

Intellectual Output 02

Educational Pathway to Prevent Youth Radicalisation Toolkit



Project : Educating New Generations In building a Non-radicalised Environment

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I. Introduction to the general frame of the project and to the European priorities

Educating New Generations in Building a Non-Radicalised Environment (ENGINE) is a strategic partnership for youth project aimed at empowering youth and social workers working with young people at risk of radicalisation , equipping them with efficient instruments and methodologies aimed at fostering critical thinking as well as preventing the radicalisation phenomenon.

The issue of Youth radicalisation is an important and pertinent one in today’s European society. In our globalised world, the step from radical youth to violent extremists is but a stone’s throw. In creating this Intellectual Output for project ENGINE, our aim is but one step towards building resilient, inclusive communities.

Valid examples of young men acting in the European social structure have included the events of Vienna, Austria (Nov 01, 2020), Paris, France (Nov 13, 2015), Brussels, Belgium (March 22, 2016), Knife-attacks in Bavaria, Germany (Nov 06, 2021), to name a few.

Radicalisation happens through multiple aspects, both online and offline. The ‘Education Pathway to Prevent Youth Radicalisation’ Toolkit aims to be a practical reference for youth/social workers, operators and trainers who want to acquire new competencies, methodologies and instruments to prevent youth radicalisation.

The overall objective of the toolkit is to connect non-formal education (NFE) methodologies with (a) Forum Theatre, (b) Media Literacy and (c) Digital Storytelling

This toolkit is structured as such:

- i. Challenges of youth radicalisation phenomenon
- ii. Theoretical frame of relevance of the instruments towards working to prevent youth radicalisation
 - a. Forum Theatre
 - b. Media Literacy
 - c. Digital Storytelling
- iii. Workshops: description with examples

This toolkit is foreseen to bring an innovative perspective into preventing the Youth Radicalisation Phenomena. Being targeted at youth/social workers, operators and trainers, the toolkit will show how NFE Methodologies can be combined with Forum Theatre, Media Literacy and Digital Storytelling in order to foster a process of raising awareness, empathy, tolerance and developing critical thinking.



II. Challenges of Youth Radicalisation phenomenon

Interaction in the globalised world of today has indeed improved trans-border communication while building several constraints that have been ingrained into the modern society, both in Europe and abroad.

Building resilience and confronting risk is primordial to counter the effects of youth radicalisation. Acting together, social actors can support vulnerable youth to recognise symptoms, take remedial actions and further support others in the fight to countering youth radicalisation through tools of non-formal education.

After the Covid-19 pandemic struck, a lot of the interactions between youth themselves and others who were in touch with them moved to the virtual space, a trend that was on the increase in the preceding years.

Digital interactions, digital spaces and the digital world have seen rapid increases in data from Eurostat. One major factor is the easier availability of easy-to-use digital technology, much that it has become all permeating. The push from august bodies like the European Commission in implementing and furthering digital skills that led on a push to adopt more digital technologies in the everyday sphere. Though such technologies can be misused.

Premise

Online misinformation and radicalisation, which had seen an increase in the early years of the second decade of this century accelerated as more people became glued to their electronic devices and content-sharing platforms. The phrase ‘fake news’ though gaining popularity through the former President Donald Trump, social media platforms through their aggregating algorithms were also to blame to scour data through connivance of their profit-minded shareholders and CEOs.

Media-savvy is different from media literate. While every young person today in Europe can use electronic devices, the percentage of those who are able to critically analyse information and discern propaganda from actual news in one of concern.

The real world is much different from the online world in that the people influencing youth could be thousands of miles away and would never see the potential victim, though could instead induce them to act in ways and methods contrary to social intellect.

Radicalism is much contrary to terrorism, radicalism spans a plethora of fields, from radicalistic ideas to religion to extreme ideologies. While in public settings, radicalisation is



The greatest challenges include understanding the factors that drive radicalisation within this segment of the population. Trauma, disruption and loss, especially those that lead to sudden changes in the daily lives are important drivers. Anger and betrayal is another of those factors. Uncertainty is a crucial factor, especially when future perspectives are in question, an excellent example of such a scenario globally is the Covid-19 pandemic that has practically changed the world as we currently know it, or civil wars in countries that deter youth from thinking positively about certain futures.

The variety of methods that youth could be radicalised through is alarming. From content sharing, peer pressure through others in the same age category, filter bubbles due to unavailability of competing views online, content lacunas (that are a blindspot) that lead youth gradually to enter the extremist universe and eventually lead to direct contact with extremists are all potential challenges social actors and organisations have to encounter.

Moving Forward

Recognising the warning signs is primordial. Fear, belief, blaming and sharing of ideologies, principles, religion, views and anti-conspiracy theories all feed into this spiral.

Methods to overcome the challenges that youth radicalisation could be through individual interventions, personalised to ensure the youth feel cared for and cared about. Listening to them, asking questions, educating them, discussing with them, advising on alternatives and reminding them of the real world as a better alternative to the path down radicalisation.

Social media could also play a role in de-toxifying the radicalised scene, through allowing potential beneficiaries to contact organisations that would be able to provide them a helping hand in countering radicalisation, especially among youth.

In this Project, we look to tackle the issue of youth radicalisation through three specific and specially targeted tools: digital storytelling, forum theatre and media literacy, each of which independently can be used to tackle the issues raised above in the challenges that the phenomenon of youth radicalisation has raised.

The idea is to engage and involve youth through socially manageable settings to involve them to express themselves and counter existing narratives.



III. Theoretical frame of Forum Theatre, Media Literacy and Digital Storytelling and of its relevance as an instrument of fostering prevention of youth radicalisation

Youth Radicalisation

Radicalisation is a process through which young people start to accept and support changes in society which are against the existing order, while the term “violent radicalisation” or “radicalisation leading to violence” refers to the process of adopting an extremist belief system – including the intent to use, encourage or facilitate violence – in order to promote an ideology, a political project or a cause as a means of social transformation.

In Europe and its neighbouring countries, youth radicalisation and the concomitant use of violence has become an increasing source of worry. There has been an upsurge in hate speech, hate crimes and attacks on migrants and refugees, propaganda and violent xenophobia, as well as religious and political extremism and terrorist attacks. Young people are the most vulnerable to radicalization and extremism for a variety of reasons. Whatever your background is, it can still effect you, and certain groups can sweeten a speech to encourage you to join them, we have many examples such as (KKK, Nazis, ISIS, etc.)

Tools in this project to radicalisation of youth

Usage of Non Formal Education tools for engaging local and migrant youths in Forum Theatre, Media Literacy and Digital Storytelling educational activities in the field of radicalization prevention aimed at creating the roots for raising awareness, empathy, tolerance and develop critical thinking skills among youth should prevent the youth radicalization phenomenon. The outputs of usage tools above-mentioned will be an acquisition of theoretical knowledge about Forum Theatre, Media Literacy, Digital Storytelling as joint methodologies to prevent youth radicalization. All people involved in the project will acquire knowledge regarding the educational needs, social inclusion and stereotyping faced by migrants youth due to radicalization phenomenon and how to counter it through the creativity as well as the emotional deepness of the Forum Theatre, the critical thinking raising skills of Media Literacy and the emotional impacting opportunities offered by Digital Storytelling. The tools will be also helpful to acquire competences (knowledge, skills and attitudes) regarding the management of group dynamics in Forum Theatre methodology including conflict management skills.



Theoretical aspect of the tools in this project to prevent youth radicalisation

- I. Forum Theatre** uses theatre to achieve social aims. It is a form of theatre that encourages audience interaction and explores different options for dealing with a problem or issue. Its strategy breaks through the barrier between performers and audience, putting them on an equal footing. It enables participants to try out courses of action which could be applicable to their everyday lives.

Values

- Creates a sense of empathy between people in different opinion groups
- Offers different kind of education
- Create learning opportunities
- Gives voice to those who don't have one or can't defend themselves
- Can influence decision makers
- Audience part citation and plurality of voices
- Facilitation of complex issues of younger audience

- II. Media Literacy** is a 21st century approach to education. It provides a framework to access, analyse, evaluate, create and participate with messages in a variety of forms — from print to video to the Internet. Media literacy builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy. Media Education aims to foster not simply critical thinking/intelligence, but critical autonomy. Media Education is investigative, it does not seek to impose specific cultural or political values.

- III. Digital Storytelling** describes a simple, creative process through which people with little or no experience of computers gain skills needed to tell a personal story as a two-minute film using predominantly still images. The uses of digital storytelling range from a means to express creativity, to a research method for local health issues or a means of preserving a community's identity and a form of oral history. As a method, Digital Storytelling combines techniques to develop literacy and storytelling skills with an introduction to basic Information and Communication Technology (ICT).



Reinforcing the support to preventing radicalisation

These tools will support the reinforcement towards preventing the radicalization and furthermore they will be followed by some training formats that we can use during our activities and be shared with a lot of NGOs as part of the dissemination plan and after the successful finishing of the project as a result of the project by sharing the outcomes. The training formats have been done by experts who have checked the history of youth radicalization in Europe and around the world and what are usually the motive for them to join radicalized groups or how these groups are attracting them to join such as the case of Los Angeles gangs such as MS13 and 18th street, they attract youngsters from central America and Mexico by fame and wealth to join and it leads to a lot of killing between the government and gangs, or between each other. Being educated about the law and the dangerous act of joining such groups is a mandatory because of the increased wave of migration everywhere around the world plus the xenophobia that increased lately out of the reason that refugees and migrants will be stealing the resources from the inhabitants of the countries who agreed to host them. Finally, we believe in NFE as an alternative tool to educate and learn by doing for the benefit of the people and youngsters by the engaging all aspects of civic society.



IV. a. Workshops: Description

	FORUM THEATRE
Learning outcomes:	To help participants familiarize with Forum Theatre method and increases their awareness about moral/social conflicts and develop skills to solve them.
Duration:	55 minutes
Materials:	Paper sheets and pens, a large space to perform
Preparation:	The trainer should prepare in advance an imaginary scenario of the issue of radicalisation among youth based on a realistic case with which participant can empathize.
Description:	<p>The trainer start to introduce the concept and technique of Forum Theatre to get participant familiarize with it and being able to use it. (10 minutes)</p> <p>Then he/she will share an imaginary scenario of radicalization problem among youth and divide participants into two groups: spectators and actors, assigning them the roles they will play in the following performance; the trainer will play the role of the “joker”, a facilitator for the forum theatre session. The joker holds an impartial view of the interventions, ask the audience to evaluate what happened at the end of an intervention, facilitate the interventions such that each participant is able to complete his/her intervention before another is free to enact his/her intervention; he will also watch out for interventions which are implausible and ask the audience to decide whether the intervention is a ‘magic’ solution.</p> <p>Actors have 10 minutes to create the theatrical performance canvas and then they start to perform it. At the conclusion, the play will begin again with the spectators being able to replace or add to the characters on stage to present their interventions and to provide alternate solutions to the problems faced. The whole performance will last approximately 20 minutes.</p> <p>A debriefing session will take place at the end (15 minutes).</p>
Handouts:	Imaginary scenario of the issue of radicalisation among youth, created by the trainer
Tips for the Trainer:	<p>Some examples of questions that the trainer can ask to participants during the final debriefing are:</p> <ul style="list-style-type: none"> • What was your impression of being involved in this scenario? • What did you feel? • How often do you think radicalization happens among youth? • Do you know another solution for problems of radicalisation, potentially for attenuating it in our society?

MEDIA LITERACY	
Learning outcomes:	<ul style="list-style-type: none"> • Give youth a set of critical thinking skills that will further their media literacy and fluency • Present an overview of systemic oppression, social constructs, and harmful stereotypes portrayed in media • Introduce youth to social change and youth-led activism
Duration:	Open-end, (20 min-55 min) depending on media type
Materials:	Projector, laptop, Wi-Fi-internet, speaker, audience to discuss
Preparation:	Media tools including projectors, speakers, etc. should be available for the workshop facilitator and participants to understand the visual aspect of media literacy.
Description:	<p>Topics that could be covered include, followed by 15 min debrief.</p> <ul style="list-style-type: none"> • Helping youth workers Better Judge the Credibility of Information • Close Reading of Media Texts: A Critical Common Core/College Ready Skill • Analysing Visual Media Texts • Storytelling Through Film • Reading and Writing in A Digital World • Critical Thinking & Viewing: Key 21st Century Skills • All Media Are Written: Improving youth Writing Skills with Media Literacy • Pulling Back the Curtain On How Advertisements Work • Radicalisation through media illiteracy • Media Literacy 101: Meeting Standards While Engaging Students • Every Picture Tells A Story–Visual Literacy: An Introduction to Reading Images • Buy Me That: How radicalisation works in the media • Thinking Critically about Media Messages in a globalised world • Who’s the Boss? Financial & Media Literacy: An Important Combination
Handouts:	If required for print media, highlighted text on scripts
Tips for the Trainer:	<p>Some examples of questions that the trainer can ask to participants during the final debriefing are:</p> <ul style="list-style-type: none"> • What was your impression of being involved in this scenario? • What did you feel? • How often do you think radicalization happens among youth? • Do you know another solution for problems of radicalisation, potentially for attenuating it in our society?

	DIGITAL STORYTELLING
Learning outcomes: (General issues)	<p>Examined corpus of scientific data as well our human rights experience prove that radical recruiters professionally exploit psychological “triggers” such as an identity of vicarious humiliation or strong community bonds. COVID-19 era, with its many unexpected limitations, has aggravated tensions between migrants and recipient societies, different religious groups, while strengthening black and white ‘explanations’, conspiracy theories and right-wing movements.</p> <p>Destructive forces rely on young people’s search for identity and belonging and offer them the opportunity to “take revenge” on the real or imagined injustices they experience. Digital storytelling (DST) is an effective response that also relies on emotion by allowing young people potentially targeted by extremist recruiters to voice their grievances, assert their identity, express themselves and be heard. Thus the aim of our workshop is not to moralise but to give young people a voice and listen to what they have to say and suggest.</p> <p>Making digital stories is also very practical for working with disadvantaged youth: to stimulate the interaction in the group, to empower the participants, to stimulate participating, to ‘learn how to learn’ and improving digital, creative and social skills. In making the digital story, our participants will take their life back into their own hands in a positive way. They will get a self-image that is more positive and they get more self-confidence.</p> <p>The DST method is an emotional approach in which young people can clearly understand and/or “build” their identity. This is particularly interesting for young people of mixed backgrounds. The methodology developed for this workshop allows them to reflect on their identity and origins and to give them meaning. It is an individual process (everyone tells a story or expresses a personal point of view based on their own experience), in which young people encouraged to express their opinions and use their critical thinking (for example to denounce injustices).</p> <p>Finally, it is an opportunity for young people to feel good and proud once their video is ready and shared around them. We want them to be not only consumers of useful information but creators of a valuable cognitive product.</p>
Learning outcomes: (Particular outcomes)	<p>Computer science and computer skills</p> <ul style="list-style-type: none"> • Participants learn how to edit a video with <i>free</i> video software (e.g. Youtube Video Editor) • Participants learn how to take and manipulate pictures for the use in their movies • Participants learn about pixels and screen resolutions





	<ul style="list-style-type: none"> • Participants learn about audio dubbing and how to record sound • Participants learn how to export a movie project and how to publish them • on the internet • Participants learn about the different steps involved in making movies and the different tasks (scripting, directing, camera, sound, editing, ...) <p>Creativity and imagination</p> <ul style="list-style-type: none"> • Participants use digital techniques to tell their personal stories (communication expression) • Participants learn how to tell a story with video and sound (audio-visual) • Participants learn how to bring structure in a story (scenario) • Participants learn how to shape their creative ideas with digital applications (creativity) • Participants acquire language- and communicational skills (writing and doing voice-over) <p>Analysis and reflection</p> <ul style="list-style-type: none"> • Participants express personal experiences linked to youth radicalization and discuss matter at hand with people from their generation but with different cultural backgrounds. • Participants map out events or experiences linked to youth radicalization in their life and organise them in a story (self-reflection) • Participants use ICT and multimedia to reflect on youth radicalization and to communicate this to their viewers • Participants learn how to prepare the contents of their story (research, meeting other people) • Digital storytelling can help to process certain events in life (therapeutic), to take a distance or to improve their own position in society (emancipation).
Typology:	<ul style="list-style-type: none"> • Practical • Individual and group work • ICT • Discussion
Timeframe :	Approximately half of the day with two breaks. This can be extended with extra time for research, meetings, making photos or recordings.
Methods:	<p>Creating a digital story exists out of three parts:</p> <ul style="list-style-type: none"> • Brainstorming and writing the story • Making or collecting pictures, sound and music • Editing and finishing the movie on the computer or tablet

	<p>Furthermore, showcase...</p> <p>The videos are easy to produce and it depends on participants' previous experience in ICT. For the beginners there is no shooting as only photographs are used (either from personal archives or the internet) and then edited in a film sequence. The participants then add their voice over and, if they so wish, music.</p> <p>For more experienced youngsters we suggest to shoot a video.</p>
Content Delivery:	<p>With DST, our participants will produce a video clip of between one and three minutes in which they tell a personal story or share their point of view on a topic of youth radicalization.</p> <p>After screening their videos, the moderated discussion will follow. They are then encouraged to share the video as widely as possible on their social media networks (if it is not a danger for their privacy and will not cause any negative consequences).</p>
Materials:	<ul style="list-style-type: none"> • A computer for each participant with decent internet connection to use online video editor • A digital camera to make pictures • A USB-cable or card reader to upload pictures onto the computer • A smartphone or video camera to make recordings • Headphones for listening to the recordings • A stable and fast internet connection to search for information, images, sound and music • Medical masks, sanitizers and latex gloves (if it is not too hot to wear)
Procedure:	<p>Preparation</p> <p>Before the workshop we inform the selected participants about basics of the ICT, methods of creating short and creative videos, present a number of examples and give them time to test their ideas and upload the results on the project cloud storage.</p> <p>Producing a video</p> <p>Our participants are free to choose any topic related to youth extremism and ways of preventing it. We encourage though to give emphasis on their personal life-stories, experience of discrimination, issues with integration and/or with radical organizations.</p> <p>On all stages they will be facilitated with professional and friendly mentors.</p> <p>Active evaluation</p> <p>At the end of each workshop we conduct an “active evaluation” where our participants share what they have learned from the experience.</p> <p>Storytelling circles are a way to express oneself without arguing. It is an opportunity to express ourselves about who we are.</p>








This method allows us to provide youth with a room not only for expressions and creativity, but with ability to learn new techniques, get to know interesting people and realize themselves within a friendly community of like-minded peers and non-formal educators.

Copyright issues

In our workshop we use images “without” copyright that fall under the Creative Commons license – to be free from any kind of owners’ complaints. In a way it’s not true that media that falls under these licenses don’t have copyright but they are in most cases free to use for personal projects. There are a few types of Creative Commons licenses and they all have different rules to follow. It’s also not always clear under which license a photo falls and this gives another layer of difficulties. Here you have a table that show the most frequent used licenses:

Icon	Right	Description
	Attribution(BY)	Licensees may copy, distribute, display and perform the work and make derivative works and remixes based on it only if they give the author or licensor the credits (attribution) in the manner specified by these.
	Share-alike(SA)	Licensees may distribute derivative works only under a license identical (“not more restrictive”) to the license that governs the original work. (See also copyleft.) Without share-alike, derivative works might be sublicensed with compatible but more restrictive license clauses, e.g. CC BY to CC BY-NC.)
	Non-commercial (NC)	Licensees may copy, distribute, display, and perform the work and make derivative works and remixes based on it only for non-commercial purposes.
	No Derivative Works (ND)	Licensees may copy, distribute, display and perform only verbatim copies of the work, not derivative works and remixes based on it.

Most of these licenses are combined:

Icon	Description	Acro- nym	Free Cultural Works	Remix culture	Commercial use
	Freeing content globally without restrictions	CC0	Yes	Yes	Yes
	Attribution alone	BY	Yes	Yes	Yes
	Attribution + ShareAlike	BY-SA	Yes	Yes	Yes
	Attribution + Noncommercial	BY-NC	No	Yes	No
	Attribution + NoDerivatives	BY-ND	No	No	Yes
	Attribution + Noncommercial + ShareAlike	BY-NC-SA	No	Yes	No
	Attribution + Noncommercial + NoDerivatives	BY-NC-ND	No	No	No

	<p>Almost all licenses include Attribution which mean the participants will need to give credit to the people that made it and it's not always easy to find the creator of the content. It's the easiest to look for Public Domain photos but this gives problems as most results are limited.</p> <p>For example, in case of workshops on extremism usually our participants look for images that evoke the emotion of injustice and frustration, and although there are thousands of related pictures we noticed most participants start to use the same ones. We encouraged them to start looking for photos with search queries in their own language and in different search engines as this gives more diverse results.</p> <p>The Creative Commons organisation created some sort of search engine to find Creative Commons media more easily. It's not a real search engine but more kind of a filter on existing real search engines and online content like Google, Soundcloud, Youtube, etc. The website is https://search.creativecommons.org/ and although we encourage the participants to use this website during the project we also ask them to double check the license used for the photo, music or video they want.</p> <p>It is of course even better if they use self-made media or if it is made by someone they know personally and can ask the permission directly.</p>
Tips for the Trainer:	<p>Suggested videography:</p> <ul style="list-style-type: none"> • The power of digital storytelling Emily Bailin TEDxSoleburySchool • What is Digital Storytelling? • PRACTICES Toolbox (3/4) EN: “Digital Me” - telling stories to prevent violent extremism • Digital Storytelling and Youth Voice • YOUth Decide - Digital Storytelling as a tool of Change-making




IV. b. Workshops: Examples

	01
Title:	<i>Dispute between Radicalised conservatives & LGBT+ advocates</i>
Methodology:	Forum Theatre
Duration:	65 minutes
Materials:	Paper sheets, pens, markers, Large space to perform
Preparation:	<p>The trainer should prepare a list of threads which are controversial for both groups. Then use them to provoke lively debate.</p> <p>For example:</p> <ul style="list-style-type: none"> • The LGBT+ supporters are blaming the catholic beliefs and making fun of catholic symbols. • The radicalised conservatives think that LGBT+ supporters don't deserve any rights they should be banned from the society. • Both sides are using violence during the demonstration on the streets, but media are siding with the LGBT+ advocates, finding radicalised conservatives as an aggressor.
Description:	<p>The trainer abstracts the concept and technique of Forum Theatre. (5 minutes)</p> <p>After quick abstract, the Trainer will share a list of threads which are controversial for Radicalised conservatives and the LGBT+ followers. Then the trainer will divide participants into three groups – supporters of conservatives, supporters of LGBT+ and spectators. Then the trainer will assign roles and concrete threads to participants. The trainer will play the role of the “joker”, a facilitator for the forum theatre session. The joker holds an impartial view of the interventions, ask the audience to evaluate what happened at the end of an intervention, facilitate the interventions such that each participant can complete his/her intervention before another is free to enact his/her intervention; he will also watch out for interventions which are implausible and ask the audience to decide whether the intervention is a ‘magic’ solution.</p> <p>Actors have 10 minutes to create the theatrical performance canvas and then they start to perform it. At the conclusion, the play will begin again with the spectators being able to replace or add to the characters on stage to present their interventions and to provide alternate solutions to the problems faced. The whole performance will last approximately 30 minutes (with the re-run).</p> <p>A debriefing session will take place at the end (15 minutes).</p>
Handouts:	The list of threads which are controversial for both groups created by the trainer

Tips for the Trainer:	<p>Some examples of questions that the trainer can ask to participants during the final debriefing are:</p> <ul style="list-style-type: none"> • What was your first impression of being involved in this scenario? • What kind of emotions did you feel? • How often do you think radicalization happens among youth? • Do you know another solution for radicalization problems? • What can you do to help the people who are getting bullied, because they are related to LGBT+? • Rate “Forum Theatre” method from 1-10
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02	
Title:	<i>(Re)action on the streets</i>
Methodology:	Forum Theatre
Duration:	45+ mins (depending on participants’ drive)
Materials:	<ul style="list-style-type: none"> • Basic furniture: chairs, tables • A stage to perform. • Handouts to describe the scenario(s). • Books and pens to take notes. • Black sunglasses to enforce the brutal image of a policeman. • Smart-phone with police radio transmission sounds for interrogation ambience and menacing effect e.g. https://www.youtube.com/watch?v=-CIXs022Nzw (to reduce dependence on unstable internet, download in advance and preferably download regional language transmissions, when possible)
Preparation:	<p>Warm up Before the trainer can set up a photo gallery with related images (15-20 pics).</p> 



Additionally

The following short and emotional video about excessive police measures towards minorities might be screened after, e.g. <https://www.youtube.com/watch?v=MUega7QxkD4> (again better to download beforehand)

The game

The trainer will ask two volunteers to participate. The trainer will present the script and the two volunteers will reenact the scenario. All possible questions and clarifications are highly required - in order to avoid misunderstanding during the process.

Afterwards, the trainer will ask for one more person to participate (as witness/civilian). The civilian won't have a script and he/she will have to advocate for either party.

Description:

Scenario

There's a police officer (male), a migrant (female) and a civilian. The police officer pulls over the migrant's car and starts interrogating her. The police officer is harsh from the very beginning and starts asking inappropriate and rude questions.

Police officer: License and registration! After that keep your hands on the driving wheel!

Migrant: [hands out documentation]

Police officer: What are you doing here?

Migrant: I am a shop manager in the city. Actually I am late for work. I wasn't speeding and my license and registration are up to date. Why did you stop me?

Police officer: Hey hey hey! I am the only one who asks the question! Where do you come from? Where did you get the money to buy a car? Prostitution? Drug dealing? From a terrorist organization?

	<p>Migrant: As I said, I work in the city for ‘Harrods’ and I bought my car with the money I earn. I am a single mother. [Wants to show a picture of her little daughter]</p> <p>Police officer: [placing hand on the gun] Keep your hands on the driving wheel!</p> <p>Single mother with a new car? Once again, are you involved in criminal activities? It's normal for your type of suspects to be involved in criminal activities.</p> <p>[A civilian witnesses the conversation and engages in the conversation]</p> <p>Activity</p> <p>The scene is continued by the participants. The participants can continue acting out the scenario; the police officer is the oppressor, the migrant is the oppressed and the civilian should advocate for either party.</p> <p>To change position with each role, participants will say STOP and then they can choose the role they want to change.</p> <p>The activity will continue until they come to a final solution about the situation.</p> <p>After that a group feedback and discussion is needed.</p>
Handouts:	<p>The participants will have the chance to live the situation and be part of the problem and give their perspective in this situation.</p>
Tips for the Trainer:	<p>Before the game. <i>To open up</i> the participants, be sure that everybody can freely speak and act and in order to insert a certain level of disagreement, the trainer can organize a debate activity named “Agree or disagree”. It should take no more than 3 - 5 minutes.</p> <p>For the stage effect the trainer can dim the lights in the room/stage and use blinking lights (from smartphones) in order to focus on the three participants.</p> <p>It is useful if a male participant will be in the role of a female migrant - to feel in the shoes of a person who is discriminated against because of gender and migrant’s status.</p> <p>Give the participants freedom to express their ideas and play the role according to their personal point of view.</p>

	03
Title:	<i>Give me a story</i>
Methodology:	Forum Theatre
Duration:	120 minutes
Materials:	Paper sheets, pens, markers
Preparation:	Divide the participants in 2 groups and then give the topics to discuss including those of racism, bullying, radicalisation, the work delves on the idea of a Theatre of the Oppressed
Description:	<p>As a team-building activity, the youth are divided in 2 groups every group create a story for theatre of oppressed (team work) during 1 hour. And then the other group play the story from the other group. 15/20 minutes</p> <p>Each story comprises of:</p> <ul style="list-style-type: none"> • 3 main characters (1 oppressed and 2 oppressors) • 2 persons introduce few minutes later mitigate the issue. • This activity asks to the youth to be creative as a group, and to guess what could be interesting for the others
Handouts:	
Tips for the Trainer:	<ul style="list-style-type: none"> • Allow the youth to self-express themselves, provide support only in case it is explicitly asked for • Ensure that everyone is respected and the topics chosen do not hurt anyone • After each group, ask to the other group on their, their opinion, and solution proposed.

	04
Title:	<i>Image Theatre Team building activity</i>
Methodology:	Forum Theatre
Duration:	45 minutes
Materials:	The activity allows the exploration of feelings and possible resolutions in a safe environment and as is made entire of human bodies so no need for any other materials.
Preparation:	Then, relax one of the frozen people and let them sit down. Explain them that they will have to explore abstract concepts such as relationships and emotions, as well as realistic situations through their human bodies. This technique was inspired as consequence after Augusto Boal technique theatre off oppressed and they will have to first look after step in.
Description:	<p>This team building activity focused on kinesthetic learning and participant-centred drama strategies as ways to make stronger connections between each other. It is such a flexible teaching tool, and great for breaking down the passive viewing into an interactive, imaginative space. First facilitator will start with inviting pair volunteers (or small group) that will need to show a situation of oppression. Participants rapidly sculpt their own or others' bodies to express attitudes and emotions. In a circle, volunteers create physical body images in response to a given theme. They should do this quickly, without pre-thought. After other participants are invited to step into the centre of the circle and remake their image. Other participants can now add in their own body images. It is important that image should be still so no one moves once they show their image.</p> <p>They will be able to create their own images, where they take it in turns to "sculpt" each other into a shape and then find a way to put these shapes together. This is most effective if done without talking. The method can be also used to explore internal or external oppression, unconscious thoughts and feelings.</p> <p>The group participants standing around the outside of the circle can now take some time to look closely at the image in front of them, and the trainer invites group members to begin describing what they see - using their imaginations to construct stories, narratives, and relationships based on the visual and physical evidence they have before them (body pose, gestures, facial expression, clothing, etc.). Begin to delve into questions of power - who has it? who doesn't? what evidence indicates that? For the initial group to not that tired the pair or small group that started the image theatre can be changed.</p> <p>Wrap-up will be done by inviting the entire group (including the actors) to reflect on what just happened? What did they</p>

	notice about this exercise? Emphasize how this exercise may have heightened their observation skills and brought out complexity from a series of simple body poses.
Handouts:	None required
Tips for the Trainer:	Ask the observers what they tell about the representation. Was it realistic? If solutions were followed up, were they realistic? Finally, ask your group what did they learnt



	05
Title:	<i>Fake News Nation</i>
Methodology:	Media Literacy
Duration:	60 minutes
Materials:	Two interactive games: <ul style="list-style-type: none"> • https://www.getbadnews.com/#intro • https://trollfactory.vle.fi/
Preparation:	The trainer will divide the participants in two groups. Each group will be given an interactive game to play.
Description:	Each group will play the interactive game and they will understand how fake news is created and how it spreads. After playing the interactive games, the trainer will ask the participants the following questions: <ul style="list-style-type: none"> • In your opinion, what are the impacts of fake news? • Is fake news associated with radicalization? In your opinion, does social media promote the spread of fake news compared to other media outlets?
Handouts:	None required
Tips for the Trainer:	Be careful in case conflicts may arise between participants while playing the interactive game

06	
Title:	<i>Fake media contents debunking</i>
Methodology:	Media Literacy
Duration:	60 minutes
Materials:	Video projector, laptop, HDMI cable
Preparation:	<p>The trainer should have a look at the most famous debunking websites in order to find visual media contents that have been modified. Fake news and debunking platforms have a rich collection of such images. Some examples of platforms where trainer can find the material are:</p> <ul style="list-style-type: none"> • Snopes.com • BBC Reality Check • Ferret Fact Service • The FactCheck blog • FactCheckNI • Full Fact
Description:	<p>The activity aims at offering the participants an objective perspective and increase their critical thinking when an article uses visual media contents.</p> <p>The activity also aims at presenting the different nuances of fake contents, which span from a completely fake and software-made picture to a real picture outside its real context. This activity will then try to explain how fake news is not just a black or white issue, but instead most of the times they are considered unfair because they only partially describe the real situation.</p>
Handouts:	
Tips for the Trainer:	The trainer will present fake pictures in a neutral way, trying to stimulate the discussion and conducting the participants toward a shared understanding of the context.


07	
Title:	<i>From Fake to Make</i>
Methodology:	Digital Storytelling
Duration:	90 minutes
Materials:	Paper sheets, pens, markers
Preparation:	Divide the participants into groups of three or four, depending on the overall size of the group
Description:	<p>The activity is linked to the one before in which the participants learnt about fake visual contents. Now the trainer divides them in groups and, secretly, each group is assigned with a specific “fake” picture showed and explained before. In the first step, groups they have to recreate the real story about that specific picture. They have 30 minutes. Successively, after that all the groups finished describing the real story behind the picture, the trainer assigned this story to another group. In this second step, the role of each group is to change and distort the story that has been assigned into another fake news.</p> <p>The game has the purpose to show how a picture can be manipulated or considered out of its context. The participants will then learn that such a visual contents offer a significant contribution but, at the same time, they are “delicate” and not always reliable.</p>
Handouts:	
Tips for the Trainer:	<p>Try to encourage youth participation through increasing their inquisitiveness and questioning and by engaging them through dialogue and feedback.</p> <p>The trainer should select carefully the pictures to assign to each group, paying attention that they offer different opportunities to create a story. The pictures shouldn’t be too ‘one-sided’.</p>

08	
Title:	<i>Radicalisation among European Youth: Religious extremism in France</i>
Methodology:	Forum Theatre Media Literacy
Duration:	3 sessions of 3-4 hours
Materials:	<p>Videos</p> <ul style="list-style-type: none"> The 1983 March for Equality and Against Racism: https://www.youtube.com/Lwatch?v=96C4ReuX9ic Jews and Muslims: So far, so close: https://www.arte.tv/LfrLvideosLRC-020740L,juifs-et-musulmans Irak destruction of a nation: https://www.france.tv/france-5/irak-destruction-d-une-nation "Décolonisations : Le monde est à nous" (Decolonizations: The World is ours): https://www.arte.tv/LfrLvideosL086124-003-ALdecolonisations-3-3 To research some good videos about Al Qaida, Daesh and several topics of religious radicalisation <p>Songs of Rap or other styles of music</p> <ul style="list-style-type: none"> Carte de Séjour : "Douce France" (1987): https://www.youtube.com/Lwatch?v=Z8wrvbs9I8O 1AM - Nés sous la même étoile: https://www.youtube.com/watch?v=rn_UjJN3YOU <p>Books</p> <ul style="list-style-type: none"> "La théorie des aubergines" (Summary to do and to use of the life when we have failed the first one) : https://www.babelio.Com/livres/Bahsain-Monnier-La-theorie-des-aubergines/1298887
Preparation:	<p>Study the subject of the workshop by reading articles and watching videos.</p> <ul style="list-style-type: none"> Classify the material provided and possibly complete it. Locate and choose the right extracts. Determine the roles to play for the Forum Theatre part of the workshop
Description:	<p>It is a workshop based on the viewing of documentary films followed by debate as well as Forum Theatre exercises.</p> <p>Combating extremism must go through awareness of the truths and the establishment of justice for the target populations of terrorist movements.</p> <p>So, it is made up of three parts or sessions, each one addressing an aspect of the subject. These parts are:</p> <ul style="list-style-type: none"> Understanding History Understanding the current context Debate and act for the future

	<p>The first part or session must deal with three historical topics based on several documentary films from ARTE television which are remarkably interesting and very educational.</p> <p>The chosen topics are:</p> <ul style="list-style-type: none"> • From colonialism to immigration, illustrated by extracts of the film 4 • The second generation of immigration and its fight against racism and equal rights, illustrated by extracts from the film 1 and sang 1 • History of human civilizations and that of religions and the conflicts between them illustrated by extracts from the film 2 <p>The second session is about the current situation of young people. First, define these young people who are mainly made up of young people from the second generation of immigration and young from the poor classes.</p> <p>Expose the problems of discrimination in employment, racial profiling, etc. and give a historical overview of the demands and the fight of this population.</p> <p>Also understand the political contexts in the world that gave rise to Islamist terrorist groups (The not yet forgotten Algerian war, the Israel-Palestinian conflict, the attacks of September 11, Wars in Afghanistan, Iraq, Syria).</p> <p>Some negative things:</p> <ul style="list-style-type: none"> • The persistence of difficult economic situations because discrimination and newly Islamophobia. • Political context in the world War in Afghanistan, Irak, Yemen and Syria, Terrorist Attacks throughout the world. • The scale of recruitment, means and tools used in prisons, in mosques, on social networks. • The financing of Islamic activism in Europe by rich states or movements that are at least suspected of not respecting human rights. <p>Some positive things:</p> <ul style="list-style-type: none"> • Understand how young people from the suburbs in France become a target of the Terrorist movements, • Talk also about success stories and signs of integration (As for example the number of North African names of speakers in a large audience television news, etc.), • Hope and act, democratic struggles, • Islam and Muslims must be respected, but like all other religions, it must be debated and understood in the light of our time. <p>The third session should be an open Forum Theater session. Each participant has the right to intervene by presenting his</p>
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	<p>arguments or his practical solutions in favor of the deradicalization of young people.</p> <p>Some questions to ask:</p> <ul style="list-style-type: none"> • how to prevent these radicalizations? • is education and information sufficient? • what about truth, justice, etc.? • why young people turn to religion when their parents were often secular and sometimes atheists? <p>The final hour, summarizing the workshop ideas by establishing with participants two lists :</p> <ul style="list-style-type: none"> • Lessons learnt • Actions needed
Handouts:	Please refer to videos to be viewed above
Tips for the Trainer:	<ul style="list-style-type: none"> • Make a short and simple presentation with a few ideas for each part, with significant extracts of the videos. • And at the end of each viewing, launch a forum theatre by splitting participants to a group of 5 and after a 20-minute debate, each group report the conclusions of their debate. • At the final part or session, organize with presence of all participants a Forum Theatre, precise the roles and invite participants to present the chosen role et to give the opinion or the argument to defend the point of view.

09		
Title:	ShaleskafART City Theatre	
Methodology:	Forum Theatre	Digital Storytelling
Duration:	90 minutes	
Materials:	Paper, pens, hats, masks, flipcharts if needed	
Preparation:	<p>First is important to start preparations with short description of understanding what is art for participants and exp Iain all methods of art that exists.</p> <p>https://www.slideshare.net/jzeoli/creativity-50605712/24-Practicing Divergent ThinkingRemote Associates Problemsop era</p> <p>Brainstorm about</p> <ul style="list-style-type: none"> • What is ART for the individual? • Presentation of 7 Arts. • Explain how much mankind has used arts as a medium of expression through the ages <p>Presentation of the 7 arts (powerpoint)</p> <p>Give examples and show why they are arts, 7 arts are presented</p> <ul style="list-style-type: none"> • Architecture • Sculpture • Painting • Music • Dance • Poetry • Cinema <p>Motivational Video</p> <p>Motivation! Inspiration! Direction! Dream and Fulfilment!</p> <p>https://www.facebook.com/photo.php?v=10200183372965447&set=vb.371583629589684&type=3&theater</p> <p>Afterwards, the trainer need to explain that they will need to be involved in a theatrical activity where they will need to show in the small theatrical play how artists developed the city and citizens what can be use in order to fight people repression. The groups can be formed 4 or 5 for 30 participants sis all deepening of the group of participants you have.</p>	
Description:	The trainer need to read the description to participants and tell that after that they should engage into a theatrical play where they need to show the situation of city problems and after find solutions through theatre to change.	

	<p>ShaleskafART City challenge</p> <p>ShaleskafART is a touristic city in the Kelham Island. Shalesmoor Country. The city was built on an Island and every year tourists from around the world went to visit it. It was known as one of the most rich and inspirational cities of the world. For a long time the city was rich and prosper due to tourism. But with time, also the city of Shaleskafar was a victim of the modern times. It started to loose it's power and well being as a city. The population started to go away and new ideas weren't born anymore, as well migrants start being vidims of repression. The mayor realized that the city needed a new strategy and a new element capable of bringing again tourism and new habitants and fight discrimination. He thought about gathering new founds in order to make a bet on a new approach on creativity and peace for the city. A budget was prepared and a contest was launched. Only arts and social activist were allowed to be in contest. The most brilliant and consistent idea will have the chance to implement it in Shaleskafar. You, as a creative ... (group of people/you decide what) have the task, goal and motivation to revive the city of Shaleskafar! Be creative! It's time to make dreams come true!</p> <p>After one hour, each group will present the results as a theatrîcal play where they will show the situation of repression and how they managed to change the situation. They should use different art methods like music, video, poetry etc. Make a good job!</p>
Handouts:	Each group receives instructions of the city
Tips for the Trainer:	<p>The rules should be explained well.</p> <p>Wrap-up will be done by inviting the entire group (including the actors) to reflect on what just happened? What did they notice about this exercise? How do you feel?, etc.</p> 

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