in life, we need diversity.

Variation

To make it more difficult for someone to call 'BINGO' you can add the difficulty to only call 'BINGO' when you have a row or column which has 5 different names or signatures. There are people who have one brother, but who also like rock music and play football. With this difficulty you will have to choose where you put the players name.

Example

B	I	N	G	O !
Has 2 cats	Plays Football	Likes to dance	Is Vegetarian	Prefers coffee over tea
Is left-handed	Went to music festival last year	Has two sisters	Plays Guitar	Was on TV once
Likes rainy days	Likes to play board games	Read at least one Harry Potter book	Has a brother	Plays Tennis
Likes dance music	Likes reading	Is adventurous	Likes cooking	Has a dog
Plays Piano	Loves the color black	Likes skiing	Likes singing in the shower	Likes rock music

5. Things we Share

Objectives

Participants get to know each other better.

Create an open atmosphere.

Ideal warm-up for a lesson about identity.

Time: 20 minutes

Materials
Paper/pen

Instructions

1. Make groups of 3 to 4 participants.

2. Every group gets 5 to 10 minutes to make a list of things they have in common (Examples : we all have one brother, we all live in Belgium, we all are insecure, we all like hip hop music, etc.).

3. When the time is over, let each group present their list. The winner is the group which found the most common ground.

6. Truth. Truth. Lie.

Objectives

Participants get to know each other better.

Create an open atmosphere.

Participants feel what it is to lie and how they can convince people.

Ideal warm-up for a lesson about Voice OUT.

Time: 30 minutes

Materials
Paper and pens

Instructions

People think of two truths about themselves and a lie. Then introduce the three "facts" to the rest of the group who tries to guess which one is a lie.

Hand out cards or paper and pens. Explain that in this activity each person has to think of two truths and a lie about themselves and then we will try to guess each other's lie. The goal is to: a) convince others that your lie is actually the truth, and that one of your truths is the lie, and b) to correctly guess other people's lies. The truths and lies can be something about their personality, a surprising story, an experience they had, etc.

Allow approximately 8 minutes to think of 2 truths & a lie - this isn't easy for a lot of people - there will be some scribbling out, etc. The slower people will probably need to be encouraged to "put anything you can think of" down.

Gather together in a circle. Start with one person who reads his/her three statements/stories aloud. The other people can ask extra questions. Then allow the group to vote for each statement/story:

• Who thinks that the first story was a lie?

• Who thinks that the second story was a lie?

• Who thinks that the third story was a lie?

The exercise can be run competitively, e.g., count up how many correct guesses of other people's lies you have and take away the number of people who correctly guesses your own lie. Highest score wins (honesty counts!).

7. Let's Build a Story

Author: Luca Casadio for Gay Center Italy

Objectives

Build a group able to collaborate.

Time: 60 minutes

Materials
Photos taken from a magazine;
Pens and paper.

Instructions

1. The participants must sit in a circle. The educator gives the group photos.

2. The participants, one at a time, get up and choose, without thinking over it too much and without saying anything, a photo that can represent themselves.

3. When everybody has chosen a photo, each one illustrates to the group the photo he/she has chosen, explaining the reason behind this choice.

4. The educator asks to the participants to form groups, based on the affinity between the chosen photos.

5. Each group (of 4-5 persons) must first give an order to the photos, and create a group story that must be centered on the photos chosen by each one.

8. Who I am

Objectives

Participants get to know each other better.

Attempt to identify yourself.

Indicate that every person is different.

Materials

paper for each participant;

a variety of magazines (ones with a lot of photos);

glue, scissors, markers, colored pencils

Instructions

• Have the participants fold the paper in half (make a table tent).

• Write their name in the center of the table tent.

• Using drawings, magazine cut-outs, symbols, etc. tell us about yourself

• Include one or two things that most people do not know about you.

• After the participants have finished their table tents, have each one explain hers or his card to the group.

Variation

Have the participants complete the table tents as described above, except do NOT allow them to write their names on the paper. When they are finished, collect them, then hang them on the wall. Have the participants read each table tent and then try to identify the person it belongs to.

Questions:

• What led you to your decision?

• Whose description was most surprising?

Type 2 - IDENTITY

1. Space Shuttle

Objectives

Demonstrate that in situations where we do not have a lot of information, we tend to proceed through the use of stereotypical categorizations which cannot be related to reality.

Time: 30 minutes

Materials
Blackboard
Markers

Instructions

1. The moderator asks the participants to identify themselves in the following situation.

Earth must be abandoned because it is about to be destroyed. NASA gives the opportunity to take a 6 seat space shuttle to run away carrying 5 people. Here is a list of the names of people who can be chosen. Because of the rush NASA provides little information.

A. (Black) activist

B. Sixteen year old pregnant girl

C. Cook

D. Doctor

E. Priest

F. Musician

G. Policeman with a gun

H. Architect

2. The moderator asks each participant to choose 5 people from the list to be carried on the space shuttle. The moderator writes down the choices on the dashboard. The moderator can ask following questions:

• What is the reason you choose for those 5 people?

• Was there someone on the list you picked immediately?

• Was there someone on the list you would never pick?

• Can you understand the choices of the other participants? Why or why not?

3. The moderator continues the story. "As anticipated after the departure, NASA sends, a communication which sets out the profiles of people on the list, which shows:

A. black activist named Mauro is 25 years old and is a terrorist;

B. the sixteen year old pregnant girl is called Lucia and she became pregnant after a casual unprotected relationship, during which also contracted HIV;

C. the cook is called Joan, 42 years old, is a serial killer who systematically poisons her victims with food;

D. the Doctor is called Francis, is 28 years old and has a degree in modern history;

E. the priest is called James, is 37 years old and is the grand master of a satanic cult;

F. the musician is called Frank, is 51 and plays the triangle, confused for gay because   effeminate;

G. the policeman with the gun is called Antonio, is 84 years old and is a retired police officer who collects explosive remnants of war;

H. the architect is called Mary, is 38 years old and is a landscape designer that plans gardens only".

4 Debriefing instructions:

• What expectations did you have when you picked the 5 people?

• How did your feelings change when you discovered the characteristics of the travelers you chose?

• If you could pick again, would you make any changes?

• If this exercise was real, what type of people do you think we need to survive?

Variation

You can work in different steps.

Step 1: They have to pick 5 people only knowing one quality (black activist-pregnant-cook-doctor-priest-musician-policeman with gun-architect).

Step 2: You give more information about the sex of the possible travelers. (man, woman, transgender)

Step 3: You give away their age

Step 4: You give the remaining information

After each step you can ask why they picked that person? Are there any changes in their decision after knowing the person's sex? Age?

2. Identity Symbols

Author: Partly based on ABC (Australian Broadcasting Corporation).
Sven Spreutels for çavaria

Objectives

Think about identity symbols and learn about the rainbow flag, the symbol of the LGBT movement.

Good shift from 'identity' to 'LGBT'.

Time: 60 minutes

Materials
Writing paper, Drawing paper,
Pens, Color pencils

Instructions

In our society there are a number of official ways that a person's identity is recognized. For example: birth certificate, passport, finger print records. Which other ones can you think of? Which ones do you have?

There are also lots of symbols which show you that you share aspects of your identity with others: national flag, football flag, religious symbols,….

QUESTION : Does that mean that all people who share that aspect have the same identity?

Explain the meaning of the rainbow flag, the symbol of the LGBT movement

The world's best-known version of the rainbow flag, sometimes called 'the freedom flag', was popularized as a symbol of lesbian, gay, bisexual and transgender (LGBT) pride and diversity by San Francisco artist Gilbert Baker in 1978. The different colors symbolize diversity in the gay community. The colors were designed to symbolize: red (life), orange (healing), yellow (sunlight), green (nature), blue (harmony), and purple/violet (spirit).

QUESTION: Do you know other symbols which have a connection to the LGBT movement?

First of all you also have the 'Red Ribbon'. This symbol expresses the solidarity to people who live with HIV/AIDS. You often see this symbol on December 1st because that is World AIDS Day. Often people will carry the Red Ribbon on their clothes.

The reversed pink triangle was used as a symbol of recognition for gay people in World War II. Gay people who were arrested or captured got a pink triangle. Other people had other symbols. Historians say that due to the symbols there was a hierarchy at the concentration camps. People with the pink triangle were found at the bottom of the hierarchy.

EXERCISE: Let the participants create their own identity symbol and make an exhibition of all the work at the end so everyone can see them.

Symbols

3. I've Never

Objectives

Get to know each other better.

Create an open atmosphere.

Enables participants to experience what it means to belong to a minority at various levels.

Ideal warm-up for a lesson about identity.

Time: 15 minutes

Materials
Questions you find at 'instructions'

Instructions

Overview

Participants are asked to take sides on a range of statements about aspects of their identity. They experience the discomfort of being "the only one", the risk of being stigmatized and the need to stay in the closet to maintain a status in the peer group. This is a short and powerful game to start a course or training on diversity or on LGBT issues.

1. **Introduce** the game:
In a minute, I will give you a range of statements; you have to choose if this statement is true for you by moving to the left of the room (I am) or to the right of the room (I am not)

Don't talk to each other during this game, we will discuss it afterwards

It is not possible to refuse to take a side or to stand in the middle, you have to choose a position

If you feel uncomfortable, you are allowed to lie in this game

After answering the question, take a few seconds to see who's on your side and who is on the other side

Remember the feelings you experience with each question.

2. **Read out** the questions and let the participants choose their position. The teacher also participates in the game by choosing sides. Because nobody is forced to give honest answers, the last question is: Have I lied at least once during this game? The teachers can choose the position "I am" to encourage participants to take also this position.

3. **Discuss** what participants noticed and felt during the exercise by asking questions like:

• What did you notice during the game?

• Were you surprised by something?

• What feelings did you experience during this game?

• What kind of questions did you find difficult to answer, and why?

• Why are people not always honest when answering questions?

4. Close the exercise by **concluding** it is not always easy to be the only one in a group, and that people may sometimes feel they have to 'cover' or be 'in the closet' to avoid being singled out or stigmatized.

Questions:
• My journey to school takes less than 30 minutes.

• I help my mother at least once last week.

• I love Brussel sprouts.

• I love to eat at McDonald's.

• I have a job to earn money.

• I have a disability.

• I am a real man.

• I am a real woman.

• I have visited a gay or lesbian bar.

• I have travelled without paying fare at least once.

• I have kissed a man or a boy.

• I have kissed a woman or a girl.

• I think sexuality is an essential part of my identity.

• I've had some erotic fantasies about someone of the other sex.

• I've had some erotic fantasies about someone of the same sex.

• I would feel OK if I would be gay or lesbian.

• I think some statements in this exercise are quite difficult to answer.

• I lied at least once during this exercise.

Bear in Mind

This exercise could get a little embarrassing. So, make sure you lay down some ground rules on what you're looking for (and give some examples) before you start the game.

Variation

You can also play the game with your ten **fingers**. Each player puts his or her ten fingers in the air. Pick a player to begin the game. The player starts his sentence with 'I've never…' and complete the sentence with something he has never done. All the other players that did the thing that player 1 said has to put down one finger. The game stops when a player has no fingers left.

Another way is to play the game with **clothespins**. Every time you have done something another player didn't do you have to put a clothespin on yourself (your clothes).

You form a **circle** with all the participants. Pick a random participant who will start the game. He says something he has never done. All the participants who have done the thing have to go to the center of the circle. After a few times you will notice that you have some things in common with people you didn't expect. (In this variation, the players have to feel comfortable with each other).

A last way to play the game is to make **three sides** in a room. The left wall means AGREE, the right wall means DISAGREE, the center of the room means UNSURE. Tell the participants you will read some statements and they have to decide whether they agree, disagree or be unsure about it. The questions you find below are more explicit and the main topic is sex. Please notice that when you use these questions there has to be a good atmosphere between the participants. You can also use other questions or let participants come up with questions. Notice that when there are discussions or when see participants who find it difficult to pick a side, you can have a group talk about those statements after the exercise.

Other **questions** about being **LGBT**:

• It's a fashion statement to say you are bisexual.

• If a girl kisses another girl she's a lesbian.

• You can see it when someone is gay, lesbian, bisexual or straight.

• Being gay or lesbian is unnatural.

• Gay men are good in housekeeping.

• A boy who is raised by two men will eventually be gay.

• LGBT's are too often on television.

• A girl who is raised by two women will have more chance to become lesbian.

• You can become LGBT by having frequent contact with other LGBT's.

• Everyone is born bisexual.

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- You can become LGBT.
- Nowadays there are more LGBT's.
- Every gay man has a feminine trait.
- Every lesbian has some masculine traits.
- If someone is LGBT, he/she should tell.
- A girl only knows she's a lesbian when she tried a man.
- A boy of 10 years old who loves to play with dolls will be gay.
- A child needs a mother and a father.
- Someone who is bisexual cannot choose between straight or gay.
- A gay couple (2 men) can raise a child just as well as a straight couple.
- You can't be gay and religious.
- In a gay or lesbian relation there is always one who takes the roll of the woman.

4. 10 Years Later

Author: Luca Casadio for Gay Center Italy

Objectives

Reflect on the differences and the prejudices we all have.

Time: 45 minutes

Materials

Photocopies of the various biographies. Paper and pens.

Instructions

1. The educator divides the participants into four groups. He/she gives to each group a paper with the brief description of a boy/girl of 18 years old. Each group receives the same biography; the only difference will be one adjective: gay, black, transsexual or drug-addicted.

2. The group must imagine and write down how this person will be 10 years later.

3. At the end, each group reads its work, and the participants are asked to reflect on how only one adjective has produced huge differences in the stories imagined.

Bibliography:

Francesca/o is a gay (or black, transsexual or drug-addicted) girl/boy of 18 years old. She/he has graduated in a professional technical institute. She/he likes rap. She/he is self-confident and extrovert, and she/he likes a lot to meet with her/his friends at the end of the street. Otherwise, she/he spends time dancing or listening to music on her/his iPod. She/he still doesn't know what job she/he wants to do in the future and when someone asks her/him what her/his projects are, she/he replies only "I don't want to think about it now".

Debriefing questions:
• What were the differences between the groups.

• What caused the difference? Was it the adjective?

• Would you see the person of another group (with another adjective) different from how he was presented?

Materials

Paper and pens.

Post-its or small cards.

Copies for each participant of the 'identity tower'.

A big piece of drawing paper.

Colored pencils en tape.

Objectives

Gain insight into the many aspects of their identity.

Awareness of the uniqueness of their

Instructions

1. Introduction

'Who am I' is an important question. Your identity is developed as you grow up relating to particular people in particular places. You identify as a Belgian because you are a citizen, when you start school you identify as a student. If you join a sports team you take on "team member" as part of your identity. What is identity? Do people who belong to the same group have the same identity?

2. Reflecting on outer identity

Give the participants seven cards or post-its. Ask them to write down seven things that describe their identity, ask them not to think too long, but just write down the first thing that pop into their mind. Remember that this is about how they see themselves. Here are some examples of things they can write down: girl/boy, member of….family, son/daughter of…., brother/sister of, grandson/daughter of……, friend of…….., only child, participant at, athlete, nationality, sailor, working class, immigrant from, musician, Christian, Buddhist, Muslim, Chinese, adopted child…

Give the participants a copy of an empty identity tower (see figure below). Have them put the cards on the tower in order of what is most important to their identity: the most important aspect comes on top. Everybody does this exercise by him/herself, it is anonymous. Afterwards the trainer takes all the towers and puts them on the walls. This guarantees the anonymity of the participants.
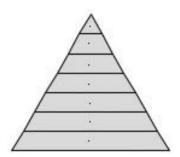
The participants look at the different towers and the trainer initiates a discussion:

• Are the towers alike/different?

• Why did you put a certain characteristic on top/below?

• When you have a look at your own tower, to which group do you belong? Name those groups (ex. Italian, straight, young, Muslim,…)

• Can someone with another identity belong to this group?

• Can you respect someone when you don't like some aspects of his/her identity?

• Can you show all aspects of your identity?

• How would you feel when someone approaches you solely based on one of these aspects?

Debriefing

Identity is something unique. Everybody has another personal identity, although you can belong to a group who claim to have the same identity. Some identity aspects can be very important for one person, and irrelevant for another. People draw very fast conclusions from the most visible aspects of one's identity (for example religion, ethnic background, sexual orientation,…), but these are not always the most relevant aspects of the identity of this person. Such 'fast conclusions' we call prejudices. You can respect the identity of someone, even when you cannot understand or approve his or her behaviour.

For example: maybe you disapprove of homosexual behavior, but you can still respect someone for whom sexual orientation is a part of his/her identity. Identity is far more complex and big than only sexual orientation. You respect someone('s identity), and not just a part of someone('s identity).
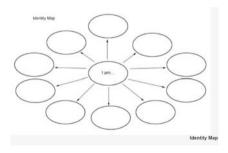
3. Reflecting on inner identity

Explain the participants that you're going to do a similar exercise, but now about the inner identity. The inner identity is more about the way you feel, how you act and what you think and say. This is a lot more subtle and difficult to identify. It's about:

• Personality

• Cultural background

• Feelings and thoughts about ourselves and others

• Emotional responses to life

• How we respond and deal with stresses and challenges

• How we communicate

• How we respond and deal with others in our lives

• How connected we feel to other people

• Our friends and family

• Our relationships

Let the participants make an identity mind map about inner identity terms.

Here are some terms that you can give as examples : out-going, energetic, affectionate, distant and cool, quick to anger, shy in large groups, a lone-wolf, pessimist, reliable, optimist, a gossip, I swear a lot, I can talk to all people, very verbal, quiet, noisy, likes sports, romantic, not very romantic, friendly, approachable, confident, lack of confidence, hardworking, lazy, trustworthy, artistic, logical, rebel, traditional, confident, emotional, talented, short of energy, good at math, happy most of the time, a good friend, loyal, a bully, I like ballet, I love animals, I like television, I like to read books,….

Identity Map

6. Xplore Your Gender

Objectives

Think about how norms in society influence our gender identity, gender expression, gender roles.

Express their opinion.

Reflect on their own gender identity.

Time: 60 minutes

Materials
Poster (see below);
White Board;
Post-its and pens.

Instructions

(optional) Warm-up about Gender

Explain to the participants what sexual identity means. There are four components:

• Your sex (at birth): people are born male or female and you can see it by the genitals.

• Gender Identity: How do we feel ourselves? Do we feel masculine or feminine?

• Gender Expression: How do we express ourselves to the world?

• Sexual Orientation: Do we fall in love with men? Women? Both? None? Do we call ourselves gay, lesbian, bisexual, asexual, straight?

Think about yourself. You were born as a…? How do you feel? How do you express yourself? Who you find attractive?

• Can you find typical prejudices about men and women?

• Why do you think that is? Where does it find its origin?

• Imagine you would be of the other sex. What would change in your life? In the past? In the present? In the future? Give some clues such as: your relationship with your parents, siblings, friends, relationships, free time, your clothes, your profession?

• Ask the girls to give feedback on what boys said and otherwise.

• Are there mainly positive or negative changes? Is there a difference between what girls say and boys say?

Examples of what could change:

What could change for girls	What could change for boys
No pregnancy	More attention for looks
Wet dreams	Growing up faster
Less attention for feelings	PMS
More freedom	Experience motherhood
Less danger	Faster being called a whore

Examples of prejudices:

Men hate shopping
Women are worthless drivers
Men are less emotional then women
Women find sex less important than men
Women and humor doesn't match
Men are less a victim of violence then women

1. Let the participants have a look at the poster on the next page. Let them describe in a few words what they think of this poster and/or how they feel about it. Ask them if they can relate to the text on the poster? Are they also sometimes tired of the expectations towards their gender? Is it difficult to break these norms?

2. Give each participant two post-its and let them write down on the one post-it what's their most 'male' side and on the other post-it what's their most 'female' side ('male' and 'female' as it is perceived in our society/culture). In the meantime draw two categories on a white board, a PINK (women) category and a BLUE (men) category.

3. Ask some participants to read out loud their 'male'/'female' sides. Ask how it is for a boy to express his female side, ask a girl how it is to express her male side. To what extent can they show these sides, can they do that in front of their friends, within their family, at school?

4. Stick all the post-its on the white board in the categories. Explain that gender is much more a continuum then it is two boxes. Stress also that differences between women and men are extremely overrated in society. Women don't come from Venus and men from Mars. There are many more differences within the group of women and within the group of men than there are differences between the two sexes. Society limits us.

Example of the board schedule:

Men	Women
Men and their most 'male' side post-its	Women and their most 'female' side post-its
Women and their most 'male' side post-its	Men and their most 'female' side post-its

Debriefing instructions

• Was it tuff to write a trait of your own sex? Why or why not?

• Was it tuff to write a trait of the opposite sex? Why or why not?

• Did you find it difficult to share your trait of your own sex with the others? And the trait of the opposite sex? Why or why not?

• Did both sexes write the same when they had to write their most male side? And when both sexes had to write their most female side? Why do you think that is?

FOR EVERY GIRL WHO IS TIRED OF ACTING WEAK WHEN SHE IS STRONG, THERE IS A BOY TIRED OF APPEARING STRONG WHEN HE FEELS VULNERABLE. FOR EVERY BOY WHO IS BURDENED WITH THE CONSTANT EXPECTATION OF KNOWING EVERYTHING, THERE IS A GIRL TIRED OF PEOPLE NOT TRUSTING HER INTELLIGENCE. FOR EVERY GIRL WHO IS TIRED OF BEING CALLED OVER-SENSITIVE, THERE IS A BOY WHO FEARS TO BE GENTLE, TO WEEP. FOR EVERY BOY FOR WHOM COMPETITION IS THE ONLY WAY TO PROVE HIS MASCULINITY, THERE IS A GIRL WHO IS CALLED UNFEMININE WHEN SHE COMPETES. FOR EVERY GIRL WHO THROWS OUT HER E-Z-BAKE OVEN, THERE IS A BOY WHO WISHES TO FIND ONE. FOR EVERY BOY STRUGGLING NOT TO LET ADVERTISING DICTATE HIS DESIRES, THERE IS A GIRL FACING THE AD INDUSTRY'S ATTACKS ON HER SELF-ESTEEM. FOR EVERY GIRL WHO TAKES A STEP TOWARD HER LIBERATION, THERE IS A BOY WHO FINDS THE WAY TO FREEDOM A LITTLE EASIER.

7. How Does It Feel

Objectives

Help participants identify with the pain, frustrations, and consequences of hiding and denying one's identity.

Time: 30 minutes

Materials
Big black board or flipcharts

Instructions

1. Draw two columns, labeling them "Identity" and "Expression." Leave room on the board for another two columns later or be sure you can flip to another page of newsprint.

2. Encourage discussion and input from participants as to what kinds of things constitute the many identities we have. Write them down as people call them out under the "Identity" column. Consider the following list and prompt your audience only when they get stuck: GENDER, RACE, AGE, EDUCATIONAL BACKGROUND, PROFESSION, CLASS, ETHNICITY, RELIGION, RELATIONSHIPS TO OTHERS (or parent, sibling, daughter, son, friend, spouse, etc.), GEOGRAPHY (Southerner, Yankee, etc.), ABILITY/DISABILITY, HEALTH, etc.

3. Nine times out of ten, you are going to have to solicit the category of identity known as SEXUAL ORIENTATION. It is possible to make a point of the fact that you usually have to solicit this identity category.

4. Next, ask participants to brainstorm the various ways in which those identities can be expressed. Responses can include FOOD, MUSIC, ART, LITERATURE, CLOTHING, HAIRSTYLES, MANNERISMS, PACE OF LIFE, PROFESSIONS CHOSEN OR AVAILABLE TO YOU, WHO YOU RELATE TO, LANGUAGE/DIALECT, DAILY ROUTINE, TYPE OF HOME YOU LIVE IN, THE WAY YOU RELATE TO OTHERS, THE WAY IN WHICH YOUR RELIGION IS EXPRESSED (Catholicism in Northampton may be expressed differently than Catholicism is expressed in Brazil), HOLIDAYS CELEBRATED, WHO YOU TALK TO OR ABOUT, etc.

5. Next, ask participants to choose two of their own identities which are important to them. (At this point it is possible to do an extended variant in which you ask the participants to write these identities down, turn, and for three-four minutes share this info with a neighbor. Suggest that they help each other think of additional ways in which they express their identities as this can be a very subtle and unconscious process that we take for granted.)

6. Inform the participants that a proclamation has been issued. Let them know that they have no choice but to abide by this proclamation. You could say that President Bush has issued an Executive Order. Failure to comply with the order will result in both forfeiture of the next two year's salary and all of one's retirement benefits. Or perhaps it is the Superintendent of their school system, and failure to comply would mean you're out of a job you desperately need. The proclamation is this: For the next twelve months, participants may not--in any way, shape, or form--express the two identities they have chosen today. They must hide all aspects of expression that would reveal either identity. (Participants may try to resist this piece of the exercise. It may be necessary to acknowledge that this is a difficult and uncomfortable task. Ask them to "dig deep.")

7. Ask for responses to the question, "What would you do? (Write "DO" as the heading of column number three and "FEEL" as the heading of column number four.) Possibilities for this category include MOVE/LEAVE, REFUSE, or REBEL. These can be accepted and acknowledged as an understandable first response. But, ask them to move deeper. What if they have no choice but to comply, no power enabling them to move? What if they were eight years old? What if to refuse or rebel meant the possibility of death , at least the probability of harassment, violence, and discrimination? Further responses can include HIDE; ISOLATE, SEEK OUT LIKE-MINDED PEOPLE IN SECRET, DO OR BECOME THE OPPOSITE OF WHO I AM, CHANGE MY APPEARANCE, STAY AWAY FROM OTHERS LIKE ME IN PUBLIC, DENY MY IDENTITY, REPRESS MY FEELINGS, ISOLATE, etc. (It is possible to work on "DO" and "FEEL" at the same time. If you are getting limited responses go to the next part and work simultaneously on both.)

8. Next, ask for responses to the question, "What would you feel? Responses can include SAD, ANGRY, LONELY, DEPRESSED (Here it is helpful to point out that anger turned inward becomes depression and depression can lead to suicide and other 'pre-suicidal'/risky behaviors. This can give you a few more items for the "Do" list such as ABUSE ALCOHOL AND OTHER DRUGS, ENGAGE IN RISKY SEXUAL AND OTHER BEHAVIOR, AFRAID, GUILTY, DESPERATE, UNWANTED, HATE YOURSELF, SUICIDAL, FRUSTRATED, RAGEFUL, DEFEATED, LIVING A LIE, etc.

9. Next, prompt discussion by asking, "What does this exercise have to do with LGBT youth or kids who have a loved one who is LGBT?" Participants often are very sobered by this exercise and must be coaxed to talk a little more. Point out that the Participant Rights Law requires educators to assure that participants have a safe, secure school environment conducive to getting a good education. Ask participants while pointing to the "DO" and "FEEL" columns, "How likely is it that a GLBT kid or someone who has a LGBT loved one will get a good education if she/he has to DO this and, as a result, FEELS this?"

8. Odd One Out

Objectives

Start discussion about different groups in society.

Raise awareness about prejudice and discrimination.

Encourage empathy with the experience of rejection or exclusion.

Time: 30 minutes

Materials
Colored sticky paper spots. (For a group of 16 you will need 4 blue, 4 red, 4 yellow, 3 green and one white spot.)

Instructions

1. Stick one spot on each player's forehead. Players should not know what color spot they have.

2. Tell the players to get into a group with others who have the same color spot.

3. They may only use **non verbal** communication.

Debriefing and evaluation

Help the group explore their feelings about what they did and what they learned :

• How did you feel at the moment when you first met someone with the same color spot as yourself?

• How did the person with the odd spot feel?

• Did you try to help each other get into groups?

• What different groups do you belong to e.g. football team, school, church?

• Can anyone join these groups?

• In our society who are the odd ones out?

Tips for the facilitator

Be aware of who gets the white spot. You can take the opportunity to manipulate the composition of the final groups, but do not make it obvious. Let the players believe that the spot were distributed at random. This activity can also be used as an icebreaker and to get people into groups for another activity.

Variation

1. Use colored sticky paper spots as above but don't have someone who will be the odd one out - at the end everyone will be in a group.

2. Preparation as for Variation 1. Ask the players to get into groups so that everyone is in a group, but no group has more than one person with the same colored spot i.e. you will end up with a 'multi group'.

9. Labels

Objectives

Explore the relationships between what is expected of us and how we behave;

Raise awareness of the effect of our own behavior on others.

Start discussion about the effects of stereotyping people.

Materials

Plain white sticky labels about 5 cm by 2 cm one per person in the group.

Write one characteristic on each label e.g. irresponsible, witty, stupid, clever, clumsy.

Instructions

1. Place one label on each player's forehead, but don't let them know what's written on it.

2. Decide on a task for the group e.g. design a poster co-operatively, plan an event, move furniture or have a discussion (for example ask : 'if a big name pop group could play in our town who would we want to have come?')

3. Explain the task to the group. Make it clear that as they undertake the task they must treat each other according to the labels. For example, if someone has a label - lazy - on their forehead everyone else must treat them as if they are always lazy (but without ever using the world on the label! Don't tell them!)

4. Players should put their efforts into completing the task and treating the others according to the stereotype on the label.

5. At the end of the activity players may guess what their own label said, but this is not the main object of the game.

Debriefing and evaluation

This is very important so make sure you leave time for players to have their say. Start by asking people if they could guess their label and then go on to ask about the other aspects of the activity:

• How did each person feel during this activity?

• Was it difficult to treat people according to their labels?

• Did anyone begin to 'prove' their label i.e. did someone labeled 'witty' begin to tell jokes and behave more confidently? Or the person labeled 'lazy' stopped helping or participating?

• What sort of labels do we put on people in real life? How does it affect them and how does it affect the way we think about them?

• In real life which people are given some of the labels that you used in this activity?

• Are they valid?

Tips for the facilitator:

Be sensitive about matching people with characteristics. For example if a member of the group is lazy, it may not be appropriate to also give them that label. The aim of the game is not bring out the open personal opinion about others in the group. Indeed this could be very destructive and should be avoided.

Be aware that this game can raise powerful emotions.

10. The Envelope Game

Objectives

Point out how little the participants know about LGBT people.

Imagine the position of LGBT people.

Time: 45 minutes

Materials

An envelope with at least one question for each participant.

Instructions

In advance: make envelopes with questions. For every participant at least one. Possible questions for in the envelope are found below.

At the beginning: Make clear this is a game and that you will play ignorant. The participants will play the omniscient gay and lesbians. The game exists of questions, sealed in an envelope. An envelope can't be opened before its time. Appoint one participant who will start the game by opening his envelope. He chooses another player and asks him/her the question that is found in their envelope. When the other player answers the question, they can open the envelope in their hand. He/she also chooses a player to answer. We do this until every person has asked and answered a question. The attendant only asks for clarification and information on the occasion of participant's answers.

After the game: Ask the participants the following questions:

o Are there any questions that the group wants to discuss?

o How did the participants experience having to answer the questions as though they were gay or lesbian?

o Would they always answer fairly on the questions asked if they were gay or lesbian? And when you were heterosexual?

Possible questions for in envelopes:

How does someone know if he/she is gay/lesbian/bisexual?
How can parents react when their child tells them he/she is gay/lesbian/bisexual?
Can you become gay/lesbian/bisexual? Is it by nature/nurture?
What do bisexuals actually want?
Do gay people have other hormones in contrast to heterosexuals?
What does the rainbow flag mean?
Why do some gay people call themselves butches and faggots?
How come there are nowadays more gay, lesbian and bisexual people?
Why does some gay people want to get married?
Can someone become gay/lesbian/bisexual when he/she is older?
When people have a relationship with someone of the same sex, do you think they make an agreement on who is the man and who is the woman in the relationship?
Why are some gay men more feminine than other ones?

Type 3 - LGBT

1. A Left-Handed Lesson

Author: GLSEN Lunchbox 2007-2008

Objectives

To help participants understand that, like handedness, sexual orientation is a natural human trait that cannot be changed and should not be punished or morally judged.

Ideal as a warm-up to LGBT.

Time: 20 minutes

Materials
PowerPoint presentation
(www.nisoproject.eu)

Instructions

Go through the PowerPoint presentation. Participants have to guess which trait the presentation is about. The majority will assume that it is about sexual orientation, but, it is in fact handedness.

Possible questions:

• Why do you thought it was about sexual orientation?

• Were you surprised to see it was about handedness?

From here you can start a discussion about prejudices and expectations.

2. Terminology Match-Up

Objectives

Gain more insight into the LGBT-related terminology.

Reflection on when to use or not use certain terminology.

Time: 45 minutes

Materials
See tables at 'Instructions'.

Instructions

Watch out: when there are participants with different cultural backgrounds, the concept of LGBT is seen as a behavior and not as an identity, so questions can arise about that topic.

Step 1 - Distribute the cards

Make sure to familiarize yourself with all of the vocabulary. During the session, distribute the 26 cards, one per participant. Some cards contain terms, some definitions. When all the cards have been handed out, ask participants to find their matches.

Step 2 -Gather the group together and go over the vocabulary

Some terms are straightforward and require little discussion. Others, however, will need clarification and explanation. Be sure to help participants understand the differences among the terms. Point out the differences between homophobia and heterosexism, and answer the questions that will invariably come up about transgender. Emphasize the impact that language has upon the way we internalize ideas and the importance of describing people with accurate and respectful terminology. Point out that language is constantly evolving and that new terms are frequently introduced. Highlight the idea that many people reject labels altogether, and how crucial it is that we avoid assumptions and generalizations when it comes to the language we use to describe others.

Step 3 - Discussion

Why is it important to use accurate and inclusive terminology when describing others?

What questions or difficulties do you have around the language describing gay, lesbian, bisexual or transgender people?

In your experience, has LGBT terminology been understood and used properly in your school?

Copy both tables:

1. Sexual Orientation
2. Lesbian
3. Gender Identity
4. Gender Expression
5. Transgender
6. Gay
7. Gender Non-Conforming
8. Androgynous
9. Bisexual
10. Transphobia
11. Homophobia
12. Heterosexism
13. Queer

A. The irrational fear or aversion to transgender people of those who are perceived to break or blur societal norms regarding gender identity or gender expression.

B. The inner feelings of who we are attracted to or oriented towards sexually and emotionally. There are different types: gay, lesbian, straight, bisexual, asexual…

C. Refers to an irrational fear of or aversion to homosexuality or lesbian, gay or bisexual people.

D. Identity of a person whose gender identity is not aligned with their sex assigned at birth and/or whose gender expression is non-conforming.

E. An individual's physical characteristics, behaviors and presentation that are traditionally linked, to either masculinity or femininity, such as: appearance, dress, mannerisms, speech patterns, and social interactions. How you express yourself to the outside world.

F. Sexual orientation and/or identity of a person who is female-identified and who is sexually and emotionally attracted to other females.

G. Sexual orientation and/or identity of a person who is sexually and emotionally attracted to males and females.

H. Applies to attitudes, bias and discrimination in favor of heterosexual sexuality and relationships. It includes the presumption that everyone is heterosexual or that male/female attractions and relationships are the norm and therefore superior. It is the belief that everyone is or should be straight and other sexual orientations are abnormal.

I. Sexual orientation and/or identity of a person who is sexually and emotionally attracted to some members of the same sex.

J. How we identify ourselves in terms of our gender. The inner feeling of being man or woman. It's independent of your sex.

K. Identity of a person who has gender characteristics and/or behaviors that do not conform to traditional or societal gender expectations. An umbrella term that contains travesty, transgenderism, transsexualism

L. A person who doesn't want to label people. He/she rejects the different types of labels in connection with sexual orientation: gay, lesbian, bisexual, straight. He/she doesn't love the split there is in gender: man, woman

M. Having the characteristics or nature of both male and female; neither specifically feminine nor masculine.

Solution:

1	B
2	F
3	J
4	E
5	K
6	I
7	D
8	M
9	G
10	A
11	C
12	H
13	L

3. Stereotypes

Objectives

Creating a safe environment to talk about how gender stereotypes and traits relate to perceptions about LGBT people.

Reflect on how stereotypes limit our possibilities, regardless of sexual

Time: 30 minutes

Materials
4 big papers (back of wallpaper);
Writing materials.

Instructions

1. Trace 2 male and 2 female body's on a big piece of paper (you can use the back of wallpaper). One male represents the straight male, the other the gay male and one of the females represents a straight woman, the other represents a lesbian woman.

2. Have a free-for-all where everyone writes as many stereotypes as they can think of and place those stereotypes on the bodies where they apply.

3. From here you can talk about how gender stereotypes and traits relate to perceptions about being gay, lesbian, bisexual or straight.

Debriefing:

• Try to explain where these stereotypes come from and how they live a life of their own. Not all gay people are that way >> show diversity!

Objectives

Establish an interactive and participatory atmosphere.

Increase awareness about the invisibility of LGBT figures throughout world history.

Time: 20 minutes

Materials
World History Game Cards (see below)

Instructions

To challenge the invisibility and silence around LGBT historical figures, give each participant one World History Card. Half of the cards contain names of historical figures; the other cards contain bios for those historical figures. None of the cards reveal the figure's sexual orientation or gender identity. Ask participants to interact with others until they have found the bio cards and name cards that match. When partners have connected, ask them to consider the sexual orientation or gender identity of their historical figures. (If you wish to make this activity really visual, hang signs on different walls of the room, each of which has a different word: gay, lesbian, bisexual, transgender, heterosexual, other, unsure. Ask matched bio/name card partners to move to the wall area that matches their historical figure.) When all are finished, reveal to the group that all the figures are, indeed, what we today would call lesbians, gays, bisexuals, or transgender people.

DISCUSSION

• Were you surprised to find that all of the figures are/were lesbian, gay, bisexual, and/or transgender? Which ones surprised you the most? Why?

• Why do you think the identities of LGBT people have been erased from history so frequently?

• What other groups have been consistently left out of or misrepresented in history books?

• How might it feel to be invisible? What might be the impacts of invisibility of LGBT historical figures on participants who are, themselves, LGBT, or those participants who may have parents, family members, or friends who are LGBT?

• Why is it important for European participants to know about historical figures from other areas of the world? Similarly, why might it be important for heterosexual participants to be aware of LGBT figures in world history?

Alexander the Great	This king of Macedonia was the leader of the Corinthian League.
Pedro Almodovar	This Spanish filmmaker was, commercially, the most successful.
Hans Christian Anderson	This Danish writer who was born the son of a poor shoemaker.
Federico Garcia Lorca	This Spanish poet and dramatist was a close friend of Salvador Dali.
Hadrian	This roman emperor toured trough his empire and was a great admirer of Greece.
Joan of Arc	This French resistance leader was known as the Virgin of Orléans.
Elton John	This popular rock singer and pianist is well-known for the song: "Sorry seems to be the hardest word".
Frida Kahlo	This well-known Mexican painter married the artist Diego Rivera
Leonardo Da Vinci	This Italian architect, artist, inventor, sculptor, and scientist created a painting that became popular and everyone knows it as the Mona Lisa.
Michelangelo	This Italian sculptor, painter, architect, and poet got famous by creating a sculpture of more than 5 meters high, known as David.
Tchaikovsky	This Russian composer was prone to suicidal attacks.
Oscar Wilde	This Irish writer and critic was the object of scandal.
…	

Information

• In **Ancient Greece** same-sex acts were common in coming-of-age rituals and between friends. Young boys were assigned to older men to learn. The object of open lust was always a teenage boy (14-19 years). In Greek armies, there were often passionate friendships between adult men with sexual aspects.

• Male homosexuality in **Classic Rome** was accepted as common behavior. But there was a difference between active and passive men. For a man it was shameful to be passive; only children were allowed to be passive. Emperor Nero was the first emperor who allegedly married another man. In the year 342 the first Christian emperors forbid marriages between two men and homosexuals were burned on the stake.

• There is little knowledge of homosexuality in the **Middle Ages**. In some parts of Europe, young men who had sex with men or who loved other men could do this quite openly. But in other parts or on certain occasions, the church persecuted and punished them by strangulation or burning (The word "faggot" comes from the type of wood that was used to burn homosexuals). Between 1650 and 1750, during the crisis that followed the first–economic boom of the colonial era, in several European countries fierce persecutions of "sodomites" took place and hundreds of people were convicted. People blamed the sodomites for the crisis.

• Many **Muslims** think having same-sex attraction is a choice. They sometimes think it comes from whispers of evil spirits, the media, etc. According to the Islam faith each person gets an assignment from God. For same-sex attracted people it is to overcome their sexual attraction. It is said a good Muslim cannot be homosexual. However, others say that a Muslim cannot judge someone else, only Allah can judge. Also it is said that Allah is perfect and so is his creation. Some gay Muslims therefore say: "Allah made me this way". There is yet another view relating to men who are the active sexual party and the men who are passive. Passive men are usually seen as women because of their role as receivers. Apart from these views, there are a lot of generally prejudiced allegations: it is a disease, homosexuals are the disseminators of HIV/AIDS.

• Also in **Christianity** there are different opinions about homosexuality. Most Christians say the Bible says that God created men and woman with the purpose that only a man and a woman are allowed to marry, as a precondition for sex. Also most Christian churches say that we should respect homosexuals but that they have to live in abstinence, although also some predominantly Christian countries (like Uganda) exist, where death penalty for homosexuality is considered to being introduced. According to the Roman Catholic Church only marriage between a man and woman is allowed by the order of nature, with the goal of procreation. More and more Christian churches in Western Europe however, have accepted homosexuality, also consecrating same sex relationships.

• **Buddhists** strive for liberation from material needs and longings. In the Buddhist ideal, sexual craving is absent. Although sensual enjoyment is seen as a hindrance to enlightenment, Buddhism is also tolerant. Many Buddhists do not reject homosexuality.

• **The Torah** (holy book of the Jews) says there is a death penalty for men who have sex with men. When men have intercourse with each other they commit an abomination and they should be punished by death. Through the years this text was used on anal sex but not on other sexual relations between men. The Talmud says that women who have sexual relations with each other are disclosed from marriage. Later on this would only apply for women who lie together on a way that women and men have intercourse and rub their genitals with the wish to having sexual relations. Young Jewish gays, lesbians and bisexuals often see more space to combine their sexual orientation and their religion.

There are many differences in countries with regards to same-sex relations. In some you can marry, adopt children, but there are also countries where you can be sentenced to prison, or worse- death. To know more about the vision of different countries on same-sex relations, visit: http://ilga.org/

5. Completing Sentences

Objectives

Gain a deeper understanding of how people feel about LGBT issues.

See that every person has different thoughts about LGBT issues.

Time: 30 minutes

Materials
Worksheet: "Complete the Sentences"

Instructions

1. Show the worksheet and ask your participants to complete some of the sentences. They can choose which one to finish, so if they don't feel comfortable doing one, they can choose another. Reassure them this is not a test, but rather a way to get an overview of their opinions about LGBT issues.

2. Start with the first question and ask who completed it. You may state your point of view, however do not impress it upon the participants. Ask whether everyone who completed this question agrees, or whether there are a variety of opinions/definitions.

3. Discuss a few other questions which were answered by several students. If there are sentences completed by one student each, ask how the others would complete them. Discuss the answers given and summarize. Emphasize that every person has a right to have his or her own opinion.

4. Finalize the exercise by concluding that all people have different opinions about LGBT issues and that it is interesting to share these views.

Worksheet: Complete the Sentence

Please complete one or more of the following sentences:

• Give a brief definition of LGBT. LGBT is…

• When a man wears make up, I think…

• I can (not) recognize LGBT people because…

• Someone who is married to an LGBT person is…

• If a 12 year old boy/girl says he/she is gay/lesbian/bisexual/transgender, I think…

• HIV is/is not a disease caused by LGBT, because…

• When I think of two women making love, I feel…

• If someone thinks I'm an LGBT person, I feel…

• Lesbian and bisexual women suffer double discrimination because…

• Children who are raised by two persons of the same sex will be…

• When I think of two men making love, I feel…

• If someone says being gay is fashionable, I say…

• If I found out my teacher is gay/lesbian/bisexual/transsexual then I…

• When I hear "That's so gay" I think this is…

• I think same-sex feelings are innate/caused by something else, because…

• What I would like to know about LGBT, is…

6. A Sociometry of Compressions

Author: Susan Diane RN, BA, MA, and GALE BC

Objectives

Introduce the concept of privilege, oppression, and its affects on all individuals.

Develop a better understanding of the complexity of individuals within our society.

Increase awareness and understanding of the meaning of power and control.

Gain a better understanding of how and why our culture maintains the status quo.

Develop empathy for others.

Time: 60 minutes

Materials

Photocopy and cut identity cards;

Photocopy the Sociometry of Oppression question sheet to read out loud to the group;

A fairly large open space is needed.

Instructions

Hand out cards to each participant. Instruct them not to show their cards to other participants. You may need to help some participants individually if they have questions about their identity card.

Have participants line up against a wall. Start with all participants facing towards the wall. Ask those who can be open about their sexuality to turn around and face forward.

Read out the rest of the questions. Participants who can answer yes to the questions get to take a step forward. The rest remain where they are. Those with their face to the wall will walk backwards to step ahead.

After reading out all the questions, and allowing participants to move forward to various degrees, have participants stay in their resulting positions of privilege when the questions are finished. Ask each one in turn to read out their identity and discuss what the experience was like for him/her. As in any experiential activity, be prepared for the possibility of someone's personal experiences being triggered so that further debriefing may be needed.

After each participant has shared what it was like, discuss how privilege works and how those with it can be successful, while those without it find themselves falling behind in our society. Talk about "double and triple oppressions." This is when a person has a number of interconnecting factors holding them back (e.g., color, gender, and sexual orientation). Discuss the reason this happens in our society. Why are groups oppressed? What is the purpose of oppressing a group of people? Whose needs does it serve? Is it acceptable? Legal? Fair? Ethical? What can we do to change this? How can we do it? Who is responsible for what is happening in our society? What did we learn from this discussion?

Sociometry of Oppression questions

These questions are asked once individuals have their pseudo-identity card (which they are instructed not to show to others) and are lined up, facing a wall.

1. If you are free to be open about your sexuality with those close to you (example out of the closet in most situations) please turn around and face the center of the room.

2. Can you expect to speak openly and easily about your sexual orientation and/or gender identity at school or at work without fear of harassment or negative consequences?

3. Do you feel safe walking alone on the streets after dark?

4. Do you expect to be treated fairly by the police?

5. Do you expect that you and your body will be treated with respect and dignity at school or

work, without fear of harassment?

6. Can you go to the corner store on foot quickly and easily?

7. Can you walk by a group of teenagers without fear of insults or harassment?

8. Do you expect your children to attend school without discrimination or harassment?

9. Can you legally marry?

10. Do you expect to be financially well off and be able to travel during your retirement?

11. You are being considered for a promotion. Are you sure your personal life or identity will not hinder you?

12. You are in a new social situation and you are asked if you are married. Are you comfortable answering truthfully?

13. Are you comfortable bringing your partner to the school dance?

14. Do you expect to be able to get a large loan from the bank easily?

15. Would it be easy for you to introduce your partner to your family?

16. Do you think that your chances are good when you are interviewed by a social worker to adopt a child?

17. Are you comfortable holding hands with your partner in public?

18. If you became sick with AIDS, would some people say you were an innocent victim rather than you deserved it?

19. Can you expect to be a religious leader in your community?

20. Can you discuss your religious practices and holidays openly at work or school without fear of harassment?

21. Can you communicate easily with others you have just met?

22. If your partner died, would you be automatically recognized as the next-of-kin?

Identity Cards:

18-year-old, black disabled female, using a wheel chair and a practicing Christian	14-year-old, adopted Japanese lesbian high school student.	17-year-old white heterosexual student, who is a sports jock and very popular in the school.
16-year-old, lesbian high school student who is deaf. She uses sign language to communicate.	16-year-old female student going out with a white male. She practices traditional native spirituality.	16-year-old female who works at the bakery to help her immigrant family. She has been raised Catholic. Her mom speaks very little English.
19-year-old heterosexual white female who is in a relationship with an older Turkish man.	16-year-old white male who lives with his mom. She has drug problems. He was recently beat up by her boyfriend.	16-year-old closeted gay male who dates girls and plays sports. He recently met a guy he likes.
17-year-old female with a one-year-old baby, living at home. She is trying to finish her last year of high school.	17-year-old black female who is living on the street. She is addicted to cocaine.	19-year-old lesbian, who is a practicing Wiccan (witch).
15-year-old white male who skips school most days and hangs out at the mall. He is starting to do drugs.	17-year-old white lesbian stay-at-home-mom of two small children living on welfare. She is studying via long distance education.	19-year-old, vegetarian female rock musician, in a lesbian relationship. Considers herself bisexual.

16-year-old straight male hippy who openly smokes dope. He is homeschooled.	Transgender, male to female student. She wants to wear dresses and make-up to school and use the girl's washroom.	Female student who cares about the environment and hassles others about eating meat, etc.
Student who is an out lesbian. Her friends are trying to find a teacher to mentor a GSA in their high school.	17-year-old depressed white female who is questioning her sexuality and has attempted suicide four times.	15-year-old white female student who is in a violent relationship with an older man. She is scared to tell anyone.
Gothic-dressed white male, who is in a relationship with a black female. His family deals with issues of poverty.	White male skateboarder. He has a close group of friends both male and female.	Student with learning difficulties, thinking of dropping out of school. Parents don't really expect him to graduate.
17-year-old white heterosexual female whose father is rich. She skies in Stockholm and stays in their condo in Paris on weekends.	16-year-old female. Her family ignores her and she is behind at school by two years. She appears lonely and is always by herself.	Turkish female, who is dating a white male. Her family is against the relationship. She is thinking of getting pregnant.
19-year-old, gay male with a girlfriend but secretly has sex with guys. His girlfriend thinks they should get married.	16-year-old white female, who had sex for the first time last year. She has just found out she is HIV positive.	17-year-old female. She is talented in basketball. She's often late for practice as she has to look after her siblings.

Objectives

Analyze the messages we have received from our own family about people who are different.

Analyze the values behind those messages.

Be aware of the role of family in transmitting society's values.

Materials

Copies of the role cards;

Paper and pens for the special observers;

For video assignment (optional): Video camera, play-back material (TV or projector/speakers) and connections.

Instructions

NOTE: Before doing a video exercise it is best to do the "Creating A Group Agreement" exercise from the Voice OUT section to make sure everybody feels safe.

The group has to feel comfortable with each other.

You have to make sure every one has a role during the assignment. Some one has to handle the camera, four players, four special observers who watch one person each and the movements that person makes. The other participants have to watch the scene as a whole.

1. Explain to the group that this is a role-play exercise to explore the role of the family in transmitting images about people who are different.

2. Ask for four volunteers to play the roles (preferably two of each sex) and for four others to be special observers. The rest of the group acts as general observers.

If you do this as a video exercise, ask for one volunteer to film the role-play

3. Tell each special observer to watch one of the role players and take note of all arguments they used. Instruct them to watch the behavior, attitude, non-verbal communications, etc. Decide who is to watch whom.

4. Give one role card to each player and allow them 3 to 5 minutes to get into role.

5. Prepare the scene: place 4 chairs in a semi-circle and explain to everyone that this is the living room of a house and that they are going to watch a family discussion. Give a signal, e.g. clap your hands, to start the role-play.

6. 15 minutes is generally a good length of time, however you will have to decide how long to let the role-play run depending how it develops. Give a clear signal to indicate the end.

Debriefing and evaluation

Start the evaluation with a round of the actors saying how they felt. Then ask each special observer in turn to read out the arguments used by each actor to persuade the others of their point of view. If you do the role-play only on football (see variations), make the link with coming out as gay/lesbian.

Alternatively, when you do this as a video exercise, watch parts of the footage again and let the participants reflect on what happened.

Tips for the facilitator:

If the group is already familiar with role-playing no further instructions should be needed, otherwise it is important to stress that playing a role is different from acting.

While role-playing, we remain ourselves while presenting a pre-determined role or attitude; whereas when acting we must interpret a character different from our own person. Therefore this is not a matter of dramatization or acting but rather of representing and exploring a role or attitude.

If you feel the roles are too prescriptive, or that they have nothing to do with your reality you can make your own role cards giving an outline of four common attitudes typical of families in your culture. If you want to adapt the idea and write more roles, do so.

The activity is easily adaptable to the cultural, social, or religious reality of the participants.

Variation

The role-play is about a boy who wants to play football in a world where this is not done. Instead of this you can also choose to play a real coming-out story, in which the role is to come out as gay/lesbian. Or you can do the role-play twice: first time on football, second time on being homosexual.

SON :

The situation:

You have decided to face your family and tell them that you want to play football. Unlike reality, you now live in a world where playing football is something to be ashamed of. It's something boys never do.

You start the role-play. You announce to your family that you're going to play football. Try to defend your decision and argue that you are going to make a stand to counter the prejudice against playing football.

MOTHER :

The situation:

Your son has decided to play football. Unlike reality, you now live in a world where playing football is something to be ashamed of. It's something boys never do.

You love your son very much but you do not understand how he could do this to you. You support your husband in everything he says. You do not threaten your son, rather you tend to feel sorry about the pain he causes you. You wonder how long he has known he wants to play football. You worry that society will not accept your son and that he will suffer a lot.

OLDER BROTHER:

The situation:

Your brother has decided to play football. Unlike reality, you now live in a world where playing football is something to be ashamed of. It's something boys never do.

In principle you do not care if your brother plays football, and in fact you defend the right for people to be free in their decision to play. Nevertheless, when you're mother says she worries that society will not accept your brother you show your concern and want to protect him.

FATHER:

The situation:

Your son has decided to play football. Unlike reality, you now live in a world where playing football is something to be ashamed of. It's something boys never do.

You are the authority in the home, and you don't approve of your son playing football. You represent the moral mainstream and you care about what people say, how they judge you and your family. You don't consider yourself as a close minded person, but your son playing football is something different. Think of a strict father and argue as he would.

How to lead the **group discussion**:

• How did the actors feel after the role-play?

• Can the son play football?

• Which arguments did the father/mother/brother/son use?

• What can you tell of their attitudes and non-verbal communication?

• What did the other observers see?

• Was it difficult to get into your role?

• How difficult was it for the son to say he wants to play football?

• Can you imagine how it is in real life to tell your parents you're gay?

Type 4 – Voice OUT

1. Creating Group Agreement   **Level 1**

2. My Story   **Level 1**

3. Four Corners   **Level 2**

4. Decision Taking   **Level 2**

5. Making Links   **Level 3**

6. Make Your Voice Heard   **Level 3**

7. Voice OUT Campaign   **Level 3**

1. Creating Group Agreement

Objectives

Establish an agreed-upon code of behavior for the group so that each participant feels safe and able to rely on others in the group.

Time: 30 minutes

Materials

Newsprint and markers; a box for suggestions and comments.

Instructions

Explain to the participants that, because they will be discussing sensitive issues, the group should agree on some ground rules. Ask them to come up with their own ground rules, ones that they will all agree to observe. List those ground rules on newsprint. Ask the participants for clarification, when needed, to be sure that everyone understands all the ideas. Suggest any of the recommended ground rules (below) that the young people didn't offer because they are important for establishing safe space.

Keep your list of ground rules posted prominently throughout all activity sessions dealing with safe space. Refer to the ground rules if someone is not adhering to them and remind everyone of their agreement to follow the rules. Eventually, the participants will begin to remind one another of the rules if behavior occurs that is disrespectful or disruptive.

Recommended Ground Rules:

Respect—Give undivided attention to the person who has the floor (permission to speak).

Confidentiality—What we share in this group will remain in this group.

Openness—We will be as open and honest as possible without disclosing others' (family, neighbors, or friends) personal or private issues. It is okay to discuss situations, but we won't use names or other ID. For example, we won't say, "My older brother …" Instead we will say, "I know someone who …"

Right to Pass—It is always okay to pass (meaning "I'd rather not" or "I don't want to answer").

Nonjudgmental Approach—We can disagree with another person's point of view without putting that person down.

Taking care to claim our opinions—We will speak our opinions using the first person and avoid using 'you'. For example, "I think that kindness is important." Not, "You are just mean."

Sensitivity to Diversity—We will remember that people in the group may differ in cultural background, sexual orientation, and/or gender identity or gender expression and will be careful about making insensitive or careless remarks.

Anonymity—It is okay to ask any question by using the suggestion box.

Acceptance—It is okay to feel uncomfortable; adults feel uncomfortable too, when they talk about sensitive and personal topics, such as sexuality.

Have a Good Time—It is okay to have a good time. Creating a safe space is about coming together as a community, being mutually supportive, and enjoying each other's qualities.

2. My Story

Objectives

Create an open environment.

Stand up; convincing others.

Good introduction to Voice OUT activities.

Time: 30 minutes

Materials
None

Instructions

Send three participants out of the room. The three participants must decide on a story of something that has happened to one of them. The one it happened to must tell the full story to the other two in detail.

The three then come out in front of everyone else. They each stand up, one at a time, and tell the (same) story as if it happened to them. The other participants have to guess to whom the story actually happened. They can quiz each of the storytellers about the event. Then the people have to vote on who they think the story really happened to.

Tips:

• Pick three people who are good talkers that have the gift of gab.

• Tell the three people to pick a funny story with plenty of details.

• The two who are lying will inevitably be asked questions that they don't know the answer to (i.e. "What was the teacher's name in that classroom?"). They have to make up an answer-and sell it!

• Tell them to say anything that will make the story believable.

Questions:

• Was it difficult to find the one who was telling the truth?

• What type of questions did you asked to find out who was lying? Or telling the truth?

• Where there any physical signs (non-verbal, nervous behavior,…) that you saw that made you doubt about the persons honesty?

• Did you guess or did you know who was telling the truth? Why did you guess that person?

• Was it difficult, as liar, to answer the questions? As truth teller? What was the most difficult?

• Was it difficult to tell the full story and all the details on a short time? Did the two liars ask more details?

3. Four Corners

Objectives

Encourage teens to clarify and explore their personal attitudes and values and to become comfortable with listening to and understanding opinions different from their own.

Teach participants to formulate an opinion with respect for others.

Time: 60 minutes

Materials

A copy of the value statements;
Three signs (Agree, Unsure, Disagree).

Instructions

First of all

Values education consists of four important steps that help youth to: identify their values; feel able to talk about their values; behave in ways that are consistent with their values; and respect others' values. Values education can be a sensitive area for working with anyone of any age. As young people express their values and learn about those of others, they may feel some anxiety or discomfort, and they will look to the facilitator for support.

The activities in this session provide opportunities for young people to identify their values and to share them with their peers. This is a very important activity so allow plenty of time for participants to process what they have learned.

Before starting remind the youth about the ground rules they agreed to follow.

Create three signs. One will say AGREE; the second will say UNSURE; and the third will say DISAGREE. Put up the signs in separate parts of the room.

Process

This activity will give the participants a chance, not only to discuss their individual values, but also to discuss the merits of different values.

Explain to the group that in this activity they will be asked to express their feelings about particular values. Show the youth where you have posted the signs—AGREE, DISAGREE, and UNSURE. Explain to the group that you are going to read several value statements. As you read each one, you want them to think very carefully about how they feel about it. Each person will then move to the section of the room where the sign agrees with how they feel about that value statement.

Say that you will ask for volunteers to describe how they feel about each statement, since one characteristic of a value is that a person can tell others about it. Emphasize that there are no right or wrong answers, only opinions. Everyone has a right to express an opinion, and no one will be put down for having a different value than others. Be sure to mention that participants have the right to pass if they would rather not take a stand on a particular value statement. Also, point out that passing is not the same as being unsure. Finally, let everyone know that they can change their stand on any particular value at any time. For example, some participants might feel that they disagree with a particular value but change their minds if someone else makes a good case for agreeing with that value.

Ask everyone to return to their original seats. Conclude with the Discussion Questions below.

Discussion Questions:

1. What did you learn about yourself? About others?

2. Was it hard to express disagreement with another person's values? Why or why not?

3. Were there times when you felt uncomfortable or unsafe? What helped you stand by your values at that time?

4. Were there any times when you felt unable to stand for your values? Why do you think that was so?

5. What would support people at times when they feel unable to stand up for a value they believe in?

Training Tips

Pay special attention when a youth expresses an unpopular or minority position. Support the young person's willingness to stand up for those values by moving to stand beside the teen and praising the teen(s) for taking a stand with which others disagree. Do this without saying anything to indicate that this stand also expresses or contradicts your own position.

Clarify universal core values that are summed up in the ground rules. For example:

• Everyone has value.

• Discrimination is always wrong.

• No one should ever be forced to do or say something against his/her own will.

• Honesty is important.

• Make sure it's not always the same person who has the floor.

Support a position that embodies a core value even if none of the participants support that position. For example, if the entire group disagrees with a values statement that "Everyone should have the same rights, irrespective of race/ethnicity, biological sex, sexual orientation, or gender identity," you might point out some basic human rights, like the right to be safe and fed and the right to speak one's beliefs.

As facilitator, remain neutral. When appropriate, you might express your personal value, but stress to the group that this is your own personal value and is not the only one or perhaps even the commonly held one. Remind participants that values are individual and that no particular value is the only one. Be sure to share your values sparingly; you want the participants to explore and clarify their values and how to act in accord with their values, not to agree with your values, however laudable you think they are.

If the session gets out of hand, remind participants of the purpose of the exercise. The purpose is to explore their own values and to become comfortable listening to and understanding values and opinions that differ from their own. The purpose is not to divide the group or to convince others of the rightness of particular values.

Value Statements

Here is a list of value statements. If you only have one hour, pick six or seven statements that you think will be the most important for the group to discuss.

It bothers me when a boy acts like a girl
Boys who like to go to ballet are weird
It bothers me when girls act like a boy
It is best for everybody that a woman works at home the moment she has children
It is the best for a man to never be dependent on others to reach his goals
It is normal that girls pay more attention than boys to their outward appearance
A real man doesn't get pushed over, he fights back when he is threatened, with physical violence if necessary
There are professions that only men can do properly
Boys are more intelligent than girls
Girls are more intelligent than boy
Girls have less necessity to move and do physical activities than boys
Girls who talk dirty are not normal
A man loves a little danger now and then
Only slim girls are attractive to boys
'A girls who had many boyfriends cannot be my friend
When I hear that a woman is a bricklayer or a truck driver, I would doubt whether she is feminine
It is normal that girls use their outward appearance to get boys have something done
Boys only think about sex
A boy that reads a lot, talks about art and cannot play football looks strange to me
Homosexuality is accepted at social level
Trangenderism is accepted at social level
Bisexuality is accepted t social level

Open homosexuals will be taunted or bullied in this school
Two men or two women should have the possibility to get married
Gays and lesbians who say they are discriminated are only exaggerating
Gay and lesbian represent a powerful lobby at social and political level
A lesbian couple can be good parents
A gay couple (two men) can be good parents
The fact that gay/lesbian bars/disco exist is in contradiction with the wish of gays and lesbians to be integrated at social level
Gay couples should have the right to adopt babies
Lesbian couples should have the right to adopt babies
Most heterosexuals (men who like women, and women who like men) have prejudices against homosexuals
It is important that gays and lesbians stand up for their rights
Lesbian, Gay, bisexual activists should have the chance to express their opinions in TV programs
Lesbian, Gay, bisexual activists should have the right to organize a peaceful event in the neighborhood
Gay men and lesbian women should be free to live their own life as they wish
Bisexual persons should be free to live their own life as they wish
Transgender persons should be free to live their own life as they wish

4. Decision Taking

Author: Luca Casadio for Gay Center Italy – Sven Spreutels for çavaria

Objectives

Create a group cohesive and able to take decisions.

Understand one's choice modalities.

Time: 60 minutes

Materials
Photocopies of the instructions;
Pens and paper .

Instructions

This is a simulation game.

The participants must form a circle and the educator gives to each one a paper with the activity's instructions. The educator asks to each participant to imagine a situation.

The participants must first carry out the task alone, without disclosing to the others its own choice. Then, they must carry it out in group; the only instruction is to take a decision unanimously. Only if everybody is convinced by the same decision will the task be considered as finished.

The educator must try to observe and understand the way in which this simulation is carried out (the decision-taking process) and then describe it to the group at the end of the activity.

!! Important to know that there are no good or bad answers !!

QUESTIONS:

• Was it difficult to tell the group what you have picked? Why or why not?

• How did you felt when you knew there was someone else who had picked the same thing you did?

• Was there anyone who had picked something that no-one else picked? How did you feel?

• How did you start the arguing? Did someone take the lead? Why did you take the lead/follow?

• Was it easy to come to a conclusion? What made it difficult?

• Which item did you picked as a group and why? How many participants had picked this item from the beginning? Why did other people changed their mind?

• Do you think everyone had a contribution in the decision making?

You are on a stricken ship. It has not been possible to launch an SOS because the radio onboard is broken. You must leave the ship as soon as possible. There is nearby an unknown island, and the lifeboat can barely accommodate the group, so it is not possible to bring over other loads. But, as the group must face survival problems, it will bring only one object among the following:

- o a suitcase that contains blankets;
- o a medicine box;
- o a box of liquors;
- o a box of weapons;
- o a box with supplies;
- o lifejackets;
- o a small camp kitchen;
- o a dog, who is the group's mascot;
- o the ship's radio, hoping to be able to adjust it;
- o a box with tools.

Link with Voice OUT

	The game	Voice OUT
Cause	To pick one item with the group	To choose one action with the group
Brainstorm	Each player choose one thing	Each participant propose an action
Speak up	Explain why you picked that particular item. Defend it and try to convince people that your item is the best one.	Explain your action to the other participants. Convince your school/village that an action like yours is necessary.
	Taking a groups' opinion on which item you pick	Taking a groups' opinion on your action and campaign
Feedback/critics	Learning to accept feedback or critics on your choice	Learning to accept that there will be comment (+ or -) on your action and how to handle it

5. Making Links

Materials

A large sheet of paper (A3) or flipchart paper for each group;

2 markers of different colors (e.g. green and red) for each group;

A ball of string or wool (preferably green). Cut up about 24 strands of wool into 1.5m lengths;

A roll of sticky tape (Scotch tape or sell tape) for each group;

Objectives

Develop an understanding of the link between rights and responsibilities;

Develop a feeling for the complex relations between the different sectors in a democracy.

Promote co-operation and civic responsibility.

Instructions

1. Explain that the purpose of the activity is to draw a "map" of the different relations between four sectors within (an ideal) democratic society.

2. Divide the participants into four equal-sized groups to represent four "actors" in a democracy: the government, the NGO sector, the media, and citizens respectively.

3. Hand each group a large sheet of paper and markers and tell them to spend 10 minutes brainstorming the role that their "actor" plays in a democratic society, that is, what are the main functions it performs. They should list their five most important functions on the large sheet of paper, using the red marker.

4. Bring the groups together to present their ideas. Let the groups share their reactions. Ask them if they agree about the main functions of these four "actors". Allow the groups to amend their lists if they wish to in the light of the feedback.

5. Now separate the four groups again and ask them to brainstorm what they require from each of the other "actors", in order to carry out their own functions, that is, what demands do they make of each of the other "actors". They should list these demands under separate headings using the green marker. Give them fifteen minutes for this task.

6. When the time is almost up, ask the groups to priorities up to six of the most important demands, and hand each group a roll of tape and strands of wool to represent these demands.

7. Hand out the copies of the "Rules of play", go through them and make sure everyone understands what they have to do next. Ask the groups to bring their sheet of paper into the middle of the room and to lay them in a square about 1m apart (see diagram). Ask members of each group to position themselves near their "corner".

8. The rounds of negotiation now begin. You should allow 10 minutes for each round. Remind people that when a demand is accepted one piece of wool should be taped between the two papers to signify acceptance of responsibility.

9. By the end of the process, the four "actors" should be linked up by a complicated web of wool. Move on to the debriefing and evaluation while people are still sitting around the chart.

Debriefing and evaluation:

Ask the participants to look at the web they have created and to reflect on the activity.

o Was it hard to think of the functions that the government, NGOs, media and citizens perform in a democracy?

o Were there any disagreements within the groups about which claims should be accepted or rejected?

o Which of the claims made on other groups did they not accept as responsibilities? Why was this? Do you think that such cases would cause any problems in reality?

o Were there responsibilities that each group accepted but which they had not recognized before? How do they feel about this now?

o Did the activity show people anything new about democratic society that they did not know before? Were there any surprises?

Tips for facilitators:

In step 4 of the instructions, after the groups have drawn up their list of functions, don't spend too much time discussing the issues as a whole group. You should use this more as a prompt for the next small group work they will be doing. Groups may want to make a note of the other groups' functions.

When they draw up their lists of demands (step 5), tell them not to be unrealistic in their demands on the other "actors"! These responsibilities will need to be acceptable, so they should not make unfair or unreasonable claims.
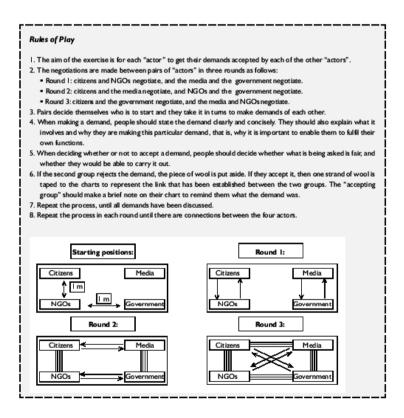
When the groups start negotiating in step 8, this should not be presented as a "competition", nor should this stage occupy too much time. Emphasize to groups that they should see themselves as co-operating with each other: the purpose is to establish a society in which all "actors" work together for everyone's satisfaction. Therefore, the transactions should be relatively quick: tell groups to accept claims if they seem to be reasonable, and otherwise to reject them, with any controversial ones to be discussed at a later stage.

Variation

The activity may be made more or less complicated by using different numbers of "actors" within society: for example, you may want to add "businesses", "minorities", or "disadvantaged groups". However, this will make the negotiation process a lot more complicated, and you may not want all of the groups to exchange demands with each of the others. You could also use different categories with more direct relevance to young people's reality – for example, replace "citizens" by "young people" and "the government" by "school".

The activity could be simplified by removing one or more of the groups: for example, by working with only "citizens" and "the government". This may be preferable if you have a small group.

You may want to try the activity without the use of the chart: during the negotiation process, someone from the first group should hold one end of the piece of wool, and offer the other end to someone in the second group. If people keep hold of their ends, the whole "society" should be physically linked up by the end of the process!

Rules of Play

1. The aim of the exercise is for each "actor" to get their demands accepted by each of the other "actors".
2. The negotiations are made between pairs of "actors" in three rounds as follows:
   - Round 1: citizens and NGOs negotiate, and the media and the government negotiate.
   - Round 2: citizens and the media negotiate, and NGOs and the government negotiate.
   - Round 3: citizens and the government negotiate, and the media and NGOs negotiate.
3. Pairs decide themselves who is to start and they take it in turns to make demands of each other.
4. When making a demand, people should state the demand clearly and concisely. They should also explain what it involves and why they are making this particular demand, that is, why it is important to enable them to fulfil their own functions.
5. When deciding whether or not to accept a demand, people should decide whether what is being asked is fair, and whether they would be able to carry it out.
6. If the second group rejects the demand, the piece of wool is put aside. If they accept it, then one strand of wool is taped to the charts to represent the link that has been established between the two groups. The "accepting group" should make a brief note on their chart to remind them what the demand was.
7. Repeat the process, until all demands have been discussed.
8. Repeat the process in each round until there are connections between the four actors.

6. Make Your Voice Heard

Objectives

Learn the differences between assertive, aggressive, and passive communication.

Learn to choose the most appropriate communication style when confronting homophobia and transphobia.

Time: 45 minutes

Materials
Newsprint and markers; paper, pens, and pencils.

Instructions

First of all

Being assertive is not about being pushy or superior. It's about communicating what you want in a clear, level headed manner while making decisions that you are happy with, whether it be in your sex life, work situations, at home, or with friends and family. Assertiveness is not about changing the world.¬ It is about the way in which you deal with the world. Being assertive is about change. Most of our behavior is learned, so it is possible to *unlearn* or *relearn*.

The starting point for becoming more assertive is to identify those situations where you would like to behave in a more assertive way. Then you can begin to make changes. Being assertive is also about choice. It can help you take more control in your life and in making decisions. It allows you to be clearer about the choices available to you and the confidence to act. It allows you to interact with other people on an equal basis. Assertiveness is about communicating what you need clearly, honestly and directly. It may sound obvious, but many of the difficulties we encounter in everyday life are the result of people not saying what they want or saying it indirectly.

Here's a list of everyday rights to consider:

• I have the right to be treated with respect as an equal human being

• I have the right to express my feelings

• I have the right to express my opinions and values

• I have the right to make mistakes

• I have the right to ask for what I want

• I have the right to deal with others without being dependent on them for approval

• I have the right to say 'no' or 'yes' for myself

• I have the right to change my mind

• I have the right to say 'I don't understand' and ask for more information

In teaching youth to be assertive, facilitators also need to teach them to assess situations and to consider their personal safety. In some situations, being assertive can be dangerous. For example, if someone has a weapon, has been drinking or took drugs, or is extremely angry, being assertive with that person may be neither wise nor safe.

When you introduce the topic, remember that some cultures do not consider it appropriate for women to communicate assertively. Attitudes about assertiveness may vary widely among participants, depending on their cultural background. In particular, some young people come from families that have taught them that it is inappropriate for them to speak up assertively and/or that refusing a request, especially from an adult, is unacceptable. While you do not want to encourage teens to communicate regularly in ways that could have unpleasant consequences for them in their cultural and family circles, all young people need to understand that situations may arise in which assertive behavior will protect them and others. For example, youth benefit when they learn to resist pressure from romantic partners or peers to do something that they do not want to do, such as have sex, use alcohol, join a gang, or cause harm to another. In such circumstances, young people can stand up for themselves, assert their own dignity and rights, and also resist pressure to do something that they do not want to do or that is bad for them or for others.

Assertive, aggressive, and passive forms of communication are sometimes defined culturally and regionally. Before the session begins, write the general definitions of assertive, aggressive and passive communication on newsprint or on the board:

• Passive Communication: not expressing your own feelings or saying nothing.

• Aggressive Communication: asking for what you want or saying how you feel in a threatening, sarcastic, or humiliating way.

• Assertive Communication: asking for what you want or saying how you feel in an honest and respectful way that does not infringe on another person's safety, dignity, or well-being.

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Also write the following five questions on newsprint for use in small groups (Step 5):

o How will Kai feel after responding as you said?

o How will the other youth feel if Kai responds as you said?

o What is the worst possible outcome?

o What is the best possible outcome?

o What else could Kai have done?

Process

1. Tell the group that today's activity is about communication and action, that when people witness discrimination or harassment, they often react in one of three ways—passively, assertively, or aggressively. Ask the participants to define each category of communication, but do not show them the definitions yet.

2. Tell them that you are going to read them a situation and you want them to think about how they would react if the situation happened to them.

3. Read the following scenario aloud:

Kai is a fairly new participant, having only attended this high school for a few months. However, in that time, Kai has made some friends, particularly a girl named Tamara.   Today, Tamara was "outed" by her own sister. Tamara's sister is in the grade above Tamara and Kai, and she told everyone that Tamara is lesbian. Tamara is very upset. People are acting very hostile towards her in the hallways. She turns to her good friend, Kai, for support. She tells Kai that she needs to know that Kai still likes her and will be her friend. Other youth stop, surrounding Kai and Tamara; they tell Kai to drop Tamara. They call her a dyke and taunt her.

4. Ask each participant to quietly write a few sentences describing what Kai should do. Allow about three minutes. Then ask participants to form three groups, based on the following criteria:

• Group 1: All who wrote something that reflects a belief that Kai should be passive (for example, just stand there and say nothing) please move to this end of the room.

• Group 2: All who wrote something that reflects a belief that Kai should react aggressively (for example, start shouting angrily at the other youth) stand over here.

• Group 3: All who wrote something that reflects a belief that Kai should react assertively (for example, speak up calmly, expressing support for Tamara and talking about homophobia and how it hurts everyone) form a group in the middle.

5. Once the three groups have formed, display the questions you have prepared and go over instructions for the remainder of the activity. Ask each group to discuss the answers you wrote up on newsprint. Note: If there is only one person standing in one of the three groups, join that person to form a group and discuss the questions together.

6. Allow five to ten minutes for discussion in the three groups. Now ask everyone to return to the large group. Ask one participant from each group to share the group's response to the questions. Record the major points on the board or newsprint under the relevant label: passive, aggressive, assertive.

Note: If the group has not made the following points, assist them by adding from the following:

• Passive response: Communicating passively means not expressing your own feelings, or expressing them so weakly that they are not heard. If Kai behaves passively (such as by standing there and saying nothing), Kai will probably feel very angry with everyone. A passive response is usually not in your best interest because it allows other people to violate your rights and others' rights. Yet there are times when being passive may be the most appropriate response (such as when the other person has a weapon or is high on drugs). It is important to assess whether a situation is dangerous and, if it might be, to choose the response most likely to keep you and others safe.

• Aggressive response: Communicating aggressively means asking offensively for what you want and saying how you feel in a threatening, sarcastic, or humiliating way. If Kai calls the other API youth names or threatens them, it probably won't end in the desired outcome (more understanding and support for Tamara) and it could make the situation escalate into violence. An aggressive response is not usually in your best interest because it often causes hostility and can lead to increased conflict.

• Assertive response: Communicating assertively means asking for what you want or saying how you feel in an honest and respectful way that does not infringe on another person's safety, dignity, or well-being and does not make the other person feel disrespected. If Kai simply says, "Tamara is my friend. She is exactly the same person she was before we knew that she is lesbian. She deserves our friendship and support because she is a great friend and a fine person. Hating people because of their sexual orientation doesn't make any sense; it's not a choice, just like our eye color or family heritage is not a choice. Please don't ask me to turn my back on a friend." This is not a disrespectful statement. It is an assertion of the facts. Kai can be proud of standing up for a friend and for what is right. Other youth may also begin to express support for Tamara and for fair treatment for everyone. But even if they don't, Kai has stated what is fair, has made a direct request, and can feel confident and safe.

7. Read the story again, but now add the sentences below! Redo the exercise! Do the participants answer differently?

Kai does not know what to do because Kai is Asian and from a culture that teaches that homosexuality is unnatural. What should Kai do?

Discussion Questions

What are some ways that someone might express him/herself without being directly aggressive or assertive? (Possible answers include, but are not limited to: talking sarcastically under one's breath; using body language that communicates one's disgust and frustration; telling people nearby about how one feels, but loudly enough that the people who made one angry can overhear. Behaviors like these are called passive-aggressive behaviors. This means showing an aggressive response but in a way that lowers the immediate risk of conflict. A passive aggressive response is not in your best interests. It will fail to achieve what you want, because you haven't spoken directly to the other individual(s) involved, and it can heighten resentment and may cause conflict or retaliation, when the others hear your comments (or hear about your comments), as they probably will.

- Can you think of circumstances where passive communication may be in your best interest or the best interest of a friend, even though your needs may not be met?

- Have you behaved aggressively in some situation? How did it work out? How would things have been different if you had chosen an assertive response?

- Have you behaved assertively in a situation? How did it work out? How would a passive response have worked out? An aggressive response?

- How have you felt when you stood up for yourself or a friend? How have you felt when you failed to stand up for yourself or a friend?

- Are you facing a situation currently where you need to act assertively and have not yet done so? What will you do?

7. Voice OUT Campaign

Objectives

Provide the participants with ideas on how to make a campaign.

Brainstorm about their own 'Voice OUT' campaign.

Time: 60 minutes

Materials
Computer and Internet connection

Instructions

1. Show good practices of campaigns against homophobia (www.youtube.com/nisoproject)

2. Let participants brainstorm in groups of 10 (the two parties) about their own campaign. Let them do this according to the following steps

• STEP 1: Choose your main topic

Do you want to make a campaign about homophobia, transphobia, sexuality, freedom of expression, human rights,…?

• STEP 2: Find the overall aim of your campaign

What are you trying to get across? What do you want to make clear? Find a single idea which will be the main aim behind the advertising in your campaign. See if you can come up with a slogan or catchphrase which sums it up.

• STEP 3: Choose your key messages

Key messages are the most important information you need to communicate to your audience. Make a bullet point list of three or four essential facts, ideas or issues which you will include in your campaign and make note of them.

• STEP 4: Appeal to your audience

What is your target group? How can you reach them? Here is where you get down to business and decide how you'll get your audience interested in your ideas. Humor, drama, special effects, animation or cartoon characters, using celebrities, cool music - the possibilities are endless.

• STEP 5: Sort out your strategy

Which activities can you do at school?

What can you make your movies about?

For example: interviews, action day, protest, post-it war, testimonies, a party, art project…

Debriefing:

Let the two groups present their selves to the other party. The other group can ask questions. Let them also present their action. After the two groups had their presentation:

• Where were the differences? And the similarities?

• Do you think the other group has a clear message?

• Will they reach out to the people they want? What can help them to reach them?

Type 5 – Human Rights Education

1. Human Rights Pictionary

Objectives

Develop knowledge of the UDHR (Universal Declaration of Human Rights).

Develop team-building and creative thinking, and an awareness of how we use images.

Promote solidarity and respect for diversity.

Ideal as an introduction to Human Rights Education.

Materials

A wall chart which lists the articles of the UDHR (see below);

A large sheet of paper or a flipchart and a marker to record the scores;

Sheets of paper (A4) and pens for the group drawings

Sticky tape or pins to display the

Instructions

Ask participants to get into small groups of four to five people and to choose a name for their team. Explain that in the activity they will be working in teams. You will give one person in each team an Article from the UDHR to draw. The others in the team have to guess which right it is. The team that guesses first scores a point. The team with the most points at the end wins.

Tell the team to collect several sheets of paper and a pencil and to find somewhere to sit around the room. The teams should be spread out so they do not overhear each other. Call up one member from each team. Give them one of the rights on your list, for example, "freedom from torture" or "the right to life".

Tell them to return to their groups and to make a drawing to represent the right while their team-mates try to guess what it is. They may only draw images; no numbers of words may be used. No speaking is allowed except to confirm the correct answer. The rest of the team may only say their guesses; they may not ask questions. After each round, ask all the sketchers to write on their picture what the right was, whether they finished it or not, and to put the paper to one side.

Do a second round; call new people to sketch and give them a different right. Do 5 or 6 rounds. A different person should draw in each round. Try to ensure that everyone has the opportunity to draw at least once. At the end, ask the groups to pin up their pictures so that the different interpretations and images of the different rights can be compared and discussed.

Debriefing and evaluation

Begin by reviewing the activity itself and then go on to talk about what people know about human rights.

• Was it easier or harder than people had expected to depict human rights?

• How did people choose how to depict a particular right? Where did they get the images from?

• How do the different images of each right compare? How many different ways were there to depict and interpret the same concept?

• After all the pictures have been reviewed, ask how much - or how little - participants discovered they knew about human rights.

• Do they think human rights have any relevance to their own lives? Which ones?

Tips for facilitators:

Before you do this activity you should read through the UDHR (see below) and be familiar with what is meant by human rights; for example, that they are internationally guaranteed, legally protected, they focus on the dignity of the human being, they protect both individuals and groups, they can not be taken away, they are equal and interdependent and they are universal.

You will need to decide how to use the wall chart. If participants have very little knowledge of the UDHR you may like to use the chart before you start the activity, so people have some clues as to what they should be guessing! If participants have more knowledge, then use the chart at the end to stimulate discussion about the rights that were not drawn.

Be aware that people who consider themselves poor artists may think this will be too difficult for them. Reassure them that you are not looking for works of art and encourage everyone to have a go. They may be surprised!

Use the abridged version of the UDHR for finding rights to draw. Some suggestions are: the right to life, freedom from torture, the right to fair trial, freedom from discrimination, the right to privacy, the right to education, freedom from slavery, freedom of association, freedom of expression, the right to a nationality, freedom of thought and religion, the right to vote, the right to work, the right to health, the right to own property, the right to marry and found a family and the right to choose who to marry.

The Universal Declaration of Human Rights

Copy the cards below:

Article 1	**Article 2**	**Article 3**
Right to Equality	Freedom from Discrimination	Right to Life, Liberty, Personal Security
Article 4	**Article 5**	**Article 6**
Freedom from Slavery	Freedom from Torture and Degrading Treatment	Right to Recognition as a Person before the Law
Article 7	**Article 8**	**Article 9**
Right to Equality before the Law	Right to Remedy by competent Tribunal	Freedom from Arbitrary Arrest and Exile
Article 10	**Article 11**	**Article 12**
Right to Fair Public Hearing	Right to be Considered Innocent until Proven Guilty	Freedom from Interference with Privacy, Family, Home and Correspondence
Article 13	**Article 14**	**Article 15**
Right to Free Movement in and out of the Country	Right to Asylum in other Countries from Persecution	Right to a Nationality and the Freedom to Change it
Article 16	**Article 17**	**Article 18**
Right to Marriage and Family	Right to Own Property	Freedom of Belief and Religion
Article 19	**Article 20**	**Article 21**
Freedom of Opinion and Information	Right of Peaceful Assembly and Association	Right to Participate in Government and in Free Elections
Article 22	**Article 23**	**Article 24**
Right to Social Security	Right to Desirable Work and to Join Trade Unions	Right to Rest and Leisure
Article 25	**Article 26**	**Article 27**
Right to Adequate Living Standard	Right to Education	Right to Participate in the Cultural Life of Community
Article 28	**Article 29**	**Article 30**
Right to a Social Order that Articulates this Document	Community Duties Essential to Free and Full Development	Freedom from State or Personal Interference in the above Rights

2. LGBT Rights Newsflash

Author: Based on 'Bank vooruit! Op naar een holebivriendelijke school' (Çavaria, Belgium) (2009)

Materials

ILGA world map with LGBT rights : downloadable on www.ilga.org (direct link:
http://www.ilga.org/Statehomophobia/ILGA_map_2009_A2.pdf);

Laptop & projector;

Access to the Internet;

Cards with lands and cards with rights (see below).

For the video assignment (optional) :

Video camera, playback device (TV/laptop/projector), speakers (if

Time: 90 minutes

Objectives

Gain insight into the legislation of LGBT people on an international level.

Prepare and give presentations.

Instructions

Before showing the map with LGBT rights, you can let the participants guess where:

• people of the same sex can get married

• people of the same sex can adopt children

• people of the same sex who have a relationship can be punished

• people can change their sex on official documents

• people who are gay or lesbian can serve the army

• …

After this you can show the map and give some more information. Participants will be surprised when they see the map.

1. **Project** the world map with LGBT rights on a big screen or a white wall and give some info on the color codes. Give the participants some time to look at the card and ask following questions:

• What grabs your attention when you look at the card?

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• How many countries have the death penalty for LGBT's? Do you think that's a lot?

• In how many countries can 2 people with the same gender get married? Do you think that's a lot? Are there alternatives for marriage?

• If LGBT's can get married in a certain country, does that mean they are completely accepted?

2. **Explain** to the participants that LGBT rights ARE human rights. Distribute the simplified version of the Universal Declaration of Human Rights. (You can find the simplified version in the toolkit at Exercise 1: Human Rights Pictionary, in Type 5: Human Rights).

3. **Assignment** for the participants:

• Separate the participants in groups of 2 to 4 participants. Each group has to take two cards (a country card and a theme card).

On the first card they will read the name of a country. They have to search on the world map (which is projected) what the situation is on LGBT rights in that country.

The second card gives a human right theme. The participants have to look up what that theme contains. They can search examples of countries, pictures or potential posters that apply on the theme.

For both assignments they can look for information on www.amnestyinternational.be

• Then they have to record a video of max. 5 minutes covering the human rights situation of the country they have on their cards in a news item.

• Roles for the video : newsreader, reporter, director, cameraman.

Alternatively: you can let them do a presentation instead of a video.

Give them one hour to prepare and make the video.

Afterwards watch the video's and talk about what they have learned through the process.

Cards to copy:

Countries:

BELGIUM	MAROCCO	INDIA
SPAIN	BURUNDI	SINGAPORE
POLAND	SOUTH-AFRICA	CANADA
LITHUANIA	IRAN	CALIFORNIA (U.S.A.)
MEXICO	VENEZUELA	JAMAICA
NEW-ZEALAND		

Themes:

POVERTY	ASSYLUM & MIGRATION	CORPORATE LIFE
DEATH PENALTY	TORTURE	HUMAN RIGHTS ACTIVISM
BATTLE AGAINS TERROR	VIOLENCE AGAINST WOMEN	ARMS TRADE

3. Make a Government

Objectives

Enable participants to gain an overview of the world's population.

Focus of the lesson is equal opportunities and avoiding oppression.

Time: 60 minutes

Materials
Pen and paper

Instructions

Explain to participants that the focus of the lesson is equal opportunities and avoiding oppression.

Show the participants or ask them to find the web page:

www.life-cycles-destiny.com/for/100people.htm

You may wish to point out that the figures are unsubstantiated.

Explain to the group that there are 6 billion people living on the planet. According to the information on this web page, if that number were represented by a mere 100, the composition of the world would be :

57 Asians	21 Europeans	14 from the Western Hemisphere, both North and South
8 Africans	52 would be female	48 would be male
70 would be non-white	30 would be white	70 would be non-Christian
30 would be Christian	89 would be heterosexual	11 would be homosexual

Six people would possess 59% of the entire world's wealth and all six would be from the United States.	80 would live in sub-standard housing	70 would be unable to read
50 would suffer from malnutrition	1 would be near death	1 would be near birth
1 would have a college education	1 would own a computer	

Ask how many figures are over 50%. Point out that these are the only majorities.

Are they surprised by any of the groups who appear to be in the minority?

What do these statistics tell us about the unequal distribution of wealth?

It may be necessary to spend some time discussing this and the importance of campaigns such as 'Make Poverty History'

Remind participants that the focus of the lesson is equal opportunities and avoiding oppression.

Divide the class into groups of about four people. Each group is the imaginary government of an imaginary island where 100 people have been washed ashore from a shipwreck.

They are to ignore the figures concerning the distribution of wealth and assume that what wealth there is will be distributed equally among the 100. Ask them to focus on the statistics shown in bold. These figures represent the exact makeup of the new population of the island. Each 'government' has to make up eight laws to prevent discrimination and ensure the human rights and equality of opportunity for all the inhabitants of the island. They must include the following terms in some or all of their laws: race, ethnicity, religion, work, sexual orientation, gender, health, education, housing. Each group will need a scribe and someone to report back to the class. Monitor the groups as they work on the task and remind them of the time. In terms of assessment the process is more important than the outcome. Each group needs to express the laws that they have made.

Ask participants to reflect on what they have learned.

Objectives

Develop awareness about personal tolerance and attitudes towards immigration.

Explore behaviors that include personal tolerance and setting limits.

Time: 60 minutes

Materials

Pen and paper for each student

Instructions

Introduce the exercise by telling the students that they are going to explore how you can deal with immigration and with threats to your own identity. These are basic skills for a democratic society, but they are not easy to learn. Tell them: "the exercise asks you to imagine that you are president of your country. During the exercise you will be confronted with certain events and you have to write down what you would do. (If the group has problems writing down things, you can ask them to tell their fantasies after reading the scenes.) After the exercise we will share the different decisions all the presidents made, and what was the best policy."

Ask the students to put pen and paper ready and then close their eyes for a moment. Read the following texts and ask them to write down or tell their ideas after each scene.

Scene 1

"A new island has been discovered in the Pacific. It is always nice weather there and there is enough to eat and drink. It is like a paradise. Now you are invited to go there with a group of people you can choose yourself. You will rule the island. You should decide about what the island should look like, how the citizens should behave and how the island is governed. Now think how you would do this. Which groups of people do you take to the island? Are these people from your own background, religion, culture, social group, old, young, men, women, gay, lesbian? Why did you take these groups and not others? If you took minorities, why? Are there conflicts? What kind? How is the government of your island? Is there crime? How do you deal with this?"

Scene 2

"You are now a few years on the island. There is a group of people who wants to have more space for their own culture, which is a different culture than you created when you shaped this society. Maybe they want their own churches, Mosques, parades or festivals. They want to have a place where they can have other values and rules than the majority of the population. Do you think they should have this opportunity?"

Scene 3

"We are now again several years after the last event. There are now more people of the different culture. They invited family and friends to come over and some of them stay on the island because it is so beautiful. The group often meets and they keep on asking for more space and visibility. Now they ask you if they can have a separate part of the island for themselves with their own rules. On this part of the island, their language, culture, religion and way of living will be dominant and visitors will have to agree to live there according to these customs and rules. Do you think they should have such a space of their own?"

Scene 4

"It is now many years after you colonized the island. The new cultural group has invited more family and friends, they have gotten many children and many have come illegally into the country. In fact, this group is now the majority on the island. If you have a democracy, they now decide in parliament that their cultural rules will be the new rules for the whole island. What will you do? If you don't have a democratic government, and you are the dictator, what will you do with the demand that the majority of the population now wants different rules?"

Debriefing and evaluation

1. This exercise may create a lot of emotion and frustration. Therefore, the debriefing first needs to give some space to let out these emotions. Ask the students how they feel and why they feel this way. Focus on their feelings and do not go into (angry) evaluations of the scenario. Do not discuss whether the new group is right or wrong but on what the students feel. Let their comments come, do not stop them when they talk about the scenario or the groups, but only ask questions about their feelings and stimulate talking about the emotions by asking questions about what they feel. When emotions become a bit less high, conclude this first part of the debriefing with the conclusion that we agree it is hard to experience that your dream society is taken away from you by others.

2. Then discuss why there were shifts in emotions throughout the different scenario's and how different people reacted on it. Which decisions were made and what effects did they have on yourself and others? What would be the best decisions to reflect the well-being of everybody on the island? Why? How should we deal with minorities in society? What are the advantages and disadvantages of democracy and dictatorship? What would be the best system, and what are the guidelines to adapt the system to the needs of all citizens?

3. Close the discussion by summarizing the most important experiences and conclusions. Make a distinction between learning experiences for personal, social and political levels.

If the group can't formulate learning experiences relating to how they personally, socially, and politically would deal with different groups in society, conclude that in a globalizing society, events and processes like this cannot be avoided, that we have to learn how to deal with them and that this exercise has shown how difficult that can be. Democracy is a lifelong balancing act for all of us together.

Tips for facilitators

Authoritarian students will react differently in this exercise than liberal students. Authoritarian students will tend to strive for unity and exclude minorities from the beginning. Their ideal of national unity will be threatened by demands for visible diversity and in later scenes, their repression may get stronger. Depending on their own sense of security, they may become more angry in this process (when they are insecure) or more ruthless with less emotion (when they feel secure). Liberal students will initially tend to be tolerant of minorities, but when the 'others' threaten the original culture too much, especially in the last scene, they may suddenly shift to a fearful and very angry position. This is what we often see in liberal groups that become under pressure, and in democracies where totalitarian forces grab power through a democratic processes.

In the debriefing, it is important to point out such differences in reaction and explore with the students how to deal with such differences, both on the personal emotional level and on the social and political levels. It is useful to make clear that in a globalizing society, processes like this cannot be avoided and that we have to learn how to deal with them. Just rejecting diversity and demand of other groups will not work.

5. Not More, Not Less

Objectives

Enter into the part of minorities and majorities in society.

Learn about the relation between power and authority and have a debate about the rules in society.

Time: 50 minutes

Materials

Ribbons (or labels, or T-shirts) in two colors, ex. green and black;

Newspapers, cardboard, scissors, tape.

Instructions

1. Distribute the ribbons randomly and ask the participants to tie them around their head or arm. Make sure everyone in the group has one. There should be more green ribbons then black ones. To a group of 20 participants you distribute 13 green ones and 7 black ones.

2. Make a list of rules (on a large piece of paper), hang the paper on a visible place in the classroom. Explain that the rules should be followed without exception.

People with black ribbons:
• are not allowed to sit on a chair;
• are not allowed to talk to each other;
• are not allowed to talk to the participants with the green ribbons, except to answer;
• don't have access to any materials without permission;
• have to have at least 1.5 m distance between each other;
• are not allowed to move the chairs.

People with green ribbons:
• are allowed to give orders to the participants with the black ribbons;
• have free access to the materials they need;
• are allowed to drink and eat during the exercise;
• are not allowed to move the chairs.

3. Place two chairs 2 meters apart for the green group. For the black group you place 2 chairs 3 meters apart. Every group has to build a bridge between the 2

chairs, with the materials provided, in the shortest amount of time possible. The bridge may not touch the ground and at the end of the exercise, the power of the bridge is tested by placing a book on it. The green group gets good, strong materials (scissors, tape, cardboard, folders, whatever useful they can use in the classroom…). The black group only gets newspaper and a small role of tape)

4.Give the participants 20 minutes to fulfill their assignment and make sure they follow the rules. You have to be strict. As a teacher you're only observer and cop. Normally the green group will be the first to complete the assignment successfully. (If that's not the case you can stop the assignment after 20 minutes and proclaim the green group as winners anyway).

5. Make sure you take enough time for the debriefing. Start with asking how the participants felt during the game and what they learned from it. Ask following questions:

• How did it feel to be a 'green' or a 'black'?

• What was the best part/worst part about being a 'green' or 'black'?

• Did anyone try to trade their ribbon?

• What types of real-life discrimination you know ?

• Do you belong to a minority/majority in real-life? Which one?

• Have you ever seen someone discriminated against because he/she belonged to a minority? Did you react?

• Were you ever be discriminated in public because you belonged to a minority? Did someone else react? What did people around you do? Or what didn't they do?

• Who has the power to change the rules?

• How democratic is your school?

TIPS :

Prepare the rules carefully to maintain control over the game

Make sure you know who will be in the 'green' and 'black' groups. You can manipulate the formation of the groups, but don't let the participants know.

Be aware that this activity can bring up strong feelings and emotions. Make sure the participants get out of their role before debriefing.

Variation

You can give the participants other assignments.

6. R.E.S.P.E.C.T.

Objectives

Learn to describe respect.

Learn what an open discussion means.

Have an open discussion with the participants about respect, discrimination and prejudices.

Time: 60 minutes

Materials
None

Instructions

Tell the participants that this exercise will encourage a group discussion between everybody. Make it clear that you will try to connect the discussion to the environment of the participants. It is important that everyone can express their opinion and that it is possible for others to react/respond.

Open the discussion with following questions:

• What is respect?

• What does respect mean to you?

• Can you lose respect? What do you lose then?

• How can you earn or gain respect?

After this you can switch the conversation from respect to prejudices by asking following question:

• For whom do you have no respect and why not?

Try to have a group discussion about this question. Hopefully they will see that they have respect or not for people based on prejudices. Other questions can be:

• What are prejudices? Prejudices are opinions which aren't based on facts. Most of the time it is treating a group of people the same way.

• Why do people have prejudices?

> o It is very easy to have prejudices

> o It makes the world more clear

> o You don't know anything about each other

> o Influence of other people

> o Influence of the media (television, radio, internet, magazines, newspapers…)

> o You say what other people say/think

After this you can try to bend the discussion towards discrimination. Here we try to let the participants tell their experiences with discrimination. You can ask the following questions:

• How you handle discrimination? Do you feel less? Are you angry? You don't mind?

• Has discrimination ever stopped you from doing activities?

• Are you doing some things out of fear for discrimination? Or because you are discriminated against?

• Can you do anything about discrimination? What?

If the group has some difficulties about this topic, you can ask some main questions:

• What is discrimination? Treating people differently, bullying or worse, just because they have a different race, sex, religion, sexual orientation, or just because they are or look different.

• Can you name some things which cause people to discriminate others?

• What are outcomes of discrimination?

• Why do you think people discriminate?

• Can prejudices also be discrimination?

Close the discussion by repeating the most important things said during the discussion and thank all participants.

7. The Right to Education

Author: Peter Dankmeijer, GALE, 2012

Objectives

Develop knowledge of the Right to Education and the challenges of implementing equal treatment in the context of this right.

Become aware that human right standards may be formulated universal, but are still contested even by countries who have signed them.

Explore how to strategically advocate to combat homophobia in the context of education.

This exercise is appropriate to enhance a student campaign focusing on LGBT inclusive safety and citizenship education in schools or to support the development of a white paper.

Time: 90 minutes

Materials

A large sheet of paper, flipchart and markers to make notes;

Dots that can be pasted on paper;

Short text fragment

(http://www.lgbt-education.info/doc/exercises/The_Right_to_Education_texts_for_students.pdf)

Instructions

Watch out: this exercise is build round the right to education. Students can use this exercise if their campaign is about education, in other cases you can use other themes to work with.

Tell the students this exercise is about the right to education. The right to education says everyone has the right to go to school, to have a safe school and to have a relevant curriculum. However, there is still a lot of discussion about whether or not everyone needs to go to school. In some countries people think that women should not to go to school or that disabled young people cannot go to school (or at least not to a regular school). Also, what is taught is specific per country and per culture. Some countries think young people should not be taught about sex, or to learn only that they should not have sex before marriage. Many countries think that teaching about homophobia would undermine good morals. There is much discussion about all this. So, good advice or a good campaign to promote human rights and combating homophobia in schools needs to be smart.

This exercise helps you learn how to make strategic choices in this, so your campaign, video or paper becomes more effective.

Small group work

Divide the group in small subgroups and give each group one of the 12 text fragments. The texts are summarized and adapted for readability. Ask the groups to read the texts and to discuss:

• What every students thinks about the content

• What relevance this text has to the campaign, video or paper

• What the group would like to do with this information in the campaign, video or paper

• Who will present this information and suggestion to the whole group in 2 minutes

Give the groups 10-15 minutes. It helps when the key words for the presentation are noted on a piece of paper.

Discussion

Ask all student groups to present their information and suggestions. Give space for one or two informative questions, but postpone discussion. Make short notes on the flipchart, for example in two columns: info and suggestions. Leave some space behind the suggestions.

Then ask the students to consider which suggestions fit the campaign best. Ideally, this could be discussed until there is a consensus. When this is too difficult because of differences of opinion or because the students lack the skill to discuss this adequately, give the students each 6 dots. Ask them to paste 3 dots behind the suggestion they think fits the campaign best, 2 behind the 2nd best and 1 behind the 3rd best suggestion. Count the dots and conclude which suggestion(s) have a majority vote.

Finalize the discussion by deciding with the students how these suggestion(s) will be integrated into the campaign or paper. Stress that the right to education is a contested area and that the choice of the students will have an impact because the voice of students themselves is seldom heard.

Type 6 – Media Education

1. Photo Analysis

Objectives

Help participants analyze photographs that show gender stereotypes (and sexism) and those that counter them.

Recognize that photographs are socially constructed representations of reality.

Describe a photograph's denotative meanings (those that are literal) and connotative meanings (those that are constructed through individual and collective associations).

Identify the mood of a photograph and determine how elements of the photograph contribute to creating that mood.

Time: 30 minutes

Materials

Sample pictures (examples Police Woman 1&2; Construction Worker 1&2);

Magazines.

Instructions

1. Introduction. Before the women's movement started in the 1970's, common stereotypes about women suggested that they were more emotional than intelligent, that they were better suited to mothering than to other types of work and that beauty was perhaps their most important virtue. Thanks to the women's movement, many of those stereotypes no longer have much weight. Increasingly, women join men in high-powered professional jobs, hold important political positions and fulfill many roles besides or in addition to motherhood.

Nonetheless, some stereotypes of women persist. Some photo's express those stereotypes; while others challenge them.

2. Show Photo 1 (either the construction worker or police woman). Let the participants describe the woman in the photograph. How old does she look, what is she wearing, what is she holding, what is she doing, what is her expression like? Have them answer the following questions:

a. Do you think the woman is a real construction worker/police woman? Why or why not?

b. What features in the photograph emphasize the woman's competence?

c. What features in the photograph emphasize the woman's beauty?

d. What is missing from the photo that you might expect to see?

e. Overall, what do you think of the woman in the photo? Why?

f. Is the photo respectful to women?

3. Show Photo 2 (the other representation of the construction worker or police woman). Let the participants describe the photograph. How old is she, what is she wearing, what is she holding, what is she doing, what is her expression like? Have them answer the same questions as for photo 1.

ASSIGNMENT : Divide the participants in small groups and let them search in magazines. They need three images of a woman in a stereotypical role, and three images of a woman that breaks that stereotype. They have 15 minutes to complete this part of the exercise.

Have the participants present their images and explain why they are stereotypical and why they are not.   If they can't find three images that break the stereotypes, make a point out of the fact that it proves that such (non-sexist) images are still not represented enough in the media.

2. Commercials

Materials

Laptop, internet connection, projector;

Footage of gay commercials. You can find some examples in the favorites of The NISO YouTube channel : http://www.youtube.com/NISOproject;

Good examples are : Heinz Deli Mayonaise, Ikea (Austria), McDonalds

Objectives

Understand that media texts are coded with images of sexuality which are usually heterosexual.

Instructions

1. Show the commercials to the participants.

Ask the following **questions**:

- The Heinz advert was banned because people complained it was a 'gay' image.

> • Is this fair?

> • Is this a gay advert?

- In the advertisements you've seen, were there any stereotypes used ? Which ones?

- Lots of media images are coded heterosexual. There are few that reflect homosexuality.

> • Can you think of any other examples?

> • If you know that 8-10% of the population is gay, do you think there is good representation in the media?

- Why do you think there are not more images that reflect homosexuality in the media?

- Are there other groups in society who are not represented enough?

2. In the second step attempt to create some adverts that are more diverse and do not reflect the heteronormative, but rather show a broader spectrum of people more accurately representative of society.

Break into groups of 4. Make a quick mind map of ideas on a large paper. Let the participants come up with:

• a product;

• a basic premise or plotline;

• a list of characters/people/things that will be included;

• a dialogue.

Let them present their ideas either in a presentation or if they feel comfortable by re-enacting the concept.

3. Calenders

Objectives

Creation of advertising products, through which disseminate social messages.

Time: 60 minutes

Materials
Photocamera

Instructions

Divide the students in two or more teams. Each team has to create a calendar made of 12 photos. Let them pick a paper to indicate what the subject of their calendar will be. You can use these examples but you can also let them choose a subject or add your own ideas.

Let the participants show their calendar to the others. Let the participants guess which theme the other groups had. Let them also describe the photos and why they have made this one.

• What was the first thing that came up in your head when you saw the theme of your calendar?

• Was it difficult to make 12 photos about that theme?

• Is there an explanation about the order of the photos?

• Were there groups with the same theme? Where are the differences between the two calendars?

Stereotypes	Prejudices
LGBT	Identity
Human rights	A story told in 12 photos
Gender roles	A different world
The view of sexuality	?

4. Deconstructing an Ad

Objectives

Learn to look critically at advertisements (this activity uses print-advertisements as examples, but can also be used with video commercials. Go to www.youtube.com/NISOproject and look at the favorites for commercials that can be used).

Learn that there are many aspects in advertisements that play a role in 'selling the product'.

Learn that advertisements can have an impact on how we look at gender roles

Time: 60 minutes

Materials

Pens, papers;

Magazines;

Copies of these ads (optional).

Instructions

Divide the participants in several small groups. Let the participants choose an ad out of a magazine or give them one of the four ads that you can find in attachment.

They get 20 minutes to prepare a presentation about the ad using the following instructions.

1. Make observations

• Think of five adjectives that describe the ad.

• Look at the ad and evaluate its aesthetics:

> o Are there people depicted in the ad? Which gender is represented? Which race? What do the people look like (young, old, stylish, etc.)? What are their facial expressions?

> o Estimate what the camera angle was. Was it far from the subject or close to it? Was it above, eye-level, or below the subject?

> o Take note of the lighting used in the ad. Does it appear to be natural or artificial lighting?

> o If the ad has text or copy, how does it look? What kind of font is used? Is there more than one type of font used? How big is the text? What does the text actually say? What does the large text say? The small text?

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2. Determine the purpose of the ad PURPOSE OF THE AD

Remember that the purpose of an ad is always to sell a product!

• What product is being sold?

• Do you find the product appealing? Why or why not?

• Who is the target audience for this product? Children? Teens? Adults? The elderly?

• What feelings or emotions is the ad trying to associate with the product? Did it work? Why or why not?

3. Determine the assumptions the ad makes and the messages it sends ASSUMPTIONS THE AD MAKESMESSAGES IT SENDS

Assumptions may not be contained directly in the ads themselves, but in the messages that are produced from them

• What assumptions does the ad make about gender? (i.e. Women are bad drivers, Men like to drink beer. Women are primary caregivers, etc..)

• Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about gender identity?

• What assumptions does the ad make about class (i.e. Wealthy people are happy and trouble-free. Poor people are always looking for a handout, etc..)? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about class?

4. Consider the possible consequences of these messages4: CONSIDER THE POSSIBLE CONSEQUENCES OF MESSAGES

• What are some possible consequences? (long and short-term)

• Do the messages create unrealistic expectations for people? Why or why not?

• How do the messages in this ad counter or undermine social change?

• Is this ad socially responsible? How or how not? What does it mean for an ad or a company to be socially responsible?

The ultimate attraction.

KENNETH COLE new york

The Mini Automatic. For simple driving.

sapph®

LETS KICK SOME ASS...

K1 BOXER REMY BONJASKI FOR SAPPH MEN
SAPPHLINGERIE.COM

5. Coca Cola

Author: Sven Spreutels for çavaria 2012

Objectives

Raise awareness about homophobia (in the school system).

Show the influence of music and lyrics to youngsters.

Materials
Worksheet "Open Letter to the Jamaican Community" (www.nisoproject.eu)

Instructions

1. Hand out the worksheet: "Open Letter to the Jamaican Community".

2. Ask participants:

• Do you know or can you give examples of songs/lyrics that are hateful to a minority group?

• Do you think songs have an influence on people? And what about artists?

• What do you think of the reaction of The Coca Cola Company?

• Do you find it a good solution? What would you do different?

• Do you think there should be a worldwide rule about hateful lyrics in songs?

3. Split the participants into small groups and have them create an advertisement to make a statement against homophobia in a magazine. To help them, have them think about the advantages of being LGBT and the disadvantages of being straight.

Variation

Hold a debate whether or not to ban bands that record music with sexist and homophobic lyrics. Participants take on the following roles:

• Parents opposed to sexually explicit lyrics

• Record company executive

• Record shop keeper

• Fans of the bands (who think their lyrics are cool and funny)

• A group of school students, fed up with the terms that fellow pupils have been using towards them since the record came out

• A DJ who refuses to play tracks with sexist and homophobic lyrics

• Anti-censorship campaigners, who operate on the principle that, no matter what the lyrics are, the band has the right to be heard.

Information

Nice video's or lyrics with LGBT influence:

Carly Rae Jespen - Call me maybe *(at the end of the video)*

Christina Aguilera - Beautiful (0:50min, 1:25min, 1:30min, 1:48min, 2:00min, 2:13min, 2:22 min, 2:40min in the video) >> *it's all about a gay couple and a transgender*

Zornik - Scared of yourself >> *the male singer from this group is dressed like a woman in the video clip. And when the video clip proceeds, you see him turning back into a man.*

Pink - Dear Mr. President. *She sings: "And what kind of father might hate his own daughter if she were gay?"*

T.A.T.U. - All the Things She said. *A girl duo singing: "Cause I'm feeling for her what she's feeling for me"*

Lady Gaga – Born this way. *She sings: "No matter gay, straight or bi. Lesbian, transgendered life. I'm on the right track baby, I was born to survive"*

Sizzla – boom bye bye: *example of hateful song*

6. A Scavenger Hunt

Materials

Copies of the list of people to be found (see below): one per participant;

Whiteboard/flipchart;

Whiteboard pen/marker;

Pens for participants;

Newspapers or similar.

Objectives

Demonstrate which groups of people are represented in the media and how.

Provoke discussion who is included/excluded in our society's

Instructions

Explain to the group that they will be divided into teams for the scavenger hunt and that the goal is to find as many of the listed people as possible. Have everyone jot down how they found each person so that they can later report back to the group. There are no right or wrong answers. In some cases, a listed person will be obvious in the text or picture, others can be found by reading between the lines. The point is to discuss norms in the media, not to have the highest score.

Work in groups of three and allow 15 minutes for the scavenger hunt.

Once regrouped, take inventory of what the individual groups found. How many found a feminine looking non-immigrant girl/woman? A person in a female body who does not feel female? And so on. Write the number of each person found and repeat it out loud.

Next, ask what criteria were used for finding the people. What was their definition of 'non-immigrant'? What defined a 'foreigner'? A heterosexual? Could straight people found in fact be bisexual but have a partner of the opposite sex? What defines 'masculinity'? And so on. Allow for various perspectives and solutions and encourage the group to reason aloud about their own perceptions and difficulties categorizing people.

Move on to reflecting over norms and hierarchies. Pose such questions as:

• Which people did you find first? Why is that? Were the people on the list difficult to find?

• Which people didn't you find? Were they not found because the group barely exists, because they are not allowed space in the media, or because they are simply not visible?

• Were these people quoted in articles, or were they only visible in pictures?

If necessary, sum up the session. Examples of summary questions:

What are our visual judgments based on? What visible/invisible criteria do we have? Which groups are best positioned in society? Clarify what 'good positioning' entails - from being perceived as normal to being heard in debates or holding upper-level management or political positions.

YOU NEED TO FIND:

A black man

A housewife

A black woman

A young man (-18)

A young woman (-18)

A feminine non-immigrant woman

A person in a female body who does not feel female

A person who could pass for male or female

A masculine white man

A masculine woman

A visibly disabled person

Five heterosexuals

A black homosexual man

A white bisexual woman

A white homosexual in a position of power

A disabled person whose disability is not visible

A lesbian who looks to be of foreign descent

A white heterosexual who holds a high-level position in society

A white man who holds a low-level position in society

A foreign woman who holds a high-level position in society

A non-immigrant woman who holds a high-level position in society

Type 7 – Multimedia for Dummies

Author: Sven Spreutels for Çavaria 2012
Gay center Italy 2012

Objectives

Make a storyboard.

Know what a storyboard is.

Have them pay attention to subtle changes.

Allow them to realize they have prejudices on romantic ideas and proposals.

Materials

Paper and pen;
Magazines;
Camera (for making photos for your own storyboard);
(4 glasses for the variation).

Instructions

1 What is a storyboard?

CAMERA PULL BACK SHOT
FABULOUS FRAMING → OFF-CENTER
A MEMORY SKETCH

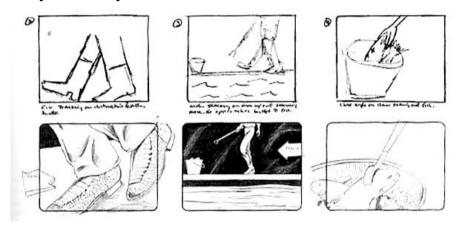Figure 7-13 Gone with the Wind (1939).

Once a concept or script is written for a film or animation, the next step is to make a storyboard. A storyboard visually tells the story of an animation panel by panel, kind of like a comic book.

Your storyboard should convey some of the following information:

• What characters are in the frame, and how are they moving?

• What are the characters saying to each other, if anything?

• How much time has passed between the last frame of the storyboard and the current one?

• Where is the "camera" in the scene? Close or far away? Is the camera moving?

2 Why make a storyboard?

Creating a storyboard will help you plan your film out shot by shot. You can make changes to your storyboard before you start filming, instead of changing your mind later. You will also be able to talk about your film and show your storyboard to other people to get feedback on your ideas.

3 How do I make a storyboard?

Most commonly, storyboards are drawn in pen or pencil. If you don't like to draw you can also take photos, cut out pictures from magazines, or use a computer to make your storyboard. Keep in mind that your drawings don't have to be fancy! In fact, you want to spend just a few minutes drawing each frame. Use basic shapes, stick figures, and simple backgrounds. If you draw your storyboard frames on index cards, you can rearrange them to move parts of the story around.

4 Storyboard Language

CLOSE-UP SHOT: A close distance between the camera and the subject.

DISSOLVE: A transition between two shots, where one shot fades away and simultaneously another shot fades in.

FADE OUT - A transition from one shot to black, where the image gradually becomes darker

FADE IN: A transition from black, where the image gradually becomes brighter.

HIGH CAMERA ANGLE: A camera angle which looks down on its subject, making it look small, weak or unimportant.

JUMP CUT: A rapid, jerky transition from one frame to the next, either disrupting the flow of time or movement within a scene or making an abrupt transition from one scene to another.

LEVEL CAMERA ANGLE: A camera angle which is even with the subject; it may be used as a neutral shot.

LONG SHOT: A long distance between the camera and the subject, often providing a broader range of the setting.

LOW CAMERA ANGLE: A camera angle which looks up at its subject; it makes the subject seem more important and powerful.

PAN: A steady, sweeping movement from one point in a scene to another.

POV (point of view shot): A shot which is understood to be seen from the point of view of a character within the scene.
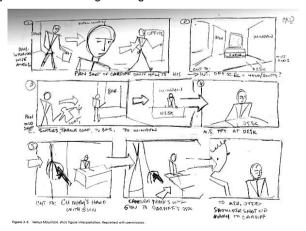
REACTION SHOT- 1.: A shot of someone looking off-screen. 2.: A reaction shot can also be a shot of someone in a conversation where they are not given a line of dialogue but just listening to the other person speak.

TILT: Using a camera on a tripod, the camera moves up or down to follow the action.

ZOOM: Use of the camera lens to move closer towards or further away from the subject.

5 Storyboard Examples

A simple storyboard made using stick figures

Figure 3-5   Venus Mountain, stick figure interpretation. Reprinted with permission.

A storyboard for a TV Western

6 Create your own storyboard

• Form groups of 3 to 5 participants

• Let them pick one of the cards below.

• Give them time to create their own storyboard.

• Let them present their storyboard. Every group has almost the same story, but there are subtle changes (phone- cell phone, the place of proposal (at the restaurant, after dinner))

Do these changes have any effect on the different storyboards?

Story 1: A man asks his girlfriend out to a restaurant by phone. At the restaurant, after dinner, the man goes down on one knee and asks his girlfriend to marry him. She says yes. They kiss!
Story 2: A girl asks her boyfriend out to a restaurant by phone. After dinner, the girl goes down on one knee and asks her boyfriend to marry her. He says yes. They kiss!
Story 3: A man asks his boyfriend out to a restaurant by cell phone. At the restaurant, after dinner, he goes down on one knee and asks his boyfriend to marry him. He says yes. They kiss!
Story 4: A man asks his girlfriend out by phone. On their date, the man goes down on one knee and asks his girlfriend to marry him. She says yes. They kiss!
Story 5: A girl asks her girlfriend out to a restaurant by cell phone. At the restaurant, after dinner, the girl proposes to her girlfriend. She says yes! They kiss!

Variation

Give each participant 4 cards or pieces of paper.

On the first paper, each participant should write the NAME of a character (invented or existing).

On the second, an ACTION that can be made by any character.

On the third, a PLACE where you can set a scene.

On the fourth, a GENRE ex. "horror", "western", etc.

The participants put their first card/piece of paper in the first glass, the second in the second, and so on.

The educator divides the group into teams. Each team extracts one card from each glass.

With the four different things each team collected they will create a scene, or a commercial related to the extracted elements.

Debriefing questions:

• Was it hard to combine the four different papers?

• Which one were the easiest to combine? Why?

• What do the other groups find of the result? What would they do different? Or the same?

• Were there different opinions in the group? Did you made other links then someone else? How did you agree?

2. Photo Story

Author: Gay Center Italy 2012

Objectives

Students are engaged in the creation of an advertising product that includes both the realization that the selection of photos that represent the final product.

Materials

Camera;
Costumes and make-up;
Magazines;
Paper;
Pencils.

Instructions

Once the participants have a scene or a story from the activity "Storyboard" they make a storyboard of 7 photos/drawings. They can make the photo's themselves by dressing up or they can use photos they find in magazines.

3. Tips On Filming

Objectives

Handle a camera.

Learn handy tips on filming.

Think about film settings .

Give feedback.

Materials

The 5 story's you find in the previous exercise;
Movie camera;
TV/projector -> something to watch the movies.

Instructions

Step 1: You can build this exercise around the previous one. If you do, let the participants film the story they picked with help of the storyboard they made. If you start with this exercise, you can find 5 different stories at the previous exercise. Let them read it and film the story. Watch the different movies and let the other participants give feedback over the movies.

Step 2: Here you find some tips on filming. Explain it to the participants.

1 Get physically close to your subject

Although you can zoom in to a shot, appearing to get closer, it's not the same thing. The visual perspective is different, and so is the sound. You get a nicer looking shot when you get closer to a person that you're filming, and the sound will be much better.

A shot that is zoomed in is more susceptible to jerky pictures than a wide angle shot, and focusing is harder to do, as everything is magnified. You also lose the depth of the field with zoomed shots (only things in a narrow range remain in focus, e.g. the background may go out of focus), although this may be an effect that you deliberately want.

The microphone will pick up sounds from all directions, though mostly from the front. Anything that's closer to the microphone will be heard best (the noises of the camera, the breathing of the cameraman, wind noise, road noise, etc.), and the further a sound source is from the microphone, the quieter it becomes in comparison (the ambient noises become louder than the sound that you actually want to record). It's an "inverse square" law—when you double the distance, you get a quarter of the sound, and so on.

2 Film scenes using more than just one shot

It's usually best to film a scene using multiple shots, giving different perspectives to what's being viewed (different angles, different magnifications, etc), but don't overdo it. There are times when lots of quick cuts make a scene good, and there are times when a more lengthy shot makes something more natural to watch. You can see some examples of the latter by watching some children's television (they often seem to be done in a very simple style), and some of the cheaper, older, (made on film), television shows (it costs less to do a prolonged two-shot of some actors talking, then lots of individual close-ups).

3 Film more than just your subject

Filming something else gives you shots to break up what you're filming, to hide where you place your edits (cutting away to something else, for a moment, allows you to edit out parts that you don't want, without it being glaringly obvious that you've taken something out), so it's not boring to watch. But make sure that what you use as "cut-aways" are appropriate to what you're interrupting (e.g. show what they're talking about, the whole scene around them, or the reactions to what they're doing, etc.). They shouldn't be confusing (e.g. don't switch views so that something that was going from right to left is suddenly moving in the opposite direction, nor do everything in close-up so that viewers can't comprehend a scene).

4 Film at the same height as your subject

Unless you're trying to achieve a dramatic effect, then adjust the height of where you place the camera to match the height of what you're filming. This gives a much more natural look for your subject (picture yourself talking to people—if they stand, you generally stand with them; and if they sit, you sit down with them; so you're all on the same eye level, as if you were both the same height).

To help remember the usual reasons for dramatically filming someone from different heights, think of the terms: "looking up to someone" and "looking down on someone". The effects (in filming) are the same.

5 Use an external microphone

Not applicable for every camera

If you can't get close enough to what you're taping, or you're in a noisy environment, then using a microphone that's remote from the camera helps get a much better sound (this way you record more of the scene's sound, rather than the camera noises).

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Be mindful of what you want to record. If it's just one thing, then get the microphone as close to that as possible. But if you want to also capture some of the ambient sounds, then you want to pull the microphone back a bit.

Use headphones with your camera at the same time. Then you can hear what you're actually recording, and you'll be able to tell if something goes wrong (the mic. becoming unplugged, being switched off, batteries going flat, noises interfering with the sound, really loud distorting sounds, etc.). You can waste a lot of filming if you only find out later on that the sound was unusable.

6 Control lighting

Use lighting as best you can, or adjust what you're filming when you can't. You want most of your light to be lighting up the front of what you're filming, and usually to one side and above, rather than head-on (think of how the Sun lights things when it's not midday). If the light is behind what you're filming, such as filming someone with a window behind them, or a light source in front of them (e.g. candles or table lamps at their own height), they'll be too dark. Lighting used in the wrong places can cause shadows in nasty places (e.g. lighting that's front on, directly above, directly beside, etc.).

There are times where it's nearly impossible to adjust the lighting (e.g. filming outdoors).   Then, you're best to rearrange what you're filming into different positions, or use reflector boards to bounce more light into where you need it (you can use ordinary white cardboard, cloth, or specialist devices to do this).

Mixing together different light sources is usually a bad idea. Daylight is much more blue than most artificial light sources. Studio lighting is generally reddish–orange compared to daylight. And fluorescent lighting, usually used to be quite greenish, although they do come in a variety of color temperatures. It's well to remember that it's common enough for a room to have a mixture of different types of flours being used in it, and their age also affects their color.

7 Use a tripod

If you're filming something that needs a steady shot, then use something like a tripod (or place the camera on a stable object). It's very distracting to watch something such as a speaker giving a presentation, when the camera is wobbling all over the place as if it were being filmed during an earthquake.

You can get small tripods that are easy to carry around, even tiny ones designed so that you can place the camera on a table to get a steady shot, but still be able to adjust the angle.

It's usually best not to lock the tripod head in position, so that you can easily follow moving subjects (including standing or seated people, that are still most of the time, but might move). But for long telephoto shots, you might get a bit of wobble. A partial solution is to increase the friction without actually locking the head into place. Also, don't grip the panning arm too tightly, try to hold it in a relaxed manner.

Use a tripod that's designed to carry the weight of your camera. It shouldn't wobble while you use the camera, the locks should be strong enough to hold the camera in any position. Video camera tripods should let you do smooth pans and tilts, while many still-camera tripods aren't suitable for supporting a camera with movement.

8 Edit, and be ruthless!

Editing means putting together just the shots that are needed. You should remove anything that doesn't belong (mistakes, lots of waiting around for something to happen, boring pauses between events, etc.), and remove things that are just simply pointless.

NOTE: You can't fix filming errors with editing, you're stuck with them. Bad sound is bad sound, out of focus shots are out of focus, etc. If you make a mistake while filming, re-do the scene immediately. Plenty of people try to fix the unfixable, after the event, and either dumping a lot of material that they wanted to use (after wasting a lot of time), or including really awful material that should have been completely dumped.

9 Experiment, and read the manual

Practice using your equipment on something that's not important, ahead of time, so that you're not trying to figure out how to use it at a crucial moment. Try out some of its special features, and learn how to turn some of them off (having a date over everything you record looks awful, even more so if it's wrong, and it makes wobbly camerawork even more noticeable).

Step 3: Let them redo the exercise, but now they know the tips. Let them film the same story. Watch the two movies at the end and have them take note on the differences.

4. Movie Sound

Author: Sven Spreutels for çavaria 2012

Objectives

Increase participants awareness of sound/music in a movie/scene.

Learn the different types of sound/music used in movies.

Understand the function of sound/music in movies.

Materials

5 stories from the exercise about storyboard;

Flipchart and marker;

A movie or episode with the different

Instructions

You can build this exercise around the two previous exercises. If you do, have the participants use the storyboard they made in exercise one and/or the movie they made in exercise two.

If you start with this exercise, you can find 5 different stories in Exercise one (Storyboard). Let them read it and try to think which sounds should be in the movie. Let them write it down and see how different the answers are in each group and each story.

Step 1: Let the participants read the story they have chosen (now or in a previous exercise). Give them some to think and list the different types of sounds they think are necessary in the story or simply to create an atmosphere. Let them also think about whether or not the sound has any function in the movie. Does it contribute something to the movie?

Step 2: Let each group tell the others what they feel is most important, and where in the story they would put those sounds. Do you notice any differences between the groups?

Step 3: Inform the participants there are different types of sounds used in movies. Explain to them the different types, and provide an example. The different types of sounds used in movies can be seen below.

Step 4: Let them redo the exercise (Step 1 and 2) if you noticed they forgot critical functions of sounds.

Step 5: Allow the participants to add the sounds to their movies (If they did Exercise 2: Tips on Filming)
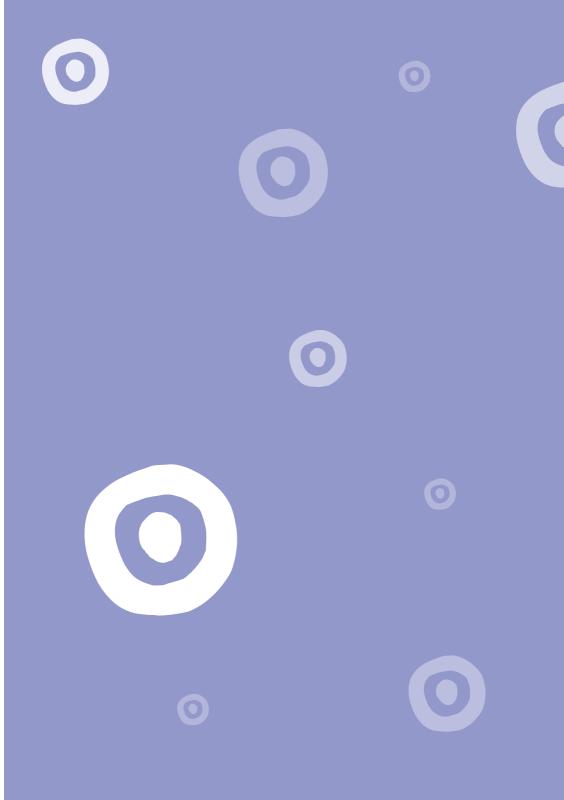
Information

Functions of sound and music in movies

• Sound: to literally display the sound in a scène. ex.: slam a car door

• Emotional Suggestion: Music is used in a movie to specially underline a certain emotion. It differs based on the type of movie and/or scene. ex.: the shower scène in the movie Psycho.

• Suggestion of events beyond the image: the sound of something you can't see but it suggests something (your imagination starts to work). Ex.: You hear the sound of a car pull over, slam the door, but you only see the reaction of the person who is looking out of the window.

• Suggestion of atmosphere: Here we decide the atmosphere in a scène. ex.: In a silent house we hear the clock tick.

• Suggestion of continuity: When you want to link a series of short images with each other. This is often used in video clips. Ex. a bunch of people building a house together. This is shown in several scenes lasting a few minutes, stitched together through the use of music.

• Control attention: You can control the attention of the viewer by the emphasis on the sound in a scene. Ex.: In the landscape you can see a plane. When you hear the sounds of nature, the plane is merely a background image. But as the sound of an approaching plane increases, the plane becomes the focus of the viewer.

Types of Sound

• Direct Sound: Sound that is recorded with the image. ex. a dialogue

• Atmosphere and sound of a location: Background sounds which indicate atmosphere. These sounds are often added later. ex.: birds chirping.

• Sounds of effects: Noises such as slamming a door, footsteps, a punch in the face, etc. These sounds are often recorded separately and added later. This is because they have to sound better and more intense than in reality.

• Music: There are three types of music in a movie:

o Soundtrack: Music for the whole movie or a scène, made especially for the movie. It can underline emotions, atmosphere, etc.

o Music in a scène: You can hear and see the music. Ex.: an orchestra that plays in the scène. The orchestra can be seen and heard playing as the scène goes continues.

o Atmosphere music related to a scène: Music at a party, music on the radio when driving a car…

• Voice-over: a voice which narrates the story or inner thoughts of a character in the movie.

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NOTES

The NISO project aims to improve knowledge and understanding of human rights among students, with special regard to sexual orientation. For this purpose, the project team has developed the Voice OUT "game" based on an interactive and participative learning method. Voice OUT helps students express their views on human rights and fight homophobia in schools and the media. In this toolkit you will find some useful instruments and suggestions tested by the NISO Consortium that can be adapted to suit individual needs.

www.nisoproject.eu

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