ENGAGED IN EQUALITY

Challenging masculinities and engaging adolescent boys to end gender-based violence

Toolkit for the prevention of gender based violence

Challenging Masculinities and Engaging Adolescent Boys* to End Gender-Based Violence

TOOL-KIT

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Engaged in Equality. Challenging Masculinities and Engaging Adolescent Boys* to End Gender- Based Violence. Toolkit for the prevention of gender based violence.

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We use the asterisk* when writing about boys*, girls*, men*, women* or trans*. We do this to reflect the diversity of gender and to show that there are ways of life and realities beyond a clear classification in "male" or "female". Not all people who are perceived as boys*, men*, women* or girls* identify with it. The asterisk* expressing ambiguity also indicates the openness of gendered positionings.
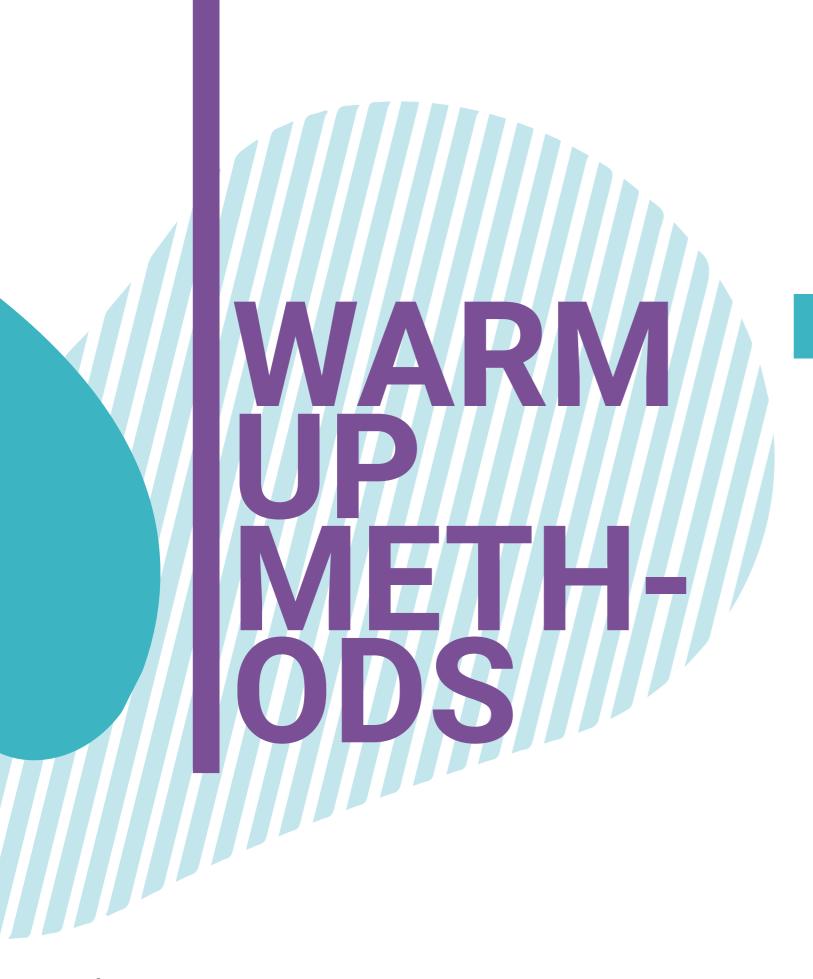
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INTRO-DUCT-ION

Introduction

The facilitators toolkit has been designed for teachers and educational staff working with adolescents. It includes various methods to work with adolescents on the topics of gender-based violence, gender stereotypes, gender roles, relationships and communication at the level of primary prevention. The methods are presented in a clear way with detailed instructions on how to carry out the particular activity. The suggested time frame involves the implementation in the class (between 20 to 30 pupils). The toolkit is divided in to three sections: warm-up methods, beginner method and in-depth methods with its main purpose to increase awareness and engagement of adolescent boys* and the empowerment of adolescent girls* for the prevention of gender-based violence. Besides, several methods also refer to music and popular culture as a vehicle for enhancing critical thinking and reflections among adolescents on negative effects of gender stereotypes and norms and needs for transformation.

The teachers toolkit was developed in the project "Engaged in Equality – Challenging masculinities and engaging adolescent boys* to end gender-based violence". The main aim is the prevention of gender-based violence (GBV) by addressing hegemonic masculinities and the engagement of men* and boys* in gender equality. The project is coordinated by Fundació Surt (Catalonia, Spain). Project partners are: Peace Institute (PI, Slovenia), Mediterranean Institute of Gender Studies (MIGS, Cyprus), Istituto Degli Innocenti di Firenze (IDI, Italy) and Institute for Masculinity Research and Gender Studies at VMG (Austria). The project is funded by the European Commission, CERV-2021-DAPHNE.[1] The project's goal is to challenge traditional gender roles, hegemonic masculinity and engage young people in becoming role models for the elimination GBV. It also has the objective to empower young people, in particularly adolescent girls* to identify the potential risks of hegemonic masculinity and gain confidence to reject abusive behaviours and relationships.

WARM UP METH- ODS

Warm up methods

The warm up methods are suitable at the beginning of the activity since their main purpose is to break the ice, to get into the group dynamics and to actively involve participants in the following activities. In warm up methods participants get to know each other in a new way, such as Bingo, while Me-Not Me enables group affiliation. The method Three musicians we both like also encourages new formation of groups.

01 Bingo

Duration	Bingo is a start up method and it takes 10 – 15 min.
Time & Circumstances	Bingo is suitable for any time of the day as it is a warm up method (at the beginning of training or in the middle as an energizer).
Topics	Gender stereotypes, care, gender equality, GBV.
Goal & Educational Aim	The goal of the method Bingo is to get to know the participants better and to start with the topics that may follow (GBV, gender equality, gender stereotypes, popular music). The aim of the game is to fill out two rows in a bingo-sheet (vertical, horizontal or diagonal). The person who fills out two rows is the winner. A row consists of five single boxes of questions which can be horizontal, vertical and diagonal.

Expected Learning Outcomes	• To get in touch with the other participants
	• To experience the principle of reciprocity, what it means to be in the position of an interviewer and an interviewee
	• To ask for differences
	• To see and accept differences

Preparation & Educational Material	• Bingo Sheets

Step by Step Description	• Announce that the following method is for getting to know each other a little better and already starting with the topics (of the training). Distribute the bingo sheets to participants.
	• The goal is to ask the other participants the questions in the boxes and to collect names in the particular box. Each participant can write a name of a person in the box when the question is answered with YES.
	• Depending on the number of participants, you can introduce a rule where each name may appear only once in each bingo sheet.
	• If one player has filled out two rows (horizontal or vertical or diagonal), the game is finished. The winner shouts BINGO! Now they can read the two rows with the questions and the names of the person who gave the answers.
	• If there is enough time, the other participants are welcome to read a row of their sheet as well.

Bingo

There is one question in each box. If the person you ask a particular question answers yes, you write their name in the square. When you have filled two rows (horizontally, vertically or diagonally) with names, you have Bingo and you call BINGO! However, the same person's name can only appear once in these two lines!

Do you play or have you ever played a musical instrument?	Do you like to cook?	Have you lived in any other country?	Do you like to read before going to bed?	Do you like to travel?
Do you like to dance?	Do you know about gender equality legislation in your country?	Do you like helping others?	Are you a vegetarian or vegan?	Do you have friends who were born in another country?
Do you think all genders have equal opportunities in the public sphere?	Do you speak two or more languages?	Do you like to have dinner in front of the TV?	Have you ever experienced (as a victim/ perpetrator/ observer) GBV in school?	Do you think GBV is a problem in our society?
Do you think gender stereotypes can influence our thoughts and values?	Do you like popular music?	Do you think that popular music can lead to overcoming gender stereotypes and raise awareness about GBV?	Are men* also subjected to gender-based violence?	Do you have friends who identify themselves as non-binary?
Is gender equality important in our societies?	Did your parents move from another country?	Do you have three or more siblings?	Do you do the housework chores?	Is care work important for the functioning of our society?

02 Me – not me

Duration	20 min (depends on the size of the group)
Time & Circumstances	The method can be used at the beginning of a seminar or project to get to know each other. But it is also suitable for groups that already know each other (new group formations, new dynamics). Participants see that they have things in common which they might not have thought about in the past. The method does not require any prior knowledge. The method does not require a special level. It can be performed with both beginner and advanced groups.
Topics	Group affiliation, subordination, diversity, (unexpected) differences, intersectionality
Goal & Educational Aim	The group gets to know each other and deals with the visibility of belonging to different social groups. Depending on the questions raised, through this method diversity and intersectionality become visible. The participants develop sensitivity for impact mechanisms of affiliations to social groups and learn to understand motivations of people to feel belonging to different groups.

Expected Learning Outcomes	• To get to know each other • To make visible people's motivation to relate to a social group • To make visible various affiliations of the group • To make visible subordinate social positions • To be sensitive towards differences • To recognise differences
Preparation & Educational Material	Two signs or paper cards with the words ‚Me‘ and ‚Not Me‘ and questions for the group.
Step by Step Description	**Introduction (2 min)** You as facilitator introduce the method as a way to get to know each other and to pick group affiliations as a central theme. Signs with ‚Me‘ and ‚Not Me‘ are on each side of the room. Tell participants to go to each side of the room regarding the answer to the question. In the exercise the option 'in between' does not exist. The participants have to decide between Me and Not Me! Inform the participants that after your questions there is the possibility to ask questions on their own later on. Mention that everyone has the possibility to lie, whenever they feel uncomfortable with a question. Question Round (10 min): Start with the questions (see questions at the end).

After each question, it is important to stay for a moment and pay attention, who belongs to which group. Different belongings to different groups regarding different reasons become visible.

Debriefing (10 min):

When you are finished asking provide the opportunity for the group to ask questions themselves. Mention that the questions should be acceptable for the group. Don't ask too many questions or it will be difficult to hold people's attention. Questions for debriefing:

• How did you feel to be alone or in a small group on one side?

• How did you feel to be in a big group on one side?

• What did strike to you?

• What surprised you?

• If someone ended up asking questions themselves, ask the individuals how it felt to ask questions themselves. Did all questions have the same significance for/in your life?

• Are there anymore affiliations which were (not) considered in the exercise and for which you feel a strong belonging? Can you explain, which affiliations?

• Why are these affiliations relevant to you?

• Are there differences between the individual and societal evaluations of the different characteristics and backgrounds?

Possible Questions:

• Who has more than one sibling?

• Who has parents living in the same household?

• Who is still living in the city they were born in?

• Who is speaking more than three languages?

• Who likes popular music?

• Who likes going to music concerts?

• Who has a musician as a role model?

• Who plays a music instrument?

• Who finds popular music as a promotor of gender equality?

• Who thinks popular music reproduce gender stereotypes?

• Who has ridden a horse in their life?

• Who takes public transportation to school every day?

• Who is going into house of prayer?

• Whose parents have been born in another country?

• Who has ever performed on a stage?

• Who has ever kissed someone?

• Who is in love right now?

• Who has ever been dependent on help from others?

• Who has been class representative?

• Who has ever created a Tik-Tok video?

• Who has parents who have studied?

• Who has cried before?

• Who has ever comforted someone?

• Who has ever been to another continent?

• Who spends time on social media every day?

• Who likes to wear jewellery?

• Who has ever gotten an autograph from a star?

• Who has ever looked after their siblings?

• Who has ever settled a conflict?

• Who has ever had a really heated argument with someone?

• Who has ever interpreted for someone?

• Who has ever painted their fingernails?

• Who has lied in this exercise?

Adaptation and Variation	Participants can be invited to ask questions. Online adaptation: translate 'Me' and 'Not Me' into body language. 'Me' = cover your video, 'Not Me' = disappear on the screen.
Tips & Tricks	„Me - Me Not" works with personal questions, so it can be difficult to answer them. Emphasise that in this method it is explicitly allowed to „lie". It is important to have created a safe and confident atmosphere beforehand. In this seemingly simple method, it is possible that very personal statements are made. The facilitator should be able to deal with this and in turn put them in a social context, if it seems necessary. It must be kept in mind that the questions address very personal (and possibly painful) experiences. Not participating, dropping out of individual questions, should always be introduced as a possibility.
Resources & Further Literature	Busche, Mart (ed.) (2009): PeerThink. Manual. Daphne II Project " PeerThink – Tools and resources for an intersectional prevention of peer violence". Accessible at http://www.peerthink.eu/peerthink/, 10.1.2023. Blickhäuser, Angelika, Bargen, Henning von (ed.) (2006): Mehr Qualität durch Gender Kompetenz. Ein Wegweiser für Training und Beratung im Gender Mainstreaming. Königstein/Taunus.

03 Three musicians we both like

Duration	20 min (depends on the size of the group)
Time & Circumstances	The method can be used at the beginning of a seminar or project to get to know each other. But it is also suitable for groups that already know each other (new group formations, new dynamics). Participants see that they have things in common, such as musicians they all like which they might not have thought about in the past. The method does not require any prior knowledge. The method does not require a special level. It can be performed with both beginner and advanced groups.
Topics	Diversity, (unexpected) differences and similarities, intersectionality
Goal & Educational Aim	The group gets to know each other and deals with the visibility of belonging to different social groups. Depending on their answers - musicians they like - mentioned in small groups, diversity and intersectionality become visible.

Expected Learning Outcomes	• To get to know each other • To make visible various affiliations of the group • To be sensitive towards differences and similarities • To recognise differences and similarities
Preparation & Educational Material	Nothing
Step by Step Description	**Introduction (2 min):** • You as facilitator introduce the method as a way to get to know each other and to pick group affiliations as a central theme. Tell participants to go together in pairs or groups of not more than three people. • Participants mingle, create and work in pairs/small groups (3 min). In each pair/small group, the participants should find three musicians they all like. If they feel stuck, you as a facilitator can help with some suggestions (e.g.: they might like musicians who made greatest hits in the popular music), but encourage them to go beyond the obvious, finding more unique, less known musicians they may like. • Depending on the time available you can ask the group to form other pairs/small groups and again find 3 musicians they all like. You can repeat this process. (5 min)

Step by Step Description	• After collecting some interesting common musicians participants found within the pairs, participants will sit in a circle and try to find 3 musicians that the whole group has in common. When someone makes a proposal (for instance: 'we all like this musician) ask if this is true for everybody, encouraging people to disagree and welcoming differences. (10 min) • If there is time you can also discuss, why the group like the musicians they mention.
Adaptation and Variation	If there is enough time, participants can be asked to be at least once together with every participant in small groups.
Tips & Tricks	In this seemingly simple method, it is possible that very personal statements are made. The facilitator should be able to deal with this and in turn put them in a social context if it seems necessary. In an online version of this method, participants can try to figure out the things in common via the chat function or in breakout session.
Resources & Further Literature	The method „Three musicians we both like" was prepared and adapted by the Engaged in Equality project's team. The method is based on a method „Three things in common" by Olivier Malcor. For the original method, please, see: Malcor, Olivier (2019): Scripting violence, rehearsing change – Games and theatrical tools to work with perpetrators of gender-based violence. https://www.work-with-perpetrators.eu/training/interactive-approaches-techniques-for-perpetrator-work, 10.1.2022.

BE GIN- NER METH- ODS

Beginner methods

Beginner methods do not require any prior knowledge from participants. Methods in this section address gender roles and stereotypes, relationships and supportive role of friends, communication and conflict resolution, violence and discrimination. Methods, such as, Guidelines for Analysing Music Videos from a Critical and Gender Perspective and Doing Gender and Pop Culture refer to the use of music and pop culture as a vehicle for enhancing critical thinking and reflections among adolescents. Some of them, such as Dear Abby, also refer to bystander intervention.

The methods can be implemented separately or as a continuation as for example, Real Men* and Doing Gender and Popular Culture.

04 Real men*

Duration	40 min (depends on the size of the group)
Time & Circumstances	No preparation necessary. The method could be an opener. The participants are invited to deal with their experiences and expectations of masculinity.
Topics	Hegemonic masculinities, caring masculinities, gender stereotypes, aspects of care

Goal & Educational Aim	• Participants gain an understanding of the diversity of masculinities. • Participants reflect on the work it takes to perform and embody gender stereotypes. • Participants reflect on the characteristics of a hegemonic form of masculinity and how it can change. • Caring Masculinity becomes evident: participants reflect about characteristics they like about the men* they know – usually these aspects are relational, emotional and personal parts.
Expected Learning Outcomes	This method facilitates participants to reflect on the characteristics of a traditional and hegemonic concept of masculinity. Participants become aware of relational, emotional and personal aspects of masculinities. One of the main learning outcomes: participants should understand that 'Real Men*' are usually men* who care for others.
Preparation & Educational Material	Paper and pens for all participants
Step by Step Description	1. Prepare pens and paper for every participant. 2. Writing about "men* in general" (5 min): Hand out sheets of paper and pens to each participant. Ask them to number the two sides of the paper with 1 (front side) and 2 (back side).

Ask the participants to think about societal ideas about and expectations of men* and write them down on page 1. "What do you think a real man* should be like? What is typically masculine? Describe this on the first page."

3. Writing about a "man* I like" (5 min): Ask the participants to think about a male person they like and to describe this person on page 2. "Now please think of a male person from your group of friends, or your family, or from school, or anywhere else that you like very much. Please describe on page 2 why you like him."

4. Reading each other's ideas (5 min): Ask the participants to now take their paper and form a ball and throw it around to someone who wants to catch it and read it. This way, participants read each other's ideas. Repeat throwing several times.

5. Forming groups of two and talking about masculinity concepts (10 min): Ask the participants to now find a partner (ideally someone they do not know very well) and talk for 10 minutes about the following questions:

• Are the characteristics we listed on page 1 the same that we listed on page 2?

• Where are they similar, where do they differ?

• What can it mean when they are different?

6. Discussion (15 min): Ask participants to share what they have learned from writing, reading and discussing their ideas about "men* in general" and "a man* I like".

During the discussion, you could talk about:

• "Typical" vs. real-life masculinity (embodying societal concepts, costs to men* of attempting to strictly adhere to dominant expectations of masculine ideology)

• Changing ideas of masculinity over time and differences in different societies

- Hegemonic masculinity vs. devalued forms of masculinities (masculinity that is most dominant at any given time, few men* are able to live up to the "ideal")

Diversity within masculinities (e.g. in relation to social class, age, family status, ethnic identity, immigration status)

- Caring masculinities (self-concepts & societal structures that make it possible/impossible for men* to embrace and enact values of care in their private and working lives)
- Masculinities and vulnerability.

This method should always finish with reflecting on what the people experienced and how they felt about it. Do not end the method without ending clearly (asking participants to leave their role) and checking how people feel.

Adaptation and Variation	Online-Setting: the discussion can take place in breakout sessions in groups of two. The participants then work on their own sheet. The reflection can thus take place in a two-person setting. Afterwards, the impressions are shared again in the large group.
Tips & Tricks	Facilitators should have knowledge about concepts of Hegemonic Masculinity and Caring Masculinities. Furthermore, facilitators' sensitivity about the influence of gender norms/ masculinity expectation should be given.

Resources & Further Literature	**Variation from:** Bissuti, Romeo, Wölfl, Georg (2011): Stark ab-erwie? Methodensammlung und Arbeitsun-terlagen zur Jungenarbeit mit dem Schwer-punkt Gewaltprävention, Bundesministerium für Unterricht, Kunst und Kultur (Abteilung GM/Gender und Schule) Vienna, 2nd Edition. Accessible at https://www.give.or.at/material/stark-aber-wie-methodensammlu-ng-und-arbeitsunterlagen-zur-jungenarbe-it-mit-dem-schwerpunkt-gewaltpraevention/, 30.3.2023. Holtermann, Daniel (ed.) (2019): Boys in Care. Strengthening Boys* to Pursue Care Occupations. A handbook for teachers and vocational counsellors working with boys* and multipliers for gender sensitive vocational orientation. Accessible at https://www.boys-in-care.eu/fileadmin/BIC/General/Boys_in_Care__2019__Strengthening_Boys_to_pursue_Care_Occupations_-_Manual_on-lineversion.pdf, 5.1.2023.

05 Genderless spaces

Duration	90 min
Time & Circumstances	Any time of the day.
Topics	Roles; stereotypes; discrimination; violence.
Goal & Educational Aim	This method enhances an analysis of different spaces (home, school and public space – music concert) from a gender and intersectional approach. The ultimate goal is to increase the awareness of the relationship between gender roles and the design of domestic, community and public spaces. It is intended to show that the capitalist, patriarchal and racist system plays a fundamental role in conditioning the type of relationship we establish with these spaces and the type of experience we have in them, which generates inequalities and privileges.
Expected Learning Outcomes	The expected learning outcomes are summarised as follows: 1. Increased knowledge and capacity to identify the daily sexism and discrimination in the spaces of everyday life.
Expected Learning Outcomes	2. Increased awareness of and skills to reflect on the privileges and inequalities that condition the experiences in different places. 3. Strengthened group cohesion and increased commitment to act as an agent of social change to promote inclusive and safe places.
Preparation & Educational Material	• Papers • Pens • Plan of the school centre (if possible) • Post-its • Scissors • Stickers of different shapes and colours
Step by Step Description	**Introduction** Work will be done in three groups of participants, in each of which there will be, as far as possible, gender diversity, sexual orientation, origin, functional diversity and social background. The first group will work on a household; the second, on a school centre, and the third, on going to a music concert (personal safety while partying, safe spaces at large scale events, alcohol and drug consumption, GBV, …).

Part 1 – Outlining (20 min)
Work will be done on three large tables or - if it is possible for everyone - on the floor.

On a large sheet, a group will draw a plan of a house; another group, the plan of a floor of the high school with the courtyard; and another, of a music concert – public space (streets, public transport, and safe space, partying, ...). Plans can be well-defined drawings or a diagram with the names of things. If everyone is from the same high school, you can get a map of the building and the surrounding area. There is also an option, instead of drawing, to mark on the floor, with paper tape, an outline of these spaces. Once the plans are made, each group can indicate which activities take place in each space (with posts, for example, or by writing directly on them).

Part 2 - Group work (40 min)
Each group will work the following questions:

A. Let's analyse

1. General observation:

• Which people do we find in each space and what activities do they do there?

• What are the activities that men*/boys* usually do? What are the activities that women*/girls* usually do?

• Do you think that all people can have access and have the same experience in this place? Why?

• Do you think that violent or sexist situations do occur?

When they refer to people, they must identify as much as possible the diversity (gender, age, origin, functional diversity...), which can be represented graphically in some way: for example, with rubber stamps of different shapes by gender (woman*, round; man*, triangle and non-binary, square) and with different colours for age groups (at the same time, next to the rubber bands, you can write the other diversities that the group considers).

2. Personal (experiential):

• How do you feel in these places? What do you do? With whom?

• Which ones do you like and which ones you do not? Why?

• Do you want to share any relevant experience in this place?

B. Let's propose

• How do you think these situations could be improved?

• How would you make spaces more inclusive and equally shared?

• What joint strategies could you carry out?

Final discussion and closing (30 min)
Sharing of each group and definition of possible actions.

Adaptation and Variation	This method should be preferably conducted in-person. Nevertheless, if the online format is the only available option, it can be adapted by using small group discussion in an online session and drawing software.

Tips & Tricks	Depending on the previous work and knowledge about feminist urbanism, a small introduction can be made to explain the concepts of sex-gender and intersectionality, as well as concepts of feminist urban planning. In this regard, you can consult point 2 of the guides and the following resources: https://www.youtube.com/watch?v=dl-4TOCPMMBA&ab_channel=Col%C2%B7lec-tiuPunt6 (English subtitles) https://www.youtube.com/watch?v=aAvQ49aQ6vc&ab_channel=Metropole%E2%80%93ViennainEnglish (English subtitles)

Resources & Further Literature	The method Genderless spaces was adapted by the Engaged in Equality project's team. The original is based on: Gerard Coll-Planas, Rodó-Zárate, Maria, García-Romeral, Gloria (coord): Mirades poliedriques. Activitat 6. Espais sense generes. Page 58 (only available in Catalan and Spanish). Accessible at https://mon.uvic.cat/miradespoliedriques/files/2021/11/Guia-Mirades-poliedriques-CAT-def.pdf, 12.1.2023.

06 Dear Abby

Duration	30 min
Time & Circumstances	This method can be conducted at any time of the day. No previous knowledge is required on any specific topic.
Topics	Communication skills; bystander intervention; gender roles and stereotypes; discrimination; violence
Goal & Educational Aim	The goal of this activity is to enhance bystander intervention by adolescents when a friend discloses a situation of abuse/violence. The method is intended to enhance reflection on the need to help peers identify an abusive relationship and to provide them with skills to support a victim.

Expected Learning Outcomes	• Increased empathy and communication skills among adolescents. • Enhanced capacity to identify early signs of abusive and violent behaviours. • Increased personal responsibility and practical skills to provide help and advice to other peers.
Preparation & Educational Material	• Markers • Flipchart
Step by Step Description	**Method description** 1. The facilitator explains to the participants that they have to imagine that a close friend sends them a message explaining that her boy*friend has done something that upset her and she doesn't know what to do. Hi, Cristie. How are you doing? Lately, my boy*friend has been bossing me around because he got mad when he knew that I went out with a couple of male friends. So, he has been very jealous lately. I tell him that I just like him but he doesn't seem to believe me. I don't know what to do… I really like him but this doesn't make me feel really good. 2. To start with, the facilitator asks for a volunteer to read the first message aloud. Once everybody has understood the situation described in the message, the facilitator encourages the participants to discuss what would be the better advice for their friend.

3. The facilitator prompts foster the debate among the participants and make them to think about assertive and realistic advises. In doing so, the facilitator should also try to challenge gender stereotypes and attitudes that emerge during the discussion.

Questions for discussion:

- What is happening?
- Should your friend try to talk to her boy*friend about the relationship to rebuild his trust in her?
- Should your friend continue with this relationship?
- Does either your friend or the boy*friend need help? From whom? How can we help this person?

Adaptation and Variation	The topics addressed can be adapted to the needs and interests of the particular group of adolescents. There are different topics that can be tackled through this method: online violence, jealousy, controlling behaviours, sexual violence/harassment, psychological violence…
Tips & Tricks	It should be considered that during the activity an adolescent might disclose a situation of violence, as a victim or a witness. Therefore, it is necessary to be attentive to identify possible experiences of violence and tackle them correctly.

Adaptation and Variation	The topics addressed can be adapted to the needs and interests of the particular group of adolescents. There are different topics that can be tackled through this method: online violence, jealousy, controlling behaviours, sexual violence/harassment, psychological violence…

07 Why do I want it? Because I want it!

Duration	90 min
Time & Circumstances	This is a complex activity, so it is preferable to conduct it in the morning or any time when the participants can ensure the required motivation and energy.
Topics	Structural violence; prejudice; adolescence.
Goal & Educational Aim	The aim of this method is to acknowledge the relationship between different forms of structural violence, such as masculinity, racism and fatphobia; reflect on the impact of beauty standards and aesthetic pressure on adolescents; challenge normativity and promote a positive approach to desire and social acceptance.

Expected Learning Outcomes	The following outcomes are expected:
	• Increased awareness and rejection towards unconscious prejudices and stereotypes.
	• Increased understanding of intersectionality and diversity as a positive and enriching value for society.
	• Healthier, more positive and realistic interpretation of the bodies, people and appearances including the challenging of the normative beliefs and assumption.

Preparation & Educational Material	• A laptop connected to the Internet
	• Projector
	• Speakers
	• Blank papers
	• Pens
	• Desks and chairs
	• Cards with a description of each character.
	• A table for classifying information and notes for further discussion (see the end of next section).

Step by Step Description	**Introduction (15 min)**
	To introduce the activity, it is proposed to do a brainstorming about the different axis through which we classify people: gender identity, race, physical appearance, gender expression, clothing, cultural origin, sexual orientation, functional diversity... What do we assume from what we see?

Small group work (20 min)

Small groups should be formed (5-8 participants) and one card with the description of a character should be distributed to each group (see the description of each character at the end of this section). The participants will reflect on the characters in small groups by answering the following questions and filling in a table that each group will have:

• Which of the things the character is doing are they doing because they are forced to? And what else are they doing because they want to?

• Do you think that they do things to get attention? Or to please others?

• Do you think they could do something to change their situation?

• What kind of discrimination do you think they could be subjected to? Please, give an example.

• What else might you know about the life of this character? Why? Give an example.

Depending on the time devoted to the activity or the issues to be addressed, you can work only on some characters or distribute the five characters among the different groups.

Discussion and reflection (40 min)

Each group should present the rest what they have written on the table, while filling in a large box on the board with all the groups' answers. Then, debate and reflection should be opened in accordance with the objectives and the specific questions that have been proposed for each one (see the final part of this same section).

Closing (15 min)

To end the activity, a summary of the main ideas from the previous discussion can be made, emphasizing individual and group responsibility when it comes to not reproducing discrimination and exclusion in the classroom:

- Acknowledgement of our appearances and bodies beyond aesthetic values and social standards.
- Collective strategies and support networks against discrimination (it is necessary to emphasize individual and group responsibility so that exclusion and discrimination in the classroom are not reproduced).

A) DESCRIPTION OF THE CHARACTERS AND QUESTIONS FOR GUIDING THE DISCUSSION:

CHARACTER 1: MINA

Mina really loves listening to music and making graffiti. She is a fat girl* and always wears baggy clothes. She is a lesbian: she has already come out of the closet.

Topics that can be addressed:

- Acknowledge fat phobia and its impact.
- Put the focus on LGTBI-phobia when someone LGBTI+ openly expresses their sexual orientation.

To stimulate further discussion:

- Why is "fatty" used as an insult? Giving value to body diversity means being able to say that there are fat people, avoiding euphemisms and drawing attention to the fact that it should not be used as an insult.
- We must not assume that being fat implies having a medical diagnosis or a health problem which we must strive to avoid.
- What do we think about the fact that she is wearing baggy clothes: is this an urban outfit? Is it to hide a fat body? Is it masculine? Why do we care?
- To respond to possible criticism towards the fact that she openly discloses her sexual orientation (or the fact she is LGTBI+), we must highlight that; if it is not explicit, people would assume that she is cisgender and heterosexual.

CHARACTER 2: GABRI

Gabri has never been interested in the typical activities that most of the boys* in the class do. He loves bright colours and has a very feminine expression. He is a very cheerful person, but it bothers him to be frequently asked about his sexual orientation.

Topics that can be addressed:

- Differentiate gender expression from sexual orientation.
- Acknowledge the social rejection towards non-normative gender expression.
- Address the social pressure for coming out of the closet.

To stimulate further discussion:

- What is gender expression? Why certain expressions seem to determine our sexual orientation?
- What happens if a gay or a lesbian has a non-normative gender expression? Do you think he/she faces rejection?
- Why, when we identify a person with a non-normative gender expression, in some way we insist this person to come out of the closet? What preferences or identities must come out of the closet and which ones are taken for granted?

CHARACTER 3: SAMIRA

Samira loves to wear tops and tight clothes and to dance twerk during the school break. She waxes her legs and underarms, and she does her make up every day to go to class.

Topics that can be addressed:

- Address the feminine beauty standards and the impact of aesthetic pressure.
- Challenge the false assumption that twerk dance is a sexual provocation, as well as the stigmatisation of certain dress codes.

- Link the stigma of female sexuality with gender inequalities.

To stimulate further discussion:

- What messages do participants receive from the school regarding the dress code? Are they the same for girls* and boys*? Why?

- What sexual attitudes or values do we associate with this kind of clothes or dance? Provocation, sexualization of the body, heterosexuality, etc.

- Is waxing a free choice? Why is girl*'s body hair considered to be ugly or dirty?

- What kind of body we have assumed that Samira has? Can people that do not fit in the beauty standards wear tight clothes and dance twerk?

CHARACTER 4: ALEX

Alex is a very open and popular person in the class. He's very fit and he uploads photos on the social network showing his body, branded clothes and his new motorcycle.

Topics that can be addressed:

- Reflect on posing in social media and consider in which cases social pressure might be involved (the importance given to having a fit body, materialism, the need for recognition).

- Address the stereotypes associated with a typical masculine expression.

- Introduce the factor of economic level and social class through clothing.

To stimulate further discussion:

- What is the impact of this type of pictures? What is Alex trying to show? What reactions does he expect?

- What kind of bodies and postures do we see in social media? Which ones are missing? Which ones are socially accepted?

- Do you think he is a lady-killer? What sexual orientation we assume he has?

- How do we link the clothing brands with the family economic status? Are they always associated with people with a high socioeconomic status?

B) Table for the discussion

What are they doing for… ?	MINA	ALEX	GABRI	SAMI
Because they want to.				
Because they are obliged to.				
To call attention to themselve.				
To be liked by others.				
To change their situation.				
Potential discrimination				
Other information				

Adaptation and Variation	This activity could be carried out online through video conferencing software.

Tips & Tricks	It is essential that the facilitator is familiar with the concepts that are addressed in the activity. At the same time, it is recommended that the facilitator previously carries out a simulation with facilitators or another group to take notes of what possible answers or reactions can come out from the group. It is also very important that the facilitator knows how to stimulate discussion considering the objectives and the questions proposed for each of the characters. And that beforehand has critically identified and overcome their own prejudices, so that discriminatory messages are not reinforced.

Tips & Tricks	At the same time, it is necessary to consider that during the activity a participant might disclose a situation of violence, as a victim or a witness. Therefore, it is necessary to be attentive to identify possible experiences of violence and tackle them correctly.

Resources & Further Literature	This activity has been taken from: Gerard Coll-Planas, Rodó-Zárate, Maria, García-Romeral, Gloria (coord): Mirades poliedriques. Activitat 5. Per què vull? Perquè vull! Page 53 (only available in Catalan and Spanish). Accessible at https://mon.uvic.cat/miradespoliedriques/files/2021/11/Guia-Mirades-poliedriques-CAT-def.pdf, 12.1.2023. Additional resources: Camins. Una mirada crítica a l'educació des d'una perspectiva intercultural i de gènere https://mon.uvic.cat/miradespoliedriques/files/2020/05/Guia-Camins.pdf

08 What is love?

Duration	The essential parts of the method will take up to 60 minutes, meaning that this method can fit in less than two school hours but the time can be extended depending on time spent on discussion.
Time & Circumstances	This method does require concentration, as the participants will be working in small gorups and they will be discussing and debating with each other, before presenting their points to the plenum.
Level	The method is more in-depth but can be adjusted depending on the age of the participants.
Topics	Right vs. wrong, toxic behaviours, quality relationships, love.
Goal & Educational Aim	Young people entering into their first romantic/sexual relationship often lack the skills and knowledge needed to establish a quality and fulfilling relationship with a partner. It is essential not only to talk about the negative outcomes of a relationship but also teach teenagers more what constitutes a healthy relationship and its benefits. Young people usually have difficulties in recognizing what a quality relationship looks like and this exercise can help with that.
Expected Learning Outcomes	Participants will get the chance to discuss and learn about what is understood as acceptable behavior and what isn't in the context of expressions of love towards a partner in romantic relationships they form as teenagers and beyond.
Preparation & Educational Material	Markers and Flipchart Paper(s)
Step by Step Description	**Introduction (5 min)** • The facilitator explains the exercise and notes the rules. **Method description (30 min)** • Divide participants into small groups (groups of 4 of 5 depending on the size of the class). • Ask participants to discuss the following in small groups (the questions can be written on a flipchart or blackboard): • How do we act when we love someone (in an adolescent relationship and not in a child-parent relationship for example)? • How do we show that we are attracted to our partner and that we love them? • Let them list as many behaviours as possible that they think represent loving behaviour toward a partner.

Expected Learning Outcomes	Reflection/Discussion (25 min) • Every pair shall present their outcomes • You can initiate discussion on what is love and how we express love.
Adaptation and Variation	This method works best in person. In a digital setting it is important to use software that allows communal brainstorming (ex. MIRO, MURAL) as well as „breakout-rooms" so that the pairs can discuss on their own. Allow some additional time for technical issues to be resolved (sound, internet connection, etc.).
Tips & Tricks	It is important to be aware of the trends in adolescent relationships that may come up (ex. sexting and/or exchange of explicit photographs) and be prepared to answer relevant questions. We found that there is a common belief among young people, that jealousy and controlling behaviors could be signs of love and passion and viewed as desirable. During the discussion, you can tackle the issue of jealousy. It is important that you stress that jealous behaviour is not a sign of love but rather can be a warning sign that could indicate an escalation into an abusive relationship. Jealousy is a common feeling that we all experience and that should not be stigmatized but that the way we react to this feeling is something we can and must control without exercising violence or other forms of control to the other person.

Tips & Tricks	The feeling they can feel it and often will, but in no way, this justifies certain attitudes and behaviours. To establish the difference between what you feel and how you deal with it is key.
Resources & Further Literature	Tsirigoti, Antonia, Petroulaki, Kiki, Ntinapogias, Athanasios (2015): Master Package "GEAR against IPV". Booklet III: Teacher's Manual. (Rev. ed.). Athens: European Anti-Violence Network. (p.93). Accessible at https://www.gear-ipv.eu/educational-material/master-package, 3.1.2023. Cason, Elena, Kowalova, Jana (2017): Love and Respect - Preventing Teen Dating Violence, (p21-22). Accessible at https://www.salto-youth.net/downloads/toolbox_tool_download-file-1643/Prevention%20of%20Teen%20Dating%20Violence%20Handbook.pdf 31.03.2023.

09 Alligator river story

Duration	Alligator River Story could take 30 minutes, but it can be prolonged to 90 minutes or even 120 minutes (additional parts of the story).
Time & Circumstances	Alligator River Story is suitable for any time of the day. It's a beginner´s method, but it offers to dig deeper into the content over the course of the training/workshop.
Topics	Prejudice; values; non-violent conflict resolution.
Goal & Educational Aim	The aim of the method is to experience self-reflection, how one defines own values, how stereotypes and prejudices influence one's choices and to show how one acts when different values clash. In addition, the method also aims to stimulate reflection on how decisions change if Circumstances change or if the information one has changes.
Expected Learning Outcomes	• To experience self-reflection (values, stereotypes and prejudices etc.). • To experience how much influence the level and amount of information affect one's decision. • To learn the impact of active listening.
Expected Learning Outcomes	• To learn why argumentation matters and take into account the power of potential changing on decisions. • To learn about non-violent conflict resolution.
Preparation & Educational Material	Sharing the basic story and the table for ranking (either in paper or laptop and projector).
Step by Step Description	First, the participants read a story each for themselves. Once they have read it, each person in turn decides who they think is the most guilty person in the story. They write this ranking in column A. Once they have written this down, a moderator decides on pairs (1,2,1,2,) and they have to compare them and convince each other of the correctness of their decision. If the participants change their decision or reverse the order, they write it down in the second column B. The discussion in plenum (with the whole group) follows. For reflection of the participants the facilitator asks: would your decision have been different if Abigail had been a man*? Or a handicapped person (disabled)? Or a migrant? Conclusion: participants sit in a circle and ask each of them to share their feelings.

The Alligator River Story
Alligatortown Chronicles By R.P. BIRT

Once upon a time... there was a woman named Abigail who was in love with a man named Gregory. Gregory lived on the shore of the Alligator River. Abigail lived on the opposite shore of the river. The river which separated the two was teeming with man-and-woman eating alligators. Abigail wanted to cross the river to be with Gregory. Unfortunately, the bridge had been washed out.

So, she went to ask Sinbad, a river boat captain, to take her across. He said he would be glad to, if she would consent to go to bed with him preceding the voyage. She promptly refused. Abigail shared the story with her long time neighbour, B.J., who gave her the advice to "trust her instincts and follow her heart." Not totally satisfied, she turned to a friend named Vana to explain her dilemma. Vana did not want to be involved at all in the situation.

Abigail felt her only alternative was to accept Sinbad's terms. Sinbad fulfilled his promise to Abigail and delivered her into the arms of Gregory. When she told Gregory about her journey (in which she engaged so that she could cross the river), Gregory cast her aside in disdain.

Upon arriving home, heartsick and dejected, Abigail turned to Slug with her story. Slug, feeling compassion for Abigail, sought out Gregory and beat him up. As the sun sets on the horizon, we hear Abigail laughing.

Adapted from: The American Arbitration Association

Adaptation and Variation	The discussion questions could be adapted. Besides, it offers the continuation with sharing the other parts of the story and additional information that usually change the participants' first decision etc. The method is most suitable for face-to-face implementation, but could be implemented on-line as well.
Further Topics	City of Alligatortown; Crisis in Alligatortown; Role play Gregory and Slug; Role play Abigail and Vana etc.

Resources & Further Literature	Based on Ridgewood Foundation adapted by: Canadian Institute for Conflict Resolution, with additional adaptations by the Engaged in Equality Project Team.

10 Guidelines for the analysis of music videos from a critical and gender perspective

Duration	60 min
Time & Circumstances	This method requires a high level of concentration. The participants are expected to get focused on the content of the video and the lyrics and be able to notice and analyse all the relevant details. Preferably, the participants should already have basic knowledge on gender roles and stereotypes and the concepts of masculinity and femininity.
Topics	Gender stereotypes and roles in music; femininity; masculinity.
Goal & Educational Aim	The goal of this method is to stimulate an analysis of music videos from a critical and feminist approach. The method is intended to increase critical thinking skills and reduce the acceptability of gender stereotypes and roles among the participants.

Expected Learning Outcomes	The expected outcomes are the following: 1. Increased critical thinking skills and media literacy skills. 2. Increased awareness towards gender inequalities and sexism in music. 3. Reduced acceptability of gender stereotypes and roles.
Preparation & Educational Material	• Projector • Laptop • Speakers • Music videos (downloaded or through the internet) • Song lyrics printed (and translated into national language, if necessary)
Step by Step Description	**Introduction (5 min)** The facilitator should explain the objective and parts of the activity. It should be pointed out that the guidelines indicate different aspects that we believe are essential in order to make a critical analysis of music videos. It is not a rigid tool to follow, but an open and flexible guide. **Method (45 min)** All the participants should be divided in small groups (4-5 participants). Each group will be asked to analyse one of the different parts of the music video/song.

Each group will have 20 minutes to watch/listen to the music video or read the lyrics and discuss the following questions:

Part 1: Context

This part includes the analysis of all the aspects beyond the product itself, any element that helps us to understand its social and cultural meaning. For example, it would include inquiring if the song is inspired by a poem from the 19th century or if it is a response to a song by another group or, also, if there is any social controversy surrounding the song, either in media or among young people. The participants are allowed to search for this information through the internet.

The following aspects that should be considered:

• Who is/are the artist/artists? What genre of music is it? What is their role in the current music scene?

• Who is the director of the video? Where was it recorded? What do we know about the recording?

• Is it a commercial product? What is its purpose? Through which channels is it spread and consumed? Which audience is it aimed at?

Part 2: Lyrics

This part focuses on the content of the song lyrics: what topics it deals with, what is the message it conveys, etc.

• Themes: What is the main topic? What is it talking about and how? What do you think about it? Do you think this is a common discourse or is it alternative?

• Protagonists: Who speaks? To whom? In which way?

• Gender relations: What do men* say? What do women* say? Do you see any difference? Do you think it promotes gender equality?

Part 3: Video I (content)

This part focuses on the most explicit elements of the video in relation to the genre: what it shows, how and where.

- Characters: Who appears in the video? Who are the leading characters? What role do they play in the story? Do more characters appear in the video? Who are they? What role do they play? Who is not in the video? Are we missing someone?

- Bodies: What are the bodies of the people in the video like? What do these bodies look like? How are the clothes they wear? Why are they dressed like this?

- Gender roles: What do men* and women* do? How do they do it? Do they have an active or passive role? How do they interact? How is femininity and masculinity presented?

Part 4: Video II (visual narrative)

This last blog focuses on the finer aspects of visual storytelling, such as how the story is presented: aesthetics, camera shots, lighting, and other formal visual aspects.

- Spaces: where are the protagonists? Is it an indoor or outdoor space? Have you ever been in a place like this?

- Aesthetics: what does the video look like? Does it represent a realistic situation or rather a fantasy? What do we associate with this kind of aesthetics?

- Formal aspects: colours, light and other aesthetic aspects that can be used to reinforce the content that is to be conveyed.

Afterwards, each group should explain the main points and conclusions of their discussion to the rest of the groups. An open discussion should be stimulated in order to integrate the different aspects that had been highlighted.

| **Adaptation and Variation** | This activity can be easily adapted to the online format. The discussion can be conducted online by using conferencing software that allows the creation of small groups. |

Tips & Tricks

When facilitating this method, we should bear in mind some issues:

- There aren't sexist music genres, but rather there is sexism in the music industry. We should not stigmatize certain music genres because of their cultural or social background.

- Judgemental and paternalistic attitudes should be avoided. The objective of the activity is not to reject the music they like listening or dancing, but to raise awareness on the ways in which sexism is perpetuated through music and its potential impact.

- There might arise different views and opinions on a particular issue. The activity should not be intended to create a unique vision among all participants, but to foster an open and enriching discussion and exchange of perceptions.

Resources & Further Literature

For the facilitator it is recommendable to previously read literature on the impact of gender stereotypes and roles in music on adolescents. For instance, the transnational and national reports elaborated on the framework of the Play it for Change project, funded by the European Union. https://www.mirovni-institut.si/wp-content/uploads/2018/05/Play-it-4-change_Slovenia.Eng_.final_.pdf

11 Doing gender and pop culture

Duration	60 min (depends on group-size).
Time & Circumstances	It can start after a warm-up method. Concentration is needed. It is a beginner's method. In the course of the method, questions about gender identities and stereotypes may arise. It may be helpful to do the activity after a short definition and differentiation of sex and gender.
Topics	Gender stereotypes, different forms of violence, gender-based violence, caring masculinities, non-binarity (depends on the selection of songs, movies)
Goal & Educational Aim	The aim of the method is reflection on gender expectations in society, which are conveyed by stereotypical narratives and representations in pop culture. Participants deconstruct performances of masculinity, femininity, and nonbinarity. They question gender norms and stereotypes and critically engage with the consumption and production of media and pop culture.
Expected Learning Outcomes	• Raising awareness of different forms of gender-based violence • Raising awareness of gender stereotypes that affect us • Sensitization for influence of media, songs, videos
Preparation & Educational Material	Selected songs/videos, music player, cards & pens.
Step by Step Description	**Introduction (5 min)** The goal of this session is to share our attitudes and values about gender, equality and violence in music. We would like to find out who your favourite male artists are and what you think about the messages that male artists convey in their songs and music videos. The exercise includes three parts: First we will talk about how we think masculinity, femininity and non-binarity can be described. Second, we will watch some music videos/listen to songs and discuss about them. Third, we will close the session. **1. Masculinity/Feminity/Non-binarity (20 min):** The participants will be asked to answer a few questions in pairs and write their answers on a post-it. Once they have responded, they may stick the post-it notes on a flipchart or similar and explain their responses to the group.

The questions to be answered are the following:

- What does it mean for you to grow up being a boy* in this society? Do you know any popular boys*? How are they like?

- What does it mean for you to grow up being a girl* in this society? Do you know any popular girls*? How are they like?

- What does it mean for you to grow up being a non-binary* person in this society? Do you know any popular non-binary* adolescents? How are they like?

Once they have shared their answers, more questions can be asked to the group in order to stimulate discussion: „Some scientists point out that the main reasons for GBV are norms of masculinity, such as: fearless, tough, strong, dominant, has to assert his will, disregard people seen as weak (women*, LGBTQIA+ people, migrants) and supress emotions, such as insecurity, fear, sadness. In order to prove manhood, some men* resort to violence. What is your opinion about that? Do you have any example or experience which you are willing to share?"

3.   Watching/listening music (videos) (30 min):

Now we will watch videos/listen to songs. Afterwards we will share our thoughts about these videos/songs. We, as facilitators, will be asking the questions and giving the floor to those who want to speak. Please raise your hand if you would like to say something. We will ensure that everyone participates and that you feel comfortable so that you can freely express your ideas and opinions. It is important that we all listen to each other and respect what the rest say, even if we don't share it or it doesn't seem right to us. We are not here to judge anyone, as consensus is not the goal of this discussion. We're interested in what you think of teenagers in general, not anyone in particular. Do you have questions, doubts or comments before we start?

Now it's time to play the song/ watch the video. Ask questions after each song/video:

- Music Video 1, representing traditional gender stereotypes, heteronormativity, binarity, incl. violence

- Music Video 2, representing caring masculinity

- Music Video 3, representing a non-binary gender concept

- How did you like the song and video?

- How would you describe the masculinity that the artist is displaying? Do you think that it corresponds to the hegemonic model we have talked about before?

- What do you think the message in the song is? Do you like it? Why?

- Would you change anything? What?

4.   Closing (5 min).

The activity is coming to an end. We would like to open a conclusive question round: What would be your message to your peers about masculinity and violence? What is needed to make caring and non-violent masculinities more visible and 'cool' in society? Thank you very much for your participation and for sharing your views with us. We hope you have felt comfortable with us. Do you have any comments or questions you'd like to ask before we finish?

Adaptation and Variation

Online: use online software for sharing thoughts and make use of the chat.

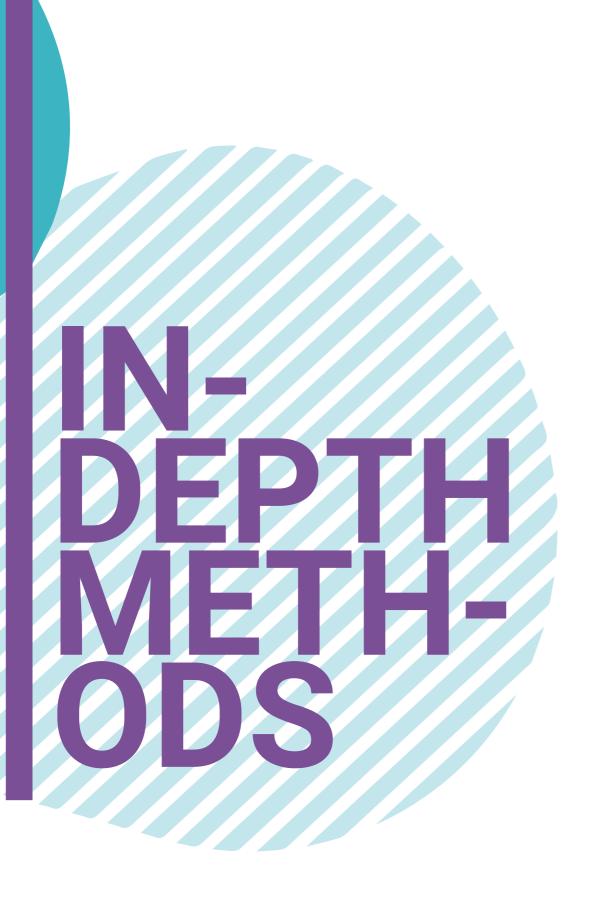| Tips & Tricks	General guidelines on how to run the conversation:
	• Follow the interviewee centred approach with the trainers taking up a facilitative role; picking up on issues the participants rise and encouraging them to develop and reflect upon these and to provide illustrative narrative account.
	• Simultaneously be attentive, that all suggested topics are explored as much as possible.
	• Remember: "In encouraging boys to be critical of hegemonic masculinities, we would stress that it is important not to idealise and align with boys on their own in opposition to boys in groups, but instead to highlight the contradictory ways boys position themselves and are positioned by others in groups of boys and on their own. That is, we need to think about these contradictions as key features characterising contemporary young masculinities, which boys should be encouraged to reflect upon and explore." (Frosh et al. 2002, p.263).
	• The selection of songs or music videos should be based on the needs of the group. The participants can also suggest their own titles and artists. It is important, however, that in the case of explicit depictions of violence or excessive use of discriminatory language and images, the group has the opportunity to stop the song or video. Exit strategies can be discussed with the group in advance.

Adaptation and Variation	Online: use online software for sharing thoughts and make use of the chat.
Further Topics	This method provides the kick-off in the discussion and reflection of heteronormativity and traditional gender norms in pop culture. It can be complemented with the method „Real Men*" to create a bridge to real (experienced) and positive examples of masculinity. In general, it lends itself to continue with the development of media competencies. How can participants feel safe in the consumption of music, videos, social media, etc.? What do they need to challenge stereotypical narratives and representations? What is the role of peers? What is the task of schools and teachers? Do participants have certain expectations towards the school and the classroom?
Resources & Further Literature	Engaged in Equality (2022): Guidelines for the focus groups with adolescents. Adapted by Elli Scambor & Moritz Theuretzbacher.

IN-DEPTH METH-ODS

In-depth methods

Methods in this section deepen the activities addressing gender (roles and stereotypes) and social expectations, analysis of the conflict as well as active role of adolescents in acting against violence.

12 Step forward

Duration	The essential parts of the method will take up to 30 minutes, meaning that this method can fit in less than one school hour (45 minutes). However, it can be used to start a longer discussion with participants and therefore can take up to 60 minutes.
Time & Circumstances	This method does not really require high level of concentration, and it usually engages participants fairly quickly.
Level	The method is flexible – even though it is essentially leaning on being more in-depth, it can be adjusted to be fairly light like a warm-up, depending on the age of the participants and the way you, as the facilitator, see fit for the occasion.
Topics	Gender stereotypes, social norms, violence.

Goal & Educational Aim	The aim of the method is to generate emotional reactions from participants and open up the channels for communication, given that the statements are connected to rigid gender roles, social norms and violence. Using the discussion time to express these feelings and having a safe space for reflection is very important.
Expected Learning Outcomes	Participants will learn about the connection of gender stereotypes to violence, as well as how social expectations condition the molds that people feel compelled to fit into, in order to be socially accepted.
Preparation & Educational Material	Two pre-prepared lists with statements concerning gender roles in society that the target group(s) can relate to. You will read aloud from these lists, so you may need to print them out.

Step by Step Description	**Introduction (5 min)** • The facilitator explains the exercise and notes the rules. It is pointed out to the participants that they have to keep quiet. **Method description (20 min)** • The participants form two lines in the classroom. One is the boys*-line, one is the girls*-line. The participants are asked to step into the role of either a boy* or a girl*. They are free to choose which role the want to take. The participants in the two lines are facing each other (2 lines). • The participants in the masculine expectation line begin the exercise. The facilitator reads different statements out loud one at a time. If participants in the masculine expectations line think that boys* experience what is described in the statement, they are prompted to step forward silently. The facilitator allows a few seconds of silence before asking those who stepped forward to step back in line again. The facilitator proceeds with the next statement until the list of statements for that group is complete. • Next, the exercise is repeated in the exact same way as described above (step 2), this time for participants in the feminine expectation line • Once done, the facilitator prompts the participants to take a sit before moving onward to reflection/discussion time.

Reflection/Discussion (5-30 min.)

During the discussion that will follow, the adolescents' thoughts and feelings during the exercise should be expressed and discussed. The aim of the discussion is to reflect on the rigid gender roles and the connection of some of them, to violence.

List of Questions / Boys* Group

Please take two steps forward silently:

1. If you think that many boys* also consider themself as being not strong, tough or cool enough.

2. If you think that many boys* have been trained to become stronger to fit into an ideal body.

3. If you think that many boys* have been told not to cry.

4. If you think that boys* can be called sissy, fag, queer, gay or wimp.

5. If you think that many boys* learn how to act like a man*.

6. If you think that many boys* are been put under pressure to fight to prove that they are a man*.

7. If you think that many boys* have ever been injured by someone and concealed the pain or kept it to themself.

8. If you think that many men* don't show sympathy towards other men*, because they don't know how this would look like.

9. If you think that many men* hide their emotions or conceal that they suffer (physically or mentally).

10. To be continued …

List of Questions / Girls* Group

Please take two steps forward silently:

1. If you think that many girls* wear make-up and shave their legs.

2. If you think that many girls* wear high heels, tight dresses, or other clothes that expose their body to be likeable or to be attractive for others.

3. If you think that many girls* don't feel feminine enough.

4. If you think that many girls* do sports to change their body's shape, size or weight in order to fit into what is considered an ideal body.

5. I If you think that many girls* consider themself less important than a boy*.

6. If you think that many girls* pretend to know less or be less intelligent to protect the self-confidence of boys*.

7. If you think that many girls* remain silent or are ignored, because boys* dominated the conversation.

8. If you think that many girls* feel restricted concerning the choice of profession or career opportunities.

9. If you think that many girls* are chatted up at school, church, your working place or in public by boys*.

10. To be continued …

Adaptation and Variation	This method works very well in person, however, it can be easily adapted for an online session. In a digital setting it is important to have participants turn their cameras on, and „raise their digital hand" in place of „stepping forward". Allow some additional time for technical issues to be resolved (sound, internet connection etc.)
Tips & Tricks	This activity is better to be performed by facilitators who are aware of Child Protection Policies as well as appropriate responses in situations where an underage person hints at or admits publicly through the exercise or in the discussion after, that they have been/are currently a victim of abuse/violence. The list(s) of statements can be prepared by you – alternatively you can use the already provided list(s) which contain markers for statements that are particularly sensitive. In case sensitive statements are used, it may be more comfortable for the partipants when they don't know each other.

Tips & Tricks	It can be useful for you, as the facilitator to join the group at the start to break the ice. The exercise should be performed silently. If the participants start laughing or making comments loudly, you should ask them to reflect on their emotions silently for the time being, because discussion time will follow right after.
Resources & Further Literature	Tsirigoti, Antonia, Petroulaki, Kiki, Ntinapogias, Athanasios (2015). Master Package "GEAR against IPV". Booklet III: Teacher's Manual. (Rev. ed.). Athens: European Anti-Violence Network. (p.67). Accessible at https://www.gear-ipv.eu/educational-material/master-package, 28.11.2022. Schad, Ute (2006). Männer, Machos, Memmen. München: Kreisjugendring München-Stadt. Accessible at https://www.kjr-m.de/wp-content/uploads/2006/07/doku_maenner_machos_memmen.pdf, 30.3.2023.

13 Dominant behavior

Duration	The essential parts of the method will take up to 60 minutes, meaning that this method can fit in less than two school hours but the time can be extended depending on time spent on discussion.
Time & Circumstances	This method does require concentration, as the participants will be working in small teams and they will be discussing and debating with eachother, before presenting their points to the plenary.
Level	The method is more in-depth but can be adjusted depending on the age of the participants.
Topics	Gender stereotypes, personal limits, right vs. wrong, violations of personal boundaries, assaults and violence
Goal & Educational Aim	The aim of the method is to raise awareness on gender stereotypes, infringements of personal limits, violations of personal boundaries, assaults and violence
Expected Learning Outcomes	Participants will get the chance to discuss and learn about which behavior is considered acceptable and which unacceptable (as it can be harassment, of abusive nature etc.) in relationships they form as teenagers and beyond.
Preparation & Educational Material	Stickers/post-its giving examples of common situations and dominant male behaviour in partnerships (see Step by Step Description). Flipchart papers (one sheet per team) with a drawn line, symbolizing a scale beginning with „ok" (or „acceptable") and finishing with „not ok" (or „unacceptable").
Step by Step Description	**Introduction (5 min)** • The facilitator explains the exercise and notes the rules. **Method description (30 min)** • Participants are grouped in pairs of two (same-sex) • Paper strips are distributed to the pairs • Each pair shall discuss among themselves (and if necessary come to a compromise) whether they assess the examples given as acceptable or unacceptable behavior. • Participants place the paper strips on the line continuum marked on their paper sheet.

Reflection/Discussion (25 min)

Every pair shall present their outcomes.

Helpful pointers for discussion:

- Were there differences in the assessment of the given behaviour examples?

- Why did the teams assess them differently?

- Is there a difference in the assessment of boy*-teams and girl*-teams?

- For which behaviour does a general consensus exist? Why?

- In which way can the behaviour assessed as unacceptable be identified as violence?

Examples that can be used in this exercise (to be printed and handed out, names can be adjusted to fit cultural context):

- Peter reacts sullen and offended when his girl*friend talks to another boy*/man*

- Joe criticizes his girl*friend's clothing

- Ben stops talking to his girl*friend after having had an argument

- Antonio likes to scare his friends by dangerously driving his car

- Maria accuses her boy*friend of not loving her anymore when he wants to spend time on his own or with other people

- Simon gets furious very easily

- Daniel thinks that it is the man*'s job to make decisions which affect him and his girl*friend

- Elliot behaves extremely protective towards his girl*friend

- Angela always wants to know what her girl*friend is doing

- Jacob insults his girl*friend for doing things he thinks are mistakes

- ….

Adaptation and Variation	This method works best in person. In a digital setting it is important to use software that allows communal brainstorming (ex. MIRO, MURAL) as well as „breakout-rooms" so that the pairs can discuss on their own before returning to the common group call for discussion. Allow some additional time for technical issues to be resolved (sound, internet connection etc.).
Tips & Tricks	During the discussion, write down the buzzwords or phrases the participants use to describe the more specific circumstances of their response (such as 'The tone of voice is important"; 'Where it happens is important"). You can comment briefly on the answers or provide specific inputs, but try not to intervene on each point the participants make. Things should become apparent on their own as you go through each statement and group.
	In this exercise, it is advisable for you to summarize the results again on the flipchart at the end of the session.
	You should particularly emphasize that the decisive point concerning the issue of violations of personal boundaries, assaults and violence (regardless of whether it occurs in a sexual and/or violent form) is the prespective of the person affected. Make it clear that the prespective of the person affected is revelant in order to understand if it's violent or not.

Indicators of violations of personal boundaries, assaults and violence:

- unwanted by the person addressed;

- restrict a person's opportunities to study and learn (for example, in the form of a toxic classroom or work climate);

- constitute a form of sexual discrimination, such as sexism or devaluation of certain sexual orientations;

- represent an expression of gender role-based power, control, and authority;

- reduce people, and especially women*, to their bodies.

Be aware that it may be surprising and new to some youth in the group, that certain behaviors may constitute violations of personal boundaries, assaults and violence.

Resources & Further Literature	Tsirigoti, Antonia, Petroulaki, Kiki, Ntinapogias, Athanasios (2015): Master Package "GEAR against IPV". Booklet III: Teacher's Manual. (Rev. ed.). Athens: European Anti-Violence Network. (p.93). Accessible at https://www.gear-ipv.eu/educational-material/master-package, 28.11.2022.
	Bissuti, Romeo, Wagner, Günter, Wölfl, Georg (2002): "Stark! aber wie?". Methodensammlung und Arbeitsunterlagen zur Jungenarbeit mit dem Schwerpunkt Gewaltprävention. Austria: White Ribbon Austria, Ministry of Education. Accessible at https://www.give.or.at/material/stark-aber-wie-methodensammlung-und-arbeitsunterlagen-zur-jungenarbeit-mit-dem-schwerpunkt-gewaltpraevention/, 28.11.2022.

14 The infamous planes

Duration	60 min
Time & Circumstances	This methods is suitable for any time of day and no prior knowledge is required.
Topics	This method is aimed at boys* and girls* to understand how language is a powerful tool for building stereotypes and perpetrating forms of segregation on the basis of sexuality, gender identity, abilism, and racism.
Goal & Educational Aim	This method proposes a reflection on forms of exclusion, questioning one's own certainties and stereotypes.
Expected Learning Outcomes	The expected expectations after the administration of this method would be a deep reflection on how everyday language is steeped in stereotypes and how they are reproduced (often unconsciously). Some words are apparently harmless, but in reality they conceal a pattern of representation of differences that tends to denigrate that which deviates from the norm.
Preparation & Educational Material	Sheets of paper, markers, tape and poster board.

Step by Step Description	• Before the activity there is a presentation time between the boys* and girls* (20 min).
	• Boys* and girls* are asked to write on a sheet of paper (which will later become the airplane) the insults they know. These airplanes are to be thrown around the classroom.
	• Making a poster board (by facilitators before the activity) that will be divided into categories used for insulting:
	- gender - sexual orientiation - ability - family of origin - religion - belongings and affiliations - ...
	• Explanation of billboard articulation and examples of slurs.
	• Transcription of their insults into a category on the poster board and then the facilitator chooses which category to focus on (e.g., sexism, homophobia or racism or all of them)
	• At the end, the only category that is not insulting will be analyzed, i.e., white man*, native, young, able-bodied, etc.
	• We will ask at this point: Since we are all potentially insulting: which category would you put yourself in? Which insult hurts you the most and which do you use the most with others? (40 min)

Adaptation and Variation	The special feature of this method is that the boys* and girls* turn the sheets into aeroplanes. In the chaos in which one would like to carry out this method in online mode, instead of aeroplanes, one could use digital tools such as google jamboard instead of markers and poster boards. Through the use of this tool, the recipients of the activity can enter the swear words on digital post-it notes and stick them on the board.
Resources & Further Literature	Burgio, Giuseppe (2021): Masolinità plurali. Dagli stereotipi all liberta d'essere. Accessible at https://www.cesvi.org/wp-content/uploads/2021/09/VIEW_Mascolinita_plurali_DEF.pdf, 28.11.2022.

15 The conflict from the cup's point of view

Duration	30 min
Time & Circumstances	In-depth activity, but could be done in the beginning of a training. The exercise could create a playful habit being taken at the beginning of a programme in order to have participants learn to assess themselves.

Level	In-depth and prepares well for games on active listening and empathy. Before the method, it is recommended to discuss with the group the topic of taking responsibility in case of conflicts (and use of violence). Examples of avoidance strategies (denial, blaming, minimization) can be presented to make them more concrete. The group should also be aware that avoidance strategies are learned and are a characteristic of all of us.
Topics	Selfishness, empathy, conflict, blame shifting, denial, minimization
Goal & Educational Aim	The method aims to show how evident avoidance strategies such as blaming and minimizing are part of conflicts. It's a game to make blame shifting, denial and minimization visible. The ultimate goal is for participants to learn to take responsibility for their behaviour and to practice compassion and empathy in conflict situations.
Expected Learning Outcomes	• Participants get a signal from others when they are too focused on themselves and lose the other • Participants develop signals for when someone is shifting blame, denying violence or minimizing their own responsibility • Participants learn to analyse a conflict from the other's point of view • Participants learn to assess other participants' capacity to focus on the other

Expected Learning Outcomes	• Groups develop mechanisms to move collectively towards accountability
Preparation & Educational Material	Prepare 5 to 6 short case stories in advance. The method needs space to be able to form a circle, which can be extended if necessary.
Step by Step Description	1. Participants stand in a circle. One participant stands in the middle of the group. This participant reads the story. The facilitator explains the rules by showing how the exercise works: Please read the story of a recent conflict with your intimate partner. Alternate the focus on you, what you said, did, felt, why you reacted like that, and on other people in the conflict (intimate partner, other friends). The group moves closer or away depending on how 'self-centered' or 'other-centered' the story is being told. 2. Concretely, while the story is being told, the group moves far away when the story is focused on the narrator's point of view or if the blame is shifted to another person, the own responsibility is minimized, or own actions are justified. The group comes closer when the narrator focuses on the other's point of view, shows empathy or takes responsibility for the conflict. 3. For instance: "yesterday my boy*friend visited me, and he had too many things to tell me while I was busy doing my homework. I had an important exam at the next day.

I asked him to let me finish my work, but he was continuing to annoy me while I had urgent things to manage, and so I ended up getting angry because he has to learn he can't expect me to be available all the time (until that point participants might be moving away from the narrator). On the other hand, I understand that many things happened to him just recently, that he wants to share stories and feelings with me, that he probably only needed five minutes of my attention, and that perhaps I could have paused my work (and in that part the participants might have come closer to the narrator)."

4. Facilitators, please create short stories which fit to the group and context. Pay attention that different genders should be included. In the story above it can be a same-gender couple. Did you think about it? The goal of the method is to learn to take responsibility for their behaviour and to practice compassion in conflict situations.

5. Possible questions for debriefing and follow-up discussion: How did you feel when telling the story of a conflict? How did you feel when you saw the other/s moving away/coming closer? What did you learn from this exercise? What do you think would happen if you were more cantered on the other's point of view during a conflict? What happens when you are focused on yourself? What can you do to change that from now on?

Adaptation and Variation

The same exercise can be done with different movements for different problems, e.g. minimization (hand or finger pointing towards the floor), accountability (hands raising up and moving joyfully to show support) or denial (participants turning their back to the narrator).

These three exercises (people moving close or far, people pointing downwards or upwards, people facing or turning their back) could become a playful habit being taken

Adaptation and Variation

at the beginning of a programme in order to have participants learn to assess themselves if one of them is denying, minimizing or shifting blame. They should then be enabled to work that out by themselves. You could invite participants to use it in other moments of the programme.

Tips & Tricks

Participants might find it difficult to determine when the storytelling is self-centred and when it is empathetic. A narrative could focus only on the participant shifting all the blame onto the other. In the same way they could be self-centred but very honest and leave space for empathy. Some examples could be analysed with participants before starting. It is important feedback for the person in the middle to see the whole group walking away or coming closer while they tell a story, but it takes much more time to process one by one. To make it shorter you can send participants in pairs and while one tells the story the other moves away or closer. Then they swap roles. You might then try with the whole group at least on one or two stories.

Further Topics

Following this method on taking responsibility and promoting empathy in conflict situations, work can be done on improving communication behaviour with the group. The recognition of avoidance strategies or self-centred elements in conflict situations can initiate the desire of the participants to practice how they can do it better. Therefore, it is appropriate to continue with exercises on non-violent communication, for example.

Resources & Further Literature	Malcor, Olivier (2019): Scripting violence, rehearsing change – Games and theatrical tools to work with perpetrators of gender-based violence. Accessible at https://www.work-with-perpetrators.eu/training/interactive-approaches-techniques-for-perpetrator-work, 28.11.2022

16 Let's act to stop violence

Duration	The implementation takes 60 minutes, but can be adjusted to less (or expanded for more) time.
Time & Circumstances	Let's Act to Stop Violence is suitable for any time of the day, but recommened in the second part of the training.
Level	Mobilization of peers; plan of action for taking up the issues of sexual harassment etc.
Topics	The objective of the method is to devise a plan of action for taking up the issues of sexual harassment, ragging in one's communities and to explore activities that can be done in a group to mobilize peers.

Goal & Educational Aim	• To brainstorm about various actions toward the common goal. • To communicate in a moderated way among participants. • To think about concrete actions and things needed in order to implement them. • To consider the actions of specific group (with similar goals) or individual contributions (towards diminishing or even stopping the violence).
Preparation & Educational Material	Paper and pen or flipcharts and markers or computer (depends on the implementation).
Step by Step Description	The method enables to start thinking about what one would like to achieve in community/ group action and how they are going to do it. For this method it is important to better understand the process of planning community actions with a group of individuals who share the same goals/beliefy and how this group of individuals can motivate others to act in the same manner. It enables to rework on the planning for different issues based on this. Ask very simple, but goal-oriented questions (to yourself or a group of people): • What is it you want to achieve? • What are the main things you will need to do? • By when do you want to achieve this?

What are the main resources you will need? Money, people, equipment, etc.? (What resources do we have and what else do we need?)

After receiving the answers, set-up the milestones: this will help you with your planning and then assessing progress, if you set out some milestones. These are things you need to achieve along the way as you progress towards achieving your eventful aims.

List of activities you can try:

- Badges for supporters to wear – you can make your own
- Banner for use at meetings
- Bumper stickers with catchy slogans
- Community case studies & discussion
- Develop a community radio programme
- Develop posters and handbills
- Developing plays and performance, role play, street drama, popular theatre
- Exhibitions: can produce a small but attractive display which can be put up anywhere
- Film, documentary or video screening
- Search, listen and discuss about the song, which is critical against inequalities, discrimination, violence
- Games
- Making a collage of newspaper articles on the issue and put it on college notice board
- Follow an artist on social media who speaks against violence and invite this artist to a public debate, organized in school
- Organise a cycle rally on the issue
- Organize contests, competitions
- Organizing counselling sessions
- Photo exhibition
- Public debates

- Puppet theatre
- Quiz (public)
- Rallies and marches
- Regular meetings
- Run a signature campaign
- Sending SMS to friends
- Storytelling
- Wall writing or graffiti
- Writing a blog
- Writing articles for the college newsletter etc.

Adaptation and Variation	Questions can be changed accordingly to the topics covered in the training. The method is most suitable for face-to-face implementation, but could be done on-line.
Resources & Further Literature	Urvashi, Gandi : Worobook for Young Men on Violence and Masculinities. Breakthrough India, SANAM, The South Asian Network to Address Masculinities. Accessible at https://resourcecentre.savethechildren.net/pdf/india_urvashi_workbook_for_young_men_on_violence_and_masculinities.pdf/, 28.11.2022.

17 Scars

Duration	60 min
Time & Circumstances	This method requires a medium level of concentration. The participants are expected to reflect on themselves and their health.

Preferably, the participants should already have basic knowledge on gender roles and stereotypes and the concepts of masculinity and femininity. |
| **Topics** | Masculinity; men*'s health; risk behaviours; vulnerability; self-care. |
| **Goal & Educational Aim** | Ideally, this is an activity for boys*. The goal of this method is to reflect on hegemonic masculinity and its impact on health and well-being from a holistic approach.

Using the body of a participant, each member of the group will identify a health problem that represents a wound on the man*'s body. The group will reflect on the different scars that the participants have as a result of the hegemonic masculinity model. |

Expected Learning Outcomes	The expected outcomes are the following:

• Increased self-awareness on men*'s health.

• Increased awareness towards how hegemonic masculinity is related to some risk |
| **Preparation & Educational Material** | • Pens

• Post-its / paper and tape |
| **Step by Step Description** | **Introduction (5 min)**

The facilitator should explain the objective and parts of the activity.

Method (45 min)

All the participants should be divided in small groups (4-5 participants). Each group will be asked to write down the health problems that they have suffered or that they believe men* suffer throughout their lives, from an integral conception of health (illnesses, physical and emotional health, causes of death, etc.). Each group will have 15 minutes to do it.

A volunteer is asked to model a man*'s body. They are then asked to read aloud what they have written and place the post-its with the different health problems on the male body. Each participant can place the notes on the part of the male body to which the illness is related. It does not matter if problems are repeated, as it will be useful to evaluate the results. Each note represents a scar. |

Once the previous step has been completed, the group is asked if they want to add any more problems. If so, as many notes as necessary will be placed. To complement the dynamics, the facilitator can also add post-its. Once all the scars are placed on the volunteer's body, he is asked how he feels about all the health problems that have been placed on his body. The volunteer also opens the floor to others to see what these scars suggest to them. The volunteer returns to his place and is thanked for his participation.

The floor is then opened for comments and reflections on the following questions:

- What do you think about everything that has come out?
- How might different health problems relate to being a man*?
- How do men* relate to their own health?
- What can men* do to improve it?

To complement the discussion, participants can be asked to explain a personal situation related to the different scars they have placed. It is important that with each explanation of the situation, the participant is asked how he felt and if the health problem has any relationship with the way he has constructed his masculinity. To extend the dynamic you can ask the participants if they also have any emotional scars, which are more invisible but internally difficult to heal. This part can be done individually and then each participant can share it in small groups or in the large group. Reflection can be facilitated by asking if they had shared it before with anyone and especially with other men*, etc.

Debriefing (10 min)

Adaptation and Variation

This activity can be easily adapted to the online format. The discussion can be conducted online by using conferencing software and a software that allows to imitate brainstorming/sticking notes such as Google Jamboard or Mentimeter.

Tips & Tricks

When facilitating this method:

- It is very useful to have national or international statistical data to accompany the reflections and to show the magnitude of the problem.
- It is interesting to be able to relate the characteristics of hegemonic masculinity (independence, strength, self-sufficiency, competitiveness, being a provider, protection, violence, lack of expressiveness, constant demonstration of masculinity, etc.) to the health consequences.
- It will be key to reflect on the perception of invulnerability and the need to avoid signs of weakness on the part of men*. It can be related to the fact that men* do not take care of their health, do not go to the doctor, do not take preventive measures, etc.

Further Topics

This exercise is an opportunity to make young men* reflect on the importance of self-care, showing that reproducing hegemonic masculinity can be detrimental to health. An effort should be made to reach the last part of the dynamic, where emotional wounds are worked on, in such a way that it serves as a link to work on the dynamics related to emotional health care.

Resources & Further Literature	For the facilitator it is recommendable to previously read literature on the impact of gender stereotypes and masculinity on men*'s health. For instance, (for Catalan and Spanish context) the resources from Barcelona City Council: https://ajuntament.barcelona.cat/recursos-pedagogics/es/masculinidades/introduccion

Tips and concluding remarks

The role of schools, teachers and educational stuff in prevention of gender-based violence is important. Teachers are often the first to notice signs that something is going on with their students. Therefore it is crucial to raise the issue of gender-based violence in schools and for schools to take an active role in addressing the violent situations. The key is to notice and not ignore, to react immediately and to involve other stakeholders, such as the school counselling service, parents, etc. First of all, it is crucial to organize individual but separate conversations with all parties, i.e. the victim, the perpetrator and the bystanders of the violent situation.

Continuous awareness-raising approach is needed, e.g. in class hours where gender-based violence can be a topic of conversation, promoting and building trust that school is a safe place. Trust among young people and towards teachers is very important and teachers can be role models in this regard. At the same time, greater attention should also be paid to bystanders in the school environment, empowering them and raising awareness about gender-based violence. Activities in schools can range from workshops, lectures, role-plays, organising campaigns in schools and online on gender-based violence, working with socially critical influencers who are close to young people and jointly designing workshops, round table discussions, plays or other events.

An effective approach to raising awareness and preventing gender-based violence is a systematic and continuous approach that involves all school staff in the school environment, from teachers, management and counsellors to cooks, cleaners and janitors, as well as students and parents.

Below we present a participatory model with an active role for young people in raising awareness and preventing gender-based violence.

Asset-based and role model

Instead of only focusing on the needs (or worse: deficits and shortcomings) of students, implementing the tools should build on their assets and resources. The aim is to empower them, which works best by strengthening their awareness of their own abilities. Therefore, the asset model as rooted in Asset-Based Community Development (ABCD) can be applied, which makes use of people's strengths, skills, and experience.[2]

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2   Cf. ABCD toolkit at: https://ajuntament.barcelona.cat/recursospedagogics/es/content/masculinidades

Ownership to and motivation of the participants

Working with students should promote its "ownership" by the participants, which gives the students the opportunity to be part of the process and fosters their motivation to participate through:

- collective goal setting,

- flat hierarchies and a democratic, participatory conduct,

- giving students leading roles within the workshop/training dynamics to enhance their feeling of empowerment,

- co-creating the program with the target group, in order to enhance their identification with the training and foster sustainability of the training.

Brave and safe space

The training program environment and approach should allow for a conduct as safe for all students as possible. It is recommended to establish ground rules together with students to create also a brave space[3] for participants to open up and discuss relevant and emotionally challenging issues[4].

3   For the distinction of brave and safe spaces see: Arao & Clemens (2013): https://www.anselm.edu/sites/default/files/Documents/Center%20for%20Teaching%20Excellence/From%20Safe%20Spaces%20to%20Brave%20Spaces.pdf
4   More can be learned from initiatives experienced with brave spaces like https://www.bravespacealliance.org/training