



Global Education & Youth Work

Toolkit for food, migration and media topics

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Preface

We live in a fast changing world. Global connections open up opportunities, but they also present huge challenges. In our daily lives, we use goods from all over the world and often we depend on them. This benefit comes with responsibilities towards people and the environment in other countries.

What does it take to be a world citizen?

What do we need to do to realise the dream of global justice and prosperity?

How can youth workers promote the discussion on global topics and what support do they need?

These were some of the questions we asked as part of the project Active Citizenship with a Global Dimension. One of the goals we set was to enhance learning opportunities to connect global education with youth work. We decided to support youth workers interested in learning about global topics to increase their confidence and skills to be able to reflect on them in practise.

We believe that youth workers do not necessarily have to be experts on global issues to initiate a discussion and/or motivate young people to get involved in searching for steps all of us can take to help create more sustainable lifestyles. Multipliers are not only knowledgeable teachers, they can also be a companion on a journey, a moderator and a trip advisor.

Global Education and Youth Work is material that includes interactive learning tools for topics such as food, migration and media. This toolkit is easy-to-use for anyone who wants to take small practical steps to tackle global issues, rather than transferring knowledge in a dry, theoretical way.

We hope this material will be an inspiration for creative work by youth workers ready to be part of a change.

We wish you a lot of fun and hope you will gain new skills to pass on to others.

*The project team,
Ilaria, Irma, Katarina & Stefan*

Project partners



CIES Onlus

CIES Onlus (Centre for Development Education and Information) is an NGO whose goal is to promote values of solidarity and cooperation in national and international projects. CIES is one of the founders of the Education to Global Citizenship Platform in Italy, which leads the national debate on global education.

CIES programmes and global education initiatives are intended for young people, schools, cultural and social professionals and their goals are to shape public opinion and help the people of the world live together in solidarity, develop educational and training strategies to create greater awareness about the problems of Global North-South relationships, migration, human and civil rights, the relationship between development and the environment, and raise awareness on cultural diversity.

CIES's main approaches are: an inter-disciplinary and inter-cultural approach, cooperative learning and active techniques (roleplay, various games, etc.).

Since 2010, CIES has run a youth centre called Matemù where young people from different countries can meet and experience art. It is a place for social mediation where integration, peaceful coexistence and the promotion of well-being take place every day, where global education has become a daily practice using art (dance, music, singing, spray art, theatre), listening, creative and non-violent conflict resolution.

www.cies.it



Človek v ohrození (People in Peril Association – PIPA)

PIPA is a non-profit civil society association established in Slovakia in 1999. Their activities range from Humanitarian Aid and Development Cooperation to Human Rights Advocacy and Global Education, which include holding public debates, educational campaigns, working on integrating global education into formal and non-formal education and organising a major public event - the Human Rights Film Festival One World.

Global (citizenship) education and human rights education has become an increasingly important part of PIPA's work since 2003. It cooperates with 500 primary and secondary schools, 250 teachers and 7,500 students, PIPA introduces new techniques and methods of education and contributes to the modernisation of the Slovak education system. Educational projects are based on principles of interactive, innovative and alternative methods which lead students to critical thinking and active involvement. PIPA offer methodical toolkits and documentary films for teachers and students.

In non-formal education, PIPA works with young people via film clubs and supporting young people to be active in their local community by organising watchdog groups, and students' local initiatives.

PIPA has a webpage on global education with a lot of information about global education including articles, activities, videos and publications available to download.

www.clovekvohrozeni.sk/about-us/

www.globalnevezdelavanie.sk (only in Slovak language)



MTÜ Mondo

MTÜ Mondo is an independent Estonian organization working on development cooperation, global education and humanitarian aid. The Global Education Centre of NGO Mondo has long experience in working on global education including, for example, development, human rights, environment, trade, gender and conflicts. It works with more than 100 schools and youth centres in Estonia who are active in global education and its materials and workshops are used in different levels of formal and non-formal education. The centre has a film library with more than 160 documentary films available for schools to borrow for free and a library of educational and background materials.

Mondo uses various interactive and innovative methods (films, music, art/comics, forum theatre, simulations) to engage young people on global issues. Mondo implemented the “Youth of the World” project in Estonia which included training youth trainers specialised in running workshops on our global links and dependencies on common consumer products.

Mondo's Global Education Goals:

- ➔ Increase the awareness of Estonians as regards the challenges of globalisation
- ➔ Promote tolerance, respect for human rights and solidarity with people living in poorer regions of the globe

www.mondo.org.ee

Mondo's global education webpages:

www.maailmakool.ee (only in Estonian language)

www.1maailm.ee (only in Estonian or Russian language)



Südwind Agentur

Südwind was founded in 1980 and its work in Austria is conducted by a network of regional offices and partners. At local, regional, national, and international levels, Südwind cooperates with organizations on international development, education, environment, culture, and social issues. The educational work focuses on the formal education sector, producing material and organising seminars and workshops for teachers on global education. Südwind has also adapted these services to multipliers in other sectors, such as seniors, adult educators and youth workers. Südwind is active across Austria and has 5 libraries with educational material across the country.

Südwind lobbies politicians and companies at the national and European level to implement fair working conditions in the garment and shoe industry, fruit production, cacao and coffee plantations, IT industry, etc.

The diversity of Südwind's projects reflects the complexity of North-South relations, culturally, economically, environmentally, politically, and interpersonally. Südwind is committed to environmentally, economically, and socially sustainable development, and campaigns for a narrowing of the gap between North and South. Südwind's work also includes advocacy for sustainable development and social justice.

www.suedwind-agentur.at

Global Education in Europe

The term Global Education has been used in English-speaking countries since the 1970s. In Central Europe, the term Global Education was first used in the 1990s. In November 2002, the first European-wide global education congress was held in Maastricht, Netherlands. The congress set out strategies, policies and perspectives for global education for the entire development goal process (2015). This document remains the main source of information for most NGOs, national structures, youth organisations and school bodies, to shape and construct their efforts for global education.

The Maastricht conference defined global learning in two ways:

- ➔ Global education is education that opens people's eyes and minds to the realities of the globalised world and awakens them to bring about a world of greater justice, equity and human rights for all.
- ➔ Global education includes Development Education, Human Rights Education, Education for Sustainability, Education for Peace and Conflict Prevention and Intercultural Education and is the global dimension of Education for Citizenship.

Other documents on global education:

Global Education Guidelines – a handbook to help educators understand and implement global education (Council of Europe, 2008)

Towards a World Citizens Movement - learning and perspectives after three global conferences (Concord Europe – European Confederation of Relief and Development NGOs, 2015)

There are more important things in life than food when you are young. In our western society, food is always there, so why bother with healthy food? As for taste (or the amount of sugar, fat or salt), food is cheaper and more convenient than ever before. There is nothing easier than grabbing a €1 burger at McDonalds, or shoving a processed pizza in the oven.

Global trade is great! Without it, there would be no sugar, no chocolate, no pepper, no cheap meat, no bananas, no mint, no grapefruits, etc.

FOOD

Unfortunately, global food trade is not great for everybody. On cacao plantations, farmers don't earn enough to make a decent living. Because of the harsh conditions, youngsters leave the plantation, and the average age of a cacao farmer is 55. Very high consumption levels cause an increase in monoculture. Monoculture farming relies heavily on chemical inputs, such as synthetic fertilizers and pesticides. Large companies, like Monsanto, use genetically modified seeds and privatise growing schemes. Small (ecological) farmers face difficult times. 70% of those suffering from hunger in the world are small farmers.

"Eat local, think global" is the slogan of the European project "EAThink". You don't have to agree completely, but it is necessary that we reconnect with where our food is coming from. Not just for our own health, but also for the "health" of the global food chain. A Cree Indian saying says: only when the last tree has been cut down, the last fish been caught, and the last stream poisoned, will we realize we cannot eat money.

We cannot let it come to this! And our first step is to create this toolkit on food and global learning. Enjoy!

HUNGRY PLANET

Peter Menzel Photographs

AGE GROUPS: 16+

GROUP SIZE: at least 3 persons, no maximum

TIME NEEDED: one week preparation +1 hour implementation (exchange), depending on the group size

OVERVIEW: Experiential approach to mapping personal food consumption inspired by the Peter Menzel photography project – How the World Eats.

OBJECTIVES:

- ➔ Specify and explain your food consumption pattern
- ➔ Compare food consumption pattern with other group members

MATERIAL NEEDED: A week's food, photos, printed photos, price tags, enough room to display all materials on the floor.

Background information:

Peter Menzel, an American photographer, started a huge photo-project in 2001. He repeated it some years later as the "Hungry Planet" project (see attachment to this activity). He photographed an average income family in 16 countries with the food they ate during an average week including drinks. All the items were placed in the kitchen (or the room used to eat and cook) and photographed with every family member eating. He also asked the families to record what they paid for the food. These photos show a lot of differences, details and subtleties concerning food consumption patterns, lifestyle and culture.

INSTRUCTIONS: This is a project that can be carried out with your youth group. It doesn't need much preparation, just the motivation of everyone (including family members) to participate.

Preparation phase:

As a facilitator, you can present this idea to the group of documenting the food as per the Peter Menzel photo-project. First, list difficulties which are hard to overcome with the group. After listing the difficulties, brainstorm to find solutions. At the end of the brainstorming, see who wants to take on this exchange challenge.

Here are some ways to make the challenge easier and more accessible for everybody. The important thing is that every participant agrees on the same rules:

- ➔ Not every member of the family is included (worst-case scenario just the participant is included in the picture). It is important however to note how many people consume the presented items.
- ➔ Limiting the timeframe, or the kind of items eaten. You can do the project for just one day. You can limit yourself to just fruit, just vegetables, just supermarket groceries, just breakfast, etc.
- ➔ Another option, instead of taking pictures of food, everybody can make a written list.
- ➔ You can do the photo-project without sharing prices or budget.
- ➔ You can split up into smaller groups (maybe friends who are more open to sharing private issues).

It is clear that the closer you are to the original concept of Peter Menzel, the richer the exchange will be.

Sum up:

Agree on timeframe, what kind of goods to document and other specific rules. Document the goods and write down the price on a separate price tag.

Realisation phase:

1. All the photos are put on the floor (or a big table). Participants look at the photos. Ask them to think about their comments while looking at the pictures for the group discussion. Then, ask them the following questions:
 - ➔ What do you see in these photos?
 - ➔ What is similar and what is different in the photos?
 - ➔ What random information is in the pictures?
2. The facilitator gives the price tags to the group and asks them to rearrange them (match pictures with the price tags). Participants are not allowed to give information on their own picture or price tag. The above questions can be repeated.
3. You can finish the activity with questions to encourage reflection:
 - ➔ How was it to participate in the project?
 - ➔ What did you learn?
 - ➔ What did you experience?

TIPS: It is better to agree as a group on a realistic concept, instead of doing something which is not supported by your participants. Take your time to find any difficulties and take enough time to discuss them and search for solutions.

The other option is to implement the activity with the original photos of Peter Menzel (Activity sheet 1 – in annex).

Tags for internet – Peter Menzel – What the World Eats

Hungry Planet:

What the World Eats

by Peter Menzel,
Faith D'Aluisio



Japan: The Ukita family of Kodaira City
Food expenditure for one week: 37,699 Yen or \$317.25
Favorite foods: sashimi, fruit, cake, potato chips



Italy: The Manzo family of Sicily
Food expenditure for one week: 214.36 Euros or \$260.11
Favorite foods: fish, pasta with ragu, hot dogs, frozen fish sticks



Chad: The Aboubakar family of Breidjing Camp
Food expenditure for one week: 685 CFA Francs or \$1.23
Favorite foods: soup with fresh sheep meat



Kuwait: The Al Haggan family of Kuwait City
Food expenditure for one week: 63.63 dinar or \$221.45
Family recipe: Chicken biryani with basmati rice



United States: The Revis family of North Carolina
Food expenditure for one week: \$341.98
Favorite foods: spaghetti, potatoes, sesame chicken



Mexico: The Casales family of Cuernavaca
Food expenditure for one week: 1,862.78 Mexican Pesos or \$189.09
Favorite foods: pizza, crab, pasta, chicken



China: The Dong family of Beijing
Food expenditure for one week: 1,233.76 Yuan or \$155.06
Favorite foods: fried shredded pork with sweet and sour sauce



Poland: The Sobczynscy family of Konstancin-Jeziorna
Food expenditure for one week: 582.48 Zlotys or \$151.27
Family recipe: Pig's knuckles with carrots, celery and parsnips



Egypt: The Ahmed family of Cairo
Food expenditure for one week: 387.85 Egyptian Pounds or \$68.53
Family recipe: Okra and mutton



Ecuador: The Ayme family of Tingo
Food expenditure for one week: \$31.55
Family recipe: Potato soup with cabbage



Guatemala: The Mendozas family of Todos Santos
Food expenditure for one week: 573 Quetzales or \$75.70
Family recipe: Turkey Stew and Susana Perez Matias's Sheep Soup



Mongolia: The Batsuuri family of Ulaanbaatar
Food expenditure for one week: 41,985.85 togrogs \$40.02
Family recipe: Mutton dumplings



Great Britain: The Bainton family of Cllingbourne Ducis
Food expenditure for one week: 155.54 British Pounds or \$253.15
Favorite foods: avocado, mayonnaise sandwich, prawn cocktail, chocolate fudge cake with cream



Bhutan: The Namgay family of Shingkhey Village
Food expenditure for one week: 224.93 ngultrum \$5.03
Family recipe: Mushroom, cheese and pork



Germany: The Melander family of Bargteheide
Food expenditure for one week: 375.39 Euros or \$500.07
Favorite foods: fried potatoes with onions, bacon and herring, fried noodles with eggs and cheese, pizza, vanilla pudding



Australia: The Browns family of River View
Food expenditure for one week: 481.14 Australian dollars \$376.45
Family recipe: Marge Brown's Quandong (an Australian peach) Pie, Yogurt



India: The Patkar's family of Ujjain
Food expenditure for one week: 1,636.25 Rupees or \$39.27
Family recipe: Sangeeta Patkar's Poha (Rice Flakes)



Mali: The Natomo family of Kouakourou
Food expenditure for one week: 17,670 Francs or \$26.39
Family recipe: Natomo Family Rice Dish



France: The Le Moine family of Montreuil
Food expenditure for one week: 315.17 Euros or \$419.95
Favorite foods: Delphine Le Moine's Apricot Tarts, pasta carbonara, Thai food



Greenland: The Madsen family of Cap Hope
Food expenditure for one week: 1,928.80 Danish Krone or \$277.12
Favorite foods: polar bear, narwhal skin, seal stew



Turkey: The Celik family of Istanbul
Food expenditure for one week: 198.48 New Turkish Liras or \$145.88
Favorite foods: Melahat's Puffed Pastries

www.menzelphoto.com/books/hp.html

www.tenspeed.com/store/index.php?main_page=pubs_product_book_jph1_info&cPath=4_103&products_id=2105

FOOD BINGO

AGE GROUPS: 10+

GROUP SIZE: 5 – 20 participants

TIME NEEDED: 15 minutes

OVERVIEW: Icebreaker activities about food consumption.

OBJECTIVE: ➔ Describe and explain food consumption patterns and food habits

MATERIAL NEEDED: Bingo papers for everybody (Activity sheet 2 – in annex), pens

INSTRUCTIONS: This game is played as an introduction game. It is most fun when people don't know each other, although you can also do it with a group of people who already know each other by name.

Give all participants a bingo paper.

Everybody asks the other group members the questions on the paper. If the person spoken to qualifies or fits the answer, you write their name in the same block as the question you asked. You continue asking until you have a positive answer, then you ask the next group member.

The goal of filling in names on your bingo paper is to complete all the blocks in a diagonal, horizontal or a vertical line. Whoever, first completes a line and shouts "Bingo" wins the game. If the participants are having fun, you can continue the game until most participants have completed the entire paper.

You can finish the game by asking people if there were any questions that nobody qualified for.

*“one
cannot think
well, love well, sleep
well, if one has not
dined well.”*

VIRGINIA WOOLF
WRITER AND FEMINIST

Food Bingo

I have a food allergy	I am a vegetarian	My family has a vegetable garden	I have been inside a slaughter-house
I like baking biscuits	I almost never cook	I have travelled outside of Europe	I use recipes from my grand-mother
I can recommend a vegetarian restaurant in my hometown	I can explain fair trade to someone I meet	I have been to a farm	I always have meat at a BBQ!
I don't like chocolate	I have been on a diet	I fast at least once a year	I don't eat pork

ENJOY YOUR FOOD! – MY CONNECTION TO FOOD

AGE GROUPS: 10+

GROUP SIZE: 3+

TIME NEEDED: depending on the group size (min. 15 – 20 min)

OVERVIEW: Icebreaker activities on food habits. This can be used as an introduction to deeper learning and topic investigation. This method is derived from the pedagogical concept – See/Judge/Act – of the Belgian youth movement founder, Jozef Cardijn.

OBJECTIVES:

- ➔ Compare food consumption patterns and lifestyle habits
- ➔ Identify the origin of food and where it is produced

MATERIAL NEEDED: writing cards in 5 different colours (for each participant – a set of 5 writing cards), prepared questions to stimulate debate for each colour.

INSTRUCTIONS:

1. Each participant gets 5 cards.
(These cards represent your connection to food, and this is a good way to get to know each other better. It also comprises the basis for further analysis of the global aspects of food, and is the introduction for deeper learning and topic investigation.)
2. On the **green card** you write/draw:
Food which you eat and you produce, or is produced near your home.
On the **red card** you write/draw:
Food which you never eat (out of principle, or because you don't like it)
On the **yellow card** you write/draw:
Food which you really like and is also healthy
On the **blue card** you write/draw:
Food which you really like and is unhealthy
On the **pink card** you write/draw:
Food which you eat out of habit, because you've got used to it, or you have always eaten it since your childhood
3. Every participant introduces what they have on their cards. In the next step, everyone picks a question for each colour and does the task.
(Activity sheet 3 – in annex).

Deepening questions and activities

Food which you eat and you produce or is produced near your home.

How is this food made?

.....
Activity: show/cook together a recipe

.....
Activity: visit the place where this food is made

Is this food typical for your region/country?

.....
Activity: investigate in which areas in the world similar food is
 produced and eaten.

.....
Activity: ask your parents/grandparents if they have eaten this
 food. Collect short stories on how this food was made
 or used in the past and tell them to the group.

Are there any special occasions, feasts or seasons on which this food is eaten?

.....
Activity: make a documentary on the cultural aspects of this food.

Food which you never eat (out of principle, or because you don't like it).

Why do you never eat this food?

.....
Activity: draw or collect multinationals logos whose products you don't buy, and explain to the group why.
.....

Have you always disliked this food, or did this change over time?

.....
Activity: everybody describes to the group what they don't like about this food. When everybody has shared their descriptions, collect general categories, or features of the food you don't like. Are there similarities in the group? If yes, can you make a public action or article to spread the message?
.....

Healthy food you really like.

How and where is this food produced? Are there any health risks for the people who produce this food?

.....
Activity: collect labels and packaging and check where this food is produced.
.....

Unhealthy food you really like.

Why do you like this food so much? Why do you eat it, even though it is unhealthy?

.....
Activity: gather commercials on the food. What do they say, what do they hide?
.....

Who profits from the fact that we eat this food?

.....
Activity: collect labels and packages and look at the companies selling this food. Pinpoint on a map where the main headquarters are located. Look at the ingredient list. Pinpoint areas where the ingredients come from and compare.
.....

MESSAGEBOARDS ON FOOD

AGE GROUPS: 10+

GROUP SIZE: any

TIME NEEDED: as long as there are passers-by around

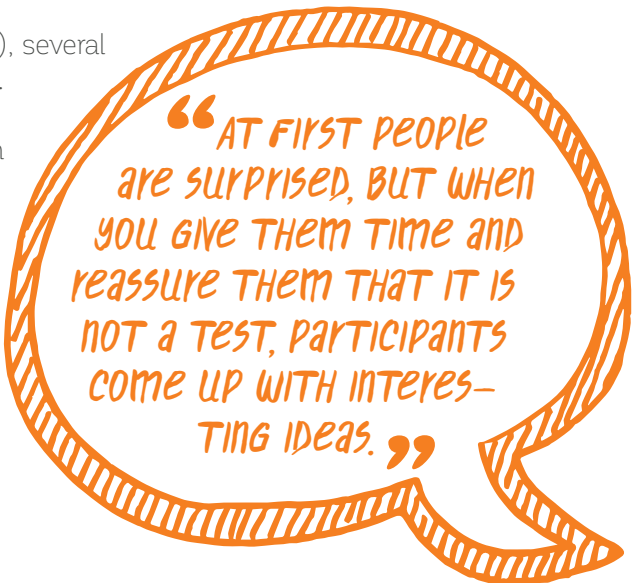
OVERVIEW: Interactive method for public spaces, to get participants to think about food and collect advertising slogans and campaigning activities.

OBJECTIVES:

- ➔ Describe and explain food consumption patterns and food habits
- ➔ Identify solutions, attitudes and policies that could make the global food system better

MATERIAL NEEDED: chalk (in different colours if possible), several noticeboards, (smartphone) camera.

INSTRUCTIONS: You can do this activity in your own group, or you can go outside and speak with people/youngsters in your neighbourhood. You do not have to be an expert on food, or the global supply chain. Everybody eats, everybody has food at home, everybody buys food, everybody knows what they like and dislike. Of course you can also limit yourself to a topic which you already know a lot about.



*“AT FIRST PEOPLE
are SURPRISED, BUT WHEN
YOU GIVE THEM TIME AND
REASSURE THEM THAT IT IS
NOT A TEST, PARTICIPANTS
COME UP WITH INTERES-
TING IDEAS.”*

Prepare a good question! Prepare a focus.

The question we asked young adults on the European Days of Development 2015 was (see results in annex – Messageboards):

- ➔ What do you think about our food system?
- ➔ What would you like to change?

Other questions could be:

- ➔ Which food do you always have at home?
- ➔ Which food do you not let your kids have?
- ➔ Which food / drinks do you spend most money on?
- ➔ Which local food would you like to promote – what would be a good slogan? Etc.

Speak with people, listen to what they have to say, ask them to give a statement (and explain what you will do with them). Make sure the activity is fun, pair up participants, give them the noticeboards and photo-document the activity. Enjoy!

TIPS: Upload the photos with the message-board statements to an online platform so everybody can read the ideas that have been generated. Share the link to your network.



“saving our planet, lifting people out of poverty, advancing economic growth... These are one and the same fight. We must connect the dots between climate change, water scarcity, energy shortages, global health, food security and women's empowerment. Solutions to one problem must be solutions for all.”

Ban Ki-moon,
Secretary-General of the United Nations

Testimony

In Bonn, we spoke with people passing the university square. Not just students, but also people jogging and ladies walking their dogs. Some drew with chalk on the pavement, others were running with the noticeboards to collect some statements. A varied piece of art was created after one hour outside! (Südwind)

Messageboards



HEADQUARTERS VS. INGREDIENTS

AGE GROUPS: 12+

GROUP SIZE: 5 – 15

TIME NEEDED: 45 minutes

OVERVIEW: A huge variety of non-perishable food products is available in our stores. Most are sold in supermarkets and have ingredients from all over the world. Chocolate, pizza, fruit juice, spices, breakfast cereals, etc. How do these products end up in our supermarkets and refrigerators? Let's find out!

OBJECTIVES:

- ➔ Describe the global food supply chain
- ➔ Identify global flows of money and ingredients

MATERIAL NEEDED: internet connection, food labels, world map (if available), two kinds of pins, paper or post-its.

INSTRUCTIONS:

1. The facilitator draws, or hangs up a world map. Each participant brings one (or more) label from a food product from home. Don't brief the participants beforehand what the discussion will be about!
2. Ask the participants what they think a "headquarters" is. Let them brainstorm different aspects (or ideas) and just correct them if they are off track with their answers.

Ask them to look at the labels they brought with them.

- ➔ What ingredients are named?
- ➔ Where do these ingredients come from? Guess and write down on the post-its the ingredient and countries of origin, without internet research.
- ➔ Where is the headquarters of the factory producing your product?
- ➔ What do you think is the distance between the headquarters and the place where most of the ingredients come from?



“our economy is global, and it is not always easy to understand what this means. comparing headquarters and the places where ingredients come from is one way make it tangible.”

3. Form small groups to internet research the previous questions. Use one kind of pin to show regions where ingredients come from, and another kind of pin to indicate cities where headquarters are based.

- ➔ How wrong where your guesses?
- ➔ What did you find out?

4. Discuss the locations of the pins over the world map.

What do you see? Where do you think (most) of the profit goes?

Testimony

To prepare a visit to the “make chocolate fair” exhibition of Südwind, we talked about chocolate in our youth group. Everybody has an opinion about chocolate. We bought and ate our favourite brands and then studied the labels. We googled the addresses and looked at where these companies are situated, which is a good way to introduce the topic.

“ EVERY
FIVE SECONDS A CHILD
UNDER FIVE DIES FROM HUNGER,
OR A MALNUTRITION-RELATED DISEASE.
EVERY FOUR MINUTES, ONE PERSON LOSES
THEIR EYESIGHT DUE TO A LACK OF VITAMIN A.
MORE THAN 852 MILLION PEOPLE DO NOT GET
ENOUGH FOOD A DAY TO SUSTAIN A NORMAL LIFE.
THIS IS A SHAME ON HUMANITY. IT IS TIME
TO ENFORCE THE RIGHT TO FOOD. ”

Jean Ziegler,
FORMER UN-SPECIAL RAPPORTEUR
ON THE RIGHT TO FOOD

WITHOUT A FRIDGE

AGE GROUPS: 10+

GROUP SIZE: 2+, ideal for small groups of about 8

TIME NEEDED: 30 minutes

OVERVIEW: How did people live without a fridge? Activity to stimulate ideas about simpler and more local food systems.

OBJECTIVES:

- ➔ Explain the history of our food system
- ➔ Give an example of solutions to create a simpler and more local food system

MATERIAL NEEDED: pen and paper.

INSTRUCTIONS:

Background information:

80 years ago, there were no fridges in the average household in Europe. A German engineer, Carl Paul Gottfried von Linde, invented a method for cooling ammonia in 1876. The Linde procedure, however, was not usable in the kitchen, due to its toxic effects on food. It was not until 1930 that a household fridge was invented. It was produced in the US and Cuba, and was introduced in Europe after the Second World War (1945).

Let's travel back to the time of your great-grandparents, form into small groups and answer the following questions.

- ➔ What would you miss if nobody had a fridge?
- ➔ How did your great-grandparents survive without a fridge? What kind of lifestyle did they have? What and how did they eat?
- ➔ How would you adapt your lifestyle and food planning if you didn't have a fridge?

Write down your ideas and present them to the other groups.

Write down all the questions you want to find an answer for. Instead of internet research, ask the oldest persons you know.

**“THE KITCHEN
OVEN IS RELIABLE, BUT
IT'S MADE US LAZY.”**

Jamie Oliver
all-known cook

More about sustainable food

Links and Websites

- Meat Atlas: facts and figures about the animals we eat, Friends of the Earth Europe
- GROW a better future, Oxfam Australia
- Meat & Meat Products, FAO UN
- EAThink2015
- Map Your Meal

Youtube

- Slavery in the Chocolate Industry
- The Truth about Your Food with FOOD, INC. Filmmaker Robert Kenner
- Dr Vandana Shiva – Solutions to the food and ecological crisis facing us today
- The World According to Monsanto
- Sourced short film – Youth Food Movement Australia (and Digital Storytellers)

Games

- A parody-game for McDonalds
- Endure the hardship of third world farming

The IOM defines a migrant as anyone who is moving or has moved across an international border or within a state away from their habitual place of residence (regardless of their legal status; whether the movement is voluntary or involuntary; what the causes for the movement are; or what the length of the stay is).

The number of international migrants worldwide has continued to grow rapidly over the past fifteen years to 244 million in 2015, from 222 million in 2010 and 173 million in 2000. Nearly two thirds of all international migrants live in Europe (76 million), or Asia (75 million). Northern America hosted the third largest number of international migrants (54 million), followed by Africa (21 million), Latin America and the Caribbean (9 million) and Oceania (8 million) (Source: UN, International Report Migrations 2015).

MIGRATION

When supported by appropriate policies, migration can contribute to inclusive and sustainable economic growth and development in home and host communities. Migrants and refugees are currently perceived as an increasing threat, and sensational images of people crossing the Mediterranean in ramshackle boats contribute to this idea.

When such negative stereotypes and prejudices against migrants become prevalent in a society, discriminatory actions and systemic discrimination against this group can easily emerge and become common, and have grave consequences: isolation, segregation and marginalization makes integration of this group into the majority society impossible or very hard (Source: Same World educational platform).

There are several approaches to anti-discrimination and anti-racist activities including:

- Legal action to ensure non-discrimination
- Educational programs that raise awareness about the mechanisms of prejudice and intolerance and how they contribute to discrimination and oppression, and on promoting diversity and promoting tolerance
- Activism by civil society to highlight discrimination and prejudice, to counteract hate crimes and hate speech, to support victims of discrimination and to promote legislative changes.

Educators recognise the need to develop in every person a tolerant, non-discriminatory attitude and create a learning environment that acknowledges and benefits from diversity instead of ignoring or excluding it. As part of this development, those who work with children and young people, should become aware of their own and others' discriminatory behaviours.

Intercultural learning promotes diversity and has been a central approach in European youth work. (Source: COE, Council of Europe)

WALKING

AGE GROUPS: 6+

GROUP SIZE: 10 – 20

TIME NEEDED: 10 minutes

OVERVIEW: Warm-up activity for using body and movement.

MATERIAL NEEDED: none

- INSTRUCTIONS:**
1. The facilitator asks participants to disperse and move around the room. After a while, the facilitator asks participants to either increase or decrease their speed by giving an order by clapping. He can change the order randomly – speed 3, speed 1, speed 5, etc.

Examples:

SPEED 0: stop, freeze like a statue

SPEED 1: walk slowly

SPEED 2: walk normally

SPEED 3: walk a little faster

SPEED 4: walk quickly

SPEED 5: run

2. In the next step, the facilitator presents a new feature to the game. In addition to the “speed”, he requests participants to perform different emotional states (e.g. excitement, sadness, happiness, etc.), famous people and/or animals.

“OFTEN WE ARE
THE “HANDKERCHIEF”
COLLECTING USERS’ TEARS.”

*linguistic and cultural mediator
working at a hospital in Rome*

Reflection:

This is a “warming activity”, so generally it is not followed by debriefing, but the facilitator can ask questions like: How did you feel? How was it to express emotions through your body?

LANGUAGE PORTRAITS

AGE GROUPS: 10+

GROUP SIZE: 8 – 25

TIME NEEDED: 40 minutes

OVERVIEW: The promotion of different languages as a resource and diversity as a potential. This activity is useful to realise how languages are part of our identity.

OBJECTIVES:

- ➔ Identify diversity in a group and explain it as a positive resource
- ➔ Describe the differences that characterize and define our identities, which are an asset to us

MATERIAL NEEDED: Worksheets drawn with body profile (Activity sheet 4 – in annex)

INSTRUCTIONS:

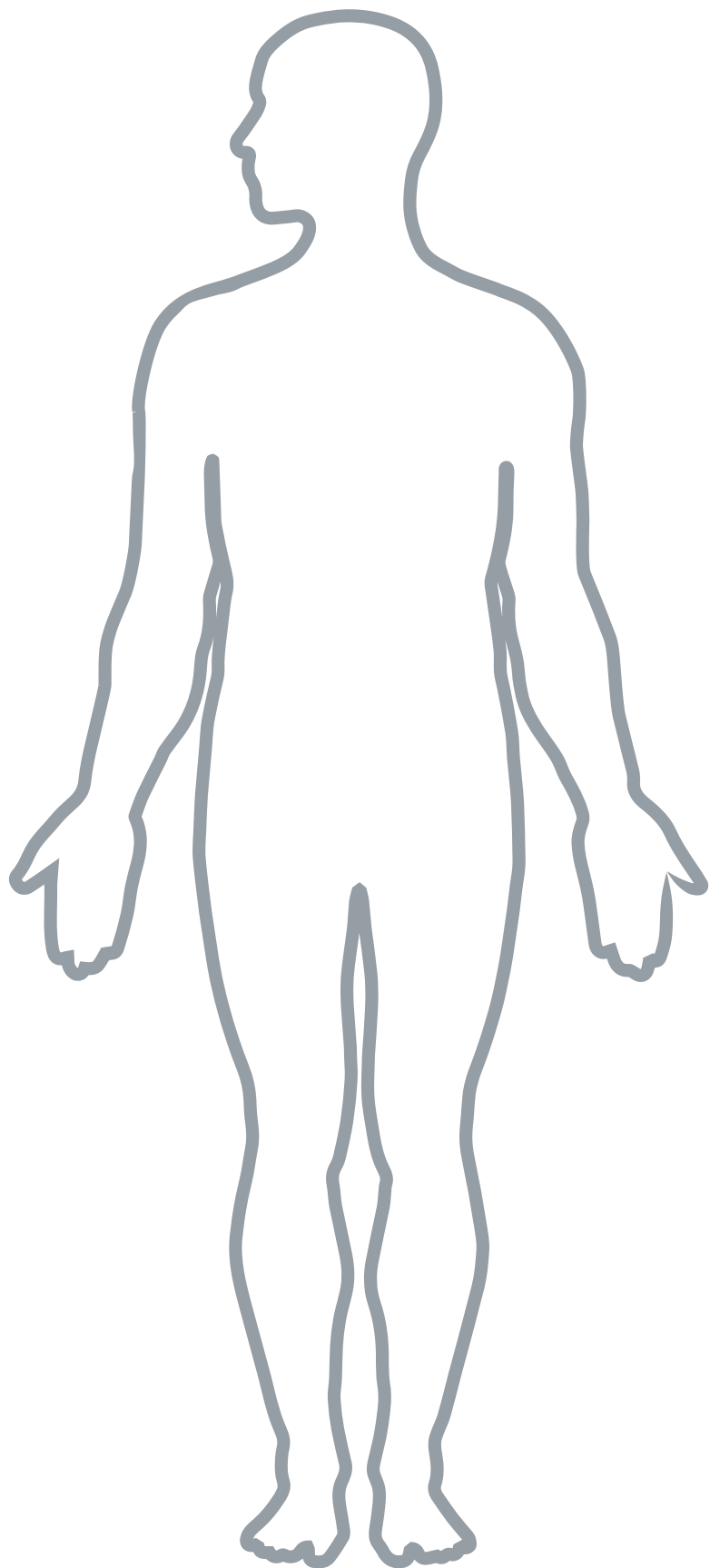
1. To connect with the body before painting the language portrait, a short activity can be done that connects participants with their body. The facilitator ask participants to stand up, close their eyes, raise their hands and focus on different body parts for a couple of minutes (e.g. from top to bottom).
2. Participants are given worksheets with a body shape and pencils. They think about languages in their life and for each language they choose a colour and colour/draw the body part they feel is connected to the language. They should note which colour represents which language. There is no need for more information to be given out, so the participants have space to explore their thoughts about their identity and languages they use/know.
3. When they have finished, ask participants to share their portrait in a pair. Invite them to explain what colours they chose for each language, why and where they placed them. Then, give a space to participants who want to share their portraits with the whole group. At the end, put up all the portraits on the wall and create a “Language portrait gallery”, so everyone can see the other portraits.

Reflection:

- ➔ How did you feel during the exercise?
- ➔ Were there any surprises?
- ➔ Why do you think was the reason for these surprises?
- ➔ Did you learn anything new about yourself, or other group members?

TIPS: The “language” can also be a dialect, computer language, emoticons, made-up language, etc.

The activity is an output from the international training for youth workers organised within the project.



THE RISK OF LIVING

AGE GROUPS: 13+

GROUP SIZE: min 10–20/25 (Minimum 2 facilitators, group of 4–6 people)

TIME NEEDED: Ideally 90 minutes, minimum 50 minutes.

OVERVIEW: To play a role can be a tool to change our usual perspective and stimulate an empathic connection with migrants and host communities.

OBJECTIVES:

- ➔ Identify the circumstances and situation faced by refugees
- ➔ Specify measures which can support the integration of refugees into a new environment

MATERIAL NEEDED: PC and data projector, photographs/pictures, cards/coloured papers for each group, post-its, paper tape, cards with roles – migrant child, migrant parents, school staff, schoolmates, members of the public (according to the number of participants, at least 4 roles in each group), the story, (optional) flipchart, flipchart markers.

- INSTRUCTIONS:**
1. The facilitator starts by reading The Story (in the end of the activity) to the group. This can be selected from the internet or other sources, e.g. photos of family fleeing Syria projected on a wall.
 2. Divide up roles (using, for example, hat with roles written on small pieces of paper) and divide participants up into smaller groups. In each group, there should be the following characters of the story (migrant child, migrant parents, school staff, schoolmates, and if there are enough people in group members of the group).
 3. In the next step, the groups discuss issues (fear, needs, compromises) in their assigned roles. Give them approx. 5 minutes to discuss each

*“BEFORE LEAVING
THERE WAS THE FEAR, BUT
ALSO THE WILL TO FIND THE LIFE
I DREAMED OF, THEN IT WAS LIKE
AN EARTHQUAKE. I DIDN'T THINK
I WOULD FEEL SO FRAGILE.”*

AMIR
FROM NIGERIA

question in the group. Then, they write their statements on a post-it, present them to the whole group, and stick them on the flipchart. (Activity sheet 5 – in annex).

- ➔ *List your biggest fears regarding the new situation (bearing in mind your role, e.g. migrant child, schoolmate, etc.) – discuss it, write it on a post-it, present it to the whole group*
 - ➔ *What should happen in your community, so you won't be afraid? – discuss it, write it on a post-it, present it to the whole group*
 - ➔ *Suggest compromises you could make to co-exist successfully and peacefully – discuss it, write it on a post-it, present it to the whole group*
4. Before moving to next step, bring participants out of their roles and then take a look at the table they have created.
 5. Brainstorm positives of having migrants in your community.

Reflection:

- ➔ How did you feel playing your role?
- ➔ Was there anything difficult for you?
- ➔ Was the perspective of your character very different from yours?
- ➔ What kind of fears related to migration do you feel/have you felt yourself?
- ➔ What kind of compromises would you be willing to make?

TIPS: After reading the story, start by providing visual key points of the story on a flipchart and go over them with the group (participants should retell the key points).

When role-playing group presents its “outcome” from the discussion in group, let them present it as: “As a refugee child/local citizen/teacher I fear that...” so participants remain aware of their role.

The activity is an output from the international training for youth workers organised within the project.

THE STORY

Shahad and Kadija are a married couple from Syria with a 12 year old daughter, Fatima. Shahad used to be a shepherd and Kadija a housewife.

After the war in Syria erupted, the family continued to live their usual everyday life, nothing really changed in their village until their village was bombarded, their house was burnt down and all the sheep were killed. Shahad's family moved in with relatives, hoping that the family could now put the tragedy behind them, but then the extremist came knocking on their door to recruit Shahad.

Shahad and Kadija decided that night that for the sake of their family's safety they needed to flee the country as soon as possible.

A few months later, after long and dangerous boat trip across the Mediterranean and after travelling from one camp to another, from one country to another, Shahad, Kadija and Fatima found themselves in a small town in Lithuania. None of the family members knew anything about Lithuania; but as long as they were safe, it didn't matter to them.

Shahad, Kadija and Fatima were given a small flat. Neither Shahad nor Kadija had a job, they lived on money from the local government. Fatima will start school in a week.

So far there has been no interaction between Shahad's family and the locals, but there is tension in the town.

The Risk Of Living

	Fears	Needs	Compromises
Refugee Child			
Refugee Family			
Local Students			
Local Adults			
School Staff			

SCULPTURE OF POWER

AGE GROUPS: 10+

GROUP SIZE: 10 – 20

TIME NEEDED: 30 minutes

OVERVIEW: This activity and the following one take a participative approach that aims to encourage and strengthen the active participation of the target group. These methodologies are not only used to find what people think, especially people living in a marginal situation, but also to encourage reflection on our own conditions and lifestyle.

OVERVIEW: → Demonstrate social problems through body language and the “intelligence of the community”

MATERIAL NEEDED: none

- INSTRUCTIONS:**
- The facilitator divides the participants into small groups (4–5 people) and asks them to express a problem linked to an imbalance of power by a representation of the body (body – statue).
 - Each group performs and the others try to define the problem represented by the statue. The facilitator can ask: What does this statue represent?, Who are the characters?, What kind of relationship does exist between them?
 - Optionally, the facilitator can touch “the characters” of the statue to make them express what they are thinking in that moment (in character). This step is useful to make clearer to “the audience” what the statue represents.
 - The objective is to find agreement about the representation of the problem. The facilitator can ask the participants if they are satisfied, or not, by the statue and, invite them to change the position of the characters, or to add other characters.

*“ THE END OF
a JOURNEY OFTEN CREATES
MORE QUESTIONS THAN THERE
WERE AT THE START AND THE
SEARCH FOR ANSWERS BEGINS WITH
REGARD TO THE NEW LIFE THAT IS
ABOUT TO START. THIS TURNS OUT
TO BE A HUGE UNDERTAKING FULL
OF RESPONSIBILITY. ”*

*linguistic and cultural
mediator working at the
landing site in Trapani, Sicily*

Reflection:

The final reflection can be focused on the emotional aspects of this experience. The facilitator can ask the people representing the statue:

- ➔ How did you feel in this position?
- ➔ Was your position comfortable or not?

TIPS: Remember that the statues must remain motionless, even during the discussion. Try to avoid personal views on the concept of power. Try to help the participants describe the performances without adding personal comments.



PROBLEMS AS STATUES

AGE GROUPS: 10+

GROUP SIZE: 10 – 20

TIME NEEDED: 40 minutes

OVERVIEW: The Image – Theatre represents problematic situations through body – sculptures. The problematic situations are shown to the audience that is invited to act to find mistakes, come up with solutions and chose the best behaviours.



This activity is a follow-up to the previous one – Sculpture of Power – during which participants create statues.

OVERVIEW:

- ➔ Demonstrate social problems through body language and the “intelligence of the community”
- ➔ Demonstrate strategies to deal with problems

MATERIAL NEEDED: none

INSTRUCTIONS:

- ➔ The facilitator divides the room into two areas: the stage, where the statues are created, and the area where the remaining participants sit. The discussion then (“the forum”) begins, the facilitator invites each group (one by one) to create their statue. (NB: the group create the statue they came up with in the previous exercise)
- ➔ The facilitator encourages discussion about each statue by asking questions such as: “Is it possible to change this situation?”, “What are the proposed changes?”, “Who is involved in these changes?”, “Does the proposed change work?”
- ➔ During this step, if someone has a proposal that could change the situation depicted by the statue, the facilitator invites him on stage and asks him to modify the statues.
- ➔ The forum ends when all the proposed changes have been shown.

Reflection:

Participants reflect during the forum.

TIPS: Remember that the characters of the statue must react to the proposed changes according to their role.

MIGRANT PLANET

AGE GROUPS: This activity is designed for the general public. However its educational value makes it particularly suitable for youngsters (11+).

GROUP SIZE: 3 – 30

TIME NEEDED: 90 minutes

OVERVIEW: Migrant Planet is an interactive theatrical journey (exhibition), a space designed to give visitors an active role and experience of what refugees, migrants, and trafficking victims go through.

This approach consists of a journey in stages, during which the visitor takes on the role of a migrant and the forced emigration experience. A journey that starts by assuming the identity of one of three characters and ends with the granting or denial of a residence permit in the host country.



It is a complex activity which can be challenging to undertake, as it requires a lot of materials, a big space and a team of staff, trained in acting and in the topic of migration.

We experienced it this project with an international group of youth workers, who came to Rome for the fourth transnational meeting. We have included it in this toolkit as it is a powerful tool and youth workers can be inspired to create something similar when adapting it.

OBJECTIVES:

- ➔ Describe the reality of immigration and address the most common stereotypes
- ➔ Explain how migration is related to social injustice and environmental factors
- ➔ Explain how people in the Global South suffer the negative consequences of the activities of people in the Global North

MATERIAL NEEDED: Clothes and equipment for actors playing the roles of the characters who participants will meet during the journey (policemen, traffickers, exploiters). Description of roles (stories) of characters fleeing from their homes.

INSTRUCTIONS:

1. There are three characters in the exhibition:
 - ➔ The character from Bangladesh is a farmer and he leaves his country for economic reasons related to climate change;
 - ➔ The character from Somalia is a journalist forced to leave his country due to persecution after exposing environmental injustice related to toxic waste disposal;
 - ➔ The character from Nigeria is a girl who is a victim of trafficking.

2. Each group is divided into three groups. Each smaller group will play the role of a previously described character.

In the reception area (which precedes the real game), a facilitator explains the rules of the game and gives everyone the story of the corresponding character. Everyone reads the story of their character to understand the reasons that led them to leave their country and undertake the journey to the Libyan coast.

All the characters cross the sea on a raft. An animation is used so the participants perceive the sense of danger and the difficulties of such a journey.

3. Once in Italy:
 - ➔ The Somalis are intercepted by the police upon landing and taken to an identification centre where they will have to explain why they fled their country and they request political asylum;
 - ➔ The Bangladeshis are recruited by an exploiter of illegal labour who will make them work on a construction site for the disposal of Eternit, in harsh working conditions, without contracts and without any protection. Finally, they sell roses and bags on the street;
 - ➔ Nigerians girls are led to a “maman” (an exploiter) who puts them to work on the street to lure customers.
4. The results of the journey are different for each character: there are those who will be repatriated (Bangladeshis), those who will get refugee status (Somalis), and those who will obtain residence permit for humanitarian reasons (Nigerians).
5. The final step is “the square” (reflection).

Reflection:

At the end of the theatrical journey, time must be given to reflect on the experience. Some useful questions are:

- ➔ How did you feel?
- ➔ What were your emotions and thoughts during the activity?
- ➔ Do you think what you experienced is different from the reality?

After having expressed their emotions and shared the stories, participants are informed about the real conditions of migrants, laws on international protection and how factors such as climate change and pollution affect migration.

TIPS: Materials should be chosen based on availability and the environment in which the activity is undertaken. You should create a setting to facilitate the identification of the participants with the characters and their stories.

UNHCR has created a large simulation for this topic called:

Passages – an awareness game. Confronting the plight of refugees



More about migration

Links and Websites

International Migration Report 2015 Highlights, UN

Migration, Council of Europe

Sameworld Edukit

Theatre of the Oppressed

The global media today provides a huge variety of information. We can choose from printed media, internet media, TV, radio, podcasts, etc. They offer us instant information from around the world, and they shape our perception of the world. We are suffering from information overload and we often forget that quantity does not mean quality and this has serious implications.

Another issue is that information is usually standardised, and the main sources of information are agencies or official bodies, and the independence of authors in media can be suppressed. Often mass media owner owners, or other power and economic structures, can influence which information is publicised. In addition, there is an enormous number of information providers which publish fake or biased information, with a specific economic or political goal.

MEDIA

According to recent studies, the majority of parents leave their kids to watch media without any control of time or content. In spite of the fact that the younger generation lack the ability to filter information, to tell truth from fiction, to recognise propaganda, or to tell opinions from accurate and impartial reporting. These are not only political or economics questions, but also questions regarding the environment, human rights and globalisation.

Therefore, there is an urgent need to teach the younger generation to think critically, to understand the media world, to critically evaluate information and their sources. This is of crucial competence for them to succeed in their lives and for their society and for global society to succeed in a rapidly globalising world.

These four activities are intended to contribute to the development of such competences. But most important of all is that even without these activities, a skill that should always be emphasised to the young, and indeed everyone is, to quote Albert Einstein: "The important thing is not to stop questioning".

NORMS AND HOW THEY SHAPE REALITY

AGE GROUPS: 12+

GROUP SIZE: 10 – 20

TIME NEEDED: 60 – 75 minutes

OVERVIEW: Each of us constantly makes decisions and creates opinions about the world around us, about people and situations which we encounter in our everyday lives. We look at things from our own perspective, from our own point of view, and we tend to consider our own principles and values as the standard which should be valid for all people. But our perception of what we consider to be right or wrong, is never purely personal, but it is largely formed by our own cultural background.

This way of thinking has a clear logic in our own environment. However, our norms and values are not universal truths and we cannot use them to judge people from elsewhere in the world or from other cultures.

Interacting with people from other cultural backgrounds and interacting with information about people from other cultures, subcultures and other social environments is an integral part of our lives.

- OBJECTIVES:**
- ➔ Specify what norms are, how they differ and how they shape our understanding and perception of reality;
 - ➔ Understand that what we consider right or wrong does not have to be the same for all people, cultures, subcultures or social backgrounds;
 - ➔ Reflect on own norms.

MATERIAL NEEDED: Printed pictures (see annex) or PPT presentation and overhead projector; Guided story – annex 1; Story from Japan – annex 2 – printed or screened; Paper and pens to write with, Star Trek pictures – annex 3 – printed or screened; Final picture – annex 4 – screened.

INSTRUCTIONS: Tell your participants that you will read them a short story. During the reading session they should keep their eyes closed and remain silent. The story is called Guided Story (annex 1).

After the story is over and the participants have opened their eyes, ask them the following questions. The questions will help you discuss what and why they have “seen” during the “guided story”.

- ➔ Was the child playing with the ball a boy or a girl? Who were the other two people playing with the child?
- ➔ What did the two people chatting on the bench look like? What was their skin colour? Were they disabled or able-bodied?
- ➔ Who was the couple holding hands? Were they young or old? Were they a man and a woman, two men or two women?
- ➔ How did the people in the noisy group look like? Were they men or women? Were they white, or did they have a different skin colour?
- ➔ What about the people having a picnic? Were they young or old?
- ➔ Was everyone in your park white, able-bodied, young or middle-aged, heterosexual?
- ➔ Why do you think you imagined your park like that?
- ➔ How might that influence you when you think about the world, about the other people, about people from other cultures?

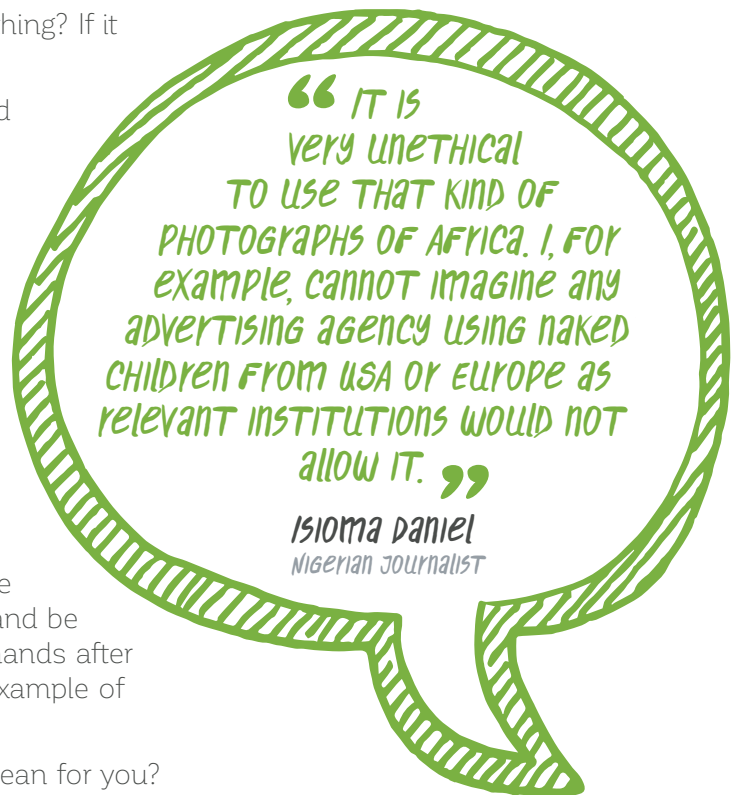
First reflection:

What do you think was the objective of this activity?

Did it help you to realize something? If it did, what is it?

Find a parallel between this and the real world - when people forget about, or ignore, those who are different (at school, in urban planning, by political parties, in our everyday life, in a team, in a classroom, etc.).

1. Ask participants what they understand by the word “norms”. They can brainstorm this and you can facilitate the process.
 - ➔ What kind of norms are there? Give examples and be specific. (e.g. shaking hands after a sports match is an example of a social norm).
 - ➔ What does “normal” mean for you? Why does “normal” mean something else for other people, even people from your family, your friends?
 - ➔ Have you ever experienced that your behaviour, which you perceived as “normal”, was not seen as “normal” by other people?



- ➔ How do norms influence our understanding of reality? Give some examples from home, friends, school, media, politics, etc.2. Tell participants to read the short story from Japan (annex 2). It can either be screened using an overhead projector, or printed – one for every two participants.

Norms are cultural products (including values, customs, and traditions) which represent individuals' basic knowledge of what others do and think they should do. Sociologists describe norms as informal understandings that govern individuals' behaviour in society. Social psychology has adopted a more general definition, recognizing smaller group units, such as a team or an office, which may also endorse norms separately, or in addition to cultural or societal expectations. In other words, norms are perceived as collective representations of acceptable group conduct and individual perceptions of particular group conduct.

Norms refers to attitudes and behaviours that are considered normal, typical or average in that group. All societies have cultural norms. Even though norms influence every facet of our lives, including what we value, our attitudes, and how we behave, we are often unaware that we are influenced at all.

Source: [https://en.wikipedia.org/wiki/Norm_\(social\)](https://en.wikipedia.org/wiki/Norm_(social))

2. Tell participants to read the short story from Japan (annex 2). It can either be screened using an overhead projector, or printed – one for every two participants.
3. Tell them to imagine they are journalists or bloggers writing a report. Tell them to think about their article – what would they write after seeing this situation happened? How would their article look, what would the message be? They can write down a synopsis of “their” story – it should involve their opinion of Japanese people and their behaviour towards foreigners.
4. In the next step discuss how their story influenced their article/blog.

As a journalist or blogger:

- ➔ What does your article about Japan look like?
- ➔ How, and in what way, did the situation with the Japanese couple shape your attitudes towards the Japanese? What kind of template of reality did you use to think about these people? (it may be Eurocentric/ethnocentric /based on other identities...)
- ➔ In what ways did your attitude influence your final journalist/blog output?
- ➔ And how would your attitude shape the attitudes of your audience? What would your audience think of Japanese?
- ➔ How will audience attitudes be and change after reading it? How they could differ from reality?

Explanation of the story from Japan:

Do you think that the Japanese were impolite in the story? The opposite is the truth! They were trying to show respect and politeness to the lady who slipped. According to our norms, they were impolite, true. But we should not judge them according to our norms.

In Japan, it is important not to lose face. The Japanese couple laughed to overplay the situation. The lady had already been helped by her friends, so there was no need for physical help. Their laughter was an act of kindness, even though we took it as rude behaviour. And by that we in the role of journalists/bloggers, influenced the view of reality...

We should try to take our (Eurocentric) glasses off and try to look at things from a distance, neutrally. Otherwise, we will not be able to see reality as it is, but only as we would like to see it.

If we process information without analysis, reality shown to audience or ourselves is deformed. It creates a **mental template of reality we use to see the world**. It is inevitable to a certain extent, but it is possible to limit it.

Short explanation:

It is difficult to imagine something behind our reality – even in sci-fi – but if you know it exists, you can try to avoid looking at others using cultural assumptions. If we process information without analysis, reality shown to audience will be deformed in some way. It is inevitable to a certain extent, but it is possible to limit it.

We often use various mental templates – during our trip to Japan, it could be a European understanding of reality, inside our countries or regions, it could be some other, political, social, economic, or regional perspective.

- this templates structures our understanding of the world, and give it form (if we think something about something and behave towards it in this way, it becomes real in its outcomes)
- these templates can be different in time, space, social environment – see the Star Trek example (appendix 3)

EXTRA:

Example of mental templates limiting our vision of reality in pop culture
example – Star Trek – annex 3

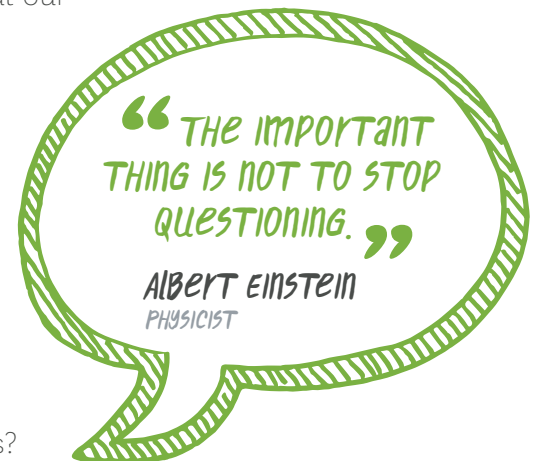
Questions for group discussions:

- ➔ What is the difference between them? HINT: Look at the control panels and all the check lights.
- ➔ How did the panels change over time?
- ➔ Why were there no touch panels in the '70s?
- ➔ What can we see in sci-fi today?
- ➔ Can we imagine something beyond something we cannot even name? For example, a new colour?

Our imagination is not able to go beyond that. This is also true for information in the media. Just as we do, journalists look at the world using their norms, their “glasses” and their “mental templates” and show us reality as they see it. But if we know that our understanding of the world is relative, we can avoid the trap and see things from a distance.

Reflection:

- ➔ Show photo (annex 4) to participants and start reflection.
- ➔ What can we do to make perception, be it in the media or elsewhere, as objective as possible?
- ➔ What did you feel during the exercises? What did you learn? What did you find interesting?
- ➔ What might be a “shocking” experience for a traveller from abroad to other countries in terms of our different “social norms”? How would we feel if they wrote an article based on this experience? For example, Easter customs in Slovakia - the whipping of women and the pouring of cold water on them?
- ➔ Name typical examples of articles and movies showing different “social norms” of people, nations, countries and how this develops our picture and influences our perspective about those people/nations/countries?
- ➔ What could be done to change this?



TIPS: A suitable follow-up activity is: Power Between the Lines

Guided story:

Close your eyes and imagine you are in a beautiful park. For now, there is no other person there. It is a beautiful summer day. The warm sun filters through the trees and you can feel its warmth on your skin. You look ahead and you see a long alley of trees. There are many colourful flowers and you can smell the freshly cut grass. You hear the birds singing and you feel invigorated by the gentle breeze on your face. You look ahead and decide to walk through the alley of trees.

You start walking and you hear people's voices. You look to your right, then to your left and you notice a child playing with a football. The child throws the ball in the air, catches it and then throws it again. Two other people are playing with the child. You smile at them and wave and they smile and wave back at you.

You continue to walk and you see two people sitting on a bench. They are laughing aloud and they seem to be having a fun, interesting conversation. You are trying to hear what they're talking about.

You walk on and see two people walking towards you. They are holding hands, they look happy and in love with each other. You look at them and you walk on.

As you go, on your right, you notice a group of five people. They are tense, talking loudly and it looks like they're arguing about something. That makes you uncomfortable. You look at their faces and you decide to keep on walking.

You walk on and notice a man and woman sitting on the grass. They are sitting on a blanket and having a picnic. One of them is pouring tea into porcelain tea cups, while the other holds a tiny radio they have with them.

You walk on and find yourself at the end of the alley of trees. There is a large building there. You greet the receptionists and they smile back at you, because they don't understand English. You enter the conference hall and sit on a chair. Then, when you feel comfortable doing so, open your eyes and come back to our group.

Story from Japan

Imagine you are on a short visit to Japan with your friends. You decide to write a story about a climb you take of one of the sacred mountains in Japan. The climb is steep and the slope is slippery. You fall just at the moment a local couple passes you. Your friends immediately help you back to your feet. But the Japanese couple starts to laugh loudly, they keep turning towards you, and continue laughing while continuing to climb.



Source: bit.ly/star-trek_1



Source: bit.ly/star-trek_2

**PERCEPTION
IS REALITY**

To The Person Who Holds That Perception

Source: bit.ly/thomas-theorem

POWER BETWEEN THE LINES

AGE GROUPS: 12+

GROUP SIZE: 10 – 15

TIME NEEDED: 45 minutes

OVERVIEW: This activity allows participants to understand what factors influence media content as regards the selection of news. There are many factors that influence whether reports appear, or not in the media, whether a journalist decides to spend time on a story, or they are not interested in the issue. In addition to the cultural background of authors, or ignorance, it can also be a personal bias as regards certain topics, Eurocentrism, political or religious beliefs, or many other factors which may influence their decision. It should also be noted that the media always only shows a small slice of reality. Without awareness of these facts, it is difficult to decode the message.



This activity consists of two main parts. It is up to you if you want to use one or two of them and how deep you want to go as regards the topic. The description below shows how you can work with all of them.

- OBJECTIVES:**
- ➔ Explain that we (and the journalists) belong to certain cultural backgrounds, and we have our own perception of reality, which influences how we select and understand information;
 - ➔ Describe how this mechanism can influence media content;
 - ➔ Identify factors which influence the selection and development of a media story.

- MATERIAL NEEDED:**
- ➔ Overhead projector and loudspeakers, computer,
 - ➔ Video 1 – **One Word – Episode 25: Christopher Columbus** (Native Americans)
 - ➔ Video 2 – **The Danger of a Single Story** (preferably downloaded with subtitles)

- INSTRUCTIONS:**
1. Start with the short video number 1 about how native Americans perceive Christopher Columbus. If you do not want to use the video due to a language barrier, you can start directly with a discussion, however, the video is very helpful for starting a discussion (you can use English subtitles).

- ➔ Who discovered America? Was America discovered?
- ➔ Was anybody living in America before Columbus? If so, why do we talk about a discovery?
- ➔ Did anyone else sail to America before Columbus (the Vikings – Lief Erikson).
- ➔ Was anybody living in America before the arrival of the Vikings? Who?
- ➔ What did you learn at school in history classes, and what information about discovery of America did you get from the media?
- ➔ Who is Christopher Columbus?
- ➔ Why did he name the native inhabitants “Indians”?
- ➔ Who actually gave the continent name “America” and when?
(More information can be found here <http://www.uhmc.sunysb.edu/surgery/america.html>)
- ➔ What would news about a “discovery” anniversary look like if covered by European, how would they look like if covered by a native American? And what about the Chinese, Icelandic/Norwegian or Indian?

The perception of Christopher Columbus as a discoverer is a reflection of our (European) power, dominance, and hegemony over native American peoples and both American continents. Columbus is seen as a hero in our cultural background, with symbolic meaning for the Western world. This is a cultural norm (see the previous activity – norms and how they shape reality), a norm that justifies our dominance and hegemony over native Americans and continents. Native Americans understand Christopher Columbus as a symbol of something completely different.

This is a norm about hegemony and dominance and is made by those in power. Us,

2. Show video number 2, the first 6:30 minutes are the most interesting, but you can use more, if you wish. It is a TED talk by Nigerian writer, Chimamanda Adichie, entitled The Danger of a Single Story. (We advise using the whole video if you have enough time).
3. Ask participants to work in pairs. Participants find the 3 main points the presenter made in regard to power relations - Africa vs. US/Europe, “black” vs. “white”, high culture vs. primitive culture, hi-tech vs. old-tech.
 - ➔ What was the hierarchy she spoke about?
 - ➔ How is Africa and its peoples perceived?
 - ➔ Who is dominant and who is not?
 - ➔ What is the norm about Africa represented in the US (or Europe)?
4. Continue working in pairs and search for examples of how the media reports on Africa. Try to find these power relations and dominance. Use your smartphones to search.
5. Discuss your findings with the group.

Reflection:

Briefly summarise what you have been talking about with participants - about power as a factor which influences how we perceive as reality and how this power manifests itself in media content. Examples: Native Americans and their different power perception of Christopher Columbus and Chimamanda Adichie and stereotypical and simplified perceptions of Africa.

Participants should try to say how the phenomenon you were talking about influences their vision and perception of reality and how these facts are reflected in their perception of media messages.

TIPS: For both videos you can turn on subtitles, you may also be able to find subtitles for your language for the second one.

“WHAT A man believes
UPON GROSSLY INSUFFICIENT
evidence is an INDEX INTO HIS
DESIRES – DESIRES OF WHICH HE HIMSELF
IS OFTEN UNCONSCIOUS. IF A man IS OFFERED
a FACT WHICH GOES AGAINST HIS INSTINCTS, HE WILL
SCRUTINIZE IT CLOSELY, AND UNLESS THE EVIDENCE IS
OVERWHELMING, HE WILL REFUSE TO BELIEVE IT. IF, ON
THE OTHER HAND, HE IS OFFERED SOMETHING WHICH
AFFORDS A REASON FOR ACTING IN ACCORDANCE TO
HIS INSTINCTS, HE WILL ACCEPT IT EVEN ON THE
SLIGHTEST EVIDENCE. THE ORIGIN OF MYTHS
IS EXPLAINED IN THIS WAY.”

BERTRAND RUSSELL
SOCIOLOGIST

POWER IN MAPS

AGE GROUPS: 12+

GROUP SIZE: 8 – 15

TIME NEEDED: 25 minutes

OVERVIEW: Maps often contain stereotypes and power structure of North over South. In this activity we will discover how they do this and how they influence our understanding and perception of the world.

! The activity contains a lot of interesting information. We advise using it as a complement to *Power Between the Lines*.

OBJECTIVES:

- ➔ Understand the difference between various map projections
- ➔ Specify how maps can change our view of the world around us
- ➔ Describe the world and how it is interconnected

MATERIAL NEEDED:

- ➔ maps 1, 2, 3, 4, 5 from the annexes
- ➔ video – **Gall-Peters Projection**

INSTRUCTIONS:

1. The facilitator starts with a discussion on maps. They ask the participants questions like – Do you like maps? Do you know where the first maps came from? What do they help us with?

The first maps were star maps painted by cave men on cave walls. One of the oldest maps of our planet is believed to come from the area of today's Czech Republic. It is carved into the bone of a prehistorical animal and is thought by some scientists to be a map of a fertile valley. The first real maps came from Mesopotamian cultures (today's Iraq and surrounding region). They help us to orientate in the world, and to get from point A to point B.

But they also shape how we perceive the world. How big is America, how small is Liechtenstein, how far is Japan, how close is Austria, etc.

2. Prepare two maps for participants – find them in annexes (map 1 and map 2). First show them without explanation.

The first map is the Gall-Peters projection map in which areas of equal size on the globe are also equally sized on the map.

Then participants should compare the first map to the second map - the standard Mercator projection. In the second map, Northern Hemisphere countries appear to be larger in size than countries nearer the equator.

3. Ask participants to compare the two maps. Ask them which one of them they perceive as “correct”. Afterwards explain the difference.
4. Show them map 3 and screen the video – Gall-Peters Projection

Maps can have political implications as regards stereotypes and the power structure with regard to the North and the South, and Europe and Africa and its people(s). For example, in the Mercator projection, Africa appears to have the same land area as Greenland, which could make people think it is less important than it is, as people have a tendency to consider big things as more important than small ones.

You can use map no. 4 to better make this point.

5. Other questions for discussion:
 - ➔ Do you know why north is up and south is down?
It is a simple convention, but it also reflects power. This could be interpreted in terms of control by those above of those below.
6. Show participants map no. 5

Reflection:

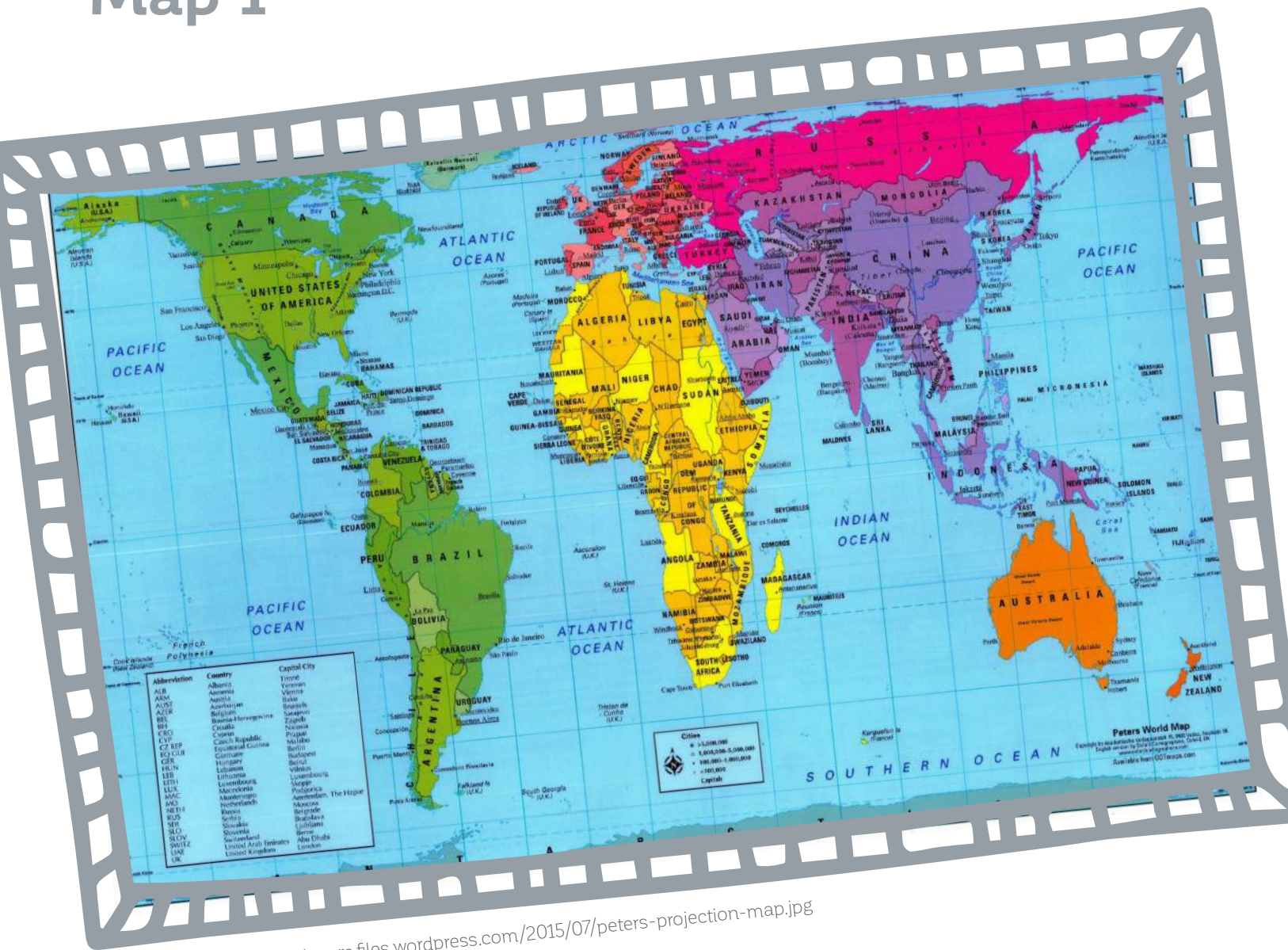
Briefly summarise the discussion – about power as a factor which can influence how maps are produced and presented and about maps which can influence how we perceive the world. Maps can create an idea that certain parts of the world have an inferior status, which is then reflected in the media and our own perception of reality. It is a simple example of power structures in the media, in school and everyday life.

Encourage participants to consider how the issues you discussed, influence their vision and perception of reality, and how these facts are reflected in their perception of media messages, and what they learn in school.

**“Generally,
news reporting and
punditry are respectful
of the rich and disdainful
of the poor.”**

Norman Solomon
American Journalist

Map 1



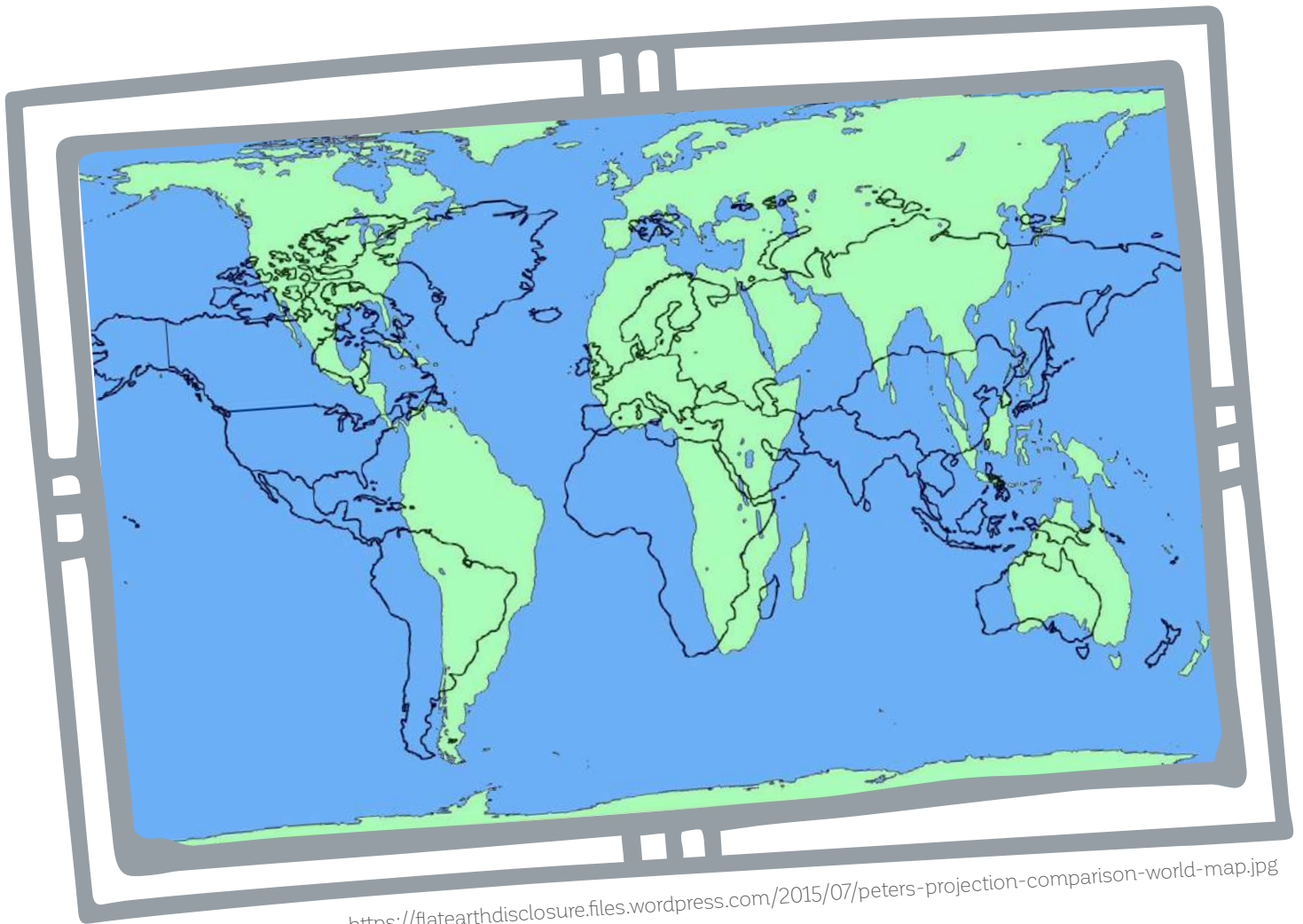
<https://flatearthdisclosure.files.wordpress.com/2015/07/peters-projection-map.jpg>

Map 2

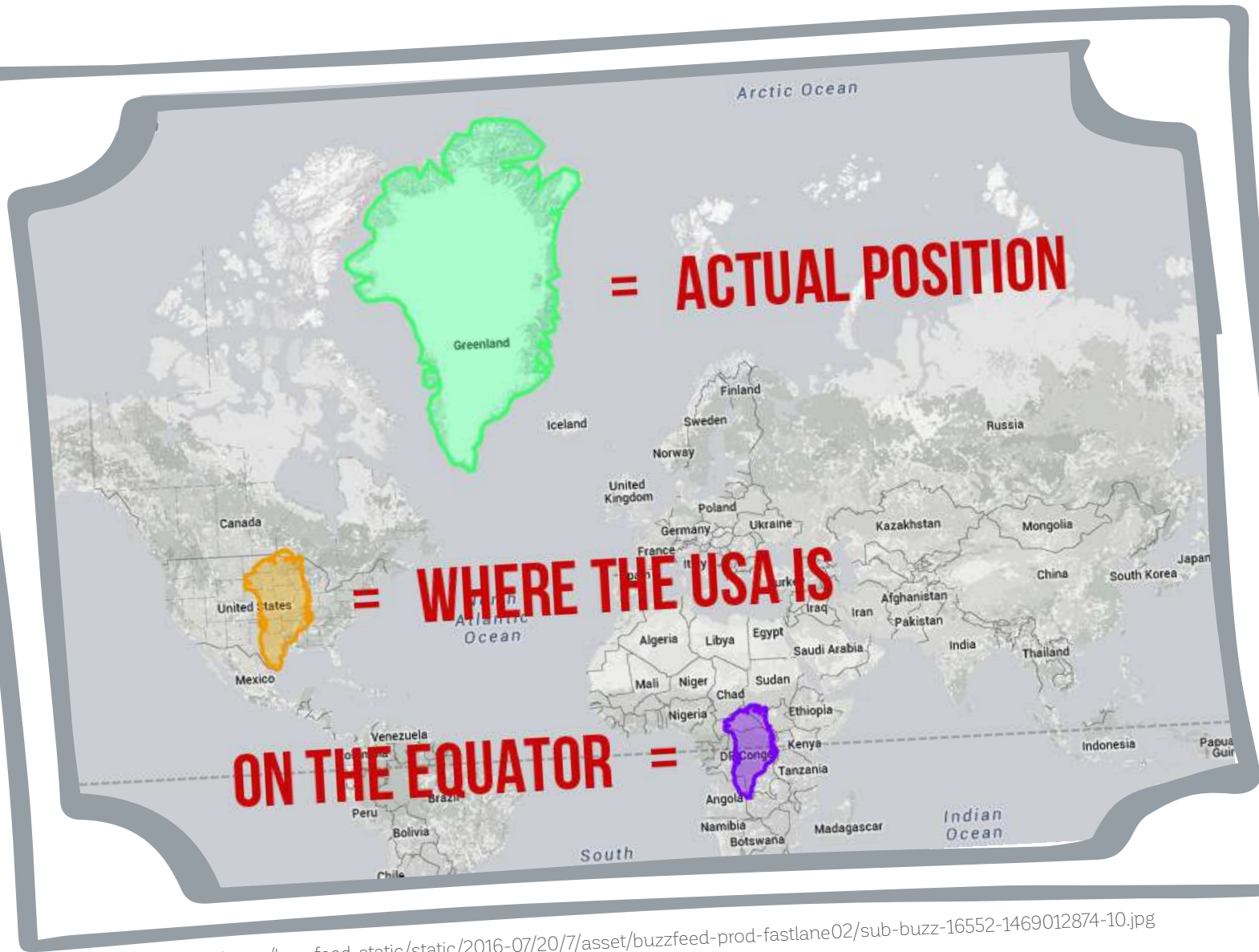


http://p1.storage.canalblog.com/14/74/536764/97811621_o.jpg

Map 3



Map 4



<https://img.buzzfeed.com/buzzfeed-static/static/2016-07/20/7/asset/buzzfeed-prod-fastlane02/sub-buzz-16552-1469012874-10.jpg>



MEDIA UNDER SCRUTINY

AGE GROUPS: 14+

GROUP SIZE: 10 – 15

TIME NEEDED: 60 minutes

OVERVIEW: The media are an interconnecting element between us and the world. Their objectivity is often challenged and is influenced to a certain extent by various factors, starting with norms (look in the activity Norms and how they shape the reality for more) or power (Power Between the Lines), ending with simple questions of ownership or sponsorship. If somebody owns or sponsors media, it will often not publish critical content of them.

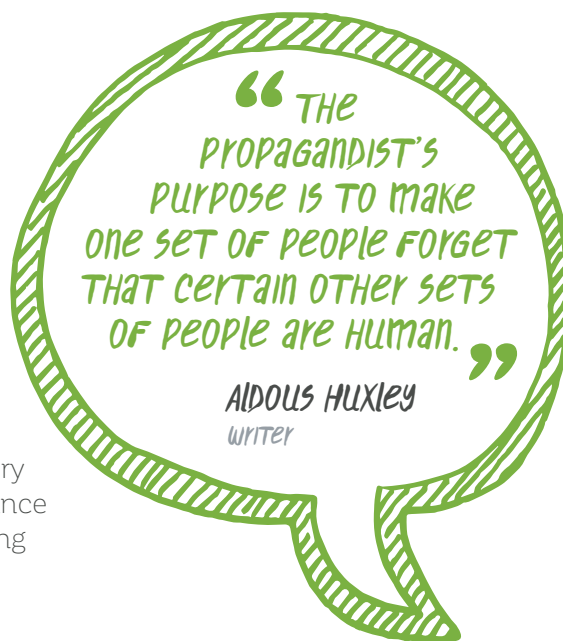
Therefore, there is a need for critical reading, and critical analysis for all media types, especially in the internet age. When analysing media, we also need to pay attention to the text itself, and such elements as images, which can create emotional reactions as certain influences “stay in the mind” for longer.

OBJECTIVES:

- ➔ Demonstrate media ownership structures
- ➔ Form basic analytical questions about media content

MATERIAL NEEDED: One issue of a free newspaper per participant (e.g. local municipality newspapers); list of questions for discussion; a sheet of paper A4 per participant; pens; 4 blank posters (flipchart papers); set of coloured markers; text about mass media.

INSTRUCTIONS: This activity requires advance preparation. You need to collect local free municipal newspapers, ideally, a number of different issues. The municipal newspaper can be very instructive, as you have a better chance to identify specific ways of influencing them by the owner/publisher.



1. The workshop starts with questions about where participants look for information, answers to their question, what they read, which media they read and why.
2. Then you can divide them into 4 groups, give them posters and markers and organise a world cafe method.

Prepare four posters in advance with titles:

- Relevant information is that which...
- Respected media are those which...
- What should independent media look like?
- Conspiratorial media are those which...

Invite them to look at individual posters in their groups, to discuss and write down what they think. Give them 4 minutes to consider each poster, then organise a presentation of all the posters for the whole group.

Relevant information should be reported accurately and impartially. There should always be space for both sides of a story. The media owner always needs to be considered and how they are related to the content provided. Opinions should not be mixed with facts. The so-called "independent" or "alternative" media, often mix opinions with facts, and do not give space to all sides of a story, their reporting is not accurate and impartial.

However, large media outlets also often cover stories which are in line with their understanding of the world, and the understanding of their owners. So we should also be aware of this.

But in general the social responsibility and accountability of "normal" media is much higher than the so-called "independent" or "alternative" media. This does not mean there is no space for independence in the media world, but we must examine them more deeply than "normal" media.

3. Continue with the distribution of the free newspaper amongst participants and give them time to examine the articles. Then start a discussion.

A list of questions for discussion (can be printed and distributed individually, or can be screened, written on a flipchart, etc.)

- What are the main issues covered in newspaper? Is there a common denominator amongst the articles?
- How many articles cover the activities of local politicians?
- How are these local politicians presented?
- How do these articles report about the mayor and/or members of the town council?
- And what about the opposition?
- Are you able to identify the aims of the authors of articles and newspapers?
- Can you identify biased reporting?

4. Ask participants to write down their observations. Start a discussion about how media are formed by their owners and how they shape the perception of reality of readers. How, for example, could these kind of interconnections – media owned by the municipality – influence content? Whose interests does the media represents? Does it make a difference if the owner is remote or if they are close to the media as in municipality paper?
5. Ask them to read the texts which show global relationships – Mass media influence, in annex.
 - ➔ How global ownership of media by a few individuals can influence their perception of reality about their home country and the world?
 - ➔ What kind of image does the audience have if it watches only content produced in these 5 media houses cited in the text Mass media influence?
 - ➔ This was an example from the US – what about our country? Is there stronger diversity of media?
 - ➔ After you have gone through all this, ask participants what they think they should do to get valuable and relevant information from media? Divide them into groups of 2–4 people, and ask them to prepare posters (they can use their notes from point 4) on how to do that. They can also use pictures, pictograms, drawings, etc.
 - ➔ Ask participants from each group to present posters to each other.
6. Show participants a list of questions for a simple analysis of content. Go through them using concrete articles in the municipal paper. Do analysis in groups, question by question. There is no clear answer, the aim is to understand that it is important to always ask questions.
 - ➔ WHO is speaking to WHO? WHO is the publisher and WHO is the audience?
 - ➔ WHAT is the author saying? WHAT should be agreed by the reader? WHERE are they directed by the content? Think of titles, subtitles, chosen respondents, pictures
 - ➔ AND WHAT IS NOT SAID?
 - ➔ HOW is the author speaking? What language categories are they using – wording, stereotypes, prejudice, pictures chosen.

Reflection:

Summarise the discussion with participants about media ownership and its consequences on the content it provides and indirectly to our perception of reality. Various kinds of media have been discussed, which are relevant and which are not, which are preconditions of the relevant outputs and which are not. How content can be analysed to find who is trying to influence the audience and the methods they use was also discussed.

Participants should be encouraged to consider how the discussed issues influence their perception of reality and how these facts are reflected in their perception of media messages.

Notes for facilitator

Critical reading

To non-critical readers, texts simply provide facts. These readers gain knowledge by memorising the statements in a text. To the critical reader, any single text provides just one, and only one, portrayal of the facts, one individual's "take" on the subject matter.

Critical readers thus recognize not only **what** the text says, but also **how** that text portrays the subject matter. They recognise the various ways in which each and every text is the unique creation of a specific author.

A non-critical reader might read a history book to learn the facts of the situation or to discover an accepted interpretation of those events. A critical reader might read the same work to appreciate how a particular perspective on the events and a particular selection of facts can lead to a particular understanding.

What a text says, does and means – interpretation

The non-critical reader is satisfied with recognizing what a text says and restating the key remarks. Critical reading goes two steps further. Having recognised what a text **SAYS**, it reflects on what the text **DOES** by considering: Are examples given? Arguments? Appeals for sympathy? Contrasts to clarify a point? Finally, critical readers then infer what the text as a whole **MEANS**, based on the earlier analysis.

Three steps of analysis:

- ➔ What the text is about – **restatement** – talks about the same topic as the original text.
- ➔ What the text does – **description** – discusses aspects of the discussion itself.
- ➔ What the text means – **interpretation** – analyses the text and gives a meaning for the text as a whole.

Objectives of critical reading

Textbooks on critical reading often ask students to accomplish certain objectives:

- ➔ To recognise an author's purpose
- ➔ To understand tone and persuasive elements
- ➔ To recognise bias

Notice that none of these objectives refers to something clearly stated in the text. Each requires inferences from evidence within the text.

- ➔ Recognizing purpose involves inferring a basis for choices of content and language.
- ➔ Recognizing tone and persuasive elements involves classifying the nature of language choices.
- ➔ Recognizing bias involves classifying the nature of patterns of choice of content and language.

Critical reading is not simply close and careful reading. To read critically, one must actively recognise and analyse evidence upon the page.

Source: http://www.criticalreading.com/critical_reading.htm

Mass media influence

Over the last 50 years, the media's influence has grown exponentially with the advancement of technology: first there was the telegraph, then radio, newspapers, magazines, TV and now the internet. We live in a society that depends on information and communication to function and to allow us to carry out our daily activities, i.e. work, entertainment, healthcare, education, relationships, travel and everything else we have to do. We all get up, check the TV news or newspaper, go to work, make some phone calls, eat with the family, and make decisions based on information from colleagues, the news, TV, friends, family, financial reports, etc. Most of our decisions, beliefs and values are based on what we know, our assumptions and our own experience. In our work, we usually know what we have to do thanks to our experience and studies, but in our daily lives we rely on the media to give us information about what is important and what we should be aware of. We have put our trust in the media as an authority that offers us news, entertainment and education. However, the mass media's influence on our children, teenagers and society is so great, we should be sure we have a detailed understanding of how it really works.

How Does Mass Media Influence Work?

Of all the media distribution channels, the most influential has been TV. We are constantly exposed to thousands of images of violence, sex, advertising, celebrities, etc. According to research done in the US, a child is exposed to about 40,000 ads per year. But who owns the media, which companies and people shape our values, beliefs and decisions? The media is dominated by five major companies:

- Time Warner
- VIACOM
- Vivendi Universal
- Walt Disney
- News Corp

Those 5 companies **own 95% of all the media** seen by people in the US every day. They own theme parks, movie studios, TV and radio broadcast networks and programming, video news and sports companies. They also own integrated telecommunications companies, wireless phone companies, video games software, electronic media, music companies and more.

In the past, more diversity existed, but due to corporate mergers there are now just a handful of media companies and they have the power to shape the opinions and beliefs of the society as a whole. So it is important to look at things from different perspectives and not just from the one the media provides.

<http://marcusbrewster.com/mass-media-influence/> (November 2016)

More about media related issues

Links and Websites

Cohen, Jonathan. The Naming of America: Fragments We've Shored Against Ourselves

What Is Critical Reading?

McLuhan, M. 1964/2001. Understanding Media. New York: Routledge Classics.

This set of tools and handouts is for youth workers and trainers for warm ups and facilitating a discussion on values and topics of importance using a documentary, or a written story with visual facilitation. The toolkit instruction text provides a lot of detail, but we encourage modifying the toolkit according to the age and needs of your target group. The longer activities have several possible end points.

In particular, the following activities are designed for a discussion and analysis of:

- Migration stories, e.g. Fahad's Story and other stories, handouts can also be made to address other issues.
- The documentary film Queue. The film offers an opportunity to discuss a wide variety of themes with participants and adults. A similar approach can be developed for other films with relevant discussion themes.

VISUALS

These tools make it easier to:

- Warm up the groups, so participants listen carefully to each other, and to simplify and exemplify abstract topics as values;
- Focus the attention of participants and set the scene for a discussion: guide group from when emotions and impressions are expressed just after the film screening or text reading to the synergic group discussion phase;
- Help participants express their impressions and create different meanings of the story;
- Help highlight the issues that participants noticed in relation to the film's topics, take into account others' contributions, acknowledge and value them;
- Structure the film analysis, engage participants in active discussion topic by topic, to summarize the story;
- Develop empathy and self-reflection.

VISUAL “TELEPHONE GAME”

AGE GROUPS: 12+

GROUP SIZE: 10 – 20

TIME NEEDED: 30 – 45 minutes

OVERVIEW: This is a visual version of the well-known children’s “telephone game”¹ adapted as a getting to know you activity.

MATERIAL NEEDED: a pen or marker and an A4 sheet of paper per participant. Optionally: small pieces of masking tape or tack-it if you plan to stick the papers on the wall.

- INSTRUCTIONS:**
1. Invite participants to take a sheet of paper and fold it into 3 or 4 sections according to the instructions below. On the top of the sections will be the participant’s name and the guiding topics. Usually the facilitator provides the topics, however, some can be agreed upon based on the group’s interests, such as what they would like to know about each other.

Example:

My name		
Something I like	Something I dislike	Something I did this summer

If 4 topics are used, then the paper will be folded into 4 equal sections. This is advisable if the group is smaller and you want to do a more in-depth getting to know you activity.

1. Adopted by Uku Visnapuu from a visual facilitation training of the Creative Learning Cookbook project (2015). See the handbook “Visual Facilitation” published as a project outcome: <http://toolbox.salto-youth.net/1897>

2. Ask the participants to sketch / draw a few pictures to characterise themselves. The drawings need not be artistic. Example: if you they have just eaten an ice cream on a warm summer day and liked it, they can draw an ice cream cone, the sun and a smiley face.
3. When the participants are ready, invite the participants to stand and find another person who is ready to talk. Introduce each other showing the sketches and explain the meaning. After the first pair have swapped papers, everyone finds a new partner. In the new pair, they represent the person they met in the previous round and indicate who you become by showing who the person is - "Look that person over there is [name], and (s)he likes...". And continue on. After a few exchanges, participants return to their initial places and introduce the person whose paper they have in hands.
4. The person who is being introduced listens quietly and after the introduction is finished, can add corrections and explanations.

Reflection:

The facilitator can summarize the group atmosphere, a few people can take the opportunity to state something interesting they found out each other, etc.



LET'S PLAY WITH MATCHES

AGE GROUPS: 12+

GROUP SIZE: 3 – 9, including the facilitator, who sit at a table so they can all see each other and the table. It is also possible to do the activity in larger groups - each table needs a facilitator, which can be a participant who knows how the activity works.

TIME NEEDED: 10 – 45 minutes (10 minutes if used as an energizer and a one-question debriefing, 45 minutes for the full activity including a longer debriefing and reflection)

OVERVIEW: Quick and fun creation of images followed by debriefing or reflection.

OBJECTIVES:

- ➔ Facilitate creativity, encourage people to visualize without drawing and recognize the contributions and thinking patterns of each other.
- ➔ Compare thinking patterns present in the group with those presented by the media.

MATERIAL NEEDED: Boxes of matches, so every participant has about 15 matches. Usually a box contains enough matches for 3 – 4 people.

INSTRUCTIONS: The activity has 3 main phases; the first 2 are more facilitator-led and the third, the optional one, taps more into group creativity and self-directedness.

The facilitator should think of a few sequences of what will be visualized. The first few sequences should consist of very simple objects that are easy to imagine by everyone, something like this:

- ➔ A house (most people have a very stereotypical and easy to create house in their minds)
- ➔ A prison / detention centre (often the same building will be turned into the prison by adding bars to the windows)
- ➔ A building all the participants know and are able to represent instantly. For example for Estonia, Tartu Ülikool (the facade of the main building of the University of Tartu).

The second sequence should be similar so it is easy to create and transform the next object from the previous one. For example: to warm up the group for a subsequent discussion on migration: a boat – sea – voyage / border guard

As a second phase, a few abstract and complex entities can be visualized, such as a migrant, migration, border, consumption, overconsumption, food, excessive eating, famine, etc.

The third phase of the activity should be led by the participants, who in turn suggest what should be visualized. This can become a short energizer led by the group members.

Invite the participants to sit around a table in groups, so everyone has empty table space in front of them about the size of an A3 piece of paper. Ask them to take about 10 – 15 matches and quickly create a figure according to the instructions. When participants are finished, they should put their hands into their lap and take a look at the figures created by others. Initiate a discussion after everybody is finished.

Reflection:

Using the “funnel” approach, start from a broader collection of first reactions and impressions and then narrow the discussion.

- ➔ How was this experience for you?
- ➔ What did you enjoy?
- ➔ What did you notice? What surprised you?

Then focus on a more specific topic:

- ➔ What were the most common representations of migration in this group?
- ➔ What kinds of feelings and thoughts did these bring up?
- ➔ What kinds of pictures have you seen in the media about those topics? What about social media?
- ➔ What thoughts and feelings do those pictures evoke?
- ➔ What are the implicit messages and connotations?
- ➔ What does the media want us to think about the topics / people when they choose such images? What is their agenda?
- ➔ How can you use images in an ethical way?

TIPS:

Usually regular size matches will do, but larger matches (about 15 cm long) can be used to make the handling of the matches easier, but the activity will need more table space. Matches can be substituted with other similar tangible objects. For large groups, the creation of the figures can be done in pairs – this requires more time and adds a cooperative aspect to the activity. In this case, it is advisable to use longer matches for better visibility.

Creating match figures is an instant create – instant disintegrate type of activity, but some of the figures can be worth remembering for further reflection and sharing. It will help if you record some of the figures. You can encourage their re-creation at the end of the session, should the participants be interested in this. Photos can be made and shared.

MY FLY, WHAT DOES MY SUITCASE SAY ABOUT ME?

AGE GROUPS: 14+

GROUP SIZE: 6 – 25

TIME NEEDED: 30 – 45

OVERVIEW: Discussion of values with visual facilitation, an advanced version of the activity “name items that you would take on a journey with you”.

! *The Visual “Telephone Game” can be one such warm-up.*

OBJECTIVES:

- ➔ Identify personal values
- ➔ Demonstrate the group’s values, to explain and exemplify what a value is

MATERIAL NEEDED: Handouts: A3 paper for every participant (to give plenty of space for handwriting)

INSTRUCTIONS:

1. The first task of the participants is to write down 6 items they would take with them for a long journey in a suitcase. Instruct the participants to draw a bigger suitcase (preferably in A2 format).
Then, let the participants draw a fly next to their suitcase and a thought bubble. In the thought bubble each participant writes “The owner of that suitcase is preparing for a long trip, what will they definitely bring along?” You can draw the suitcase and the fly with the bubble on a bigger sheet so participants understand the drawing better.
Invite the participants to imagine the suitcase belongs to them and there is a fly behind the window of their room.
Now, let the participants draw a small purse/wallet next to the suitcase: “In addition to the suitcase you have a [small sum] of [local currency] in a purse/wallet”.
Invite the participants to write or draw in the suitcase 6 items as follows: 4 that they have either acquired or made themselves and 2 that they received as a gift. This gives them an opportunity to express themselves (their values and the values shared by them and the gift-givers) by a simple selection of items.

2. Facilitate the formation of pairs / groups of three, who will then discuss what each item is for on the journey and write these down on corresponding numbered areas. If necessary, explain using examples such as: a bottle of water will keep you hydrated and healthy. A mobile phone will let you stay in contact with friends and family. Help the participants understand that the task is to link an object that in the suitcase with something non-tangible. To avoid confusion with younger participants, you can also add that “having money will let you get food” and invite them to dig deeper and find what in turn food would allow for.
3. Invite the participants to stick their sheets on the wall, go around and review them. If necessary you can have a small break and/or energizer at this point. Usually, this will be needed for a group that has younger and/or more tired participants.
4. Make a summary or invite the participants to make a summary asking “What were the most common things that the participants took in their suitcases and why?”

If group interest and energy is still high, you can continue with the following questions:

- ➔ Name a few things you think your parents / grandparents would take?
- ➔ How does this reflect their values?
- ➔ How would your consumption habits differ from those of your parents?

Reflection:

- ➔ What have you noticed during the activity?
- ➔ How clear is it what is meant by “value” now that we have done the activity?
- ➔ You can invite the participants to respond non-verbally (e.g. hands closed – do not understand what you mean – hands open wide – I completely understand what you mean”) and/or ask for their definition of a value.

TIPS:

Depending on the intended use of the activity, you can either specify some characteristics of the journey (alone vs together, safe vs dangerous, voluntary vs forced, in own country vs abroad, etc.), or leave it to the imagination. The latter would lead to a more generic trip, the former could direct thinking about, for example, deportation (together, dangerous, forced, foreign land), or migration from war or persecution (together / alone, dangerous, voluntary, foreign land).

For a more advanced understanding, you can also explain the difference between goal values such as health or happiness and instrumental values (useful to achieve end values) such as money or security.

VISUAL FACILITATION OF DISCUSSING A MIGRATION STORY

AGE GROUPS: 14+

GROUP SIZE: 3 – 30, or larger groups

TIME NEEDED: 45 – 90 minutes

OVERVIEW: Having read a migration story, the participants engage in a discussion facilitated by the use of an incomplete comix that they fill out and discuss.

OBJECTIVES:

- ➔ Describe the migration process
- ➔ Develop empathy towards migrants

MATERIAL NEEDED: Two A3 format handouts: one for two participants. Use the included handouts, or draw your own depending on the group and your intended focus; pens for each participant, small round stickers, tack-it or masking tape to stick papers to wall

INSTRUCTIONS:

1. Invite participants to read the text Fahad's Story (at.
2. Put participants into pairs, if uneven number, make a trio.
3. Invite the participants to discuss the text in pairs / trios, share first impressions, what are their impressions about the story, what was surprising. They do not need to share it with the group, this is just to get the pair work started and the participants connected with the text.
3. One A3 sheet per pair – hand out the visual “F_h_d Migr_ted to Estoni_” and invite the participants to fill in the gaps together – starting with missing “a’s” in the title. This is to get them into writing mode on the handout and connecting with the protagonist, migration and Estonia.
4. Draw their attention to the bottom of the paper and explain the work-sheet, e.g.: “Under the pictures there are two speedometers and most of the speedometers have the arrow missing. Your task with the partner is to go through the pictures, recognize the scenes that you read in the story and estimate the levels of fear and hope, and draw the arrows. To the left – towards the zero – to the right, towards 100%.

If the participants evaluate the state of hope and fear differently under the first scene they are free to correct the values. If they cannot come to an agreement they are free to draw two or more arrows. The goal of this part of the activity is to further encourage dialogue and empathy.

5. Invite the participants to add both text and their own drawings. Explain this is an intentionally incomplete comix for them to add their thoughts and impressions.
6. When the sheet is complete, the participants add their first names on the edge of the paper and stick them on a shared temporary exhibition wall. You can check if they completed the meters and draw extra attention to the last drawing that has also an “energy” meter.
7. Once the papers are also on the wall, you can invite the participants to go around and see the finished papers and give their “likes” represented by small colourful stickers. Each participant should get a roughly similar number of stickers, perhaps 3-6.
8. Focus on some of the stickers and discuss what was liked and why.

Reflection:

Using the “funnel” approach start from a broader collection of first reactions and impressions and then narrow down the discussion.

- ➔ How was this experience for you?
- ➔ What did you enjoy? What did you notice? What was surprising?

Then focus on a more specific topic:

- ➔ Where were the most common places that received “like” stickers and what was liked?
- ➔ Build the subsequent reflection on the clusters of stickers as these indicate group interest.
- ➔ What kinds of pictures have you seen in the media about those topics (migrants, migration, Syria, etc.)? What about social media?
- ➔ What thoughts and feelings do those pictures evoke?
- ➔ What are the implicit messages and connotations?
- ➔ What does the media want us to think about the topics / people when they choose such images? What is their agenda?
- ➔ What about politicians?
- ➔ How can images be used ethically?

TIPS: You can later scan the papers, or take photos of them and share results as a table. This allows a generalisation of results and a contrast of the contribution of this group with other groups.

Fahad's story

Run away to Estonia – this was the idea of Fahad's friend with whom they had escaped to Lebanon because of Syria's civil war. There are 2 million Syrian refugees living in Lebanon which has 4.4 million inhabitants, therefore they saw a better opportunity in starting their life again in that particular European country. They planned to make their living by opening a food store.

The friends found as much information as they could on the internet about Estonia and found out that the easiest path to the European Union would be through Russia to Estonia. It is not easy to get visas with Syrian passports, but a tourist company sold them visas to go to Russia. Fahad borrowed the necessary sum from friends and relatives. The men flew to Russia, then took a cab and drove to Petser.

The taxi took them to the border control. The March night was dark and only the railway was illuminated. There was a tall wire fence between Russia and Estonia. Fahad snuck by the railway, ran towards the big fence and in one moment, they started to climb. The friend of Fahad was tall and weighed a lot but the climb was hard even for Fahad who was smaller and athletic. The border guards noticed the climbers. „I don't think I could climb over the fence again, it was done with great fear and it was very hard“. The friend who tried to climb over got caught by the Russian police and they tore him down. This was the last time Fahad saw him.

With great fear Fahad ran to the forest. He knew that he had to cross the river and soon he could see it. He ran through the water with his body wet but he felt good, the water wasn't very cold. Fahad walked a bit more and saw another river. He got frightened but he crossed over it. Now he felt a bit cold. Fahad walked some more and found yet another river. He then understood that he had crossed the same river several times. The last time he had to struggle to stay above the water, because his body was freezing cold. In the distance, he could hear the Russian border guard shouting something, but in front of him he could already see the Estonian border guards.

Fahad was taken by the Estonian border guards, put into their car where he screamed because he was so cold, he was hurting and he was very frightened. The guards sped up because they understood that Fahad was not well at all. When they arrived, they changed his clothes and soon the Emergency arrived. Then he felt relieved: „I think I am in Europe now, when the Emergency arrives so fast“.

Fahad was taken to Harku detention centre where he spent about 2 months. He applied for asylum. After being in Harku, he was taken to Vao accommodation centre for asylum seekers, where he waited another 4 months until he got his refugee status and a living permit of three years in Estonia.

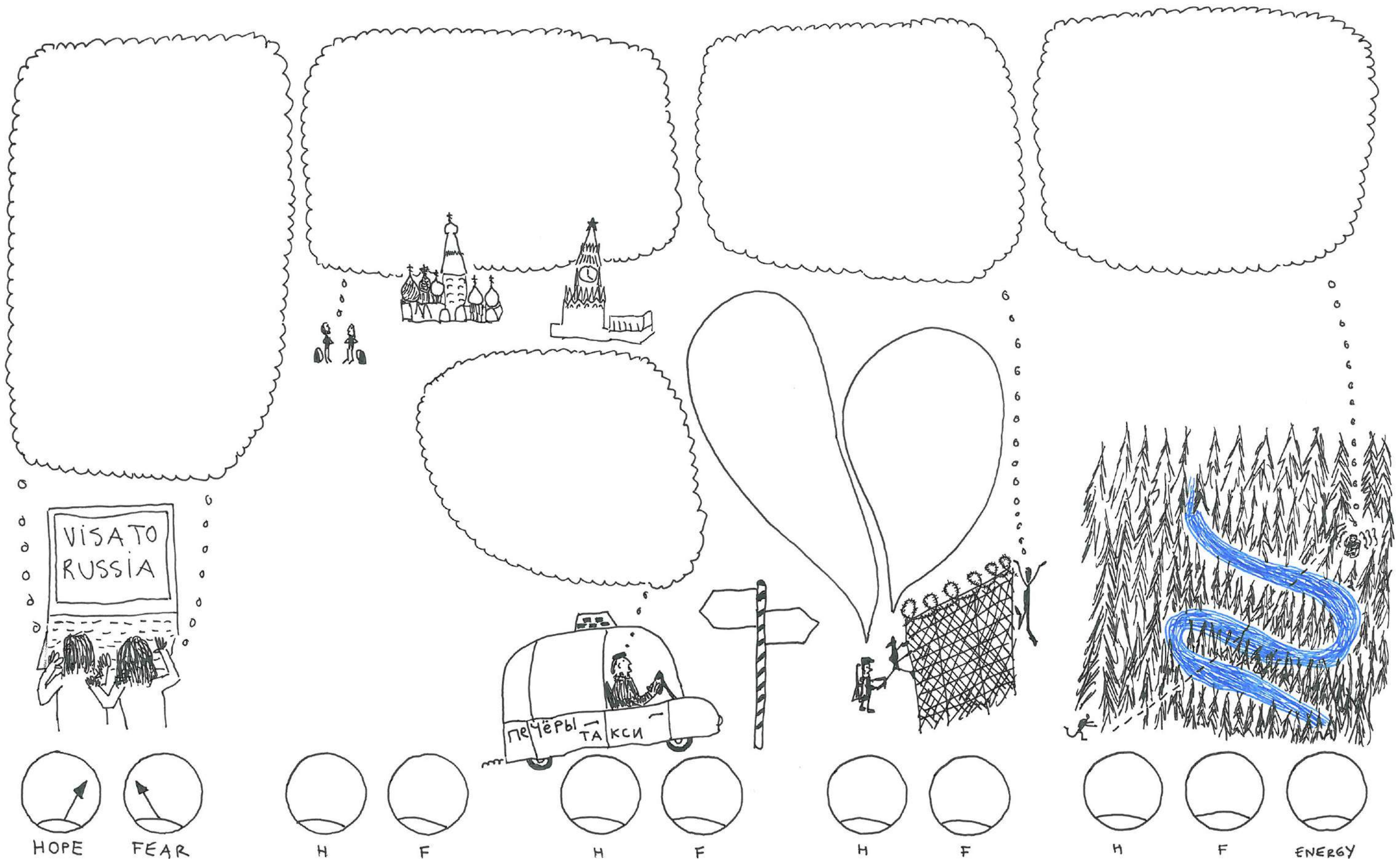
After all of that, he applied for a reunion with his family. This took time; he raised the funds he needed with the help of his friends and family members, who lent him money again. After he had completed the necessary paper work, his wife and three children started their journey to Estonia. Exactly one year after Fahad had arrived to Estonia, his family finally reached Tallinn. They all moved to Vao centre where they had to share their apartment with 2 other families. Finding their own apartment was difficult because a lot of people did not wish to rent a place to them. After a couple of months they have found a suitable place and moved to Tallinn. The family started their everyday life, the children went to school and to the kindergarten.

Their oldest son is especially brave; he goes to work, does well in school and is helping his mother and father a lot. The parents are learning Estonian actively and looking for jobs to pay back their relatives and friends. They are also engaged in voluntary work: helping in cultural events in Tallinn and elsewhere in Estonia, they have prepared Middle Eastern food and introduced their culture and their family's story. Thanks to their active participation in different public events, they already have a lot of friends and acquaintances.

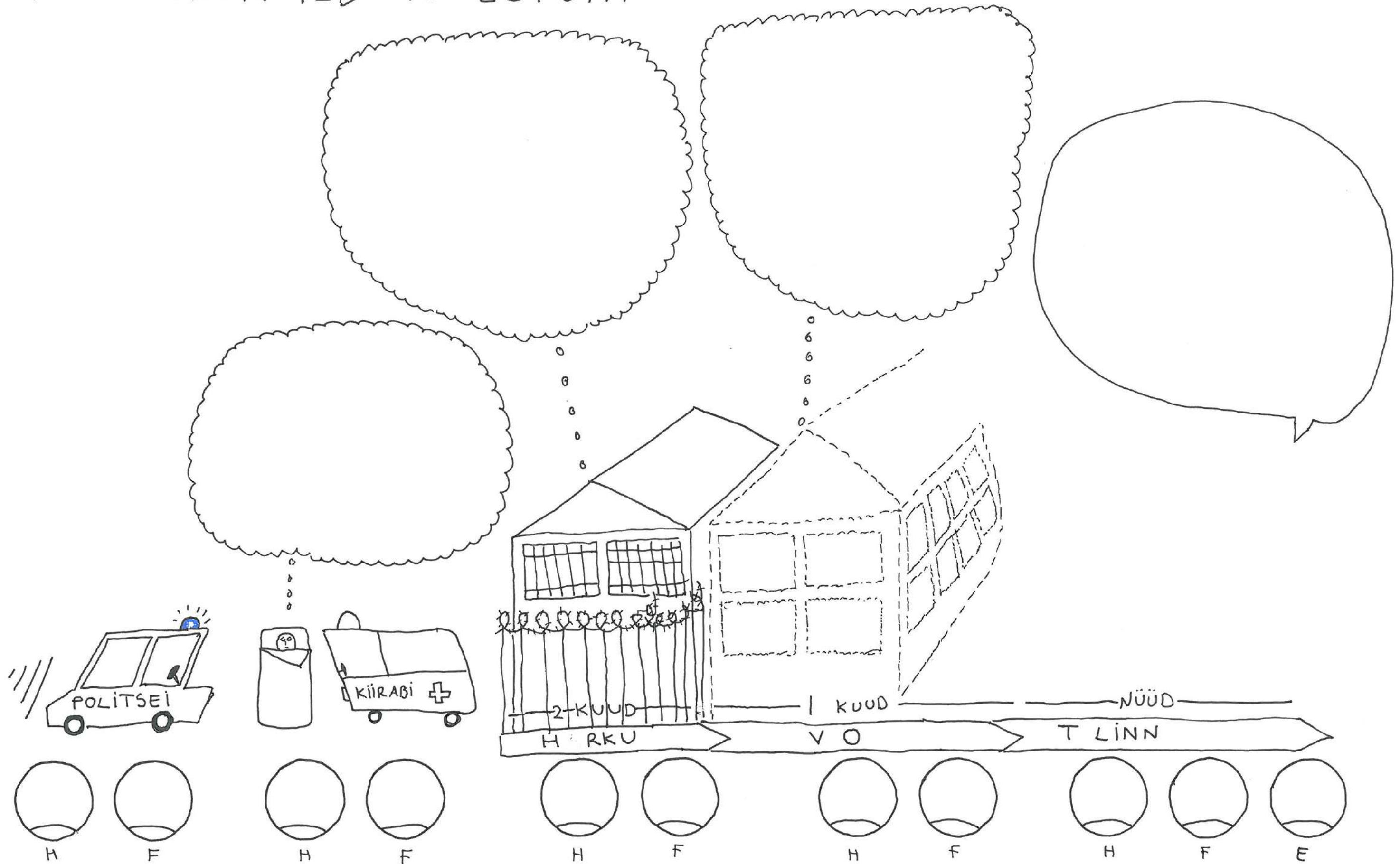
When you ask Fahad why he came here, he replies: „so that my sons would never have to cross the same river three times in their future“.

Written by Kristi Ockba, MONDO.

F H D MIGR TED TO ESTONI



F H D M I G R T E D T O E S T O N I



QUEUE

AGE GROUPS: 14+

GROUP SIZE: 3 – 30 people, or larger groups

TIME NEEDED: 60 – 70 minutes (film length: 23:30 min)

OVERVIEW: Having watched the Estonian short documentary film *Queue*, the participants hold a discussion and complete a handout.

OBJECTIVES:

- ➔ Identify consumption habits in the stories of the film
- ➔ Analyse one's own consumption habits

MATERIAL NEEDED: projector, laptop, internet connection for screening the film *Queue*, handout in annex: A3 paper for every participant (large format is required to give room for writing).

INSTRUCTIONS: Introduce the documentary film *Queue* to the participants. It is an Estonian short documentary about the opening of an H&M store in Estonia and the slow country life. It was made in 2014 by Estonian documentary filmmakers, Aleksandr Heifets and Jaak Kilmi.

Before the screening, tell participants to write down 3 – 4 issues/problems the film refers to while watching the film.

Reflection:

Firstly, let the participants share the 3 – 4 problems in pairs that they wrote down about the film.

Then ask the participants if they liked the film or not and to explain why.

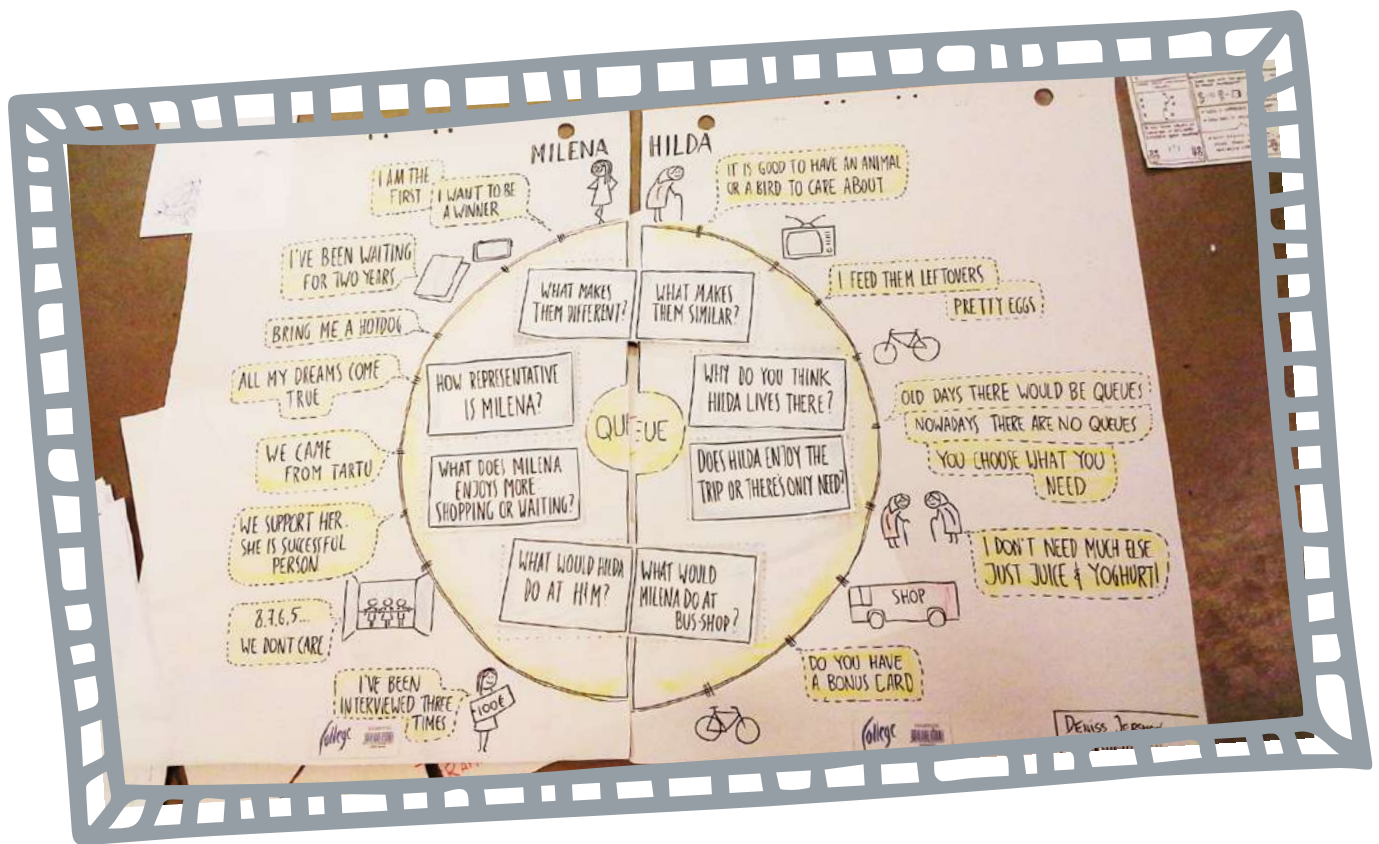
Hand out the visual for “Queue” and invite the participants to fill in the gaps. When ready, invite the participants to stick their sheets on the wall. Once the papers are on the wall, you can invite them to go around and see the finished papers and give their “likes” represented by small coloured stickers. Each participant should receive a roughly similar number of stickers. Focus on some of the stickers and discuss what was liked and why.

You can then facilitate reflection in a circle using the following questions:

- ➔ What kind of support did Milena get from her online community and family?
- ➔ What kind of support did Hilda get from her offline community, including the chicken?
- ➔ How do your consumption habits differ from Milena and Hilda?

- ➔ How does H&M use Milena, how does she use H&M?
- ➔ How many clothes does actually Milena need? Why are clothes so important for her? What happens to the clothes once she has worn them?
- ➔ Is Milena addicted to H&M? What is behind the desire of wanting so many clothes?
- ➔ What is Hilda dependent on?

TIPS: Make sure that the film screening is of a good quality: dark room, comfortable chairs and make sure everyone can see well.



More about Visuals

Links and Websites

Visual Facilitation Cookbook

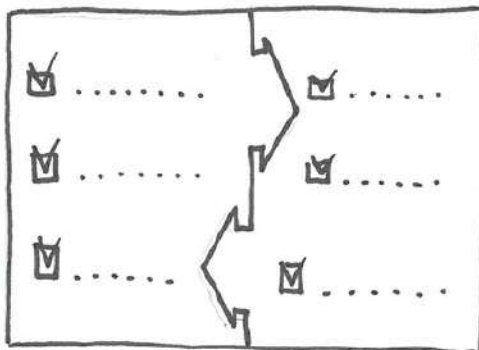
Graphic Express toolkit, First steps to graphic facilitation in youth work

BEFORE

NAME 5 MOST IMPORTANT VALUES FOR YOU:

1.
2.
3.
4.
5.

SHARE MOST IMPORTANT VALUES:



DO YOU THINK VALUES OF ESTONIANS IN 60'S WERE DIFFERENT FROM NOWADAYS?



AFTER

WHAT DID YOU IN THE MOVIE?

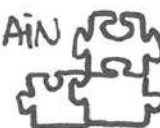


- ★ ...
- ★ ...
- ★ ...

WHAT DID IN THE MOVIE? YOU

-
-
-

WHAT WAS THE MAIN UNANSWERED?



-
-
-

SHARE AND NOTE THE VALUES OF MOVIE PROTAGONISTS!



NAME 3 PROBLEMS, WHICH FILM ELABORATES!



- WHO IS INTERESTED IN CONSUMPTION?
- HOW DOES IT INFLUENCE OUR SOCIETY?

- WHAT DID QUEUE MEAN FOR ESTONIANS AFTER WWII?
- WHAT WAS HARD TO FIND AT THE SHOP?



- WHY PEOPLE CONSUME MORE, THAN THEY ACTUALLY NEED?



- WHAT IS CONSUMERISM?
- WHY IS IT SO MUCH CRITICISED IN MODERN SOCIETY?





Global Education & Youth Work

Toolkit for food, migration and media topics

Authors and editors:

Stefan Robbrecht-Roller
Marlene Gross
Ilaria Saponaro
Emanuela Soldano
Peter Ivanič
Lukáš Zajac
Katarína Karcolová
Uku Visnapuu
Imma Mets

Proofreading:

Christopher Timothy Cheal

Design:

Miroslav Lukačovič

Visuals:

Deniss Jershov
Uku Visnapuu

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