CAN-LAB

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in action
with young
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This publication was created within the project called «CauCAN - Counter and Alternative Narratives for Human Rights in Caucasus,» «House of Heroes,» «DIY CANs.» which were supported through the Erasmus+ Programme of the European Union.

The opinions expressed in this work are the responsibility of the authors and do not necessarily reflect the official policy of the European Union.

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CHAPTER I – INTRODUCTION

about the manual

This manual was created within several projects funded by the European Union's Erasmus+ youth programme and fine tuned and given final development within the project called "CauCAN" funded through the "Youth Window" for the Eastern Partnership Countries of Erasmus+. Youth workers, trainers, educators, experts and young people from multiple countries across Europe have contributed to create CANLAB. It is designed to help youth workers, teachers, peer educators and anyone who wants to support young people to combat hate speech in their communities and beyond through counter and/or alternative narratives. CANLAB provides a set of non-formal education-based activities for facilitators - which start with analysing hate speech and lead to acting against it through a newly-created counter or alternative narratives.

The idea was born at the Council of Europe's Youth Department Study Session, "Making Counter and Alternative Narratives Accessible" that took place in the European Youth Centre, Strasbourg in 2018. It aimed to make the Council of Europe "We CAN" manual more accessible for use in non-formal learning settings and working with groups. The idea was developed through various projects and was finalised during CauCAN - which hosted a capacity building activity in the Czech Republic on creating and reviewing the CANLAB activities.
The contents of this manual are designed to be as simple as possible with the aim of helping young people to understand and fight against hate speech. It goes through the phases and steps offered by the "We CAN" manual and provides non-formal learning based methods and activities for engaging with a group.

Youth workers, human rights educators, trainers, youth activists, multipliers, peer-educators, youth leaders, volunteers, etc. who have the motivation to act against hate speech and are working with a group who have the same goals. For the purposes of this manual, the term 'facilitator' will be used throughout and references all the above members of the youth work community of practice.

The publication is best used when there's a hate speech crisis in the community, meaning when a newly developed hate speech narrative circulates throughout the media or social media. In this case this manual helps the human rights activists to mobilise and generate counter-content. However, it can be used in other times as well - especially when activists want to create alternative narratives - which are not a direct response to hate speech.

The No Hate Speech Movement (NHSM) was a youth campaign led by the Council of Europe Youth Department seeking to mobilise young people to combat hate speech and promote human rights online. Launched in 2013, it was rolled out at the national and local levels through national campaigns in 45 countries. After the Campaign finished, many of the activists involved established the "No Hate Speech Network". The "We CAN" manual was created by the Council of Europe as a result of this campaign. CANLAB as well finds its roots in the movement. Besides "We CAN" the Council of Europe has created another manual called "Bookmarks" which focuses on using human rights education to combat hate speech.

We CAN - "This manual presents communicative and educational approaches and tools for youth and other human rights activists to develop their own counter and alternative narratives to hate speech. It is designed for working with young people from the age of 13. Based on the principles of human rights education and youth participation, We CAN! complements the manual Bookmarks" (We CAN! / Alternatives, n.d.).

Chapter 7 of the manual provides four phases of developing counter and alternative narratives, it consists of:
1. assessment of the oppressive narrative you want to counter.
2. designing the counter narrative.
3. implementing the counter narrative
4. monitoring and evaluating the counter narratives.
The work in each phase is broken down into a number of steps. (Tocchi et al., 2017, 117)

Just as "We CAN" compliments the manual "Bookmarks", "CANLAB" compliments "We CAN". CANLAB goes through most of the steps (with slight modifications) and offers a set of non-formal learning-based activities to be used with the groups of activists, volunteers, learners...

This publication follows We CAN! Manual's guide to create the counter or alternative narratives step-by-step and offers various non-formal tools for this goal to be used with the groups of young people. The focus of CAN-LAB is phase no. 2 - Design, creating the counter or alternative narratives themselves.

stakeholders

HREYN - Human Rights Education Youth Network.
Youth Association Droni from Georgia.
CAAT Projects from Netherlands.
Droa Community from Belgium.
Institut International de droit de l'homme et de la paix from France.
Gyumri Youth Initiative Center from Armenia.

Publishing CANLAB was made possible with the financial support of the European Union through its programme Erasmus+ Youth in Action programme. Erasmus+ was the European programme running from 2014 till 2020, it has now been succeeded by another round of the Erasmus+ programme 2021-2027. Erasmus+ Youth is the part with its focus on the youth field. In 2017-2018 European Union offered capacity building grant opportunities to youth organisations based in the Eastern Partnership Countries (Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine) in the so called "Second Youth Window", under which the project "CauCAN" was supported.

abbreviations

ADIE - Assess, Design, Implement, Evaluate
CAN - Counter and Alternative Narrative
CoE - Council of Europe
ECRI - European Commission against Racism and Intolerance
EU - European Union
HREYN - Human Rights Education Youth Network
NHSM - No Hate Speech Movement
NHSN - No Hate Speech Network

glossary

General Concepts:

Campaign - an organized course of action to achieve a goal.

Context - the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed (English Definition and Meaning, n.d.)

Debriefing - a common element on non-formal education based sessions, where learners are asked series of questions about the experience in order to recognise learning.

Defensive - an attitude and or action, when one is concerned with justifying their actions, words and judgements.

Dehumanisation - perceiving a person or group as lacking humanness (Haslam & Loughnan, 2013, 401)

Discourse - an institutionalized way of thinking, a social boundary defining what can be said about a specific topic. (Hassen, 2015, 120)

Engagement - Engagement in social media is to involve people in a conversation, in an interaction. This engagement can take place through comments, DMs, Q&As, emails, live events etc. (Jarski, 2020)

Execute - to put the plan into an action.

Fact-check - is the act of checking factual information in nonfiction text in order to determine the veracity and correctness of the factual statements in the text.

Gender perspective - taking into account gender-based differences when looking at any social phenomenon, policy or process. (guide, n.d.)

Geographical distribution - the natural arrangement and appointment of the different regions and localities on earth.

Hate Speech - hate speech is based on the unjustified hypothèse that une personne or a group of persons are superior to others; it incites acts of violence or discrimination, thus undermining respect for minority groups and damaging social cohesion (European Commission against Racism and Intolerance (ECRI), Council of Europe, 2016, 16).

Hostility - enmity, unfriendly and antagonistic behaviour.

Human Rights - rights inherent to all human beings, whatever our nationality, place of residence, sex, national or ethnic origin, colour, religion, language, or any other status.

Human Rights Education - education, training or informal learning the basis of which is created by human rights and sets to achieve the ideals underpinned in human rights (HREYN 2020).

Humanisation - achieving humanity, acknowledging the dignity of others and self and establishing respectful relationships.

Impact - short or long-term change.

Inclusive - social and educational policy making to express the idea that all people living in a given society should have access and participation rights on equal terms.

Intercultural dialogue - an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect. It operates at all levels – within societies, between the societies of Europe and between Europe and the wider world. Council of Europe (2008): White Paper on intercultural Dialogue. "Living together as equals in dignity", Strasbourg, Martinelli, S. and Taylor, M. (eds.).

Media Literacy - knowledge, skills and attitude required to engage with all forms of media, including, in particular, an understanding of its role and functions in democratic societies and the ability both to critically evaluate media content and to engage with media for the purpose of self- expression and democratic participation (European Commission against Racism and Intolerance (ECRI), Council of Europe, 2016, 15).

Methodology - coherent sets of principles and relations that frame specific methods and their use.

Monitor - observe and check the progress or quality of (something) over a period of time. (English Definition and Meaning, n.d.)

Patronising - treat someone in a way that is apparent kind or helpful but betrays a feeling of superiority.

Phobia - irrational fear and/or hostility towards something or someone.

Preach - give moral advice to someone in an annoying or pompously self-righteous way. (English Definition and Meaning, n.d.).

Prejudice - pre-judging or forming of opinion, usually negative, before having the relevant facts.

Privilege - having special rights, advantages or immunities, benefits from the systems and structures of the society which marginalised groups usually don't have access to.

Reach - to understand and communicate with a particular group in order to develop and achieve a result. On social media: number of people who saw your content.

Reflection - An important part of non-formal education, where learners contemplate on the given experience and identify learning outcomes or changes in their attitudes/behaviors.

Report - 1. give a spoken or written account of something that one has observed, heard, done, or investigated; 2. make a formal statement or complaint about (someone or something) to the necessary authority. (English Definition and Meaning, n.d.)

Scapegoating - blaming someone for the wrongdoings, mistakes, or faults of others.

Segmentation - breaking down and organising your target audiences based on shared characteristics. (Needle, 2021)

Source - a person, publication, publishing institute or other record or document that gives information.

Stereotype - the application to a member or members of a group of persons of an generalised belief about the characteristics of those belonging to that group that involves viewing all of them in a poor light regardless of the particular characteristics of the member or members specifically concerned (European

Commission against Racism and Intolerance (ECRI), Council of Europe, 2016, 15).

Target group - particular group of people that someone is intended to reach.

Temporal distribution - a series of events in which interevent times are independently and identically distributed.

Victimising - by emphasising the differences of somebody's identity or their difficult position in the society, reinforcing the negative effects of being part of a marginalised group.

Youth Work - activities with and for young people of a social, cultural, educational or political nature. Main aim is to provide opportunities for young people to shape their own future.

Narratives

Alternative Narrative - a narrative, which undermines hate speech by stressing a different point of view and tries to build an alternative mind-set.

Counter narrative - a narrative confronting the oppressive narrative in a direct way by referring to it and offering counter arguments, logic and facts.

Emancipatory Narrative - a narrative which challenges hate-speech based, violent content (encompasses both counter and alternative narratives).

Human Rights-Based Narrative - narratives which challenge the hate-speech based, violent content (encompasses both counter and alternative narratives).

Narrative - A spoken or written account of connected events; In this publication: a simplified account of or idea about, a group of people that circulates among society.

Oppressive Narrative - a narrative which is based on oppression, which reverberates hate speech and increases injustice or inequality, and dehumanisation.

CANLAB

Assess - evaluating hate speech and the underlying oppressive narrative based on different properties.

Content - the main issues, debates and or topics referred to in oppressive narratives, and the (type of) information which is contained by the counter and alternative narratives.

Deconstruct - analyse every aspect and element of something piece-by-piece.

Design - creating counter or alternative narrative from the scratch until launching it.

Evaluate - assessing the success of the counter or alternative narrative.

Goal - a condition that you want to reach with your actions.

Implement - executing the counter or alternative narrative into action;

Indicator - a sign which indicates/measures the state of performance or accomplishment.

Objective - the checkpoints you plan to reach in order to achieve the goal.

Structure - how the narrative is structured. The structure potentially consists of three parts: the situation before the issue became an issue; how that situation is being disrupted or how a conflict is coming about because of the people being referred to; and a proposal for a solution to this issue.

Target Audience - the group that includes attributes such as age, income, education, gender, geographic location or any other status.

Tone - the style and emotional dimension of the aim of the narrative (ironic, threatening, arrogant, violent, funny, abusive...).

Media

Internet media - Internet media comprise such services as email, social media sites, websites, and Internet-based radio and television.

Mass-media - Mass media refers to a diverse array of media technologies that reach a large audience via mass communication, the process of imparting and exchanging information to large segments of the population.

Media - a collection of means for mass communication.

Medium - in this manual, a means of communication to the target audience.

Social media - Interactive forms of electronic communication media (platforms such as websites for social networking and microblogging) through which users create online communities to interact with and publish to each other using the Internet.

CHAPTER II – BEFORE THE LABORATORY

understanding hate speech

There is no universal definition of hate speech, however, there are some international policy documents in which hate speech is determined, for example the one of the European Commission against Racism and Intolerance (ECRI) - "According to ECRI's General Policy Recommendation No. 15, hate speech is based on the unjustified assumption that a person or a group of persons are superior to others; it incites acts of violence or discrimination, thus undermining respect for minority groups and damaging social cohesion."

Or the definition that we have simplified from Council of Europe's Committee of Ministers:
"Hate speech:
- may be all kinds of expression
- which incites, spreads, justifies
- phobias, violence, hostility or intolerance
- based on faith, skin color, ethnicity, origin, gender identity, sexual orientation or other status.

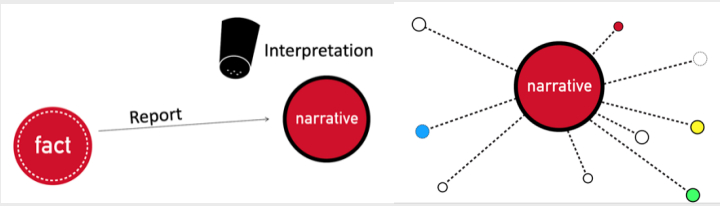
Hate speech may have different properties and vary on the kind of potential damaging impact it has on individuals, groups and society. In some countries certain kinds of hate speech is prohibited by law, individuals from whom it originated or those who spread it or even the media or internet platforms, which intentionally or unintentionally give hate speech pipelines to be delivered to its audiences can be prosecuted. Human rights advocates agree that hate speech has no place in an open, democratic and inclusive society. Hate speech is a phenomenon which further divides society and pushes already marginalised groups of the society further into the margins. Apart from this negative societal impact, it may harm groups and individuals in a more direct way, leading to violence, like hate crimes. Hate speech distorts the political discourse as well, populist political mainstream or extremists offer scapegoating of minorities or other marginalised communities instead of bringing complex solutions to complex problems. These threats to human rights and democracy induced and promoted by the hate speech phenomenon, create an urgency to act against it on many levels, including the one of through the use of counter and alternative narratives.

Combating hate speech should entail understanding the pathophysiology of the phenomenon first. Why does it exist? Where did it come from? What consequences does it have on society as whole and on minorities? Hate speech may vary according to its potential damaging impact from bad to worse - it depends on where it is expressed, in which context, and who it targets. It may become increasingly abusive or threatening according to its content and tone. It also matters who has expressed it - an ignorant uncle or a prime minister morally mandating violence against minorities. Understanding these mechanisms enables the activists to create more sound goal setting and counter hate speech with more solid arguments.

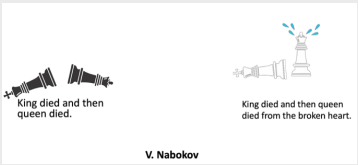
narratives

The first challenge to work with narratives is to understand what it means. This word is used in many different ways in different fields, the primal understanding of the word 'narrative' equates to a word story. "A combination of the report and interpretation that gives a meaning to the story. This connects singular

happenings to a more general collective story" (Tocchi et al., 2017, 62). However, narrative in this context is more than just one story, it is a set of different stories, facts, characters, constructs, and context which gives certain meaning to certain events. It is the ideas which circulate among society which explain how the world works. If a fact happens and it is reported from a source to a receiver without any changes, that's plot, but if it's "spiced up" with interpretation, it becomes a narrative.



The narrative itself makes sense to the receiver because it is connected to various other events, happenings, people, systems and contexts. To illustrate the difference between plot and narrative, the We CAN! manual brings the example by V. Nabokov - "King died and then queen died," these are simply two facts which is called a plot, "King died and then queen died from the broken heart" - that is already a narrative, it's composed of two interconnected events but this connection is established by people's understanding of family, love, gender roles, etc. (Tocchi et al., 2017, 62)



Oppressive narratives are the collections of prejudices, stereotypes, and dehumanisation which gives birth to hate speech and supports its growth. Challenging the oppressive narratives means challenging the perceptions and ideas which form hate speech or tolerates it.

Counter and alternative narratives (CANS) (A.K.A. emancipatory or human rights-based narratives) antagonise the oppressive narratives. CANs represent one of the ways to challenge hate speech, they are not a direct response or an answer to the hate speech, but rather a whole new narrative themselves that undermine the logic or justification of the hate speech.

"Counter and alternative narratives combat hate speech by discrediting, and deconstructing violent narratives that justify it and by putting forward non-exclusionary visions of the world based on human rights values such as openness, respect for difference, freedom and equality. They do so in a number of ways. Some provide facts from different and credible sources to put into question negative misperceptions. However, research and practice have shown that only providing more information or facts is often not effective. Narratives need to connect to people's understandings and the contexts of their specific lives, creating new meanings and relating to their emotions and needs. Often this can be done through the use of humour and satire, appealing to people's emotional connections to the subject, facilitating spaces of direct personal contact with people with different perspectives, or creating opportunities to experience a different alternative narrative altogether." (Tocchi et al., 2017, 78).

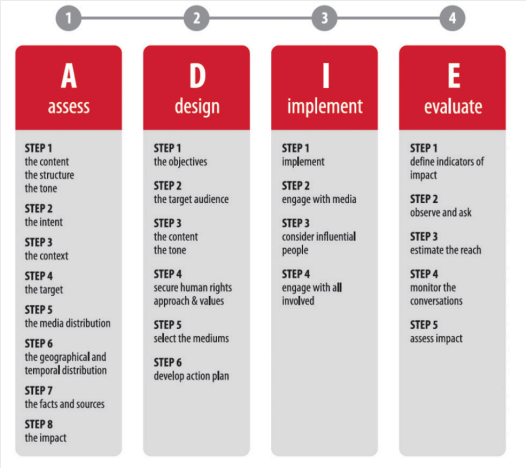
The difference between the counter and alternative narratives are in their objectives, counter narratives challenge the oppressive narratives in a more direct way, reaching usually those who sympathise or

agree with the views that hate speech is based on. Whereas, alternative narratives remind everyone of common values and virtues. Usually counter narratives are short in duration, alternatives can last longer.

step-by-step

The We CAN! manual offers a step-by-step guide on developing counter and alternative narratives, it consists of four phases:
1. assessment of the oppressive narrative you want to counter.
2. designing the counter narrative.
3. implementing the counter narrative.
4. monitoring and evaluating the counter narratives.

The work of each phase is broken down into a number of steps - see below:



(Tocchi et al., 2017, 117)

This manual focuses on the second phase - Designing the Counter and Alternative narratives, while giving some hints about the other three phases as well. It goes step-by-step through the second phase, providing non-formal education-based activities that can be implemented with a group of young people in order to achieve the full implementation of a CAN. In addition, it comes with proposals for amplifying the recognition of learning as part of this non-formal learning journey.

group settings

This activity is designed for groups of young people, activists, leaders, etc. who are interested in acting against hate speech. They can start using this activity when the group is prepared and ready to act.

PROCESS-WISE:
The process can begin after group cohesion has developed with the emergence of similar working and learning styles, preferably at the end of the norming phase of group development.

CONTENT-WISE:
The group also has to have a good understanding of hate speech, how oppressive narratives work, and how it affects individuals and society. Participants should already have selected and assessed an oppressive narrative (Phase 1 from the manual "WeCAN!").

Space
The activity is built on the principles of human rights education and non-formal education. For the learning experience design, it's important to create an encouraging and engaging working atmosphere. Design the space in a way that enables the group to visualise the different steps to be accomplished and that their work is visual on each step. Facilitators can also encourage the participants to use notebooks so they can document their journey of the steps.

CANLAB Programme
Ideally, the designing steps take 3 days, however, depending on the size of the groups, readiness and the amount of expert's inputs, it may vary. It's up to the facilitators to plan the process tailored to the capacities, the needs of the groups and the programme flow.

Facilitation, learning and reflection
Throughout the process it is important to keep up with the pedagogic principles of non-formal education, even though the CANLAB is quite agenda-oriented. Facilitators are expected to support participants not only in their journey to create the CANs, but also in their journey of learning and understanding the complex surrounding phenomena. Therefore, we suggest employing reflection and learning recognition models throughout the whole process.

CHAPTER III – CAN LAB

Please Note:
These session or activity plans basically provide the objectives and a step by step guide of how the session should look. These are not intended to be session plans that can be taken and just used. They provide an overview and guidance, they provide a skeleton that needs to be fully developed according to the specific needs, level, ability and size of the group being worked with. Each session or activity needs to be introduced with the objectives being explained.

ASSESS

The steps of deconstructing an oppressive narrative

Objectives:
- To go through the different phases and steps of deconstructing an oppressive narrative.
- To ensure full understanding of the process and all the steps.

Preparation:
Create a flipchart or digital presentation with an overview of the deconstructing phases and steps (We Can! The ADIE model. p117).
Ensure all the participants are part of a group and that each group has selected an oppressive narrative.

Step-by-step:
Input - Short reminder of the different phases and steps of deconstructing an oppressive narrative.
Project or have a flip chart with the We Can! The ADIE model. p117.

Phases and Step - Divide the participants into their oppressive narrative groups, each group goes through the four phases and each step in each phase and writes a response to that step based on their oppressive narrative. For example, Phase 1 Step 1.
Assess the content, the structure and the tone of the oppressive narrative.

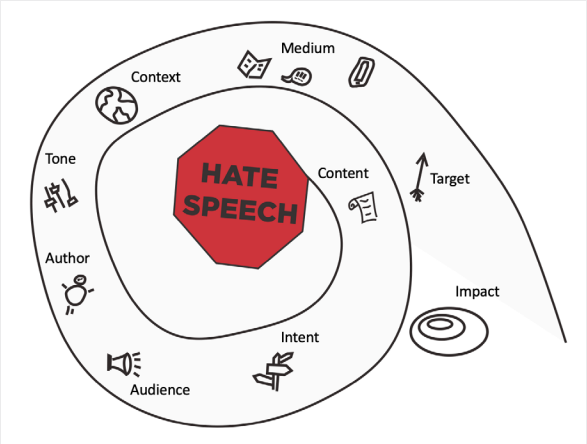
Content - the main issues, debates and or topics referred to.
Structure - how the narrative is structured. The structure potentially consists of three parts: the situation before the issue became an issue; how that situation is being disrupted or how a conflict is coming about because of the people being referred to; and a proposal for a solution to this issue.
Tone - the style and emotional dimension of the aim of the narrative (ironic, threatening, arrogant, violent, funny, abusive...).

Then move on to Step 2 and so on.

Plenary Discussion:
- Does the deconstructing sequence make sense?
- Are there any parts that you are still unsure about?
- Which steps were difficult to respond to?

Materials:
A4 papers
Marker pens

Tips:
The responses do not need to be deep or extensive, it is an exercise to explore the whole process in the context of their chosen oppressive narrative.



Reviewing the deconstruction

Objectives:
- To provide a space for participants to review the oppressive narratives of the other groups.
- To go over any aspects of the deconstruction process that any participants are still struggling with.

Preparation:
Select the wall where the oppressive narratives deconstruction will be visualised or use free standing pin boards - the wall or pin boards need to be large enough to include all the information from the process from all the groups.
Create on A4 papers the headings for each phase and step.
Stick the headings on the wall.

Step-by-step:
Participants in their groups prepare the information to be shared on A5 papers.
Participants stick their information under the relevant headings on the wall.
Participants review each others results using the following key question.

- What are the most important elements in each deconstruction?
  Add sticky dots to the most important elements.
- Can you add anything to anyone else's deconstruction?
  Make notes on post its and place on the relevant step information.

The groups reconvene and explore their feedback making notes of anything they feel is relevant and important.

Plenary Discussion:
- How was the process of doing this exercise?
- How useful was the exercise?
- What are the important elements to follow-up in the narrative you chose?
- Is there any important feedback you would like to make on any of the other deconstruction processes?

Materials:
A4 white papers.
Markers.
Sticky tape or pins.
Sticky dots.
Post its.

prepare

Synchronising terms

Objectives:
- To mainstream the understanding of common terms used.

Preparation:
Select a number of key words from the glossary.
One word for each participant.
Print each word.

Step-by-step:
The facilitator places a word on the back of each participant. Each word is part of a cluster (see glossary). In silence the participants need to move around the room and arrange themselves according to their cluster. The facilitators correct any mistakes at the end.
In their cluster groups the participants go through each word, make sure everyone in the group understands each word, prepare a presentation of their words. They must appoint one person to make the presentation.
They should have a maximum of 5 minutes to present their words to the other groups.

Plenary:
Each group presents their words and what they mean.
The facilitator should intervene and clarify or correct any misunderstandings.

Discussion
What was new in this exercise?
Why is it necessary to synchronize terms during the training courses?
How can we support further synchronisation throughout the week?

Present the link to the glossary and encourage the participants to refer to it throughout the whole process.

Materials:
The glossary link.
A4 paper.
Sticky tape.

Identifying the resources

Objectives:
- To discover the skills and resources present in the group.
- To encourage the participants to think of ways they could use their skills and resources for the project.

Preparation:
Have some quiet instrumental music ready.
Prepare and print support questions for each heading, stick question envelopes to the wall and put the questions inside:
For example, for social media...
- Have you ever managed a social media account?
- Have you promoted an activity or run a campaign on social media?
- Do you have experience creating memes?
- What is it that makes a social media campaign attractive to you?

Stick headings on the wall with different skills connected to implementation, for example...
- Leadership
- Communication
- Multimedia (video making, photography, canva / infographic...)
- Research
- Creativity
- Social Media (Social networks, Vimeo,
- Media (TV radio press...)
- Team player (enthusiasm, supporter, finisher, hard worker attitude)
- etc.

Print the 6 branch star on A4, one per participant.

Step-by-step:
Sharing and writing:
Invite the participants to move around the room and talk to each other at each of the headings. They share their own real-life examples or resources they have, related to that heading. Once they have discussed one heading they move to the next until they have explored all the headings. [Have some 'Heading' blank papers on the wall so participants can add a new category if they feel something is missing]
In order to start or help participants to discuss the different topics, an envelope with different questions for each heading category is next to each heading paper
Participants write their name and their example or resource in as few words as possible on a small paper and stick it to the wall under the relevant heading.
Encourage the participants to read what others have written at each heading.

Reflection:
Create a quiet atmosphere with background music.
Ask participants to individually reflect on the skills and resources they have shared.
Pass out papers with a printed 6 branch star on it.
Participants select up to six of their strongest and or most relevant skills or the ones they would like to work on in the project and write them on the 6 branches of the star.

Star sharing:
Participants move around the room sharing their finished stars with one or two people at a time looking for similar or same skills and or resources.
When a participant finds the same skill or resource they write their name on the relevant point of the other persons star.
At the end of the allocated time, participants stick their "stars" to a wall.

Plenary Discussion:
- Which headings were easier to discuss and which were more difficult?
- Is there a heading missing for you?
- How comfortable was it to share and talk about your strengths?
- Did you use any of the support questions?
- Were you surprised at the skills and resources you have?
- Were you surprised about others skills and resources when you shared?
- Did you find that you have a lot of skills and or resources in common with others?
- Did you find any skills or resources that are unique to you?
- How easy was it for you to prioritise which skills and resources to keep?
- How do you think the skills you identified for yourself can help you in this project?
- How do you think you will use them in the process?

Materials:
100 pieces of A6 paper (scrap paper can work for this).
One copy of a six-pointed star for each participant printed on A4 paper.
Each heading on an A4 paper and spread around the room.
Pens for writing.
Speaker.

Tips
The facilitators of the activity need to be aware that some participants may struggle to share their strengths so the youth work team would need to float around the group and support discussions.
The questions for the envelopes need a good amount of time to be thought through and developed.

Social Media Activism

Objectives:
- To increase knowledge about the dangers of social media.
- To encourage participants to express their opinions.
- To create a climate of trust and a neutral speaking space.
- To develop active listening and invite participants to allow themselves to change their mind.
- To introduce the notion of freedom of speech VS hate speech.
- To develop the importance of critical thinking skills.

Preparation:
Put two papers saying "agree" and "disagree" on two opposite walls of the room.
Print out all the statements or prepare a projection of them one-by-one.

Step-by-step:
The facilitator explains how the activity works.
After each statement is read out by the facilitator, participants should decide whether they agree or disagree with the statement, and position themselves closer to the agree or disagree paper according to the extent they feel about it.
After each person has positioned themselves, the facilitator asks some of them to talk about why they are where they are.
After listening to a few opinions from different positions, the facilitator invites anyone to move if they feel they now have a different opinion after listening to the different arguments.

Remind participants that "you speak for yourself" and that for most of the statements there are not absolute right or wrong answers.

Statement examples:
Combating hate speech is a restriction to freedom of expression.
Reporting Hate speech on social media is ineffective.
It's better to actually stay out of social media.
We should ignore trolls.
It's better to convince the "undecided" than the haters.
Neonazis are better communicators than human rights activists.
Trying to change haters' minds is a waste of time.
Our own safety is more important than combating hate speech.
Social media should be controlled by the government (Social media should be regulated by national laws).
Human Rights Activists should use micro-advertising, flaming, trolling.
Social media are crucial for the promotion of human rights.

Debriefing:
- In one or two words, express how you feel at the end of this activity?
- Were there any questions that you found impossible to answer?
- Were there any responses that triggered you? (made you angry or upset)
- Do you think there are "right" and "wrong" answers to the different statements, or is it just a matter of personal opinion?
- If you changed your physical position during any of the discussions, what were the reasons that made you move?

What can you take from this activity that will support your work in the coming days?

Materials:
Marker pens.
A4 papers.

Tips:
This activity often becomes difficult to manage after 20 to 25min, whilst clearly engaging most of the participants from the start, after 20+ minutes have passed, many participants will start to be fidgety and start looking for somewhere to sit or a wall to lean against. Once this moment appears, more and more participants will take up this behaviour while a minority will remain dedicated to the activity and want to engage in long discussion.

Risk Assessment

Objectives:
- To raise awareness about the possible risks of creating CANs and putting them into action.
- To reflect on individual willingness to take certain risks.
- To establish a group understanding of the risks that everyone is willing to take.
- To raise awareness about how privileges influence personal risk (taking).

Preparation:
Print the risk cards - 1 pack per group of 6 participants.
Tape/clay/building material/training material/pens, etc.
Print the discussion questions for each participant.

Step-by-step:
Divide the participants into groups of 6.
Each group receives a pack of the risk cards.
Each participant randomly takes one card from the risk pack.
Each participant looks at their card and takes a few moments to assess what it means for them as a risk.
Participants place their cards in front of themselves revealing to the others what their risk is.
Each participant then presents the risk on their card and talks about how it relates to them and to what extent they are willing to take that risk!

Discussion questions:
- Do you agree (for yourself) with the presenter's assessment?
- This is not about whether the presenter is right or wrong, it is about whether another participant sees that risk in the same way or not. For one participant it may be a risk that they could not take and for another it may be a risk they would be willing to take.
- What are the implications of this risk?
- What are the reasons this risk is acceptable for some in the group and not others in the group?
- How would the implications of this risk vary according to an individuals role, status, belonging to a particular identity or minority group, position of privilege, where someone lives (neighbourhood or country), etc.
- Would such a risk be worthwhile, considering the context of the oppressive narrative you are working

on?

Once the round of presentations and discussions are complete, each member of the group takes another card and repeats the process.

If there is time there can be more rounds.

Plenary Discussion:
- Were there some risks that some people found easy to take on while others thought them to be very risky?
- What were the reasons for these differences?
Differences can come from 'privilege'. Some can afford to take bigger risks than others. (Don't get too distracted into the details of why)
- Reflect a bit on how your background allows you to take certain risks. If you want to share, you can.
- What other reasons can make a risk easier or more difficult to take on?
- To what extent do roles or tasks make a difference?

Tips:
Some of the cards will produce little to no discussion while others could produce a long discussion.
Make sure that the group members are fully aware of the risks they say they are willing to take. Provide legal information where needed, or have them explore any legal consequences.
Be careful of comparison and judgement within and between groups.

Materials:
Cards.
A4 paper.

Digital risks – Unicorns
1. post deleted
2. trolling
3. losing social media friends
4. cyber bullying
5. being hacked
6. personal data exposed

Economic risks – Vampires
1. small fines
2. losing personal belongings
3. reduced career chances
4. significant fines that can lead to debt
5. losing funds and grants
6. losing job

Emotional risks – Lemurs
1. feeling down/losing motivation
2. being attacked on vulnerable points
3. anxiety issues
4. burn-out
5. depression
6. post-traumatic stress disorder

Physical risks – Dinosaurs
1. physical tangible stress
2. vandalism
3. intrusion of personal space
4. being threatened
5. stalking
6. being physically attacked

Freedom/legal status risks – Fascist leaders of the world
1. limitation for peaceful assembly
2. travel ban
3. criminal record
4. being put under surveillance
5. incarceration
6. losing status/citizenship

Social risks – Mobs
1. family troubles
2. being labelled
3. being discriminated against
4. get a lower social status
5. losing friends
6. social isolation

Identifying your goal

Objectives:
- To identify possible counter and alternative narratives as a response to the oppressive narratives.
- To select or create a specific counter and alternative narrative as the goal for the oppressive narrative.

Preparation:
Prepare the chosen oppressive narratives on slides ready for projection.

Step-by-step:
Remind the group about the oppressive narratives each small group already selected.
Create mixed buzz groups of 3 people.
Reveal each oppressive narrative, one at a time, ask the buzz groups to...
- Imagine a counter and alternative that should substitute it.
- A counter and alternative narrative they would like society to think about.

Record the key points for each oppressive narrative on a flip chart and ask the buzz trios to write down their full responses to each oppressive narrative.
(each set of the responses will be given to the small group that is working on that particular oppressive narrative).

Plenary discussion.
This discussion should allow participants to express their opinions about the various counter and alternative narratives and be critical of them.
- What do you think about the counter and alternative narratives?
- Do you think they are based on human rights principles?
- Do you think they are realistic?
- Who do you imagine as the principal target group of any of the narratives?
- Who should be the secondary target group?

Participants from each small group should make notes so this information can be added to their later work.

Oppressive narrative groups.
Reform the oppressive narrative groups and ensure they get all the relevant papers from the buzz groups as well as any notes they have from the plenary discussions.
- Explore in detail all the counter and alternative narratives.
- Select one or create one from the selection and plenary discussion feedback.

This is the goal for deconstructing your oppressive narrative.

Plenary:
Each group presents their counter and alternative narrative / goal with a brief explanation if necessary. Explanations can be about the reasons for this goal or the process of arriving at it.

Materials:
Laptop and projector, writing pens, notebooks, flipchart, marker pens.

Snowball on objectives

Objectives:
- to draft concrete actions/objectives for the fulfilment of the main goal.
- to draw attention to the importance of respecting human rights in the construction of a narrative.

Step-by-step:
Short input on the importance of respecting human rights of all, facilitator can use/reference the human rights checklist for this input.
Divide the participants into their narrative groups.
Ensure each group has its counter and alternative narrative goal.
Each group has to come up with at least 3 responses to the following question:
What is it they as individuals and a group want to change in terms of the oppressive narrative?
Each response becomes their objective.

NOTE: magic does not exist, the answers (the objectives) must be realistic, they cannot express a desire for peace in the world for example.

Merge two groups together.
Each group critically analyses the results of the other group.
Both groups should refine and improve their results.

Plenary:
Each group presents their results.

Materials:
Writing pens.
Notebooks.

Tips:
Keep the approach simple and do not get stuck in what is or is not a proper objective.
Facilitators need to go around the groups offering suggestions and supporting the process.

Identifying the target audience(s)

Objectives:
- To define the target audience of the proposed counter and alternative narrative.
- To analyse the characteristics of the target audience.

Preparation:
Ensure participants have A4 papers and writing pens.

Step-by-step:
Present an explanation about what 'target audience' means in this context.
- Target audience - those who you want to hear your message and are identified by attributes such as age, income, education, gender, geographic location or any other status.

In the main plenary room, cluster the participants into their narrative groups.
The participants make a brief and generalised brainstorm about the criteria they identify their target audience(s) with...
- Profile.
- Background.
- Characteristics.

Each group member should have all the notes from the brainstorm.

After the initial brainstorm.
Ask them to consider all the aspects they just brainstormed and now to go deeper and to think about one of the target audience, to think of them as a single individual, and imagine to be that person...

Offer them to make themselves comfortable and silent and ask some guiding questions (allow some time in between for contemplation):
- What is the age?
- What is the gender?
- Who are your mom and dad, what are they like?.
- Imagine your home.
- Who are your friends?
- Imagine waking up, having breakfast, going to work or school.
- Who do you trust?
- Who do you distrust?
- What do you like?
- What makes you laugh?
- What do you believe?
- Who do you believe?
- What makes you angry?
- What makes you insecure?
- What makes you hopeful?
- What do you dislike?
- What do you think about the future?

Ask the group to remain in silence for a few minutes more, this time is for them to consider all the mental notes they just made and to write them out and draw this person.

Divide the participants into narrative groups again.

Task for groups
- Each individual shares the person (the target audience person) they imagined.
- Compare and contrast the similarities and differences.
- Are they radically different or are they similar?
- If radically different could it be there is more than one target audience?
- If all similar do they show variations of the same target audience?
- As a group, confirm the identity of the target audience(s).

Plenary:
Each group shares their target audience(s) with the rest of the groups.

IMPORTANT NOTE:
Ensure in the final plenary that it is understood that this is a lab based exercise and that the profiles developed are a stereotype based on our own assumptions and prejudices. If there is time research and analysis should be conducted about each target audience.

Materials:
A4 papers.
Writing pens.

Content and tone

Objectives:
- To develop content and tone in accordance with the target audience.
- To explore the connections between content, target and tone.
- To analyse existing counter narratives to explore the link between target audience, tone and content.

Preparation:
Flip chart or digitally prepare the definition for both 'content' and 'tone'.
Content - the (type of) information which is contained by the counter and alternative narratives.
Tone - refers to the style and emotional dimension of the aim of the narrative.
Print definitions for each participant.
Selection of appropriate music.
A large number of flip charts stuck together (there need to be enough for most of the group to be able to get around them).

Step-by-step:
Present an explanation for 'content' and 'tone'. Explain that It is important to distinguish that this is now the content and tone of the CAN as opposed to the content and tone of the oppressive narrative under ASSESS: The steps of deconstructing an oppressive narrative.
Explain how the specific target audience(s) is targeted with complementary content and tone.
Provide some examples (politicians, young people, newspapers. general public...)

Pass the definitions handout to each participant.
Appoint up to 3 rapporteurs, their job is to monitor what is being written, to start making links and to record key points.

Explain how the 'Silent Floor' works.
Ask participants to work in silence (some quiet music can support the process).
Place the stuck together flip charts on the floor.
Ask participants to brainstorm onto the flip charts about the content and tone of their counter/alternative narrative.
Encourage them to read what others have written and to react to what they read.
Once the timing is over, ask the participants to stop writing and give them a little more time to walk around and have another look at what has been written.

Ask the rapporteurs to provide some feedback.

Continuing in silence, ask the participants to make links by drawing lines between relevant 'content' and 'tone' and the 'target audience' by drawing lines between them.

Once the task is completed ask the rapporteurs to read out one or two examples of the links made and to make a summary.

Plenary debrief:
How was the activity?
Was it easy or difficult to work out the content and tone aspects to write them on the flips?
Why do you think it is important to make links between content, tone and target?

Materials:
Laptop.
Projector.
Music player.
Thin marker pens.

Exploring the use of art

Objectives:
- To inspire the participants with examples of initiatives, campaigns, messages or actions that incorporate art.
- To encourage the participants to consider which art (if any) would work well with their target audience and message.

Preparation:
Place QR code links of different good practice initiatives, campaigns, messages or actions that incorporate art.

Step-by-step:
Participants move around the room scanning the QR codes and discovering the good practice examples.
At each example they take notes in response to the following questions:
- What is your first thought/feeling/reaction about this example?
- What kind of influence could it have on you?
- What kind of influence could it have on the general public?
- What does it use to get the message across? (art forms, media, communication tools, etc.)
- Which examples do you think would be most relevant/efficient for your target audience?

Plenary discussion:
What do you think about the presented examples?
Which one of these examples do you find more effective for your target audience? Why?
Are there any other good practices you know of that you would like to share?

Materials:
A4 papers for the QR codes.
Writing pens.
Notebooks.
Laptops or phones.

Tips:
Suggestions for examples of good practice:
Humans of New York - photography and story.
Candy Chang - interactive art installations.

Realistic Chart

Objectives:
- To analyse how realistic it is to use the different examples explored in the previous activity.

Preparation:
Produce a 'realistic chart' on a flipchart. Create an 'L' on the flip chart : vertical axis = complexity, horizontal axis = time.

Step-by-step:
First step.
Each participant receives a blank A4 paper.
Draw a 'realistic chart' on the paper.
Think about each of the examples explored and identified in the previous activity.
Place them according to complexity and time on the chart.
This is according to that individuals knowledge and skills.

Guiding questions for creating the charts. As an individual...
- What are your available resources?
- What are your missing resources?

- How much time can you dedicate to working on this to make it workable and effective?

Second step.
Participants are divided into their narrative groups.
Participants are asked to present their charts in the group and to explain their reasoning for each examples position.
Within the group they need to create a joint chart, combining all their knowledge and skills from within their group and even beyond their immediate group.

Plenary discussion:
Facilitator can ask the following questions.
- How was the activity?
- What factors did you consider when making your own chart?
- How realistic is your own chart?
- What factors changed when you went to the group stage?
- How realistic is this chart?

Materials:
Post-it notes.
A4 paper.
Marker pens.

Speaking on behalf of "vulnerable" groups

Objectives:
- To better understand the implications of speaking on behalf of other people, especially vulnerable groups.

Preparation:
Any arrangement for meeting will need to be made as early as possible in the process.

Step-by-step:
Options...
Meet with advocates who work with this group.
Meet with members of this group, get their opinions and insights.
Invite members of this group to critique your work up to this point.
Invite members of this group to join you.

Debriefing:
Any meeting should be followed up with an analysis of what happened and what was learned.

Expert's for the outputs

Objectives:
- To receive specific information on certain topics that will support the outputs of the counter and alternative narratives.

Preparation:
Any arrangement for meeting will need to be made as early as possible in the process.
Ask any expert to prepare a short input and provide space for interaction and or an activity based on their area of expertise.

Step-by-step:
Keep one way inputs to a maximum of 20min.

Provide space for the narrative groups to meet and discuss how they can utilise the information, knowledge and any resources provided by the expert(s).

Plenary discussion:
- How useful was the input?
- To what extent can you use the information gained?

Tips:
Invite experts on the topics that can help the participants to create good outputs.
Here are some suggestions...
1. Media literacy.
2. Cases and practices of counter and alternative narratives.
3. Social media.
4. Offline campaigning.
5. Living library.
6. Fact Checking.
7. Video-shooting and editing.
8. Photography.
9. Making visuals.
10. Animation.
11. Policy window and advocacy.

Creative fair - selecting the art forms

Objectives:
- To provide a space for participants to explore their skills, be creative and gain new skills.
- To inspire participants with possible new methods/tools to be used when creating counter and alternative narratives.
- To motivate participants to learn more and express themselves by using different tools.

Preparation:
The activity needs to be conducted in a big space with numerous stations (tables), presenting various resources. Sufficient resources will be essential for each station.
This might include tablets with the apps, books that teach how to do something, instructions, pens and markers, papers, extensive arts materials, etc.
(Stations can also be proposed according to the resources and expertise available in the group).

Example of stations...
- Stop-Motion or Animation Station - a table with an app (Stop Motion or Smoovie for IPad, Lego Movie for Android, or any other app that one is familiar with), if possible a tripod for the tablet and someone that can explain the process or react to some questions.
- Podcast station - someone that can teach this, computer with adequate software or table with the app, microphone, headphones.
- Stencil Station - some examples of stencils and a book that teaches the basic concept, papers and markers of different colours.
- Collage Station - some examples and a book that explains the concept, extra magazines pages with advertisements, a pair of scissors, glue, markers, papers.
- Zine making Station - many magazines, stickers, different colours papers, markers, painting material, an example of a zine, cutting board and paper-knife.
- Chalkboard poster station - technical book, black paper, chalk or other markers that write on black paper, examples.
- Creative writing station - paper, a pair of scissors, glue, pens, words (for example the magnet words set), story dice.
- Creative books library - a collection of books for creativity or art that can inspire others.

Step-by-step:
Introduce participants to each station.
Be available to support them during their learning experience.
Encourage them to experiment, to have fun with the different stations and to try new things.

Near the end of the allocated time, ask the narrative groups to meet and to discuss their experiences at the different stations, exploring the pros and cons of using each.
- They should identify which art forms they feel would work with their counter and alternative narrative.
- Remind them of the Realistic Chart and get them to use it for each option they decide on.

Narrative groups can split up and pursue the creation of their narrative using different art forms.
Note: splitting up should not mean one person alone, a sub-group in this context can be a minimum of two. Each narrative group (and sub-group) should decide which art form they are going to use to make their counter and alternative narrative with.

Plenary discussion:
Some questions for the group to reflect on:
- How do you feel as a result of your experimentation?
- Did you learn some new techniques?
- What did you like the most?
Ask each narrative group to state what art form they are intending to work with.
Keep a note of which group and which art form.

Tips:
This activity works better if some workshops like - filming, video editing, podcast, creative writing and stop-motion happen at fixed times during the fair, with free registration for attendance.

Some stations are self-explanatory and need no one there all the time but others will work better if someone can explain the basics due to their complexity.

Creative fair - developing the outputs

Objectives:
- to develop and create the counter and alternative narrative message using the chosen art form.

Preparation:
The activity needs to be conducted in a big space with numerous stations (tables), presenting various resources. Sufficient resources will be essential for each station. This might include tablets with the apps, books that teach how to do something, instructions, pens and markers, papers, extensive arts materials, etc.

Step-by-step:
Divide the participants into their narrative / art form groups.
Each group returns to the station of their choice.
There can be more than one group at any station.
Each group uses the chosen art form to create their counter and alternative narrative.

Plenary Presentations:
Each group presents its final outcome

Tips:
Provide a large amount of time for this activity.
Be available to support them during their learning experience.
In the case that you have a good amount of time for this activity - a whole day for example - make some gatherings after every few hours to check how the participants feel, if they are progressing with their project idea, if they need help, etc.

Human Rights checklist

Objectives:
- Analysing a counter narrative in the context of and from the lens of human rights.

Preparation:
Print the human rights checklist, one copy per participant.

Step-by-step:
Explain to participants that creating counter and alternative narratives against hate speech brings the responsibility of it needing to be based on the principles of human rights, therefore, it's important to listen to the feedback and criticism.
Ask participants to prepare a 3-minute-presentation of their counter and alternative narrative they have created so far in this, the 'Design' phase.

For each presentation select 2 volunteers from the group and ask them to check if the presented counter and alternative narrative fits the human rights checklist (see below).
Ask them to prepare a short report and read it out to the presenters as feedback.

Provide space for each group to apply any changes to their counter and alternative narrative based on the feedback.

Plenary discussion:
- How was the process?
- How was it to receive the feedback?
- How was it to adapt or change the counter and alternative narrative?

Tips:
For the full checklist explanation, see We Can! pp 136-136.

Checklist:
> Does it humanise?
> Does it promote solidarity?
> Does it promote participation?
> Does it encourage intercultural dialogue?
> Does it promote values of non-discrimination and equality?
> Does it empower?
> Does it encourage learning about human rights?

Counter and alternative narratives should not be
> Defensive.
> Victimising.
> Naïve.
> Preaching.
> Patronising.
> (re)producing hate speech.

Structure for design execution

Objectives:
- To develop an action plan for the implementation of their respective narratives.

Preparation:
Cut one 4m length of string for each group and stick them to a wall, one above each other.
A4 papers with the months written on them - one set per string - and stick to the wall.
Cut out numerous pieces of paper at A6 size.
Set up a digital platform that the participants will access and use:
- Trello.
- Google drive.
- Excel sheets.
-Mind maps.

Step-by-step:
Presentation:
Present a basic outline for an action plan.
Go through what they will need to fulfil.
Instruct the participants that each narrative group will create their action plan using the format just shown.

Creating the action plan:
Appoint each group one of the strings on the wall.
Ask participants to list on the A6 papers the different steps they can think of in chronological order to achieve their action.
They should place the different actions identified on their timeline.
Participants can use the printed logos and images.
In each group, 1 participant should be appointed to go around the other groups and find inspiration in their different steps.
Each facilitator takes charge of a few working groups to act as a consultant.

Exhibition of strings:
Once the action plans are complete, encourage the groups to inspect each others strings.
Offer the opportunity to everyone to place a card "Helping hand" on others timelines actions when they think they can help or have some feedback.

Digitising the action plans:
Each narrative group takes a laptop and goes to the digital platform decided on by the facilitators.
Each group puts their action plan into the digital format.

Division of tasks:
Each narrative group breaks down their action plan into its component parts and divide the tasks between themselves. The participants in each group use the digital format to record the division of tasks.

Plenary discussion:
- Anything of note that anyone wants to highlight from their own action plan or from one of the others.

- How did you proceed to identify the different steps of your action?
- How much did you get inspired/helped by other groups' timelines or feedback?
- Can you identify new challenges after creating your timelines?

Materials:
String.
A4 colour papers.
White paper.
Laptops.

Tips:
In order to provide inspiration you can print...
Small logos/symbols of differents actors / partners (i.e. Mayor, journalist, CSO representatives, movie maker...).
Images of tools (i.e. Phone, email, letter, survey, Social Networks, leaflets, educational materials...).
Representations of risks / challenges (i.e. no answer, vulnerable target groups, privacy rules, copyright, time management...).

monitoring

Indicators and Monitoring

Objectives:
- To identify measurable indicators and monitoring mechanisms to measure and check if the objectives are fulfilled.
- To identify measurable indicators and monitoring mechanisms to measure the impact of the counter and alternative narrative.

Preparation:
Have each action displayed on a different wall space or pin board.

Step-by-step:
Each narrative group receives the "action plan" of one of the other narrative groups. They go through the plan, proposing indicators for assessing the achievement of the objectives and the level of impact - what needs to be in place to understand if each objective is being fulfilled and eventually completed?
Groups need to take into account the qualitative as well as the quantitative aspects.

- What can be put in place to measure the impact?
- How can you measure the success / impact of each element of the action plan?
(examples: amount of likes on social media, survey on public opinion, interviews with people in power positions, numbers of people who take up the message)
Use post it notes to add the information to the action plan on the wall.

Each group returns to their own action plan, they review the indicators and monitoring mechanisms offered by the other group. They adapt, delete or add to the work done. Each then transfers the indicators and monitoring mechanisms to their digitised action plan..

Plenary discussion:
- How was the process of working on someone else's action plan?
- What was the best idea you discovered from the group that worked on your action plan?
- How useful was it having an outside group working on your action plan?
- How much adaptation did you need to do?
- To what extent are you satisfied with the outcomes you now have for the monitoring of your action plan?

Materials:
Post its.

implement

Action plan

Objectives:
To implement the action plan.

Step-by-step:
Each group goes through their action plan step by step from beginning to the end.
The process is finished when the last group has completed their action plan.

evaluate

Presentations

Objectives:
- To present the process of the implementation.
- To share about the successes, failures, difficulties and achievements with each other.

Preparation:
Contact the participants some time before the meeting date so they can prepare their presentations. Each group is responsible for preparing a presentation about their counter and alternative narrative experience.

Step-by-step:
Each group has a maximum of 10min to present their action plan journey. They need to:
- Provide a chronological sequence of events.
- Share the results of any monitoring that took place.
- Share any outcomes or results that happened.

Each presentation should be done by one member of the team.
Other members can be used to step forward with specific pieces of information but the main presentation should be done by one person, this will ensure it is effective, smooth and well understood.

Open plenary:
Participants can share any reflections on the whole process or from the presentations.

Materials:
Projector.
Laptops.

Recal, Stop, Reflect, Analyse, Evaluate

Objectives:
- To create a process where the participants can provide constructive feedback about the whole process.
- To support the participants in better understanding the process they have been through.

Preparation:
Create posters for each step of the process and stick them to the walls.
- Title and aims only (imagery can be used if it makes sense).
- Create a poster for each of the counter and alternative narratives that were undertaken, again title and goal only.

Guided reflection script to be written up in note form.
Select appropriate music.
Print out the reflection questions - one copy per participant.
Analyse questions to be projected or on a flip chart.
Evaluation questionnaire prepared online.

Step-by-step:
Throughout it can be useful for some if they want to take notes but it is not necessary.

RECALL:
Ask the participants to walk around the exhibition of steps in silence.
Using a guided reflection the facilitator can talk calmly about each of the phases and steps that they have all been through.
Some quiet music can be in the background.

STOP:
Ask the participants to stop in one moment and to find a place to sit and in silence make some notes about the different things that happened in the period of the last days. The following reflection questions could be useful:
- What did I enjoy most in this whole process?
- What made the biggest impression on me?
- What interesting contacts did I make?
- What satisfies me most right now at the end when I look at myself?
- What puzzled me in this experience?
- Did I have a Eureka! Moment or more than one?

- What things did I find difficult?
- How did I deal with the challenging situations?
- What did I discover?
- What new ideas got in my head?
- Is there anything I want to do differently next time?
- What new questions do I have?
- What new plans have I developed?
- Whom do I want to talk to again?
- What would be a metaphor for this experience?
- What grade would I assign my part in this whole process?
- If this experience was an animal/vehicle/musical instrument, what would it be?

Taken from "Valued by You, Valued by Others" p17.

REFLECT:
Ask them to gather in groups of no more than five.
Each group discusses and reflects on the whole experience.
They can talk about their responses to the "Stop" reflective questions and they can talk in general about their experience.

ANALYSE
Ask the participants to come back to the plenary and create new mixed groups of 4.
In the small group discuss the following questions:
- What could have been done differently?
- How could it have been done differently?
- What would you want to change in the process?
- To add, adapt, change, take away?
- What worked for you and what did not work for you?
- Why did it not work and why did it work?

EVALUATE:
An evaluation form is provided and individuals fill it in.

Materials:
A4 Papers.
Music player.
Laptops.

Tips:
This is a long session, for a full experience approximately 2 hours is recommended.

CHAPTER IV – REFERENCES

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