TOOLKIT
RECOGNIZE
& CHANGE

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FOREWORD

Proposing a Toolkit stems from the need to encompass ideas and activities in a user-friendly, flexible and easy-to-consult tool that will continue to promote the objectives of the Recognize & Change project with a view to dissemination and sustainability.

The tools proposed in the Toolkit therefore go in the direction envisaged by the project and develop the thematic campaigns that have characterised the three years of work:

- **identity and relationships**, as a reflection on the need for recognition and respect for oneself and others;
- **diversity and discrimination:** the importance of highlighting similarities and differences between one's own identity and that of others, the value of the richness provided by diversity and the risk of categorisation, prejudice and stereotypes in the social representation of reality;
- **violence,** as the outcome of discrimination.

The Toolkit will cover these themes with its activities, paying particular attention to the two transversal aspects that have accompanied the reflection during these years of the project:

- **gender equality,** as an inevitable corollary to reflection on identity and valuing differences, with a view to broadening the framework of the different forms that identity takes and the duty to ensure the inclusion of all;
- respect for **cultural differences,** as education for interculturality and promotion of an inclusive sense of community.

The Toolkit is a **tool intended for young** students from lower and upper secondary schools, **teachers**, **educators** and **associations**; the proposed activities have **different durations,** are **adaptable to small and large groups** and are described in such a way that they can be **personalised according to the characteristics of the participants** or groups to whom they will be proposed. The Toolkit is a **flexible tool,** since it **can be applied by:**

- **following the path** through the three themes proposed by the Recognize & Change project **(identity - diversity - violence)** and using the proposed activities as an itinerary for reflection and further exploration,
- **using one of the many activities** as a starting point for reflection to be explored with a group,
- having the **creation of an awareness campaign** that triggers and promotes change in one's own community as a goal.

In the activities proposed in this Toolkit, exercises will be used in a fun and relaxing way, allowing contact with oneself and with others through listening and spontaneity, guaranteeing attention to group dynamics and consideration for individual difficulties:

- **cooperative games** that do not have winning the game as their goal, as the outcome of a competitive process, but that of including all participants in achieving a common goal;
- **action methods and theatrical improvisation,** with particular reference to psychodramatic techniques such as action sociometry and role-playing;
- **theatrical improvisation,** Playback Theatre, involving storytelling by the participants and the possibility of reviewing the stories staged by the actors;
- **psychoeducational activities,** which improve self-expression skills, reduce feelings of anxiety, provide problem solving strategies, help to recognize and manage aggressive fee-

lings and behaviour, and enable greater objectivity with regard to external reality;

- **the creation of multimedia content** with the aim of retracing and enhancing the communication work of the Recognize & Change campaign, which, through the social pages of the project, the website (recognizeandchange.eu) and the interactive game on the site and used during the training activities (game.recandchange.eu), has allowed participants to independently create short videos and share them through their social profiles.

HOW TO USE THE TOOLKIT

Before exploring the activities of the Toolkit there are some elements to consider for it to be used correctly. The proposal of the following activities should always be concerned with the **physical condition** of the participants, whether there are any **special needs** within the group, what the level of **understanding of the group is**, what the **participants' ability to concentrate** is and what the **expectations** are. It is important **not to force participants** into carrying out the activities, but to include everyone even without their active participation. It is important to keep in mind that there are many factors that the leader may be unaware of and that may influence the course of the meeting (such as feelings of inadequacy, changes in the participants' lives, ...); finally, it is always a good strategy to take part - where possible - in the proposed activities, assuming a guiding role that allows the participants to **try leading the meeting** on some occasions.

During the meeting with the group, the activity leader must maintain good **flexibility**, as there may be the need to **change** the planned programme **during** the meeting.

RECOGNIZE&CHANGE MULTIMEDIA CONTENT

In the activities proposed in this Toolkit there are **suggestions and indications** to produce **multimedia content** that can eventually be shared on the web: a useful reference point for these activities is certainly the campaign website (recognizeandchange.eu) and the interactive game that is on the website and used during training activities (game.recandchange.eu), from which you can get further tips and ideas for creating images and videos.

It is important to remember that the digital world requires adults to learn how it works, and that their presence is essential in this context for integrating the use of these tools with the value systems and critical thinking intended to be conveyed while remaining attentive and **fully aware** of the possible risks.

GLOSSARY

SOCIAL PERCEPTION: the part of perception that is concerned with forming impressions of other people and consequently making judgements about them.

GENDER IDENTITY: corresponds to the gender with which a person primarily identifies, irrespective of biological sex.

GENDER ROLE: this term has two meanings, firstly it expresses the set of social expectations and roles that indicate how men and women should be, what external characteristics they should display and how they should behave, in a given culture and historical period; secondly, it clarifies the way in which each individual internalises socially defined roles and shows their belonging to a gender. The set of behaviours that outwardly manifest whether and how the individual adheres to social standards on gender roles, are defined as "gender expression".

SEXUAL ORIENTATION: refers to the emotional, affective and erotic attraction towards another person; a homosexual is defined as someone who is attracted to people of the same sex, a heterosexual is defined as someone who is attracted to people of the opposite sex, a bisexual is defined as someone who is attracted in different or equal measure to people of both sexes.

INGROUP AND OUTGROUP: the natural human tendency to distinguish their own group (ingroup) from those they do not belong to (outgroup).

STEREOTYPE: mental representation, an idea about reality that makes it possible to attribute common characteristics to an entire category of people; it is a superficial, coarse, incorrect evaluation that has no consideration for differences and aims to simplify reality. It is an idea that is difficult to criticise, as it is rigid and part of culture and common sense.

PREJUDICE: is the tendency to consider those who belong to a certain social group in an unjustifiably unfavourable way; prejudice can effectively direct action. A thought becomes prejudice even when it does not change in the light of new knowledge and remains irreversible.

DISCRIMINATION: is behaviour that causes the unequal treatment of a person or a group of people, based on their belonging to a certain social group.

NON-DISCRIMINATION: The principle of non-discrimination aims to ensure equal treatment between persons, irrespective of nationality, sex, racial or ethnic origin, religion or belief, disability, age or sexual orientation.

HOW TO START ACTIVITIES

SIMPLE AND QUICK PROPOSALS TO EASE THE INITIAL TENSION AND ANXIETIES
OF A GROUP AND FOSTER A CLIMATE OF TRUST AND SPONTANEITY.

USING STAGE SPACE

The following two activities are essential for **increasing** the participants' **awareness** of the space around them, in which their mental contents will be staged and "played". It is therefore important to know and recognize it as a special space in which people become active and communicate with each other.

THE BOAT

During the exercise they should not stop unless asked to do so by the leader and they should not bump into each other, paying attention to what is happening around them.

The exercise has this name because the group is asked to move freely in a defined area, with the aim of **filling in the empty spaces** and making sure they do not all go on the same side, which would seriously risk capsizing a boat.

It is a **useful exercise to relax or re-energise a group:** different walking speeds can be proposed (from very slow to very fast, asking participants to avoid any contact with each other); background music can be proposed asking participants to follow its rhythm; different gaits can be suggested (on tiptoes, on heels, as if they are carrying a weight, as if they are floating, as if they are going uphill or downhill...). The exercise can also be used to improve listening and the observation of others: for example, you can propose to the participants that the group stops at the same moment and starts again together, autonomously and without any signal.

It is also a useful exercise for the **formation of pairs or groups**: the conductor can call "Stop! (or interrupt the music) as a signal to stop walking and shout "Pair!" to invite participants to promptly form a pair, or "Group of 3 (or 4, or 7, etc...)!" to invite them to create small groups. To make the exercise easier and avoid the formation of pairs or groups that often work together, it is good to repeat it several times, also giving the participants the opportunity to break up the group (or pair) just formed to create new and different ones. Obviously, always making sure that the boat does not capsize!

SOCIOMETRY

Sociometry is a **psychodramatic technique** that allows us to portray the **structure of social relationships in a group:** attraction or rejection can be portrayed by the distance or proximity between people, in fact the quality of the relationship can be expressed by posture, mimicry, tone and content of a spoken message.

We can use action sociometry in a group for example, to highlight how a person is perceived by the other members: this person occupies a central area of the space in which we are working, and the others position themselves near or far from them by assuming a certain posture, or verbally communicating a specific message.

This technique, which makes it possible to really measure distances and social relationships in a group, can be applied by putting people who do not belong to the group in the centre, or even topics on which a reflection is proposed, or a discussion is to be introduced. Here are some examples of possible activities:

- We put a famous person, a protagonist of a recent current event in the centre (recounting in detail), and ask participants to arrange themselves in the workspace, using a criterion of proximity and distance to show their agreement/disagreement; we also ask them to emphasise their opinion by adopting a posture and a facial expression. Participants could be asked to express a sentence towards this character.

- The previous exercise can be modified by proposing a topic for the group to reflect on: in our case we could "put in the middle" words such as discrimination, stereotype, civil rights, tolerance, and ask the group to adopt a position and emphasise their position on this topic.

Sociometry can be used **to form groups or teams** that express their agreement or disagreement with a particular topic, as seen above. This can be useful for forming discussion groups.

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THE SHOCK

The group forms a **circle** holding hands. If there is a good feeling of trust, you can ask as many of the participants as you see fit to close their eyes. The person leading the group sends out the shock by squeezing the hand of the person on their right, who will do the same until the shock has gone full circle. At this point the leader can start the shock again by starting the round on their left or by starting more than one in opposite directions.

SIX UP (OR SIX DOWN)

Six up: after the group is seated, the leader explains that the objective of the game is for **only six people to be standing,** but no one can stand for more than six seconds at a time. They can stand up whenever they want, the only criterion is that there are no more than six people standing at any one time.

Six down: conversely, the group starts by standing and the objective in this variant of the game is to always have **six people sitting.**

This exercise can be used to form small groups, in a fun and creative way, for subsequent activities (not necessarily of six people).

LIES

The group is **in a circle,** the leader **mimes an action,** but at the same time describes another one, different from the simulated one: for example, they pretend to eat a sandwich and say, "I'm on the phone". The person to the right will mime what has just been said, but in turn will say that they are performing another action, and so on, until the round is over.

ONE GESTURE AFTER ANOTHER

The participants stand **in a circle:** the first one says their name and accompanies it with a simple gesture, the second one does the same and makes a second gesture joining the first one, and so on, until the last participant, after saying their name, has to make a very long gesture, which puts together their name and that of all the others.

RAIN

The participants are sitting **in a circle.** The leader makes a sound (e.g., tapping their index fingers) which is repeated by the others, increasing in intensity as the people join in. At the end of the round, the leader changes the initial sound: for example, they tap their chest or thighs, stomp their feet or claps their hands, snap their fingers or tongue, rub their hands, ...

THE CIRCULAR CENTIPEDE

The participants, arranged in **single file** and in close proximity to each other, form a circle, placing their hands on the hips of the person in front and slightly spreading their legs. At a pre-determined command, the participants slowly sit on the knees of the person behind them and, once they are balanced, try to walk. The exercise works best **with large groups.**

GUNSLINGER

The group forms **a circle** with the **leader in the middle.** The latter shoots a person in the group with their fingers who must promptly duck, while the two people at their side immediately challenge each other to a duel, calling out the name of the person they are duelling against as quickly as possible: whoever says the name last will go to the centre and start a new duel.

TO 20

The group forms **a circle** and has to **count to 20**, but without following a precise order: if two people say the same number, they have to start again. The game can also be proposed with eyes closed, increasing the difficulty.

HOW TO START ACTIVITIES

SIMPLE AND QUICK PROPOSALS TO EASE THE INITIAL TENSION AND ANXIETIES OF A GROUP AND FOSTER A CLIMATE OF TRUST AND SPONTANEITY.

THE KNOT

The exercise can be proposed to **groups of about ten people:** the participants form **a circle with their eyes closed**, standing in close proximity to each other. They all raise their left hand and take another hand, which does not belong - if possible - to someone close to them. Then they do the same with their right hand, so that everyone is holding two hands. On opening their eyes, they will have to find a way to untie the knot without letting go of their hands.

ZIP ZAP BOING

In a circle, invisible energy is passed to each other using three commands: by shouting "Zip!", hands are joined, and energy is passed to the left or right, indicating who should receive it; by shouting "Zap!", again with joined hands, energy is passed to someone who is not on the right or left; finally, by shouting "Boing", but this time with open palms, energy is sent back to the sender. The game must be fast, without interruptions.

TENANTS

Before starting, the participants should be divided into **small groups of three,** which are arranged in the playing area. Two people from each group stand in front of each other, holding their hands above the head of the third, like a roof with a tenant underneath. At this point, one participant (numerically excluded from the groups and therefore homeless) *will stand in the middle of the space and can give these three commands: "Right (or left) wall change!", or "Tenants!", or "Earthquake!". With the first command, all the people to the right (or left) of the tenant will have to look for another house, while with the second command all the tenants will have to change house. When the third command is given, the tenants and houses have to shuffle around and form new ones. After each command, the person who was homeless at the beginning of the game will try to find a new house and then someone else will play the role of the evicted person and give the command to find a new house.

This exercise can be used to **create small groups for further activities in a fun and creative way.**

*Commands can also be given by two participants who have been left out of the formed groups.

FORMULA ONE

Sitting or standing **in a circle,** the leader makes a sound like the roar of a Formula One car: "Vroooom...". The sound is passed from one person to another and is repeated quickly around the circle. When the round is completed, the leader makes the sound of braking by imitating the gesture with their foot and the round goes in the opposite direction and so on, giving the other participants the chance to try braking. This game must also be fast, with no interruptions.

THE BALL

The participants stand **in a circle** and the leader pulls an invisible ball out of their pocket, describing it well in every detail. At this point, they will transform it as they like (making it bigger, heavier, as light as a balloon, turning it into a basketball, ...), taking care to describe its transformation well and then passing it to the person on their left, who will transform it in turn and give it to the person on their left, until the end of the round. After the first round, the imaginary object can be thrown to the person in front of you, instead of to your neighbour, or you can decide to transform it again: the important thing is that you describe the transformation well and that the throw respects the characteristics of that object (if the ball becomes a boomerang, you must throw it as such).

HOW TO FORM PAIRS OR SMALL GROUPS FOR THE ACTIVITIES

There are many ways to form pairs or groups without participants feeling mistrust, fearing that they are not someone's favourite person or even worse, that they are not chosen by anyone. Here are **some examples** of how to form pairs and groups creatively:

- Choose a partner who has the **same haircut;**
- Choose a partner who wears the **same colour clothes;**
- **Raise your thumb or index finger** and pair up with someone who has
- raised the same finger;
- Ask to find a partner born in the **same month;**
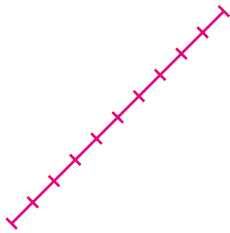- Find a partner of the **same height;**

IDENTITY AND RELATIONSHIPS

GAMES, ACTIVITIES AND WORKSHOPS TO ENCOURAGE REFLECTION ON IDENTITY AND THE RELATIONSHIP WITH ONESELF AND WITH OTHERS.

THE LINE OF QUALITIES

This exercise uses the previously described technique of **sociometry** to allow participants to become aware of their **potential** and their **limits,** in a dimension of **comparison with the group.**

The leader will draw a long line of ten metres on the ground in the work area, numbering it with a scale from 0 to 10. They will then ask participants to position themselves along this line from a minimum of 0 to a maximum of 10, according to how much they feel they agree with some statements the leader will pronounce, asking the reasons of their choice to whomever they wish.

Following is an **example of statements** to be presented to the group:

- I am a kind person
- I love to collaborate
- I like discovering new things
- I am very precise in what I do
- I love doing things my way
- I am very patient
- I am optimistic
- …

At the end of the activity the video **"I am who I am",** promoted by the project Recognize and Change *https://recognizeandchange.eu/promos* will be shown, followed by a **discussion with the participants** on the following reflections: Do you feel portrayed in the images of the spot? Who is missing in your opinion? How would you be portrayed if you could include yourself in the video?

In a training course, it could be interesting to **propose this exercise at the first and last meeting,** taking care to note down the answers in order to then activate a reflection in the group, checking if there have been changes, if new competences have been acquired or if there are aspects on which someone underestimates or overestimates themselves.

The workshop could be documented by taking photographs of the participants and recording short video clips in which those who wish to do so tell the reasons why they chose to stand at a particular point on the line.

SARDINES

This game **reverses the aims** of the better-known **hide-and-seek** and encourages greater complicity between participants, leading them to **discover the group** rather than individual affirmation.

The game is played in a defined area, which can be a house or a courtyard or garden: one of the participants goes to hide and after a while the others go to look for them.

Whoever finds them, however, hides with them and the game proceeds in this way until all the participants are in the same place packed together like sardines.

THE BAG OF PASSIONS

All participants in the game are given a pen and a piece of paper and asked to write down their **three greatest passions** (hobbies, interests they love). Once everyone has written them down, the slips of paper are collected and put into a bag, then one participant at a time is asked to take one out and read it, while the others try to guess who wrote it. When they have succeeded, or after a few attempts, the person who wrote the note is **encouraged to recount more** about the content of the note and the other participants can ask further questions.

The game proceeds until all the notes have been read. It is a good idea to warn the participants that if they pull out their own note, they should read it anyway, trying not to let on that they wrote it.

IDENTITY AND RELATIONSHIPS

GAMES, ACTIVITIES AND WORKSHOPS TO ENCOURAGE REFLECTION ON IDENTITY
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WHEN I GROW UP

Some artistic and cinematographic ambitions may emerge among the participants, who will immediately be able to put themselves to the test by documenting the activity carried out, using the telephone to film some of the others' work. Even for these "directors", it will be useful to activate a brief reflection on the role experienced at the end of the exercise.

This game introduces the theme of **desires** and **aspirations** to the group, inviting participants to fantasise about their future without worrying too much about the achievability of these projects.

The objective of the activity is to **stage** the imagined **projects**: each participant will try to identify with the part of the future self and will propose to the others to experience the other accompanying roles that may be present in the story. In this way, for example, those who imagine a future as a journalist will find a newsroom with other journalists or photographers around them and will be able to play at interviewing a political or social figure.

At the end of the **role-playing,** the protagonist will be asked to reflect on the outcome of the scene they played out, and on the advantages and disadvantages of the role they experienced.

SCULPTURES IN THE MUSEUM

The sculptors can be asked to take a photo of their work with their smartphone and at the end of the work, the group can be asked to make a photographic presentation of their work.

The participants are divided **into pairs**, one is the **sculptor** and the other will become a **sculpture.** The latter explains to the sculptor what they want to be transformed into, then the sculptor starts to shape the work, gently moving the body parts of their partner, who will be modelled without objecting. During the activity, the leader can play relaxing music in the background.

At the end, when all the sculptors have completed their work, they describe it in turn, while the sculptures remain motionless.

After this moment of sharing, the roles are exchanged: the sculptor will become the sculpture and vice-versa.

IDOLS

The last part of the work could be filmed with the smartphone, creating stories just like real influencers would do, telling followers about their adventures.

Participants are asked to think of their **favourite person** from the world of culture, sport or entertainment and to individually write down on a piece of paper the **characteristics** of this person and the reasons why they consider them their idol.

At a later stage, each participant is asked to read the paper and describe the qualities of their idol in detail. Once this phase is over, **small groups** will be formed and each of them will have to imagine a situation in which the characters could meet (at a party, at a social event, in a tourist resort, ...) and how they would behave, interpreting a **short staging.**

At the end of the work, participants will be asked what emotions they felt when they played their idols and which of their characteristics they feel closest to.

IDENTITY AND RELATIONSHIPS

GAMES, ACTIVITIES AND WORKSHOPS TO ENCOURAGE REFLECTION ON IDENTITY
AND THE RELATIONSHIP WITH ONESELF AND WITH OTHERS.

THE HYPNOTIC HAND

Participants are divided **into pairs:** one of the two will place their **open hand** a few centimetres from the face of their companion, who will have to follow it as if **hypnotised**, keeping their face always at the same distance and making sure that their chin is always at wrist level and their hair at finger level.

The leader will guide the hypnotised person around, allowing them to experiment with **different positions** and gaits, even with unusual movements. After a few minutes, the conductor will propose a change of role.

Slow, melodic background music can accompany the whole activity.

If the group is not numerically equal, a participant can lead two people with both hands.

It may be interesting to allow one of the participants to film or photograph the moving pairs, so as to review the harmonious and suggestive movements that this exercise produces at a later stage.

COLOURED BODY

The leader asks the group to form **pairs** and then gives each participant a white sheet of paper the size of a person. One of them lies down on the **sheet**, while the other one draws the outline of their partner with a felt-tip pen, following the **contour of their body.**

Once the drawing has been completed, it is the other person's turn to draw the outline of their partner's body.

The leader will provide felt-tip pens, poster paints, newspaper and magazine cuttings, to give participants the chance to draw, colour, make collages inside the outline, according to **what everyone sees and perceives of themselves.**

At the end of the activity, always in pairs, they tell each other about the work they have done and exchange their impressions of the others' drawings. Back in the group, each pair tells the others about their experience.

POINTS OF VIEW

Participants sit **in a circle** and make a specific presentation of themselves, telling a short story from the **point of view of an item of clothing they wear.**

For example: "I am Emiliano's right shoe, whom I met when he chose me - together with my twin sister here on the left - in the shoe shop in a shopping centre near his grandmother Maria's house. My owner runs all day, and as you can see, he has worn me out quite a lot, but I really like jumping in the air and hitting the ball hard, like we do every afternoon after school in the gardens...'.

In the round of stories, each person should present themselves from the point of view of a different piece of clothing than those presented previously.

This game lends itself well to creating short video clips in which only the piece of clothing is framed, and a voice is given to it, perhaps using funny, caricatured voices.

IDENTITY AND RELATIONSHIPS

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GAMES OF TRUST

THESE GAMES ARE USEFUL FOR **CREATING COMPLICITY, UNDERSTANDING, TRUST AND COOPERATION WITHIN A GROUP.** AS SUCH, THEY REQUIRE A GREAT DEAL OF CONCENTRATION AND MUST BE PROPOSED AND LED WITH GREAT CARE, REQUIRING FULL AWARENESS FROM THE PARTICIPANTS.

After completing the proposed activities, participants can be asked to share a reflection on the value of trust, the difficulty of getting involved, the importance of being appreciated and receiving support from others, how one's own actions influence other people and how, consequently, our behaviour is influenced by those around us.

In these games it is often required to move around with your eyes closed, a situation that could cause discomfort to some, and for this reason **it is good to avoid forcing those who do not feel up to it to play** - they could instead be asked to help the leader in checking that no one gets hurt during the exercises.

RUNNING BLIND

Participants can be asked to film their runs with a smartphone and then edit them all together (even at different speeds), so everyone can review their run.

1. Participants stand in **two parallel rows,** facing each other about three metres apart, with their arms open and their hand outstretched towards the next person's. Two people stand closer to each other at the end of the formed corridor to close it. A volunteer who is blindfolded or has their eyes closed, runs down this corridor **at the speed they prefer** (this will depend on the courage of the participant and the trust they place in the group) and the two players at the end are responsible for gently stopping the volunteer's run.

2. While the participants stand **at one end of the space** in which the activity is being held, a volunteer stands at the other end and runs blindfolded towards the group at the speed they prefer. The group must shout "Stop!" to allow the volunteer to slow down before they reach the end of the room, where the other participants will gently stop their run. The volunteer can be asked to run as fast as possible before the other participants shout "Stop!" In both cases, it is important to underline that everyone can run **as fast as they wish:** it is not a race, but an experience of **interpersonal trust,** relying on others with the expectation that they are fair and correct.

THE SEARCH

The participants are divided **into pairs,** but nobody knows who their partner is. In fact, the members of the various pairs will secretly receive a **short phrase of recognition.** With their eyes closed, each will then walk around the designated area to find the other member of the pair, **whispering** their phrase to identify them.

THE CATERPILLAR

The participants (**five or six people** for each caterpillar) stand in **single file** with their eyes closed, placing their hands on the shoulders of the person in front. The last person in the line is the only one who can see and makes the caterpillar move in every direction with whispered words or light pressure on the shoulders of the person in front, who in turn will pass the message on to their neighbour.

REEDS IN THE WIND

A close circle is formed, and a volunteer goes into the centre. They close their eyes and let themselves go while keeping their body rigid. The participants that are around the volunteer support them so they do not fall on the floor, they prop them back up so they can **let themselves go** in other directions. It could be useful that the group around the volunteer makes their presence felt by putting their hands towards the centre and as the volunteer gains confidence they can move away from the centre, however assuring them of their protection. The participants are suggested to take turns to experiment being in the centre.

IDENTITY AND RELATIONSHIPS

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BLINDNESS

Taking up the **Boat exercise** (see above), **pairs are formed**, and in each of them one will keep their eyes closed and let the other lead. The leader will make the other explore the surrounding space by holding their hand. After a few minutes, the leader proposes a change of role.

THE PATH

The participants stand in **two rows**, facing each other at a distance of approximately two metres. The two rows form an irregular path with short curves and straights. A blindfolded couple walks along this path holding hands, avoiding touching the other participants. **Sounds and noises** will come from the rows, as if it were a path in a nature trail, allowing the couple to orient themselves along the path.

DUGONG

This game is named after the Dugong, a peaceful and silent marine animal with a massive and imposing body that lives peacefully in the depths of tropical waters.

After telling all the participants to close their eyes, without being noticed, the leader touches one of them giving them the Dugong role. When the leader gives the go-ahead, the Dugong will remain where it is with its eyes open, while all the other participants, still with their eyes closed move around shaking hands with whoever they meet asking "are you the Dugong at the bottom of the sea?". Those who do not have the Dugong role will respond in turn with "are you the Dugong at the bottom of the sea?", while those who reach the Dugong that does not speak, will receive a stronger handshake and will be able to open their eyes, settle down next to it holding its hand so the Dugong grows, until all participants will have become part of the Dugong.

DIVERSITY AND DISCRIMINATION

GAMES, ACTIVITIES AND WORKSHOPS TO ENCOURAGE REFLECTION ON THE IMPORTANCE OF HIGHLIGHTING SIMILARITIES AND DIFFERENCES BETWEEN ONE'S OWN IDENTITY AND THAT OF OTHERS

Gordon Allport, an American social psychologist, developed the well-known **contact theory** in 1954. According to the author, prejudice and discrimination are the result of a lack of knowledge between members of different groups: if people have the opportunity to **relate** to other people belonging to another social group, they will realise that many prejudices or stereotypes have no foundation and are incorrect. For this reason, an improvement in attitudes and behaviour towards the other social group can be noted. However, it should be emphasised that in order to be positive, contact must be characterised by a **cooperative relationship,** aimed at achieving common goals and supported by institutions and social standards that favour contact between social groups; on the contrary, contact perceived as negative, i.e., lacking all the characteristics described above, may lead to an increase in prejudice and the risk of discrimination.

The results achieved by the research have helped many social psychologists to consider **contact between groups** as one of the most effective strategies for dealing with the problem of prejudice reduction; moreover, techniques based on alternative and mediated forms of contact have been proposed, such as **extended contact** and **imagined contact:** according to the theory of extended contact, the fact of knowing that one or more people from the group to which they belong have friendships with people from another social group is sufficient to reduce prejudice. In fact, imagined contact does not require direct knowledge of a member of another social group and, above all, makes it possible to construct activities and workshops which, if designed and adapted to the context in which they are proposed, naturally favour the creation of **positive relationships** between people belonging to different social groups. With this in mind, the activities proposed below aim to encourage reflection on these issues and to lead people to experience, and therefore imagine, **situations of contact** with realities of which they have no direct knowledge.

TELEVISION INTERVIEW

The leader prepares the group by sharing a local, national or international news **story** related to an incident of discrimination. The news is then discussed in the group and information about the people involved is gathered from various sources.

The aim of the work will **be to stage** a television interview with the various people involved in the news: people directly involved, eyewitnesses, local people, an expert, a politician, and so on. Participants can volunteer to take on the role of the established characters, and those not taking part in the interview will be part of the audience. After the volunteers have settled into a chair reserved for them, the leader begins to interview the characters, going among them with a microphone: questions and answers can also come from the audience, but the interviewer will then have to synthesise the various points of view expressed and, when they deem it appropriate, end the programme while always maintaining a television enquiry style.

At the end of the work, the participants should be given the necessary space to express their mood, paying attention to how they felt when they played that role and whether they have changed their mind or perspective on the subject.

Three people can become the cameramen of the programme and film the interview and the interactions with the audience from various points of view with their smartphones. At a later stage, having properly edited what has been filmed, the programme can be reviewed together with the group.

DIVERSITY AND DISCRIMINATION

GAMES, ACTIVITIES AND WORKSHOPS TO ENCOURAGE REFLECTION ON THE IMPORTANCE OF HIGHLIGHTING SIMILARITIES AND DIFFERENCES BETWEEN ONE'S OWN IDENTITY AND THAT OF OTHERS

PROS AND CONS

When faced with something we consider new or unknown, the reaction we may have is one of curiosity and a desire for discovery or, on the contrary, a feeling of fear of the unknown and the consequent dread of not knowing how to handle it.

The presenter proposes a reflection on **change** to the group and how it can influence daily life, then asks participants to talk about a change they are going through or will go through in the next few years. Having identified the topic on which the group will work, the leader divides the participants into two subgroups, one of them more **conservative** and the other more **progressive**, giving the following instructions: progressives will be asked to state the reasons for a particular type of change, what advantages it would bring, and, from an emotional point of view, the positive impact it would produce; conservatives, on the other hand, will be asked to state the reasons against the same type of change, the disadvantages it would bring and its negative impact. At the end of this phase, each subgroup identifies three volunteers who will speak at the final meeting and helps them to prepare a speech.

At this point, a chair is placed in front of the participants who are arranged in a semicircle and one speaker at a time is invited, alternating between the two subgroups.

When the discussion comes to an end, the participants are asked to vote for or against the debated change and, once the count is over, the activity ends with a round of their impressions.

HUMAN TREASURE HUNT AND STEREOTYPES

The aim of this activity is to encourage the **discovery** of participants' habits, desires, skills and passions, thus encouraging mutual knowledge within the group.

Each participant is given a card containing the treasures that each has to find, that is, a list with about ten pieces of information to ask the other participants. The activity aims to allow a reflection on the stereotypes of gender roles, in fact **"commonplaces"** related to the most classic **generalisations** linked to gender identity will be proposed.

Everyone will then be free to interview the others and mark the names of those who have the characteristics to be searched for in this special treasure hunt.

Here is an example of a list:

- Find two people who love cooking
- Find one person who wants to grow up to be an astronaut
- Find two people who love cars
- Find two people who practice sports
- Find one person who likes drawing
- Find three people who like looking after children
- ...

The activity can be adapted according to the characteristics of the group and the age of the participants.

At the end of the activity, the leader asks the participants to reflect on generalisations of gender roles and how stereotypes produce a pre-established hierarchy between male and female status.

In addition, participants can be asked to edit a series of one-minute clips using their smartphones, describing the treasures found; at the end of the activity, the whole group can even make a three-minute summary video.

DIVERSITY AND DISCRIMINATION

GAMES, ACTIVITIES AND WORKSHOPS TO ENCOURAGE REFLECTION ON THE IMPORTANCE OF HIGHLIGHTING SIMILARITIES AND DIFFERENCES BETWEEN ONE'S OWN IDENTITY AND THAT OF OTHERS

ADJECTIVES

Participants are divided **into pairs** and each pair is assigned a list of **adjectives** and asked to associate it with the **male** or **female gender.** The activity aims at proposing a reflection on common opinions and different characteristics that are attributed to men and women.

Here is an example of a list:

- an affectionate person
- a dominant person
- a competitive person
- an empathetic person
- a talkative person
- an ambitious person
- a playful person
- a fragile person
- …

A starting point could also be drawn from the following lists of adjectives, taken from the work of the researchers Williams and Bennett in 1975:

adjectives associated with men - affirmative, untidy, independent, aggressive, dominant, logical, ambitious, elegant, masculine, autocratic, difficult, cruel, adventurous, energetic, rational, loud, playful, realistic, risky, resourceful, strict, confident, coarse, robust, steady, strong, passionate, courageous;

adjectives associated with women - loving, refreshing, whining, attentive, humble, caring, attractive, emotional, cautious, capricious, excitable, dreamy, charming, shallow, sentimental, enchanter, complacent, frivolous, sophisticated, fragile, nervous, talkative, dependent, persevering.

Once the attempt to associate a gender with adjectives has been completed, each pair discusses the reflections initiated as a result of the work carried out; finally, as a group, each participant speaks about the experience related to the proposed activity.

THINGS WE HAVE IN COMMON

Since **stereotypes** allow reality to be **simplified** and interpreted, we often tend to generalise and extend personal observations and experiences to other categories. In fact, the processes of simplifying reality direct our choices to foster discriminatory behaviour towards a person or a group of people, based on their membership to a particular social group. On the contrary, **contact** and **knowledge of the other** is a good practice that allows us to bring what people have in common to the fore. The group will therefore be encouraged to identify elements of affinity between the participants during this activity.

Resuming the **Boat** exercise (see above) once again, the leader plays background music and asks participants to move around in the established space; once the music stops, pairs are formed according to a proximity criterion. They must then quickly identify something they have **in common** (a passion, an interest, etc.), then the music starts up again, new pairs are formed, and so on…

At the end of the exercise, what has been experienced and any reflections arising from it are discussed as a group.

DIVERSITY AND DISCRIMINATION

GAMES, ACTIVITIES AND WORKSHOPS TO ENCOURAGE REFLECTION ON THE IMPORTANCE OF HIGHLIGHTING SIMILARITIES AND DIFFERENCES BETWEEN ONE'S OWN IDENTITY AND THAT OF OTHERS

WORDS

All of the identified similarities can be transformed into phrases to add to photos and short clips to share on social networks.

This activity helps to clarify the differences in meaning between **"stereotype", "prejudice"** and **"discrimination".**

Referring to the **glossary** (see above), the leader asks the participants to form pairs and write down **personal episodes** in which a stereotype has been attributed to them and they have felt victims of prejudice on some sheets of paper. Once the group is back together, the sheets of paper on prejudice and those on stereotypes are arranged in two columns.
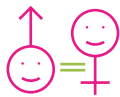
Once again in pairs, the leader asks each of them to formulate a similarity that portrays the concept of discrimination ("being discriminated against is like always feeling in the wrong place", "discriminating is like not wanting to taste something you have never eaten", …). In a group they share the identified similarities and mark them on a poster.

At the end of the activity, the promo video "I am not a monster" *https://recognizeandchange.eu/promos*, produced in the Recognize and Change project, will be shown and the participants in the group are asked to identify the causes of the discrimination suffered by the characters in the video. Afterwards, the five stories of each character will be shown, and the participants are asked to discuss them in a group. Some ideas for reflection could be: Have you ever felt excluded or discriminated against? Who are today's monsters and why? How does our gaze work and when/why is it discriminatory?

NON-DISCRIMINATION

Again, all the identified metaphors can be transformed into phrases to add to photos and short clips to share on social networks.

The principle of **non-discrimination** aims to ensure **equal** treatment between people, irrespective of their nationality, gender, racial or ethnic origin, religion or belief, disability, age or sexual orientation. The aim of European legislation with regard to this principle is to allow all individuals an **equal and fair perspective** so that they can access the same opportunities that are available to everyone in a society.

The leader then asks participants to reflect on what non-discrimination is through the use of metaphors and the game of if it were:

- If it were a game, what kind of game would non-discrimination be? (e.g., a cooperative game, a puzzle, …)
- If it were a food, what kind of dish would non-discrimination be? (e.g., a salad, …)
- If it were a piece of clothing?
- If it was a place?
- If it were a famous person?
- If it were a musical instrument?
- If it were a book?
- If it were a sport?
- …

At the end of the game, a poster is prepared with the images of the identified metaphors, putting them all together.

DIVERSITY AND DISCRIMINATION

GAMES, ACTIVITIES AND WORKSHOPS TO ENCOURAGE REFLECTION ON THE IMPORTANCE OF HIGHLIGHTING SIMILARITIES AND DIFFERENCES BETWEEN ONE'S OWN IDENTITY AND THAT OF OTHERS

PAPIERS COLLÉS

Starting from the **"Words"** work presented above, the leader provides the group with magazines, newspapers, coloured paper, scissors, glue, crayons and posters. The participants are divided into groups of three and cut out **words and images** that, according to them, are related to the concepts of "stereotype", "prejudice" and "discrimination".

Then, using the **collage** technique, they create a work of art by gluing the identified material and completing it with drawings and crayon writing.

At the end of the work, a **small vernissage** is set up in the workspace, asking the various participants to talk about their work.

The production work and the final works can be documented through photography. The photos can in turn become papiers collés to be exhibited at the vernissage.

PHOTOGRAPHY WORKSHOP

After dividing the participants into pairs, they are asked to hunt for scenes, situations, objects and images to immortalise with a **photograph** (a smartphone is sufficient), relating to the proposed themes: images that highlight **similarities and differences,** that encourage reflection on the value of the richness provided by diversity and on the risk of prejudice and stereotypes in the social representation of reality.

At the end of the "photo hunt", the images will be shared with the rest of the group, projecting them on a screen or on a multimedia board.

The collected images can become the content for a social page (on Instagram or Facebook) to promote awareness of the issues and which can be added to with contributions from other people who follow the page.

THE PEOPLE'S SUPPER

The people's supper is an activity that has been proposed by a number of associations and non-governmental organisations over the past few years: it is a **collective experience** that succeeds in highlighting the inequalities that exist in the world in a powerful and effective way, and thanks to which it is possible to understand the extent to which our decisions affect others and cause an unequal distribution of the planet's resources.

Participants are assigned a nationality and each one is asked to identify with an inhabitant of the assigned country. **50%** of the participants will be assigned a **low-income country,** so they will have to sit on the floor and will have a few grains of rice and water for dinner; **35%** of the participants will be assigned a **middle-income country,** so they will sit on chairs, without a table, and will have a little more rice than the other group, beans and water; Finally, **15%** of the participants will be from a **rich country,** so they will sit at a set table and have plenty of food and drink, more than they can consume, so much so that at some point the host will throw out (symbolically of course, taking care not to waste) the leftover food from the rich countries rather than redistribute it.

At the end of the activity, participants can be invited to share their experience, trying to let at least one volunteer from each of the three categories assigned during the activity speak. In addition, the group can be asked to reflect on the possible causes of such an **unequal distribution of resources** and to report on any situations of poverty they may have encountered.

PREJUDICE, DEHUMANISATION AND VIOLENCE

GAMES, ACTIVITIES AND WORKSHOP PROPOSALS THAT FACILITATE A PATH OF AWARENESS ON VIOLENCE AS AN OUTCOME OF DISCRIMINATORY PROCESSES

In recent years, social psychologists have begun to take an interest in a form of prejudice, the **dehumanisation** of groups and people: to dehumanise means to perceive the outgroup as not fully corresponding to the traits that characterise human beings. Indeed, numerous studies have shown a tendency for individuals to unconsciously assign more humanity to the group they belong to than to outgroups.

According to some authors, **denying humanity** to others is an effective strategy to legitimise violent actions in situations of conflict and discriminatory behaviour in the absence of obvious conflicts.

Giving the outgroup a lower human status also has a number of serious consequences: less empathy, less willingness to help and, as stated earlier, a greater willingness to commit violent acts against the dehumanised outgroup.

Dehumanisation and violence are therefore two interlinked phenomena, since the denial of a full human essence weakens the moral standard for perpetrating violent acts and makes it justifiable for the individual, or other members of the group to which they belong, to use violence against the outgroup.

Finally, numerous studies have shown that the correlation between dehumanisation and violence is conditioned by an individual variable: the efficiency of executive functions, meaning those responsible for controlling action. People with **low control of their behaviour** and a poor ability to suppress automatic responses would have a greater tendency to engage in violent behaviour towards the dehumanised outgroup.

In this perspective, the following activities are designed to **increase control over one's own behaviour** by making participants **aware** of the **risk of dehumanising** people belonging to an outgroup.

RIVERS AND LAKES

Starting from the **Boat** exercise described above, participants are asked to experiment with **gaits at different speeds.** After doing some of them, with the help of music that increases in intensity, the participants are proposed to imagine the water of a river, first calm and then gradually more and more impetuous, until it becomes a big powerful waterfall ending in a lake, where the water slowly calms and eases, seeming almost to stop.

With the help of music, the leader should describe the various steps and changes, giving a gradualness to the process.

ESCALATION AND DE-ESCA- LATION

Before the exercise, which will take place in pairs, **the group will experiment an argument** in the following manner: when the leader says "white", the group responds "black", and in doing so they start an escalation, increasing the intensity of their voice until they reach a peak, from which they will start to de-escalate and gradually reduce intensity until they are whispering the words.

Next, the participants split **into pairs** and - by agreeing beforehand - find an imaginative pretext to start arguing. In this case an **escalation** should also be produced: the verbal and gestural intensity of the argument should gradually increase, but once the peak has been reached, the intensity should again reduce until the voice is lowered, only more gestures are used and, at the end, silence. If any offensive words are let slip, participants will be asked to apologise.

At the end of the exercise, the experience is shared in the group, recounting the emotions and moods felt during the activity, and a reflection is introduced on how important it is to control one's behaviour in order to reduce the escalation of a conflict or even to prevent it.

PREJUDICE, DEHUMANISATION AND VIOLENCE

GAMES, ACTIVITIES AND WORKSHOP PROPOSALS THAT FACILITATE A PATH OF AWARENESS ON VIOLENCE AS AN OUTCOME OF DISCRIMINATORY PROCESSES

GROUP STATUES

Seen from the outside, this exercise is powerful and exciting. One of the participants could be asked to film the activity with their smartphone and then review and analyse it in a later meeting.

Resuming the previously proposed **escalation** and **de-escalation** exercise, the participants sit in a circle and are asked to reach the centre of the space one at a time and assume a position that they must maintain while remaining immobile. Participants must assume various imaginary static figures next to each other, according to a **criterion of escalated intensity:** therefore, at the beginning, the first will assume an almost neutral position, the second will approach them, slightly increasing the intensity of the figure proposed and, at the end, the last participant will propose a figure at maximum intensity. Once the peak has been reached, the first releases their static position and approaches the last one, proposing a slightly less intense figure and so on. At the end, the one who had proposed a figure with the maximum degree of intensity releases their static position and, linking to the previous statues, becomes the last figure that is almost neutral and without intensity.

The exercise must be carried out with a good **deal of speed and fluidity,** without allowing any time to elapse between one proposal and another, also because due to the immobility required it could be tiring to maintain the same position for too long.

MONOLOGUES AND EMBRACES

This exercise, seen from the outside, is also very theatrical and intense. Therefore, as in the previous case, one of the participants could be asked to film the activity with their smartphone and then review and analyse it in a later meeting.

The participants stand in **two lines,** facing each other and about ten metres apart.

Walking **slowly** forward towards the respective interlocutor, each participant starts an **angry monologue** in which they claim their reasons against a hypothetical wrongdoing by the person in front of them. The monologue should increase in both verbal and gestural intensity, so as to reach its peak at the exact moment when each participant will be facing their partner. At this point, the maximum intensity should be maintained for about ten seconds until the leader blows a whistle. The angry participants then **embrace** the person in front of them **warmly**, apologising as much as they can for what has just been said.

THE TELEVISION PROGRAMME

Attention: if you do not know the group you are working with very well or if there are young people in the group who have experienced direct violence or witnessed it, it is advisable to do the first activity, because the one just described can lead to identifying with the victim and bring out emotions that are difficult to manage.

This activity needs an **initial starting point** that encourages participants to reflect on situations of discrimination they have experienced or perceived.

For example, the leader could propose a news item related to an **event** of violence due to discrimination: such as the story of **Emmanuel Bonsu,** a 22-year-old Ghanaian boy, who, during an undercover operation against drug dealing in Parma in 2008, suffered a beating by several municipal police officers who mistook him as an accomplice of a drug dealer; Emmanuel Bonsu was actually just walking in the park in front of his school, waiting for class to start.

Alternatively, the leader could show the **promo of the third year of the Recognize and Change project** *"Violence is Out" https://recognizeandchange.eu/promos.* The promo consists of 4 videos: the first one is a summary telling a story of violence against women. In the following 3 videos the story is told from three different points of view: the perpetrator, the victim and the bystander.

Starting from the first video, the participants are asked what the story is about and who the three characters are; then the three points of view are shown, and the group is asked: Who do you identify with and why? How would you end this story? What would be your point of view? How could you intervene and change the ending?

A short television programme is then created from these ideas, in which the news event or the reflections that emerged from the discussion of the second proposal will be analysed, and - as in a real television programme - the various personalities who might intervene on the subject will be given space to express their opinions.

The programme should therefore be recorded and then reviewed, as food for thought to discuss the problem and to check how the information reports these episodes.

PREJUDICE, DEHUMANISATION AND VIOLENCE

GAMES, ACTIVITIES AND WORKSHOP PROPOSALS THAT FACILITATE A PATH OF AWARENESS ON VIOLENCE AS AN OUTCOME OF DISCRIMINATORY PROCESSES

DISQUALIFICA-TION

The **first axiom** of human communication of the **Palo Alto** school highlights the **impossibility of not communicating.** Related to this axiom is a dysfunctional mode that can produce or exacerbate conflict between individuals, the so-called **disqualification,** that is, communicating in a way that deprives one's own communication or that of the other of meaning: for example, contradicting oneself, changing the subject, rambling, pronouncing incoherent, incomplete, or hermetic sentences. Disqualification is therefore a form of **disconfirmation** that causes a sense of loss and isolation and is often used against people belonging to an outgroup towards which one harbours any form of prejudice.

The aim of the activity is to get participants to experience this communication mechanism.

It is proposed to them to divide into **groups of three** and simulate normal communication, as if it were a simple chat between friends. On the leader's signal, one of the three will start to **get disqualified** by the other two, then any attempt to enter the chat will be disconfirmed by the other two, who, on the contrary, continue to maintain normal communication with each other. The leader will have the task of making each participant experience this role.

At the end of the work, the group shares their experience, telling how they felt, both when they were victims of the disconfirmation and when they put it into action.

UNKNOTTING

After dividing the participants into **two groups,** those in the first group sit on the floor twisting their arms and legs to form a knotted bundle, while the others have to try to unknot it. Those who are knotted to the others decide for themselves how much resistance they will use and when they are unknotted, they go to help the group that is trying to "unknot the bundle". At the end of the exercise the roles are changed.

THEY NEVER APOLOGISED

The leader gives each participant a piece of paper and a pen. In about fifteen minutes, the participants, working individually, have to write down the names of **three people** from whom they have suffered a wrongdoing, for having said or done something serious to their detriment, and who **have never apologised** for their behaviour. Next to the names of the people mentioned, each participant will write a short apology that has never been said to them.

At the end of this phase, the participants divide into pairs and read out what they have written to their interlocutor, who will take on the role of the three people indicated and interpret the written apologies. At the end, the roles are swapped.

At the end of the exercise, the group shares the experience, telling what it felt like to receive an apology, what it was like to apologise and whether there is anyone among the participants who is owed an apology.

THE MAGNIFICENT SEVEN

The leader provides the participants with some magazines and newspapers, paper, scissors and glue. Each participant will have to identify a picture or a figure that portrays them, cut it out and glue it to the centre of their sheet of paper; then, they will have to cut out **seven figures** that portray the people they feel **closest** to them and most able to help and support them, people they turn to when they are in difficulty, when they have been wronged or abused, when they have been mistreated by someone. These figures should be glued on the sheet in a position more or less close to the central figure, depending on the degree of closeness and support.

At the end, the leader will give everyone the opportunity to present their "magnificent seven" and explain the characteristics of these people.

This is an exercise to show the perception of one's **own support network** and to discuss the importance of this support, which can be useful to protect and support people in the event of violent episodes.

PREJUDICE, DEHUMANISATION AND VIOLENCE

GAMES, ACTIVITIES AND WORKSHOP PROPOSALS THAT FACILITATE A PATH OF AWARENESS ON VIOLENCE AS AN OUTCOME OF DISCRIMINATORY PROCESSES

THE NON-VIOLENT HOUSE

The participants are divided into **two groups:** one sits on the floor and creates a house with the bodies of its members, the other group is outside the house trying to get inside. It can enter only if it manages to convince those who formed the house by using creative and non-violent solutions; those who use coercive or aggressive methods will not be able to enter the house. At the end of the exercise, the participants exchange roles.

At the end of the activity a reflection on the use of non-violent and creative tools in problem solving can be proposed.

STAGING PERSONAL STORIES: PLAYBACK THEATRE

SOME OF THE PREVIOUS PROPOSALS CAN BE USED AS A USEFUL WARM-UP FOR A THEATRICAL IMPROVISATION ACTIVITY - PLAYBACK THEATRE - WHICH ALLOWS **THE STORIES TOLD BY THE PARTICIPANTS TO BE STAGED INSTANTLY.**

The ideas and activities presented can in fact reduce the physiological anxiety that can exist within a group, promote spontaneity, foster communication between participants and create a trusting atmosphere within the group, conditions that can bring out experiences and personal stories relating to the topics addressed: from the perception of oneself in relation to the group to episodes of personally suffered discrimination or violence.

In fact, some participants can be asked to try their hand at the **theatrical representation** of the personal episodes told, creating a Playback Theatre set and using some easy forms of expression of this theatrical form.

The classical set of Playback Theatre is rather simple: the **stage** is in the background, in a central position, in a delimited and not necessarily elevated space, with **chairs for the actors;** the participants of the activity will be arranged as an audience in front of the stage. To enable communication between audience and actors, the **leader will guide the interaction** and encourage the emergence of stories.

As mentioned before, the first phase involves the warm-up that activates the group and creates the desire to participate: the leader **encourages the emergence of content from the audience,** asking questions related to the theme to which they can answer with free thoughts, images, emotions and possible personal episodes.

At this point, each proposal from the audience will correspond to a **short performance** by four actors, who may volunteer spontaneously among the participants and may change during the activity. Here are some simple forms of expression that can be used during the activity:

FLUID SCULPTURE

An actor starts the action by going to the centre of the stage and proposing a sound and a movement, after a few moments another actor goes to the centre with an action characterised by a sound and a movement that will be linked to those proposed by the first one, then in turn another two go there and with an expressive form they will portray the content that emerged from the group. The fluid sculpture is interrupted by a stop and them looking towards the audience.

MECHANICAL SCULPTURE

An actor starts the action by going to the centre of the stage and proposing a sound and a repetitive movement, then another one joins them (by standing next to them, high up behind them, or low down in front of them) and also proposes a repeated movement and sound, and this carries on until all the actors are on stage and have built a mechanical representation of the emerged content (an "anger machine" for example, in case of a content characterised by this emotion).

CHORUS

In this expressive figure all actors go to the centre and position themselves close together; one of them then proposes a sound and movement that is performed by all in synchrony. Then a second actor gradually proposes a new sound and a new movement that will be accepted by the others and so on, until a closure is reached. This expressive figure can be useful to portray the dynamism of an episode or a state of mind (e.g., it can be used to stage content involving escalation and resolution).

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CONFLICTING PAIRS

The four actors are divided into two pairs. One of the first pair stands in front with the other behind; the first pair starts the scene: the actors will use their voices and bodies to portray two conflicting emotions, then it will be the turn of the other pair to propose the next expressive form. This form of expression is useful for staging two conflicting contents (opposite emotions, alternative points of view, …).

ALTERNATING PAIRS

The two actors of the second pair stand back-to-back, one of them facing the audience and the other looking at the backdrop. The first one starts the action with a voice or a sound and starts turning to the left; the second actor who is leaning against the other actor's back slowly gets to the position of facing the audience and plays their part, overlapping with the one of their partner, who will gradually stop their action; at the end, the pair turns twice and ends the scene. This form of expression can be used, for example, to portray the succession of two moods or episodes.

TABLEAUX

This expressive form is useful to portray a short story that has emerged from the audience: the leader summarises the story with a sequence of a few sentences that the actors perform after the description of each passage, creating a tableau, which is a very short series of sounds and movements that is frozen in a static sculpture. A tableau is created after each of the leader's sentences and so on, up to four-five short scenes.

The forms of expression described above are just some of those that characterise Playback Theatre, a very intense form of theatrical improvisation that manages to stage very complex and articulated stories in its performances. In a workshop form, these **simple exercises can be useful to portray personal stories,** recognizing them, honouring their diversity and encouraging contact with different experiences and people, which we have observed as a good strategy to reduce prejudice (see box: Good practices to reduce prejudice).

BECOMING PROMOTORS OF THE CULTURE OF RESPECT

PRACTICAL IDEAS AND ACTIVITIES AIMED AT CREATING AN AWARENESS CAMPAIGN

PRACTICAL IDEAS AND ACTIVITIES AIMED AT CREATING AN AWARENESS CAMPAIGNE

A MORE ARTICULATED WORKSHOP ACTIVITY IS NOW PROPOSED, ALLOWING THE GROUP TO **EXPERIMENT THE CREATION OF A CAMPAIGN**, DIVIDING IT INTO A NUMBER OF STEPS TO FACILITATE THIS PROCESS.

Awareness campaigns are a **series of actions over a long period of time that aim to fulfil one or more objectives to promote change, and which allow messages to be disseminated that can generate information and attention on a given subject**. Awareness-raising campaigns produce numerous advantages for the community: they can highlight the risk of certain dangerous behaviours to the population, they bring together different actors with the same objectives, they have an informative and transformative function, they encourage a sense of civic duty in the population, they spread greater awareness among citizens about little-known issues, and they create media resonance and mobilise resources.

STEP 1 | *What and who?*

The first step is to **analyse the purpose of the campaign in detail.** The group who are going to create it can be proposed a number of useful actions:

- **Identifying the audience and analysing the context** - the group will document and analyse the characteristics of the campaign theme, the **potential causes of the problem** and the **effects it may produce** in detail. This will make it possible to identify the **potential target audience of the campaign,** characterise it demographically, and collect data to analyse the context in which the problem is set, also defining it from a political point of view (whether or not there have been political actions aimed at change). In this work the group could make a composition, dividing the tasks.

- **Surveys and interview**s - the group can further explore the theme by identifying a **hypothetical sample of the campaign's target population** and engaging in **some in-depth interviews on the theme,** asking respondents their opinion, through rudimentary surveys on issues related to the theme and on the action hypotheses of the campaign. The group could involve friends, family or other people from their area to interview them.

- **For and against** - in any transformative process there are **forces for and against change,** in this phase of work the group can identify and voice these opposing poles. Forces for or against the resolution of the identified problem can come from organisations, parties, individual and collective behaviour, regulatory aspects, … The group could stage these opposing forces by using some of the techniques described earlier in the Toolkit, such as Playback Theatre (see box).

- **Profiling the target audience** - in this phase of the activity, the group will need to create a **profile of the campaign's target audience:** they must put themselves in the shoes of the people who will benefit from the campaign, identifying what reasons they might have for supporting it, recognizing their values and habitual behaviours, interests and passions, distinguishing characteristics, the problems and obstacles they face, their desires and the benefits they seek, … The group must create some detailed files of the campaign's target audience from this information.

- **Testimonials and celebrities** - once the target is identified, it may be useful to identify some **influential people** within the target community who may be **interested in supporting the campaign and promoting the message.** The group could try to contact these figures and share the objectives of the campaign with them, albeit in a workshop setting.

STEP 2 | *Let's plan…*

The second step is to define the **type of social impact to be achieved** and then develop the campaign canvas with the following elements:

- **General objectives and expected results** - defining the objectives and any specific sub-objectives, distinguishing between short and long-term objectives and defining the results that are expected to be achieved.
- **Limitations and resources** - representation of critical issues and available resources, any external factors and time constraints.
- **Actions** – creating a detailed plan with the **activities to be carried out,** describing the **methodology or technique** to be used and identifying who is **responsible for each activity.**
- **Monitoring and evaluation** - determining the indicators that can evaluate the proposed activities, so as to recognize **whether the activities are successful or not,** even during the course of the proposed activities.

STEP 3 | *Our message*

In this phase, the group must identify the **message of the campaign** and, like a real advertising agency - keeping in mind all the considerations made regarding the characteristics of the target audience of the campaign and the analysis of the context - it will try to create various types of contents and messages: the campaign **logo**, the **claim** (a slogan claiming the value of the campaign), **images** with eye catching **texts** highlighting the benefits of the proposed action, short videos and information spots, **infographics** (graphics rich in data and information), **stories** and tales evocatively representing the themes of the campaign,…

STEP 4 | *Action!*

In the last phase, participants **put the imagined and planned actions into practice**, reaching their target audiences through various channels:

- **attended events and activities** (by word of mouth, organising meetings and debates, cultural events, conferences or demonstration events such as rallies and flash mobs, …);
- traditional media, such as the press **(local newspapers and magazines)**, radio and TV (local, regional or national broadcasters);
- publication and distribution of **brochures, flyers and posters;**
- **new media** (through social media, blogs and vlogs, websites, newsletters and e-mails), scheduling webinars and videoconferences on the campaign with the involvement of experts and testimonials.

STEP 5 | *How did it go?*

A few weeks after the end of the campaign, the group makes an **evaluation of the results achieved,** considering the indicators identified in Step 2. Given the size of the workshop in which the participants took part, this is the moment to **share their experience and impressions of the activity,** checking if there were any **critical issues** and what **personal resources** were brought into play.

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