



COMMUNITY

BUILD COMMUNITIES - CREATE PEACE

The CommUnity project Toolkit



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It's an interactive Toolkit. You can click on the title of the workshop or number and go to the page.

JUST TRY!

Introduction

Youth radicalisation and the associated use of violence have become a salient issue of concern in Europe. There has been a notable increase in hate speech, incidence of hate crimes, including propaganda of violent xenophobia and attacks on migrants and refugees. Religious and political extremism is also on the rise, and so are the terrorist attacks in Europe and its neighbouring regions. Such an alarming trend highlights the growing need to work with young people in order to prevent radicalisation. This would involve identifying and addressing the root causes of extremism, promoting equality and preventing marginalisation, as well as strengthening youth resilience and reinforcing social cohesion within communities.

The CommUnity project aims to prevent youth radicalisation by enhancing community engagement and strengthening social cohesion. The project's approach is based on multicultural and multi-faith dialogue, trust building activities, and cultural and artistic expression.

The project Toolkit identifies and showcases various practices and activities through which radicalisation of young people can be addressed and prevented. The main purpose is to equip youth with competencies that cultivate independent thought and encourage them to be the agents of positive change. Our approach is theory-driven and accompanied by practical exercises that facilitate communication and artistic expression amongst participants at both local and international level with the aim to promote more peaceful and inclusive society. Moreover, the project also seeks to foster various aspects of young persons' social, cultural, emotional and intellectual development.

The practices included in this Toolkit offer different perspectives on how various approaches and methods can shape young people's attitudes, perceptions and behaviours. First of all, participants will learn theoretical concepts about radicalisation, including related media literacy concepts, such as social representations, media bias, post-truth phenomena, etc. Next, they will be given practical exercises on recognising fallacious argumentation and emotional appeals. For example, in order to improve their online communication, participants will be invited to consider the common social media topics, to learn about multimedia and visuals, and various artistic practices and rhetorical devices used to persuade the audience/viewer. As a result, participating youth will be more aware about the issue of radicalisation and empowered to act as credible voices of their communities.

Such cooperation will, of course, require some flexibility. For instance, facilitators will have to quickly adapt to different group sizes and to consider various socio-cultural environments from which participants come. Likewise, the agenda will need to be adjusted in regards to timetable, methods, menus (e.g., dietary needs and preferences, personal allergies and cultural specifications), and personal spaces/comfort zones.

For the hands-on activities, the organisers will provide a range of props and equipment that everyone can use (A4 paper, notebooks, flip-charts, handouts, markers, small crayons, paint, sprays for graffiti activities, projector, speakers, etc.). For the online activities we will utilise a virtual platform and a chat room for this purpose.

The practices gathered in the Toolkit are interdisciplinary and transferable. Based on both theoretical and empirical knowledge of radicalisation, and rooted in the ideas of intercultural education, active citizenship education, media and information literacy, they can be applied across diverse contexts and groups.

Methodology

The methodology of the Toolkit is based on the principles of design thinking and non-formal education. The methodology and resources can be shown and presented to the participants in the beginning of the day after the group activities. The facilitators will adopt a learning-by-doing approach.

The methods include various team-building activities and dynamic group approaches (e.g., individual work and work with peers, in small groups and all together), thematic artistic and multimedia workshops, interactive presentations, analysis of media materials, debates, Bingo game, Percipio reflection, facilitated and self-facilitated discussions and constructive feedback.

The Toolkit provides facilitators with the materials to promote critical thinking amongst participants, by carrying out individual and group activities. It also employs cognitive psychology, educational and non-formal logic principles. The methodology is applicable to a variety of workshops, ranging from frontal presentations to creative street art activities, and could be fine-tuned and upgraded to suit the needs of the local or international end-users. The complexity of the presentations and tasks could be adjusted according to several factors such as previous knowledge of the participants, professional background, command of English or local language, age, etc.

Programme evaluation is an important part of this project, therefore facilitators are encouraged to get feedback from participants both verbally, through end-of-day reflections, and written via questionnaires and individual feedback forms, either hand-filled in the end of the day or submitted online afterwards. The latter option allows participants more time to reflect on learning sessions and provides a more elaborate feedback.

It is possible to utilise both quantitative and qualitative methods for evaluation. The former approach will measure project success via numerical analysis of the data collected through questionnaires and lists of attendance. The latter will allow to interpret the impact of the activities and/or the whole training in regards to participants' meaning-making by analysing the verbal and written feedback provided by participants individually. It will allow to assess the impact of the learning process, as well as to understand what works well and what needs to be improved. The qualitative feedback will also provide information about the human impact of the project and will be used as an evaluation tool for all the activities.

The learning sessions described in the Toolkit can be tailored for specific front-line workers. The duration can vary from a 30-minute interactive workshop using selected materials to a three-days all encompassing training course. The target groups can involve first-line practitioners working with vulnerable individuals, or groups at risk of radicalisation; and the content can be used for raising awareness or to equip participants with skills necessary to detect and to respond to signs of potential or imminent radicalisation.

The overarching goal of the project is to build young people's resilience to violent ideologies by cultivating intercultural competencies, and promoting inclusion and recognition of the potential harm that radicalisation can inflict upon them and their communities. It is through this lens that the learning sessions will empower young people through critical thinking and civic responsibility, which allows for more opportunities and better future prospects in their personal and professional lives.

Bingo!

You will need a number of copies of Bingo tables. Each participant is handed out one copy and a pen. Participants have to answer the questions while finding persons who have the following characteristics. They have to write a name in each box, but always a different one!

The first who fulfills everything, shouts BINGO! After the activity participants can share some examples from their lives. They can keep reflecting on how can they find themselves in many different descriptions and share what differ or what they have in common.

Who participated in similar projects before?	Who knows what design thinking is?	Who watches TV soaps and series?	Who plays musical instruments?
Who is skilled in graphic design?	Who is an artistic soul?	Who knows how many countries there are in the world?	Who speaks more than 4 languages?
Who is a volunteer?	Who listens to the radio every day?	Who plays chess?	Who is skilled in graffiti?
Who likes to take photos?	Who spends more than 4 hours a day on social media?	Who has his or her own blog online?	Who likes to read books?
Who likes to swim?	Who is on Instagram?	Who reads news on the internet every day?	Who has friends from 3 different religions and which ones?

More Than One Story

card game

More Than One Story is a card game which was co-designed with students and other members of the community of Simrishamn, Sweden, to build bridges between people of all ages, backgrounds and cultures. The cards are a wonderful way to bring people together, awakening empathy, compassion, understanding and appreciation for the unique experiences of each person.

Each game card suggests a story which players can tell about themselves. There are various editions of these cards, and the suggestion on each card could be found in French, English, Arabic, Russian, Spanish and other languages.

Two or more players sit in a circle and take turns picking cards, telling stories about themselves and listening to others tell their stories. The carefully designed and tested suggestions, written in three different languages, work to support learning and understanding.

This game is opening hearts and minds whereas fears and prejudices tend to keep people isolated from those who seem different.

More Than One Story promotes integration and inclusion. Playing the game:

- Increases understanding between people by supporting strangers to get to know each other, or friends and colleagues to discover new things about people they thought they knew well
- Develops self-awareness through reflection when sharing stories

- Strengthens communication skills by encouraging active listening
- Builds trust by creating a space for everyone to speak and be heard
- Unlocks common experiences as people identify with other's stories



Click and play online



New Country

TYPE

Team building

NUMBER OF PARTICIPANTS

16

DURATION

40 minutes

MATERIALS

Blank papers

GOAL

To make new countries and cultures in order to better acquire the importance of respect to foreign people and other cultures, connect participants

RULES

Participants are split into four groups and each group has to create a new country with a new name, flag, language, traditional food, greetings and some special power. For this part 20 minutes are given and afterwards groups present their new country.

The second part of the game starts when participants receive a letter from an alien who wants to destroy their planet so they must choose one leader from a group who will represent their country as the best one. The chosen leaders must discuss with each other what country to pick as only one of them can be saved from aliens and people will live in it in the future. For this part only 5 minutes are given. Then the decision is shared to everybody and that team is the winner.

RECOMMENDATIONS

This activity can be used under different titles (e. g., New planet), new tasks can be created. After it finishes participants can reflect on how they felt during and after this game.

SOURCE

© Menthor's LAB Edition 2

Cultural Role Playing

TYPE

Role play

GOAL

To create cultural awareness among participants

GROUP SIZE

8 and more

DURATION

25-30 minutes

MATERIALS

Flipchart papers, pens, markers, coloured pencils, scissors, glue and other stationery supplies, a spacious room with larger group.

RULES

The facilitator divides participants into equally numbered groups, which consists of mixed groups of people from different countries and cultures. Then, participants work in groups which they are asked to discuss and find a way on how to show cultural differences, things in common, things that shocked them or seemed interesting etc. They need to decide how they are going to present what they've got to know and learnt from their group members to others. As a way of expression participants can make a drawing, performance, dialogue, dance, pantomime etc.

RECOMMENDATIONS

The facilitator decides how many groups should be made. Participants' insight and creativity will be encouraged.

SOURCE

© Menthor's LAB Edition 2



A Dream to Come True



TYPE

Problem-solving

GOAL

To recognise inner dreams/ideas/goals and get support or feedback on how to achieve them

RECOMMENDATIONS

Team-building activities that were organized before should have made an impact on this exercise: a good atmosphere should be already set and participants should not feel uncomfortable anymore sharing their dreams and insights with others.

GROUP SIZE

10-30

RULES

Each participant gets one sticky note (which are in three colours) and is asked to think for 2 minutes about some inner dream that he or she would like to achieve someday and write it down. Nobody should show to others what they have written down. After that, participants are split into groups by a colour of a sticky note they hold.

The next stage of the activity is done in smaller groups: the participants have to tell what dream they wrote down by using pantomime and others have to guess it. Which expressed dreams seem more or less similar? Participants are invited to discuss how those dreams could become true.

Participants should give some feedback such as: What they like about their dream the most? What is the most important thing to do in order to achieve it? What kind of support they might need and where/how to find it? After 15 minutes all participants in a circle for a reflection. The facilitator gives questions to think about: How did everyone feel sharing their dreams and ideas with others? Did anyone find some useful or interesting tips, motivation from others? Does everyone agree that support of others was important in discussing personal dreams?

The groups should consist of no more than 5 people, so there will be more time for a productive discussion. In a final reflection nobody should be forced to speak up as it is more important that everybody shares personal thoughts in small groups.

DURATION

25-30 minutes

MATERIALS

Sticky notes, pencils

Forms and Manifestation

Radicalisation leading to violence is not a new phenomenon. It manifests itself in diverse forms depending on the context and time period, and may be associated with different causes or ideologies. In the last century many countries suffered from different forms of violence including, amongst others, urban violence, the emergence of a violent sub-culture, right- and left-wing extremist violence, nationalist and religiously motivated violence. The following descriptions are based on the report by the Centre for the Prevention of Radicalisation Leading to Violence.

Right-wing extremist violence

is a form of violent radicalisation associated with fascism, racism, supremacism and ultranationalism. This form of radicalisation leading to violence is characterised by the violent defence of a racial, ethnic or pseudo-national identity, and is also associated with radical hostility towards state authorities, minorities, immigrants and/or left-wing political groups.

Left-wing extremist violence

is a form of radicalisation leading to violence that focuses primarily on anti-capitalist demands and calls for the transformation of political systems considered responsible for producing social inequalities, and which may ultimately employ violent means to further its cause. This category includes anarchist, Maoist, Trotskyist and Marxist–Leninist groups that use violence to advocate for their cause.

Politico-religious extremist violence

is a form of radicalisation leading to violence associated with a political interpretation of religion and the defence, by violent means, of a religious identity perceived to be under attack (via international conflicts, foreign policy, social debates, etc.).

Single-issue extremist violence

is a form of violent radicalisation essentially motivated by a sole and specific issue. This category includes the following groups if they use violence: radical environmental or animal rights groups, anti-globalisation movements, anti-abortion extremists, sport-related violence, certain anti-trans and anti-feminist movements, and ultra-individualist or independent extremist movements that use violence to promote their causes. Murderers whose motivations are partially or wholly ideological may also fall under this category.

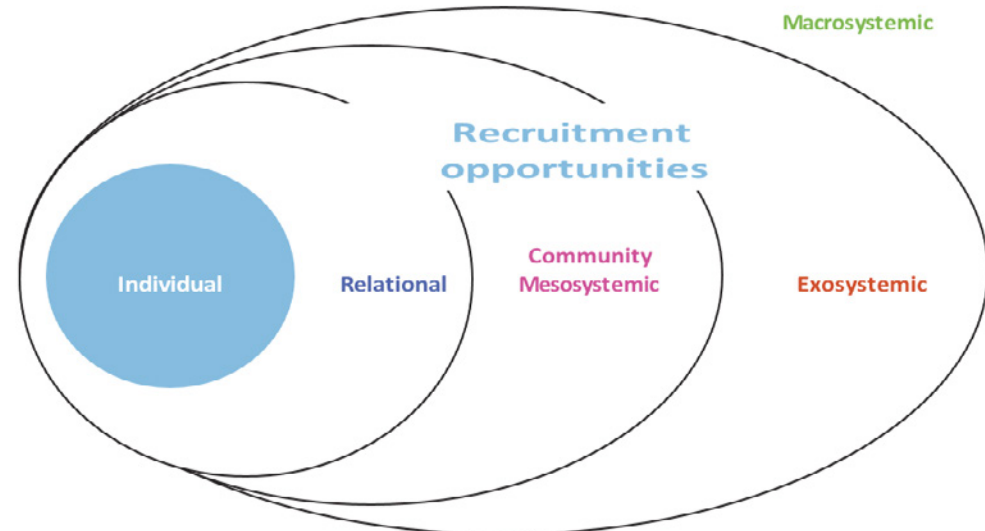
The range of violent actions and manifestations resulting from radicalisation leading to violence can vary from verbal violence to terrorist attacks, including fires and damage to public goods, violent rallies, physical aggression, mafiatype activities and murders. Some forms of violence (e.g. verbal violence) can be the initial stage and foster other more severe and dangerous forms (e.g. physical violence or murders). This Toolkit aims to consider all these forms and manifestations of violent radicalisation that affects young people. The exception here is left-wing radicalisation, which is not represented through the practices. One of the reasons for this, according to Glaser, is because these groups in contemporary Europe are rarely equated with right-wing and religious radicals, since their goals do not go against democratic principles. While radical right-wing and religious groups target violent actions against human beings, the violence used by left-wing radical movements is targeted at objects or institutions, thus having a different level of gradation (Glaser 2017a). It is important also to note once again that, within these forms and manifestations, the research focuses on the preventive efforts in the first stage, or generic prevention, rather than targeted or selective prevention, which has certain limitations, but also helps us to set the framework of the study.

Influencing Factors

Owing to their variety and complexity, and despite the growing research in the field, it is impossible to precisely determine all the factors explaining the processes of violent radicalisation, because each process of radicalisation leading to violence is unique and different. In this regard, it is still possible to group those factors and identify some of the most common tendencies. These factors are based on the compilation of a large list of research studies (see references) focusing mainly, but not exclusively, on religious and extreme right radicalisation leading to violence.

The proposed model in this research for mapping the factors explaining the process of radicalisation which leads to violence takes as a first reference the three levels of factors identified by McCauley and Moskaleiko (2008) (quoted in Youth Justice Board for England and Wales 2012): individual, group and mass level. However, further research has shown that those three levels cannot summarize all the different categories and factors present in the literature due to various social factors. Therefore, it would be useful to look at the ecological model of Bronfenbrenner (2009) (cited in International Centre for the Prevention of Crime 2015), which underlines the complexity of violent radicalisation, integrating different levels of analysis.

As a result of this evolution and mutual enrichment between different models of analysis, in this study we examine the factors accounting for processes of radicalisation leading to violence by using the following lenses for analysis, as identified in International Centre for the Prevention of Crime (2015)



Terminology: Global and EU Perspectives

ROOT CAUSES OF RADICALISATION INTO VIOLENT EXTREMISM

Radicalisation

a process whereby people turn to accept, pursue and support far-reaching changes in society, conflicting with the existing order.

Radicalisation is a process through which young people start to accept and support changes in society which are against the existing order (European Union 2017), while the term “violent radicalisation” or “radicalisation leading to violence” refers to the process of adopting an extremist belief system – including the intent to use, encourage or facilitate violence – in order to promote an ideology, a political project or a cause as a means of social transformation (Centre for the Prevention of Radicalisation Leading to Violence 2016).

There are different individual, relational, community and macro-systemic factors, as well as opportunities and trajectories, which may turn young people towards radicalisation and the use of violence. Violent radicalisation may occur as young

people are influenced by ethnocentric or other ideologies and societal influences, or if they face social exclusion and marginalisation for various reasons, including, but not limited to, broader political context in their countries and the world, poverty, unemployment and underemployment, disability, lack of education, racism, discrimination due to ethnicity, origin, religion, sexual orientation etc., and their resulting questioning of their social, national and ethnic identity, and feelings of injustice and frustration due to limited opportunities.

SOURCE

● Youth Work Against Violent Radicalisation

Extremism

the final point of radicalisation. Strong acceptance of ideas that are diametrically opposed and utterly disrespectful to society’s core values.

Violent Extremism (VE)

recently adopted term, often replacing and avoiding the problematic and politically controversial definition of the term „Terrorism“. Acceptance of the use of violence in pursuing far reaching changes in the society.

Terrorism

method of achieving various goals through the use of widespread fear (terror).

RVE

stands for “Radicalisation into Violent Extremism”, indicating that Radicalisation is different than Violent Extremism and it isn’t necessarily violent.

CVE

stands for „Countering Violent Extremism“; the most recent development which aims to fight violent extremism through non-coercive means. Often referred to as the „soft side“ of Counter Terrorism, targeting the root causes of terrorism on the societal level.

PVE

„Preventing Violent Extremism“ – UN adopted term for CVE, CVE is often abbreviated as P/CVE („Preventing and Countering Violent Extremism“) which is the same

VERLT

„Countering Violent extremism and Radicalisation that lead to Terrorism“ – yet another term used for CVE by OSCE (Organisation for Security and Co-operation in Europe)

CT

„Counter Terrorism“ – Operations conducted by the army, police and intelligence agencies

DDP

„Deradicalisation and disengagement“ part of the CVE effort, focusing on helping individuals and groups to exit radical environment

ROOT CAUSES OF RVE: PROBLEMS IN FINDING “ROOT CAUSES”

RVE generally refers to the path that leads an individual to endorse or commit a politically motivated act of violence (e.g. terrorism, kidnappings, assassinations...). However, we always risk reverting to generalisation if we try to „follow the bread “crumbs“. Which, could have counter-productive and devastating effects for CVE and CT operations.

The most comprehensive dataset PIRUS (Profiles of Individual Radicalisation in the United States) clearly shows the variety of causes that might lead someone to RVE, making the „cheat sheet“ approach or usage of would-be “predictive“ models“ useless.

However, despite being contingent, some general factors must be taken as warning signs, to help CVE in recognizing and assisting individuals susceptible to RVE.

ROOT CAUSES OF RVE: CATEGORISATION OF FACTORS

Push and Pull factors:

Push factors are defined as the negative social incidents and circumstances that make it uncomfortable and unappealing to remain in the group accepting mainstream society. The most important commonly cited push factors are: relative deprivation (discrimination, marginalization, exclusion,

alienation), poverty, injustice, unemployment, state repression, mental health and personal problems etc. 'Pull' factors refer to the positive factors attracting the person to a more rewarding alternative.

Some of often cited pull factors are: ideology, group belonging, group mechanisms, financial rewards, charismatic leadership and promises of heroism, kinship and other incentives.

Both push and pull factors are interconnected; i.e. push factors like poverty and relative deprivation can cause resentment and increase the likelihood of pull factors like group belonging, material incentives to join extremist groups etc.

FURTHER CATEGORISATION OF FACTORS

Individual

which include grievances and emotions such as: alienation and exclusion; anger and frustration, narcissism, thrill seeking.

Social Factors

which include social exclusion; marginalisation and discrimination (real or perceived).

Political Factors

set of narratives revolving around perceived dangers posed by other groups, nations or people.

Ideological/religious factors

rigid unwavering beliefs and dogmas.

Culture and identity crisis

susceptibility to RVE through lack of belonging.

Trauma and other psychological problems

like PTSD, abuse and intellectual deficiencies.

Group dynamics

kinship ties, friends, group belonging.

„Groomers/radicalisers”

people who promote radical ideas and recruit others to do so as well.

Media

recently increasingly used as a mouthpiece of violent extremists, accelerates radicalisation.

TOWARDS FOUR BROAD CATEGORIES OF RVE

Along with such broad categories profiles of violent extremists often include petty crime, drug dealing, delinquency, militancy (usually in perpetuated war zones); combined interplay of all these factors causes violent extremism, and with its infinite individual combinations it complicates CVE efforts in detecting RVE.

Filtering between all the factors, CT and CVE literature defines four broad categories:

- born into a radical environment
- forced into it
- recruited
- and self-radicalisation

As a field of policy and practice, countering violent extremism (CVE) has emerged rapidly in recent years and represents the most significant development in counterterrorism over time. Greater focus should be placed on engaging the public security sector with CVE efforts of building more resilient communities.

The material was presented by Mišel Androić during "Free Mind and European Values: Uprooting radicalisation and violent extremism through youth work" Erasmus+ training course.

Click and read more on the project

Download the brochure of the project



Trajectories and Steps of Radicalisation Leading to Violence

Although there are different individual trajectories and paths towards radicalisation leading to violence, it is possible to identify six steps through which young people can pass while undergoing the process of violent radicalisation. The paths of each person may be quite different, and the transitions from one to the other may not be clear cut, but these six steps help in understanding some of the personal paths towards formation of radical beliefs and turning to violent acts, as well as why individuals may engage or disengage in the process of radicalisation. It is important to emphasise that not all the individuals going through the first stages of radicalisation reach the level of violent radicalisation. Likewise, it is possible to move between the “steps” and go back and forth within this model.

The Moghaddam model (Moghaddam 2005, International Centre for the Prevention of Crime 2015) aims to show that radicalisation leading to violence is an outcome of much larger processes in society. It does not capture all possible forms of violence – instead, it captures important parts of the radicalisation processes leading to violence. It is not specific for youth, but in combination with other parts of this research it may contribute to a better understanding of this phenomenon.

The trajectories of radicalisation leading to violence are articulated in this model around the following six steps, based on a metaphor of climbing a staircase to floors of increasing acceptance of violence, and may help in explaining better at which stage of violent radicalisation a person is, and what may be appropriate interventions at each level.



D'Alessio and Allen list three forms of media bias as the most widely studied

- Coverage bias (also known as visibility bias), when actors or issues are more or less visible in the news.
- Gatekeeping bias (also known as selectivity or selection bias), when stories are selected or deselected, sometimes on ideological grounds.
- Statement bias (also known as tonality bias or presentation bias), when media coverage is slanted towards or against particular actors or issues.

D'Alessio, D; Allen, M (2000-12-01). "Media bias in presidential elections: a meta-analysis". Journal of Communication. 50 (4): 133–156. ISSN 1460-2466.

Eberl, J.-M.; Boomgaarden, H. G.; Wagner, M. (2015-11-19). "One Bias Fits All? Three Types of Media Bias and Their Effects on Party Preferences". Communication Research.

Hofstetter, C. Richard; Buss, Terry F. (1978-09-01). "Bias in television news coverage of political events: A methodological analysis". Journal of Broadcasting. 22 (4). ISSN 0021-938X.

Groeling, Tim (2013-05-10). "Media Bias by the Numbers: Challenges and Opportunities in the Empirical Study of Partisan News". Annual Review of Political Science. 16 (1): 129–151.

Eberl, Jakob-Moritz; Wagner, Markus; Boomgaarden, Hajo G. (2016-10-06). "Party Advertising in Newspapers". Journalism Studies. 1–21.

Van Dalen, A. (2011-06-10). "Structural Bias in Cross-National Perspective: How Political Systems and Journalism Cultures Influence Government Dominance in the News". The International Journal of Press/Politics. 17 (1): 32– 55.

Other common forms of political and non-political media bias include:

- Advertising bias, when stories are selected or slanted to please advertisers.
- Concision bias, a tendency to report views that can be summarized succinctly, crowding out more unconventional views that take time to explain.
- Corporate bias, when stories are selected or slanted to please corporate owners of media.
- Mainstream bias, a tendency to report what everyone else is reporting, and to avoid stories that will offend anyone.

- Sensationalism, bias in favor of the exceptional over the ordinary, giving the impression that rare events, such as airplane crashes, are more common than common events, such as automobile crashes.

- Structural bias, when an actor or issue receives more or less favorable coverage as a result of newsworthiness and media routines, not as the result of ideological decisions (e.g., incumbency bonus).

- False balance, when an issue is presented as even sided, despite disproportionate amounts of evidence.

Other forms of bias include reporting that favors or attacks a particular race, religion, gender, age, sexual orientation, ethnic group, or even person.

There are various tools for measurement and evaluation of bias. Richard Alan Nelson's (2004) study on Tracking Propaganda to the Source: Tools for Analysing Media Bias reports there are at least 12 methods used in the social sciences and communication science to analyse the existence of and quantify bias.

Surveys of the political/cultural attitudes of journalists, particularly members of the media elite, and of journalism students.

1. Studies of journalists' previous professional connections.
2. Collections of quotations in which prominent journalists reveal their beliefs about politics and/or the proper role of their profession.

3. Computer word-use and topic analysis searches to determine content and labeling.

4. Studies of policies recommended in news stories.

5. Comparisons of the agenda of the news and entertainment media with agendas of political candidates or other activists.

6. Positive/negative coverage analysis.

7. Reviews of the personal demographics of media decision makers.

8. Comparisons of advertising sources/content which influence information/entertainment content.

9. Analyses of the extent of government propaganda and public relations (PR) industry impact on media.

10. Studies of the use of experts and spokespersons etc. by media vs. those not selected to determine the interest groups and ideologies represented vs. those excluded.

11. Research into payments of journalists by corporations and trade associations to speak before their groups and the impact that may have on coverage.

Automated approaches analyse the text, pictures, and other information of news articles to find indicators of media bias. A main indicator that much research has focused on is the identification of differences in news coverage, e.g., content – wise (two articles on the same topic contain different information and/or leave out a subset of information) and tone-wise-how are politicians and institutions being referred to.

In our approach, we are going to focus on identification of various kinds of fallacies that might provoke media bias. In order to do this, we agree to apply informal logic approach as a set of methods for the logical evaluation of natural language arguments.

We define “fallacy” as the use of invalid or faulty reasoning, or “wrong moves” in the construction of an argument. Some fallacies are committed to intentionally manipulate or persuade by deception, while others are committed unintentionally due to carelessness or ignorance. The use of fallacious reasoning can provoke a long-lasting bias, which once integrated into the mainstream media might take form of social representation.

“Global Media Journal”. *Lass.calumet.purdue.edu*.
1990-08-02. Retrieved 2010-08-10.

Felix Hamborg, Norman Meuschke, and Bela Gipp, Matrix-based News Aggregation: Exploring Different News Perspectives in Proceedings of the ACM/IEEE-CS Joint Conference on Digital Libraries (JCDL), 2017.

Van Eemeren, Frans; Garssen, Bart; Meuffels, Bert (2009). Fallacies and Judgments of Reasonablene Empirical Research Concerning the Pragma-Dialectical Discussion Rules. Dordrecht: Springer. ISBN 978-90-481-2613-2.

Woods, John (2004). The Death of Argument. Applied Logic Series. 32. pp.3–23. ISBN 9789048167005.

GROUND FLOOR

PSYCHOLOGICAL INTERPRETATION OF MATERIAL AND SOCIAL CONDITIONS

- Subjective perception of deprivation, injustice, social immobility
- Threats to identity
- Influence of the media spreading the feeling of injustice

FIRST FLOOR

OPTIONS ENVISAGED AGAINST UNFAIR TREATMENT

These options are:

- perception of the lack of or limited possibilities of social mobility and alternative ways to improve the situation
- perception of legal proceedings as unfair and biased

These options generate a sense of injustice and illegitimacy of the normative system in force. The aggression felt is thus projected towards the other, held responsible for the problems, thereby making the transition to the second floor possible.

SECOND FLOOR

AGGRESSION

The second floor is characterised by the misplacement of the aggression, which at this stage is verbal and physical. This is reflected by the direct or indirect support of groups or organisations that advocate and promote a vision of “us against them”.

THIRD FLOOR

MORAL COMMITMENT

In this step, the violent group or organisation appears to support the process of engagement by persuasion and the justification of the means to achieve the ideal society. It employs the tactics of isolation, affiliation, confidentiality and fear.

These organisations are positioned at two levels:

- the macro level, as the only option to change the world or reform the society
- the micro level, as the refuge for the outraged, the disaffected, the marginalised and other people who find themselves in similar situations.

FOURTH FLOOR

CATEGORICAL THINKING AND LEGITIMACY OF THE VIOLENT GROUP OR ORGANISATION — RECRUITMENT

- Entry into the violent group or organisation and beginning of the “secret” intra-socialisation
- The group promotes the dichotomous thinking “us against them” and increases the isolation

FIFTH FLOOR

THE VIOLENT ACT AND THE MECHANISMS OF INHIBITION

This is the operational phase, where individuals are equipped to carry out violent acts. They receive the necessary resources in order to inhibit the mechanisms that prevent taking violent actions:

- social categorisation, which is used to identify the target and the enemy
- the exacerbation of differences between the intra group and the extra group
- the prevention of any mechanism of inhibition

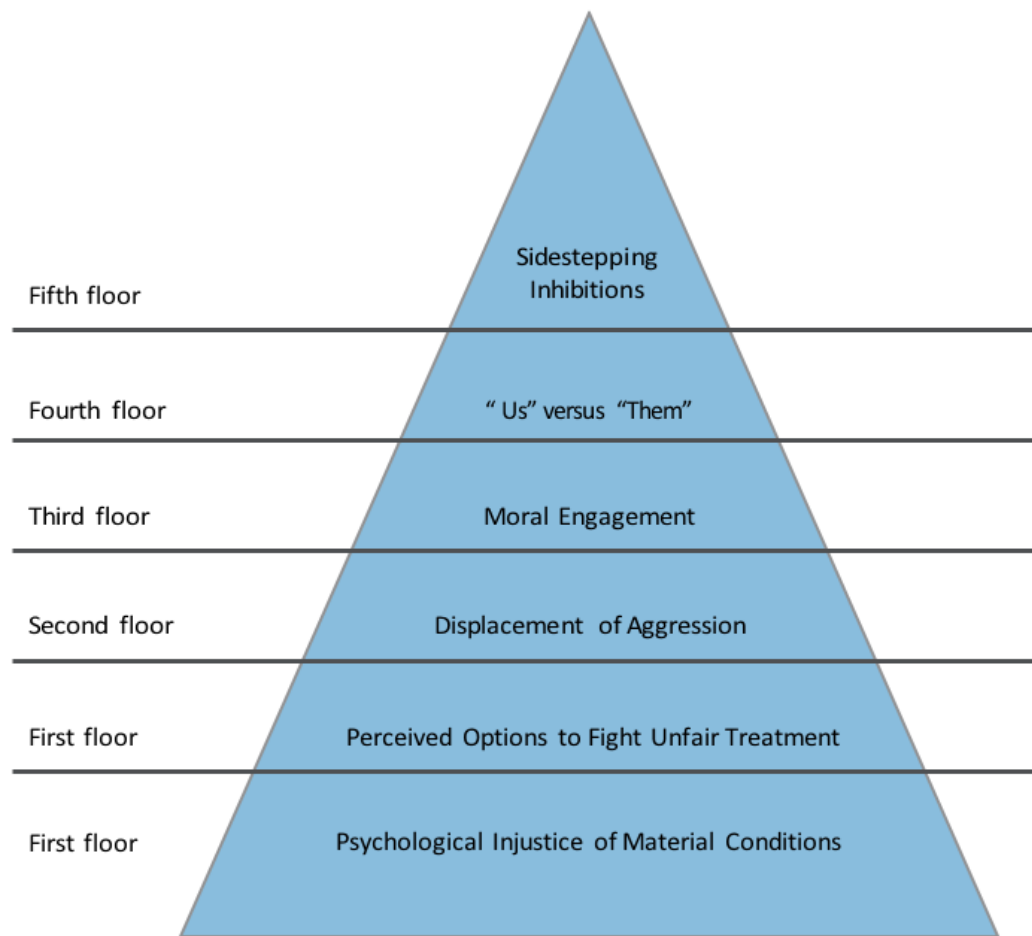


Figure 1. Moghaddam: the "Staircase model" of terrorism



After analysing the forms and manifestations of radicalisation leading to violence, the influencing factors and the trajectories, it can be concluded that there is no absolute clear cause-effect relation of radicalisation, but it is rather a complex process leading to it, which is different for each case. Since the cause-effect relation is more than questionable, the term and logic of "prevention" is problematic from the social sciences point of view. In this sense, prevention would more precisely mean in this research, would more precisely mean "addressing radicalisation before it becomes violent" rather than "avoiding it" or "making sure it does not happen".

Presentations by Glaser (Glaser 2017b) and Grzemny (Grzemny 2017) also indicate that young people often join certain movements and groups driven by a desire to make a difference, change the world and contribute to the society in which they live, because youth often look for radical solutions and meaning in life. Certain groups may offer them these "solutions", and it is the role of youth work at this stage, as a method of prevention, to offer alternative solutions and scenarios, giving young people options to engage, contribute to the society, and be "radical" whilst promoting positive social changes.

In order to examine how youth work can work on the prevention of violent radicalisation and promote these positive alternatives, the remaining part of the study will examine projects, initiatives and activities which have been successful in preventing young people from turning to the use of violence and curbing their progression through various steps.

Media and Information Literacy

workshop

Nowadays, citizens are constantly surrounded by all kinds of information, from advertisements, marketing and entertainment to political issues, which influences people with no filter other than their own capacity to critically assess the credibility of the received information. Media influence peoples' identity, roles, political and religious beliefs, motivations and predispositions. On the one hand, media is an excellent opportunity to exchange ideas, and citizens progressively become content creators and co-authors on social media. On the other hand, social media could also be an instrument in the radicalisation process, especially in regards to marginalised people. Therefore, media and information literacy is one of the approaches to address contemporary key societal issues and promote fundamental rights.

Even though different terminologies are used in MIL, such as digital media literacy, information literacy, visual literacy, Internet literacy or news literacy, in general, the definitions refer to "competencies that emphasize the development of enquiry-based skills and the ability to engage meaningfully with media and information channels in whatever form and technologies they are using".

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MIL encompasses "the full range of cognitive, emotional, and social competencies that include the use of text, tools and technologies; the skills of critical thinking and analysis; the practice of messaging composition and creativity; the ability to engage in reflection and ethical thinking; as well as active participation through teamwork and collaboration".

Hobbs, 2010

It "relates to the ability to access the media, to understand and critically evaluate different aspects of the media and media content and to create communications in a variety of contexts".

Commission of the European Communities, 2009

Hence, the ability to understand different types of media has become an indispensable skill to be a responsible citizen of a global society, and educators are increasingly in need to teach citizens media and information literacy in the classroom. They should be able to analyse and evaluate sources since biased information appears to be particularly difficult to decode for the less media and digital literate. Non-formal education can compensate what formal education cannot do and fulfil the gap and instill competences which citizens need in order to become digitally literate.

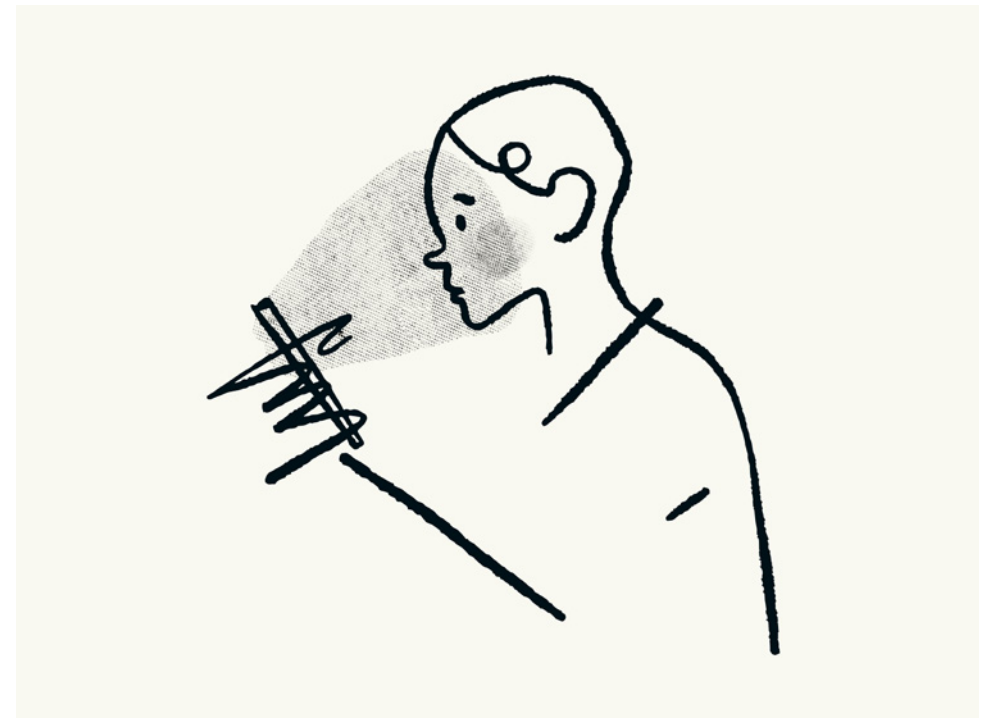
The role of adult educators in this process is very important. Adult educators acting on behalf of adult learners as part of civil society need to learn how to recognise, analyse and explain to their target groups key terms and ideas for understanding media and information literacy principles (MIL). "Media and Information Literacy (MIL) provides answers to the questions that we all ask ourselves at some point. How can we access, search, critically assess, use and contribute content wisely, both online and offline? What are our rights online and offline? What are the ethical issues surrounding the access and use of information? How can we engage with media and ICTs to promote equality, intercultural and interreligious dialogue, peace, freedom of expression and access to information?"

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Media and Information Literacy brings together the three distinct dimensions of Information Literacy, Media Literacy, and ICT or Digital Literacy. Acting as an umbrella concept, it is *"a new literacy construct that helps empower people, communities and nations to participate in and contribute to global knowledge societies"*.

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Media Bias, Fallacies and Social Representations workshop

Definitions

The idea of this session is to examine how people are influenced by statements, especially biased statements. This workshop examines how media consumers elaborate certain representation of objects, social groups or events. The workshop presents the theoretical input defining media bias and social representations.



Practical limitations to media neutrality include the inability of journalists to report all available stories and facts, and the requirement that selected facts are supposed to be linked into a coherent narrative. This inability provokes media bias within the mass media in the selection of events and stories that are reported and how they are covered.

The term "media bias" implies a pervasive or widespread bias contravening the standards of journalism, rather than the perspective of an individual journalist or article. The direction and degree of media bias in various countries is widely disputed.

Market forces that result in a biased presentation include the ownership of the news source, concentration of media ownership, the selection of staff, the preferences of an intended audience, and pressure from advertisers. We can also mention that government influence, including overt and covert censorship, biases the media in some countries.

The most commonly discussed forms of bias occur when the (allegedly partisan) media support or attack a particular political party, candidate, social group of people or ideology.

Recognizing Fallacies

workshop

This activity provides basic knowledge of the different kinds of fallacious argumentation that may occur in radical discourses. The exercise is targeted at people who might be part of extremist groups or people who socialise with extremists, express extremist views or exhibit discriminatory behaviour towards other groups in their immediate environment.

Fallacies represent various sorts of errors in reasoning. When you read persuasive writing, ask yourself, "Is the author's argument based on faulty reasoning?". Populist politicians, provocateurs, and radicals often base their speeches and promises on fallacies.

DIRECTIONS

Participants have to review the fallacies described below. Then, they have to identify the fallacy in each of the items that follow. They can refer to the definitions as they complete the exercise. Participants can work alone or collaboratively.



SWEEPING GENERALISATION

the author goes beyond the support or evidence presented and makes overly broad, all-encompassing statements

All _____ are _____.

STRAW MAN

first the author distorts the opponent's position (that is, the other side of the argument), and then attacks the distorted position instead of the opponent's actual one.

AD HOMINEM

the author attacks the opponent personally (the person's character, actions, etc.) rather than addressing the person's actual views.

ARGUMENT FROM FALSE AUTHORITY

when a person making a claim is presented as an expert who should be trusted when his or her expertise is not in the area being discussed.

SHOEHORNING

the process of force fitting some current affair into one's personal, political, or religious agenda. Many people are not aware of how easy it is to make something look like confirmation of a claim after the fact, especially if the source of the confirmation is something in which they already believe, like religious prophecies, psychic predictions, astrological horoscopes, fortune cookies, and more.

This example is from the Skeptic's Dictionary.

CLICK AND READ MORE



ARGUMENT BY REPETITION OR ARGUMENTUM AD NAUSEAM

repeating an argument or a premise repeatedly in place of better supporting evidence.

CIRCULAR REASONING

the author goes in a circle by restating the argument or conclusion instead of providing any relevant support.

NATURALISTIC FALLACY

(also known as: is-ought fallacy, arguing from is to ought, isshould fallacy) when the conclusion expresses what ought to be, based only on what is, or what ought not to be, based on what is not. This is very common, and most people never see the problem with these kinds of assertions due to accepted social and moral norms. This bypasses reason and we fail to ask why something that is, ought to be that way.

Tanner, J. (2006). The naturalistic fallacy. The Richmond Journal of Philosophy, 13, 1–6

PREJUDICIAL LANGUAGE

(also known as: variant imagization) loaded or emotive terms used to attach value or moral goodness to believing the proposition.

APPEAL TO TRADITION

(also known as: argumentum ad antiquitatem, appeal to common practice, appeal to antiquity, appeal to traditional wisdom, proof from tradition, appeal to past practice, traditional wisdom) – using historical preferences of the people (tradition), either in general or as specific as the historical preferences of a single individual, as evidence that the historical preference is correct. Traditions are often passed from generation to generation with no other explanation besides, “this is the way it has always been done”—which is not a reason, it is an absence of a reason.

Harpine, W. D. (1993). The Appeal to Tradition: Cultural Evolution and Logical Soundness. Informal Logic, 15(3)

MCNAMARA FALLACY

(also known as: quantitative fallacy, skittles fallacy) – when a decision is based solely on quantitative observations (i.e., metrics, hard data, statistics) and all qualitative factors are ignored.

Fischer, D. H. (1970). Historian’s Fallacies. Harper Collins.

FALSE CAUSE

the author assumes that because one thing happens after another, the second event must be caused by the first event.

OVEREXTENDED OUTRAGE

(also known as: overextended moral outrage, overextended political outrage) – this is a form of poor statistical thinking where one or more statistically rare cases are implied to be the norm or the trend (without evidence) for the purpose of expressing or inciting outrage toward an entire group. It is a form of extreme stereotyping, based on the cognitive bias known as the group attribution error.

Adelman, R., Reid, L. W., Markle, G., Weiss, S., & Jaret, C. (2017). Urban crime rates and the changing face of immigration: Evidence across four decades. Journal of Ethnicity in Criminal Justice, 15(1), 52–77

GENETIC FALLACY

this conclusion is based on an argument that the origins of a person, idea, institute, or theory determine its character, nature, or worth.

EITHER-OR

in this trap, the author puts everything into one of two mutually exclusive categories, leaving the impression that there is nothing else and nothing in-between the two positions.

Some other definitions of this activity were taken from the Logically Fallacious resource.

logicallyfallacious.com



HYPNOTIC BAIT AND SWITCH

stating several true statements in succession, followed by a claim that the arguer wants the audience to accept as true. This is a propaganda technique, but also a fallacy when the audience lends more credibility to the last claim because true statements preceded it. The negative can also be used in the same way.

TRANSFER

the author shifts qualities (good or bad) from one person or issue to another as a way of influencing the reader's perception of the original person or issue.

POLITICAL CORRECTNESS FALLACY

this is a common one in recent history. It is the assumption or admission that two or more groups, individuals, or ideas of groups or individuals, are equal, of equal value, or both true, based on the recent phenomenon of political correctness, which is defined as, a term which denotes language, ideas, policies, and behaviour seen as seeking to minimize social and institutional offence in occupational, gender, racial, cultural, sexual orientation, certain other religions, beliefs or ideologies, disability, and age-related contexts, and, as purported by the term, doing so to an excessive extent. This can be seen as an over-correction of stereotyping.

RED HERRING

the author introduces unrelated, irrelevant information to divert attention from the real issue.

SLIPPERY SLOPE

the author argues that taking one step will inevitably lead to other steps that cannot be stopped until it ends in disaster.

BEGGING THE QUESTION

the author present as a certainty something that is open to debate.

TEST YOURSELF

1 • Why should we be concerned with spending money on public health in this state when terrorism threatens all of us?

- A • false cause
- B • begging the question
- C • red herring
- D • slippery slope

2 • People who have tattoos are also drug users.

- A • ad hominem
- B • sweeping generalisation
- C • straw man
- D • false cause

3 • Our nominee for the award has many of the same qualities that made Mother Teresa so beloved.

- A • straw man
- B • ad hominem
- C • false cause
- D • transfer

4 • If you allow one person to borrow your car, then everyone will start asking. Eventually someone will wreck it, and then you won't have a car.

- A • ad hominem
- B • begging the question
- C • red herring
- D • slippery slope

5 • It's common knowledge that mothers who work don't care about their children's well-being. Therefore, mothers shouldn't work.

- A • false cause
- B • begging the question
- C • red herring
- D • slippery slope

6 • We shouldn't approve her loan because she once had a drinking problem.

- A • overextended outrage
- B • false cause
- C • transfer
- D • ad hominem

7 • Either finish school or look forward to an unsatisfying life and a low-paying job.

- A • false cause
- B • ad hominem
- C • either-or
- D • red herring

8 • We shouldn't even bother to interview that job applicant. He has a beard.

- A • sweeping generalisation
- B • genetic fallacy
- C • false cause
- D • ad hominem

9 • My boss isn't willing to increase the number of vacation days we get each year. That means she doesn't care about our health. It's wrong not to care about employees' health. She should be replaced with someone who cares about employees' health.

- A • red herring
- B • sweeping generalisation
- C • straw man
- D • false cause

10 • All homeless people are lazy.

- A • false cause
- B • sweeping generalisation
- C • straw man
- D • ad hominem

11 • Many people who pray are often radicals. Praying is a cause of radicalisation.

- A • slippery slope
- B • false cause
- C • straw man
- D • political correctness fallacy

12 • Copying someone else's homework is unethical because it's dishonest.

- A • circular reasoning
- B • naturalistic fallacy
- C • red herring
- D • slippery slope

13 • The Volkswagen Beetle is an evil car because it was originally designed by Hitler's army.

- A • straw man
- B • ad hominem
- C • genetic fallacy
- D • sweeping generalisation

14 • My hairdresser says that within the next 30 days, the president will be impeached! So we should take this claim seriously!

- A • genetic fallacy
- B • slippery slope
- C • argument from false authority
- D • false cause

15 • John: At one time, all humans spoke the same language. Then because of the Tower of Babel, God got angry and created all the different languages we have today – or at least some form of them.

Kelly: I studied linguistics in college, and I can pretty much guarantee you that's not what happened. Besides the short story in the Bible, what other evidence do you have to support this theory?

John: We know, because of the Word of God, that God got angry and created all the different languages we have today – or at least some form of them.

Kelly: You said that already. What other evidence do you have to support this theory?

John: In the Bible, it says that all humans once spoke the same language. Then because of the Tower of Babel, God got angry and created all the different languages we have today – or at least some form of them.

- A • straw man
- B • argument from false authority
- C • false cause
- D • argument by repetition
or argumentum ad nauseam

16 • Everyone is entitled to his or her own religious beliefs. So if dancing in the streets naked is part of their ritual, we must extend them that right.

- A • sweeping generalisation
- B • red herring
- C • either-or
- D • political correctness fallacy

17 • "The "Imaginary Post" runs a story about a "Representative of X party" who assaulted a Muslim woman and told her to "go back where she came from." The story is shared millions of times and picked up by other left wing media outlets. People are discussing this story on social media saying how outraged they are at "X party" for their hatred of Muslims.

- A • ad hominem
- B • overextended outrage
- C • straw man
- D • transfer

18 • All good Catholics know that impure thoughts are the work of the devil, and should be resisted at all costs.

- A • false cause
- B • ad hominem
- C • prejudicial language
- D • hypnotic bait and switch

19 • Homosexuality is/ought to be morally wrong (moral property) because it is not normal (natural property)" or "Homosexuality is not normal (natural property); therefore, it is / ought to be morally wrong (moral property).

- A • political correctness fallacy
- B • prejudicial language
- C • overextended outrage
- D • naturalistic fallacy

20 • Alex: For three generations, the men in our family went to vocational school and became carpenters, while the women got married and raised children. Therefore, it is my duty to become a carpenter.

Kate: Do you want to become a carpenter?

Alex: It doesn't matter – it is our family tradition.

Who am I to break it?

- A • appeal to tradition
- B • false cause
- C • transfer
- D • sweeping generalisation

21 • Is it right that such a small percentage of "Imaginary country" control the vast majority of wealth? Is it right that you have to work overtime just to make ends meet? Is it right that you can't even afford to leave the state for vacation? Do you really want to vote for Polly Molly?

- A • false cause
- B • red herring
- C • hypnotic bait and switch
- D • ad hominem

22 • Donald Trump Jr. Tweeted: "If I had a bowl of skittles and I told you just three would kill you. Would you take a handful? That's our Syrian refugee problem."

- A • ad hominem
- B • political correctness fallacy
- C • genetic fallacy
- D • McNamara fallacy

23 • After the terrorist attacks on the World Trade Center and the Pentagon on September 11, 2001, fundamentalist Christian evangelists Jerry Falwell and Pat Robertson introduced the events to their agenda. They claimed, "liberal civil liberties groups, feminists, homosexuals and abortion rights supporters bear partial responsibility... because their actions have turned God's anger against America." According to Falwell, God allowed "the enemies of America... to give us probably what we deserve." Robertson agreed. The American Civil Liberties Union has "got to take a lot of blame for this," said Falwell and Robertson agreed. Federal courts bear part of the blame, too, said Falwell, because they have been "throwing God out of the public square." Also, "abortionists have got to bear some burden for this because God will not be mocked," said Falwell and Robertson agreed.

- A • overextended outrage
- B • false cause
- C • transfer
- D • shoehorning

RESULTS

1 • C • *red herring* •

The issue is the state public health, but attention is diverted instead to terrorism, an unrelated issue.

2 • B • *sweeping generalisation* •

An inaccurate generalisation is made about all people with tattoos.

3 • D • *transfer* •

Mother Teresa's qualities are attributed to the nominee.

4 • D • *slippery slope* •

Lending one person your car doesn't automatically mean that all of the other events will happen.

5 • B • *begging the question* •

The first statement is presented as a certainty, which it is not.

6 • D • *ad hominem* •

Something unfortunate in the person's past is brought up as way of discrediting her.

7 • C • *either-or* •

There are more possibilities than the two presented.

8 • D • *ad hominem* •

The person is attacked based on his appearance. Having a beard has little to do with being able to do most jobs successfully.

9 • C • *straw man* •

The issue was changed from vacation days to employees' health, and then that position is attacked.

10 • B • *sweeping generalisation* •

This incorrectly puts all homeless people in one category.

11 • B • *false cause* •

There are many people who pray who are not radicals.

12 • A • *circular reasoning* •

"Unethical" and "dishonest" say the same thing.

13 • C • *genetic fallacy* •

In this example the author is equating the character of a car with the character of the people who built the car. However, the two are not inherently related.

14 • C • *argument from false authority* •

Unless the hairdresser has some inside information to the presidency, his expertise has little to do with the current administration, political, and constitutional law. Exception: Don't pigeonhole people into certain areas of expertise. A medical doctor can also be an expert in sewing. A fly-fisherman can also be an expert in law. And a patent clerk can also be an expert in quantum mechanics.

15 • D • *argument by repetition or argumentum ad nauseam* •

Restating the same claims, even rearranging the words or substituting words, is not the same as

making new claims, and certainly does not make the claims any more truer. Exception: when an opponent is attempting to misdirect the argument, repeating the argument to get back on track is a wise play.

16 • D • *political correctness fallacy* •

Are any and all religiously-based behaviours acceptable? Must we allow all expression of religion? Where do we draw the line and why?

17 • B • *overextended outrage* •

People and the media (biased media) tend to associate a physical or social identity to the perpetrator of a crime for the purpose of damaging the group's public perception. Why "X party" man? How many "X party" representatives are assaulting Muslim women? How many "Y party" are? The data are ignored for the benefit of the narrative being sold. If it is "overextended," then the problem is being exaggerated, and a group of people is unfairly demonized. Tip: Next time participants read about a story that makes them feel outraged, it is possible to direct their outrage to the individuals directly involved in the story. They don't have to demonize an entire physical or social identity.

18 • C • *prejudicial language* •

The phrase "all good Catholics" is the loaded or prejudicial language being used. The implication is that Catholics who do not resist impure thoughts are "bad Catholics", which is not fair - they may just not be as strong willed, or perhaps they do not agree with the Church's views on sex.

RESULTS

19 • D • *naturalistic fallacy* •

If we break this down, we can say the claim is that homosexuality (X) is not normal (X is not). We are arguing that homosexuality is morally wrong (X ought not to be) because it is not normal (X is not). The claim that homosexuality is not normal is based on defining normality as “commonly occurring.” We can see the flaw in this argumentation through a simple analogy: lying, cheating, and stealing are normal (in that most people do it at some time in their lives), but this doesn’t make those actions morally good.

20 • A • *appeal to tradition* •

Just as it takes people to start traditions, it takes people to end them. A tradition is not a reason for action - it is like watching the same movie repeatedly but never asking why you should keep watching it.

21 • C • *hypnotic bait and switch* •

As you read through the example, you can see from where the word “hypnotic” comes. Your subconscious mind starts to take over, and it seems almost reactionary that you start chanting “yes” or “no” (depends on the example) while not really considering with what you are agreeing or disagreeing. These kinds of techniques work best in rallies where those doing the rallying count on people to act with emotion at the expense of their reason.

22 • D • *McNamara fallacy*

Let's ignore the gross statistical inaccuracy of this quote for a moment (i.e., 1 out of every 100 or so Syrian refugees is not going to kill you). The actual quantitative data about how many Syrian refugees are likely to be terrorists is some number greater than zero. The downside of letting Syrian refugees in the U.S. can be measured quantitatively; perhaps your risk of being killed by a terrorist will increase from 3.46 billion to one to 3.4 billion to one. The upside, for the most part, is qualitative, that is, cannot be measured easily. What is a human life worth? How do we measure the suffering of others? Since these cannot easily be measured, we ignore them and conclude that taking in Syrian refugees is a bad decision.

23 • D • *shoehorning*

It should be very clear how these religious leaders attempted to profit from the September 11 attacks by shoehorning. Exception: Explaining events is legitimate when reason is being used - and sometimes it may actually fit into someone's political or religious agenda.

REFLECTION

Trainers will solicit participant's reflections on the effectiveness of the personal and collaborative work. Participants will be asked to answer and discuss following questions in a group. The questions may vary according to the shape and size of the group and specific local needs.

THE LIST OF QUESTION WE SUGGEST FOR THE REFLECTION:

WHAT, IN YOUR VIEW, WAS THE PRIMARY GOAL OF THE EXERCISE?

WHAT DID YOU LEARN ABOUT MANIPULATIVE TECHNIQUES AND FALLACIES?

BASED ON EXERCISE, DID YOU REALIZE THAT YOU HAD PRECONCEIVED IDEAS ABOUT OTHER PEOPLE THAT YOU NEVER REALLY MET AND INTERACTED BEFORE? IF SO, WHAT AND WHY?

DID THE EXERCISE MAKE YOU THINK ABOUT THE WORLD AROUND YOU ANY DIFFERENTLY? IF SO, HOW? IF NOT, WHY NOT?

WHAT WOULD YOU DO TO AVOID USING FALLACIOUS ARGUMENTATION?

WHAT WOULD BE AN EFFICIENT WAY TO COUNTER FALLACIOUS RADICAL ARGUMENTATION?

Recognizing Appeals to Emotion

workshop

Post-truth politics (also called post-factual politics and post-reality politics) is a political trend in which debate is framed largely by appeals to emotion disconnected from the details of policy, and by the repeated assertion of talking points to which factual rebuttals are ignored.

Post-truth differs from traditional contesting and falsifying of truth by relegating truth to be a concern of secondary importance relative to appeal to emotion. While this has been described as a contemporary problem, there is a possibility that it has long been a part of political life, but was less notable before the advent of the Internet, social media and related social changes.



When authors use propaganda techniques, they try to appeal to readers' emotions rather than their intellect. In the post-truth trend, objective facts are less influential in shaping public opinion than appeals to emotion and personal belief. In other words, some authors, speakers or figures try to get and accept their argument on the basis of emotion rather than reason.

Propaganda techniques include appeals to fear, vanity or status, sense of pity or compassion, guilt, greed, anger, and so forth. When you read, ask yourself, "Is the author trying to manipulate me by appealing to emotion rather than reason?" In the following exercise participants have to identify the propaganda technique in item.

TEST YOURSELF

1 • She does drugs, but it's understandable. She has lots of family problems.

- A • appeal to compassion
- B • appeal to anger
- C • appeal to vanity
- D • appeal to status

2 • If you have to ask the price, you can't afford it. Rolls Royce: Intended only for the discriminating few who can afford the ultimate in a luxury automobile.

- A • appeal to compassion
- B • appeal to greed
- C • appeal to anger
- D • appeal to status

3 • Choosy customers choose Rolex.

- A • appeal to compassion
- B • appeal to vanity
- C • appeal to anger
- D • appeal to status

4 • Your mother always told you to share, but at X's annual clearance sale, you can have it all! X's — for all the things you just can't live without.

- A • appeal to compassion
- B • appeal to greed
- C • appeal to anger
- D • appeal to guilt

5 • Homeless children ask so little and they need so much. Please find it in your heart to donate a few hours a month at your local shelter.

- A • appeal to vanity
- B • appeal to compassion
- C • appeal to status
- D • appeal to anger

6 • Losing your vision is a terrible thing. Why take the risk? Why trust your precious eyesight to anyone except Viva Vision?

- A • appeal to vanity
- B • appeal to compassion
- C • appeal to fear
- D • appeal to status

7 • Demand that our representatives be accountable! Let's raise our voices and they know that we're not going to take it anymore! They either come up with a new funding plan, or we'll kick them out of office.

- A • appeal to vanity
- B • appeal to anger
- C • appeal to compassion
- D • appeal to guilt

8 • Shame on you! You're over fifty, and you know you should be screened for colon cancer. You're busy. You meant to schedule it, but you forgot. What will your excuse be next year? How will you feel if you could have saved your life if you'd only been tested in time?

- A • appeal to vanity
- B • appeal to anger
- C • appeal to compassion
- D • appeal to guilt

9 • Don't become one of the millions of identity theft victims. Identity theft can wreck your credit and your life! Sign up for ProTect monitoring service today.

- A • appeal to fear
- B • appeal to compassion
- C • appeal to vanity
- D • appeal to status

10 • Star Line cruise aren't for run-of-the-mill travelers. Book a cruise to paradise and leave the ordinary behind.

- A • appeal to fear
- B • appeal to status
- C • appeal to guilt
- D • appeal to compassion

RESULTS

1 • A • appeal to compassion •

"understandable"; "has lots of family problems"

2 • D • appeal to status •

"If you have to ask the price, you can't afford it";
"for the discriminating few"; "can afford the ultimate luxury"

3 • B • appeal to vanity •

"choosy"

4 • B • appeal to greed •

the implication that you don't have to share; "you can have it all"

5 • B • appeal to compassion •

"ask so little," "find it in your heart"

6 • C • appeal to fear •

"a terrible thing"; "Why take the risk?"; "Don't trust your precious eyesight to anyone excerpt..."

7 • B • appeal to anger •

"demand"; "Let's raise our voices"; "We're not going to take it any more";

8 • D • appeal to guilt •

"Shame on you!"; "What will your excuse be next year?"; "How would you feel if..."

9 • A • appeal to fear •

"victims"; "wreck your credit and your life"

10 • B • appeal to status •

"aren't for run-of-the-mill travelers"; "leave the ordinary behind"

REFLECTION

Trainers will ask participants to reflect on the activity by choosing one of stickers and answer why they choose it.

CHOOSE ONE OF THESE



WHILE THE INDIVIDUAL IS AT THE CORE OF THE MODEL, THERE ARE VARIOUS FACTORS INFLUENCING A PERSON'S PROCESS OF VIOLENT RADICALISATION.

- Individual factors can help to identify some of the tendencies in the profiles of radicalised individuals, i.e. they are factors which may make a young person more vulnerable or prone to certain influences.
- The relational level explores factors linked to close relationships (family, friends).
- The mesosystemic level corresponds to institutional and community factors.
- The macrosystemic level corresponds to influences of large social systems (justice, education), state actions and geopolitical variables.
- Finally, the exosystemic level covers culture and values surrounding other levels of understanding.

At all levels of influence, there are various “recruitment opportunities” – spaces, contexts and situations which may facilitate the process of radicalisation leading to violence. It is important to emphasise that the influencing factors and opportunities are “concentric” – they overlap and influence each other. Therefore, they cannot be analysed in isolation, but must be regarded as mutually reinforcing and interdependent. It is important to emphasise that the factors as well as the opportu-

nities listed below are neither exhaustive nor final explanations for all manifestations of radicalisation leading to violence, but the factors and influences are rather multi-layered and interconnected. It must also be noted that the existence of certain factors, or even all of them, does not imply that the person is necessarily in danger of becoming radical and turning to violence. Thus, the factors themselves should not be viewed as a “checklist” for defining a radicalised person, but rather as potential reasons which may explain some of the causes of radicalisation.

INDIVIDUAL FACTORS

At the individual level, factors range from socio-economic circumstances, the personal employment situation and level of education, perceived marginalisation or exclusion, perceived (lack of) opportunities, witnessing violence against family, friends or certain groups, personal and identity crisis, search for purpose, beliefs and values, age and gender, previous military training, criminal record, mental health etc.

Based on the existing data, men seem to display a higher likelihood of turning to violent radicalisation than women, and young people are more susceptible to these influences, particularly during the phases of youth and adolescence, as they are more open and more responsive to various promises and influences (Glaser 2017b).

RELATIONAL/MICROSYSTEMIC FACTORS

In relation to family, friends, personal networks and neighbourhoods, the factors for radicalisation leading to violence are: contact with peers and belonging to social networks promoting radicalised thinking, authoritarian or unstructured family, perceptions and stereotypes of gender roles, following charismatic leaders – political or religious, and absence of constructive relations with adults. Research commissioned by the Swedish Agency for Youth and Civil Society, “Young and extreme”, shows that relational factors, and in particular stereotypes, play an important role in the develop-

ment of violent behaviour. According to their study, the frequency of violent behaviour is 4.4 times higher amongst young men who agree with stereotypical statements about gender roles than those who do not. Gender is an important variable to take into consideration, as it contributes to the construction of masculinity and violence among radical groups. The central messages of the right wing and Islamic extremist movements are based around extreme nationalism, xenophobia and racism alongside arch-conservative values, an outspoken resistance to gender equality, socialism and liberalism constructed on the violence-oriented masculine ideals and hypermasculinity, with women rarely perceived as independent citizens. On the other hand, women are also important as carriers of social norms and values of these movements, but their role is presented as subordinate. Gender expectations placed on men and women formulate how people think and act in their surroundings. Using this as a basis, it is also possible to perform preventive work with young people within the framework for broader work to prevent violence (Swedish Agency for Youth and Civil Society 2016).

COMMUNITY/MESOSYSTEMIC FACTORS

At the mesosystemic or community level the main factors identified are: isolated (ethno-cultural) communities facing problems of integration into the larger community/society, presence of a sub-culture of radicalisation, and the use of cultural differences as an excuse for heating up social or political conflicts.

INSTITUTIONAL/EXOSYSTEMIC FACTORS

The exosystem consists of the social structures that directly shape the communities and relations an individual takes part in. At this level, a main factor that can influence radicalisation leading to violence is weak or corrupt state institutions. This can include a lack of democracy, lack of civil liberties, and illegitimate or absent law enforcement agencies, as well as discriminatory state or welfare policies. The exosystem also includes material changes to society, such as migration that has transformed societies perceived as relatively homogeneous into heterogeneous ones, or armed conflicts affecting the lives of the individuals.

IDEOLOGICAL/MACROSYSTEMIC FACTORS

The macrosystem refers to the cultural values or ideologies that shape the underlying levels. At this level, we can find structures that do not directly influence the lives of individuals, but instead define prototypes of how local settings should be structured. Media would also fall into this category, due to the way in which the messages from the media influence society and create a context in which individuals operate. The main identified factors contributing to radicalisation leading to violence are: male-dominated patriarchal societies that value aggression, lack of social integration and sense of alienation from society and an authoritarian ideology of how society should be organised. Cultural ideas of one’s own race or religion as superior would also be part of the macro system, even

if they are not widely held in a given society, or the idea that one is under threat and needs to preserve one's own way of life (Chaudhry 2017).

“OPPORTUNITIES” FOR RADICALISATION LEADING TO VIOLENCE

At all the different levels of influence, there are “opportunities” – spaces, contexts and situations which may facilitate the radicalisation process and use of violence (International Centre for the Prevention of Crime 2015). Some of these opportunities and spaces are found on the internet (as a partially uncontrolled space of polarisation, anonymity or false identity, for spreading propaganda and violent interaction) and in prisons (as spaces of radical “contamination”, isolation and very deficient re-socialisation). In some cases, music events (as spaces of identification with radical groups and “modernisation” around music of intolerant ideologies), sports clubs (as spaces for potential emergence of hate speech and right-wing tendencies among the fans) and extremist groups (as spaces for potential manipulation and creation of “us” versus “them” dichotomy) have served as forums for the processes of violent radicalisation.

A WORD OF CAUTION

Different individuals and communities, influenced by the same or very similar factors, make different choices. In other words, the influencing factors at different levels help us understand the processes of violent radicalisation, but this understanding does not play against the personal and collective responsibilities associated with the choice of using violence. Furthermore, while the risks and factors may be present, it depends on one's interpretation of these factors and experiences whether a young person will choose to resort to the use of violence. As already emphasised above, the presence of factors themselves does not mean that violent radicalisation will necessarily occur.

Reality is dynamic and more complex than any schematic model can present, and individuals go through different processes on the path to radicalisation. Distinguishing between different levels where opportunities for violent radicalisation of young people exist, can help to understand the factors and different influences behind most of the current radicalisation processes. However, considering

the multitude of influences it is also important to emphasise that it is not possible to create profiles or checklists to identify people who may resort to radicalisation leading to violence (Glaser 2017b).

This broad multi-faceted understanding of the phenomenon, in relation to the role that youth work can play in developing resilience of young people and countering radicalisation, is the basis for a holistic response to radicalisation leading to violence.



For more information on violent radicalisation and the internet and social media, see the study by **UNESCO: Youth and Violent Extremism on Social Media**



Social Media Communication

This workshop will allow participants to learn more about social media channels and social activism. This session offers ideas and explores examples and practical techniques through which participants can engage and communicate online. It is an opportunity to discover digital opportunities.

Participants will learn about various elements in the communication process, the evolution from traditional media to new media, and the adoption of digital technologies that brought significant changes in the way we communicate. This workshop also explores the emerging field of social media communication as practitioners can use new tools to communicate with their target groups via social networking.

Social media is grounded in a wide set of theories and research methods. Multiplication of the means of communication modifies the way in which groups "make a connection" and create new rules of sociability and ethics. Therefore, influence, trust, and engagement (especially real time engagement) may be the key concepts for the online activities.

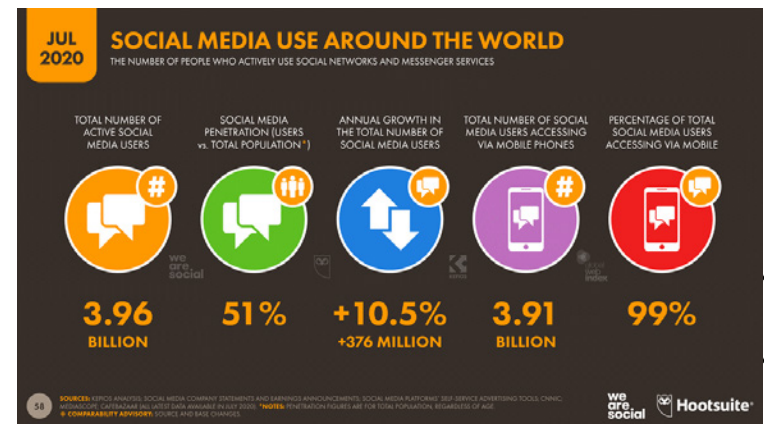
On the one hand, during this workshop participants will gain new knowledge about social media communication. On the other hand, participants will reflect on how social media outlets are now central in a wide range of social and political movements.

Optionally, participants can discuss the emergence and the spread of socio-political movements such as Arab Spring, Black Lives Matter, the competing police Blue Lives Matter response, Donald Trump's Make America Great Again (MAGA) campaign. While addressing these kinds of divergent and opposing online campaigns, we have taken into consideration such concepts as extremist leaders, social media influencers, and idea starters, respectively. A social media sentiment analysis which codes media content along a positive-negative continuum could shed light on to the internal dynamic of such online campaigns.

COMMUNICATION OVERVIEW

Old web's traditional distinction is that it mainly had read-only content, websites and portals, and content belonging to authors. In the case of WEB 2.0-social media we have a large number of users, read-write content, and the ease to create and share it.

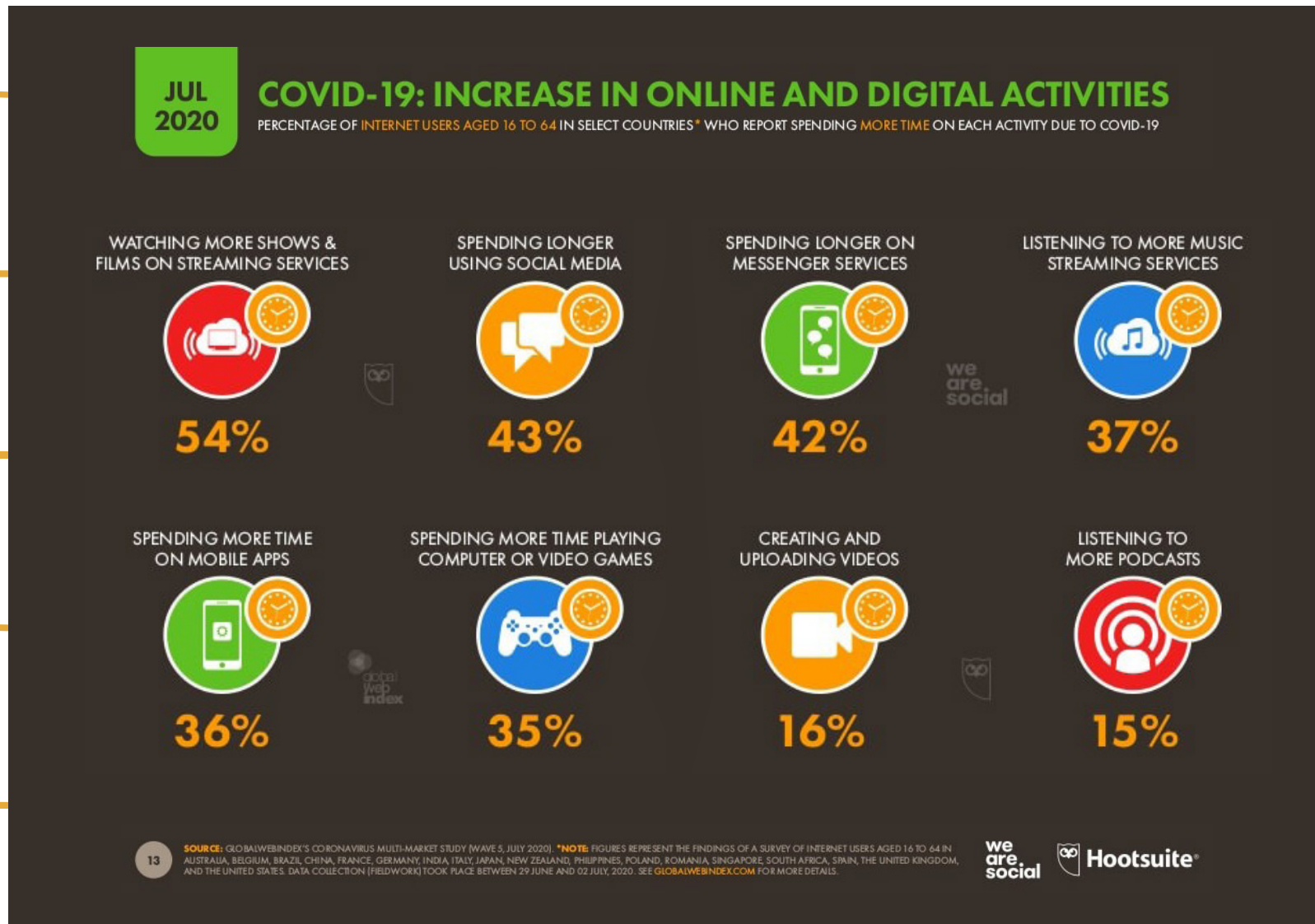
"Social media is about conversations, community, connecting with the audience, and building relationships. It is not just a broadcast channel or a sales and marketing tool. Social media not only allows you to hear what people say about you, but enables you to respond."



© TUFTS / Social Media Overview

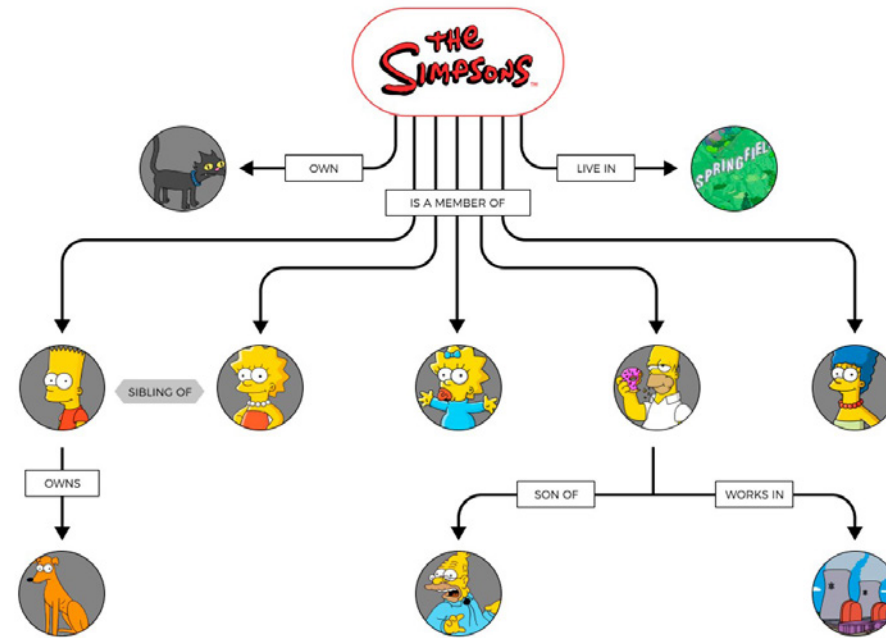
It is very easy and quick to create quality content in WEB 2.0 and make it easily searchable. There are more and more services in the cloud as well as non-traditional channels and web-based applications to access and create content.

Take RSS for example, a web feed that allows people to access updates to websites in a standardized, computer-readable format. These feeds allow people to monitor of many different websites in a single news aggregator.



Owing to the development of Semantic search, users can find very precise information. There is also an increase in searches that are made through images or speech. Nevertheless, the use of social media poses a question of privacy to its users.

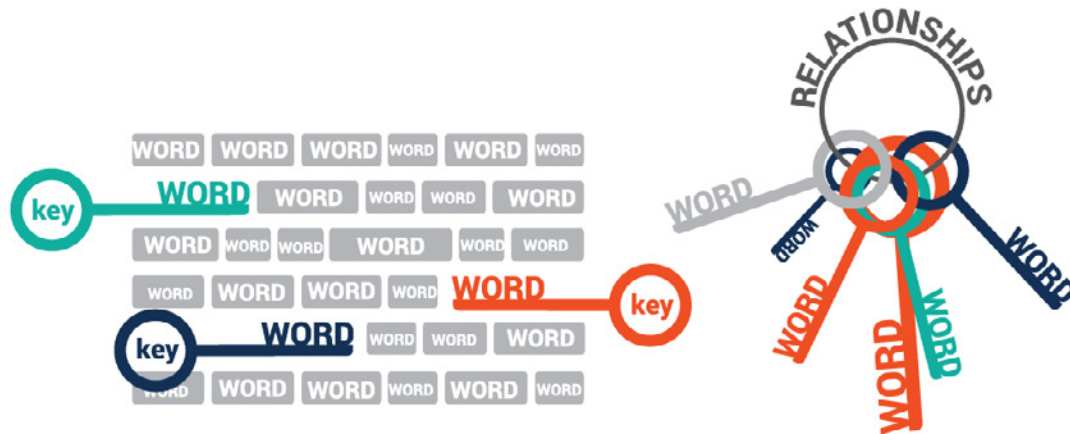
Semantic Search



Virtual Reality and Augmented reality provide users entirely new, interactive experiences and in-depth communication. *Example: augmented reality app Snow.*

The "Internet of Things" is the interconnection of various devices with the Internet embedded in them. It enables them to send and receive data while offering people an opportunity to be more efficient, save time, money, and accelerate their communication. Indeed, social media shaped millennial culture through new rituals, symbols, gifs, sound bites, chats, brief moments, and transitory flashes of content.

Increasingly, social media encompasses augmentative and alternative communication (AAC). These are devices, systems, strategies, and tools that replace or support natural speech. These tools support people who have difficulties communicating through speech.



Content customisation goes far beyond simple picture editing and captioning. Outlets like Snapchat have provided users with the ability and drive to add stickers, drawings, and (most notably) filters. As phones became more capable, changing the overall image of oneself has become second nature before posting.

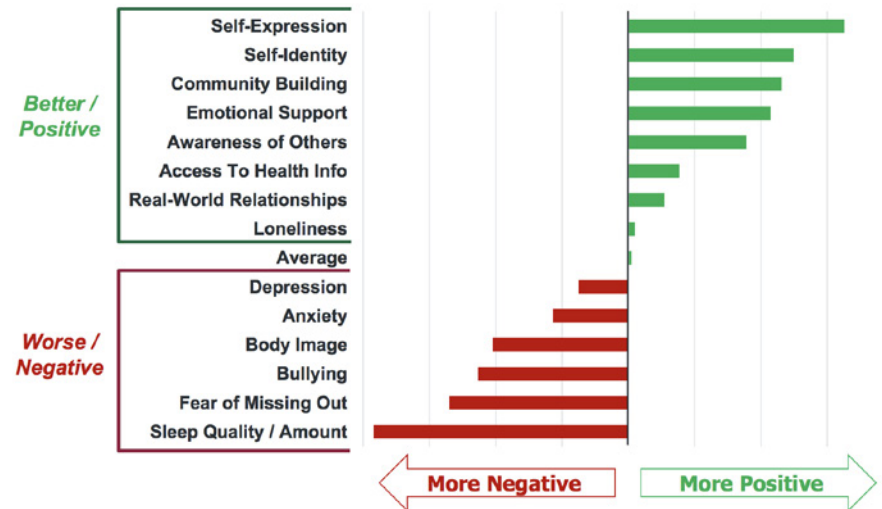
Twitter introduced the hashtag to help users filter trending topics. Users have been able to go through the “What’s Happening” field of their homepage to gain insight into global events and national news.

Even Facebook, a personal profile origin media, has become increasingly more journalistic by highlighting trending topics. It was taken a step further when trending news was given its own section in the Facebook mobile app. With the addition of Facebook Live in 2016, users quickly went from sharing private, fun, and touching moments with their friends, to becoming on-spot journalists and recording everything from police shootings to opioid abuse cases. Live videos helped build serious momentum behind civil rights movements.

“Ephemeral Content” has been a relatively recent trend in social media: temporary content that is only available for a short time before disappearing. Snapchat, Instagram, and Facebook stories are the most famous examples of it. It panders to the shrunken attention of social media users and offers very short, sometimes engaging stories that become increasingly popular. Chatbots have also grown in social media popularity, especially among businesses, as they are relatively easy to set up on social media. The entry of AI tools, like chatbots, on various platforms continues to increase daily.

An important and distinctive feature of social media are its algorithms. Undeniably, they already influence almost every aspect of our digital lives including what content we watch, read, what channels we discover, and even who we meet.

Do Social Media Platforms You Use Make These Health-Related Factors Better or Worse?



BOND Internet Trends 2019
 Source: Royal Society For Public Health Survey of 1,479 British teens in 'early-2017'. Each teen was asked to rate 5 of the most popular social networks (YouTube, Facebook, Twitter, Snapchat & Instagram) on each dimension. Data presented = average of scores for each social network.
 181

Social media changes the way we communicate our identity to the world through self-disclosure. Social media platforms such as Instagram promote interaction rather than disciplinary boundaries. Because of this, online personas can become false versions of their real selves and be used corruptly.

In order to better understand the dynamic on social media, especially its visual part, we would recommend a book by an American sociologist Erving Goffman: The Presentation of Self in Everyday Life. In his publication/research, he studies the social construction of self. Through the prism of symbolic interaction the author conceives the world as a stage where all people are merely the players. By using his concepts, we can better understand how social media is a nourishing ground for the various identities and roles people adopt to present themselves online.

The Internet has become a new public space that is increasingly omnipresent and participative in nature. Its online sphere allows users to have multiple identities. Increasingly, people are going online to become a part of the ever-expanding social capital and to represent themselves in multiple ways, adding more value to their true selves.



Once online, many people juggle between “bonding circles and bridging circles, constantly seeking social approval in terms of how they appear online in order to expand their radius of trust, considering the fact that social media as space is free of constraints in terms of gender and ethnicity.”

From personal profiles, online CV hosting like LinkedIn, personal blogs, Instagram photos, and status updates on Twitter, people have been able to create a new list of audiences. The internet allows people to unveil the antecedently hidden features of their identities. It gives users the possibility to tailor an emancipated version of themselves. Furthermore, online users not only create new identities on social networks but also lose identities. In the last decade, there are more and more private and interest-driven communities on social media. Consequently, as people spend more time on social media, we are seeing new behaviours emerge.

It is also interesting to analyse people’s relationship with social media through the lens of Jean Baudrillard, and specifically, his book Simulation and Simulacra. Baudrillard believed that nothing in our society is “real.” What we see as real is merely a “simulacrum,” or an expression of something that no longer exists. Our reliance on symbolism causes us to exist in a simulation of reality – a hyperreality.

His hypothesis was that this hyperrealistic state causes us to lose sight of where reality ends and the hyperreality begins. This belief may provide the support for social media’s ability to turn people into simulacrum themselves. People have created their own hyperreality and the individuals behind them seem to fade into a near non-existence. This is important as it has an effect on the self and how we interpret our identities. It also affects the way we interpret the identities of others who we interact with on these platforms while creating a hyperreality where the lines of our online identity and our offline identity are so blurred that it’s impossible to tell the difference.

Using Instagram as an example, the feedback loop of posting and interpreting those posts leads to the hyperreality described by Baudrillard. It becomes difficult to discern what is real about someone and what is not and can even cause an individual to call themselves into question – especially when trying to understand what others may think of them based on what they post.

Looking at Global Web Index’s most recent data on social video adoption, it is obvious there’s no slowing video growth:

- 56% of internet users watch videos on Facebook, Twitter, Instagram, or Snapchat monthly;
- 81% of 55 to 64-year-olds are watching videos on social monthly;
- 1-in-3 social video viewers watch videos produced by brands monthly.

These statistics are set to continue growing as more mobile-first customers come online in emerging markets. It can be that videos are a much easier medium than text for learning new things. This is especially true in countries with lower literacy rates.

GWl’s Digital 2020 July Global Snapshot had some key takeaways:

- More than half of the world now uses social media
- Out of 4.5 billion online users, over 340 million began in the past 12 months
- There are 5.15 billion unique mobile users

● **MEDIUM** Putting the best digital self forward in the age of Social Media



Video Making and Script Development with Sample

NAME OF THE TOOL

Video Making techniques

TOPIC

Multimedia

TYPE

- ⊙ Get to know each other
- ⊙ Icebreaker
- ⊙ Energizer
- ⊙ Group Building
- ⊙ Team Building
- ⊙ Group Division
- Exercise
- ⊙ Simulation
- ⊙ Discussion/Open Talk
- ⊙ Board Game
- ⊙ Info Session
- Presentation

LEARNING OBJECTIVES

- To define your video objective
- How to make knowledge-based video for the project awareness and topical familiarity
- To train skills in videomaking
- To reflect on new gained knowledge and skills

GROUP SIZE / AGE

6-30, age 18+

DURATION

1,5 hours

MATERIALS

Camera, flip-chart, markers, PC, projector, speakers

STEP BY STEP IMPLEMENTATION

This workshop outlines the process of making a video. It is intended for people who are completely new to video making, and who may be wondering where to start or how to tackle a particular video project.

There are two main things to understand about making videos

1. In theory, making a video is as simple as following the three-step process below. If you complete these steps properly you will have created a good video.
2. In reality, there are many factors that will influence how well the process works. To make it properly and consistently, you need to spend a lot of time acquiring a variety of skills.

During this session participants have to choose a topic and decide which topic/ theme they will work on. The participants will be divided in several groups and will brainstorm. Then, participants share their ideas with each other and trainers correct and recommend how to improve the idea.

Understanding the objectives of others can help participants determine their own objectives and, in this case, it helps to decide on the topic of the video. We have listed the four most appropriate objectives for the video that suit NGO work. There are some notes about what types of videos work well for achieving these goals.

Videos can be a great tool for getting the word out about your NGO and your initiatives. If this is one of your video marketing objectives, here are some types of videos that can help you achieve this goal:

How-to videos that show off your NGO expertise, experience

Short, light videos designed to capture attention on social media: the Facebook newsfeed, on Twitter, Instagram, and other platforms

The most common objectives
of the video can be:

1

Increase awareness about the
project/initiative/campaign

2

Increase online engagement

3

Improve customer – learners's
education. More precisely the
competencies of learners
in non-formal context

4

Increase conversation rates
and engagement in the topic




NOTE

These types of videos
should be memorable –
try telling a story!

INCREASE ONLINE ENGAGEMENT

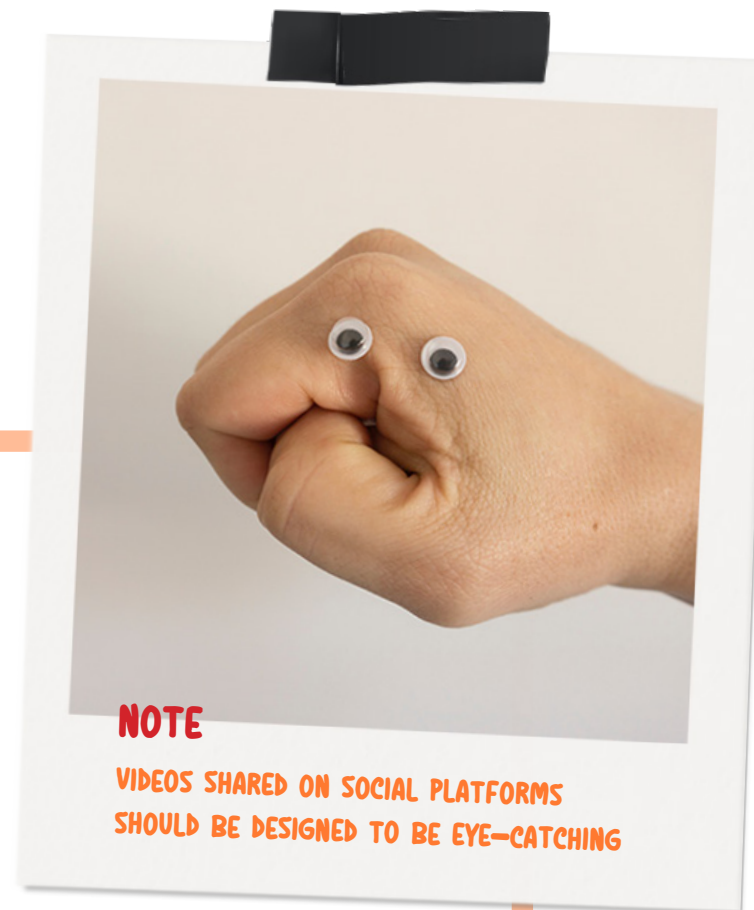
The great thing about online engagement is that it facilitates word of mouth marketing. If someone likes, comments, or shares a status you've posted to Facebook, retweets you, tags a friend in your Instagram post, or engages with you in some other way, their friends may see it and find out about your organisation or initiative that way. Additionally, online engagement helps build a sense of community and gives people that may not know you personally a sense of security and a feeling that you are trustworthy.

Video is a great way to increase online engagement. Types of video that do well for online engagement include:

-  Short promo videos leading back to longer form content on your website, blog, or YouTube
-  Videos with emotional appeal
-  Videos that teach viewers something interesting

IMPROVE CUSTOMER EDUCATION

Do you want to create content to help your participants better understand how to use your materials. Videos/video-creation can be a great way. How-to videos and videos addressing FAQs can be posted on your website, sent as links via email to learners or partners writing in, and included in email newsletters.



By now participants should have the following:

- **A video objective that is specific**
- **Connected to broader goals**
- **Measured by a metric**
- **With time and performance targets**

The 3-Part Video-Making Process

You can get started by planning a few basics such as:

- 1 The approximate length of the final video, how many shots you will need to achieve this, how much talking you can fit in, etc.
- 2 What music or other sounds will be added to the video.
- 3 A script or storyboard.
- 4 What medium and format the final video will be shown in. Be aware of any special requirements of the medium, and the best way to convert (encode) into the correct format.

Pre-Production Planning the video and gathering any resources you might need. Planning is the most important step! Unfortunately, the ability to plan videos is a skill that takes time to develop, and you really need to gain experience in the next two steps before you will become good at this pre-production.

Production Camera work and sound recording. Camera work involves a range of skills from recognising the potential for a good shot to knowing how to use the technical-looking controls on your camera. The better your skills are in all areas, the better your videos will be. So it is important to learn how to capture good sound as well as good pictures.

Camera Work This online tutorial is designed to provide you with knowledge and skills to improve main aspect of your camera work.

CLICK AND WATCH
DSLR Camera such as Shutter Speed / Aperture / ISO



Initially, it will not really matter what sort of camera you use, but one with a good range of manual functions is preferable. You can get picky about your camera later. Although the only equipment you really need is a camera, if you are serious you might want to consider buying a few extra tools. To get started, the best accessory you can buy is a good tripod.

Anyone who is serious about good quality camera work must understand the importance of the tripod. Almost all types of video work require a tripod at some stage, and it is essential to know how to use one.

It is important to choose the right tripod considering the needs of your project. You may find that your choice of tripod is actually more important than your choice of camera in determining the quality of your video.

Unless you have some other artistic purpose in mind, camera work should be steady, in focus, well-exposed and well-framed.

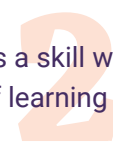
TO GET THE MOST OUT OF THIS TUTORIALS, YOU SHOULD HAVE TWO THINGS

Access to a video camera

You should know how to turn it on, load a tape, press record, etc. If you are having trouble with these basic functions, refer to your camera manual or supplier.

Patience

Camera work is a skill which requires lots of learning and practice.



Tripod Parts A tripod consists of a head and a set of legs. Usually, these are separate components, although consumer-level tripods are normally shipped with the head and legs already attached together.

Legs come in many varieties, the main differences being in their height, weight and general sturdiness.

The head is the part which supports the camera and provides the movement. The quality of the head determines how smoothly you will be able to perform camera movements and makes a huge difference to your video. Choosing the correct head and understanding how it works is very important.

Post-Production Editing and/or encoding the finished video.

Beginner-level editing usually includes:

- Removing unwanted footage
- Arranging desired footage in the correct order
- Adding music, titles, transitions and possibly other effects
- Converting (encoding) into the correct format

CLICK AND WATCH
VIDEO EDITING FOR ABSOLUTE BEGINNERS



SOURCES OF KNOWLEDGE

● **IDEA ROCKET**
How To Determine Your
Video Marketing Objective

● **ANIMOTO**
Video Marketing:
Determining Your
Objectives

● **MEDIA COLLEGE**
Camera Work Tutorial



ADDED BY

Pavel Smulski
Mitra France

CREATED BY

Pavel Smulski
Mitra France

SUGGESTIONS FOR THE FACILITATOR

This workshop enables participants to consider the implications of video making techniques in their professional context and broader. Mutual learning and interactive activities during the project have to create a strong network between all involved. Participants have to be given the chance to develop learning goals and reflect on them. They can discuss how to define in better way problem areas in their communities, and share experiences and what actions should be taken in the future in their communities. The facilitator has to ask participants to reflect on what they want to learn from their workshop experience. Trainers have to move the discussion from the general to the specific, by addressing video making competences.

GOOD LUCK!

NAME OF THE TOOL

Script Development

TOPIC

Script Development

GROUP SIZE / AGE

6-30, age 18+

TYPE

- ⊙ Get to know each other
- ⊙ Icebreaker
- ⊙ Energizer
- ⊙ Group Building
- ⊙ Team Building
- ⊙ Group Division
- Exercise
- Simulation
- ⊙ Discussion/Open Talk
- ⊙ Board Game
- ⊙ Info Session
- Presentation

DURATION

1,5 hours

MATERIALS

PC, projector, flip-chart, markers, A4 paper, pens

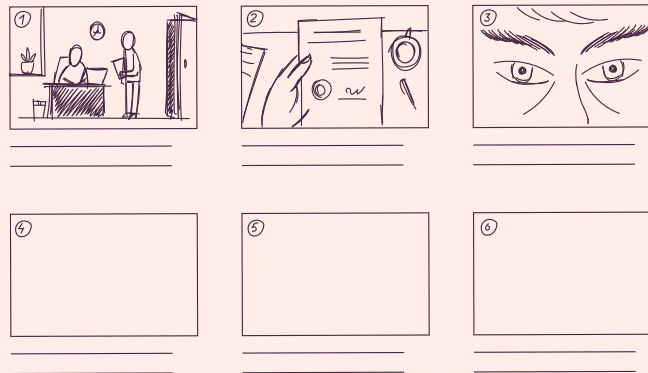
LEARNING OBJECTIVES

- To introduce participants to script development
- To train skills in script development
- To reflect on new gained knowledge and skills

STEP BY STEP IMPLEMENTATION

There are a number of stages in the evolution of a script development, and each stage usually requires various drafts.

Each stage has a specific purpose as you proceed, step-by-step, from a general outline of your story to a script that contains the full dimensions of your video, including locations, actions, dialogue, sounds, movements, etc. This process of working and reworking your film's story material, adding, cutting, or refining details along the way, is called script development.



CONCEPT

The concept is a very brief outline of the basic elements involved in your story. It describes the dramatic engine that will drive the story in no more than a few sentences.

*Who is in this film (protagonist)? What do they want?
What gets in the way and what do they do?
And where does it all take place (location)?*

**GOAL + CONFLICT
=
ACTIONS**

Once you have determined the basic, but specific, elements of your story, and understand how they work together, you are ready to write a treatment.

TREATMENT

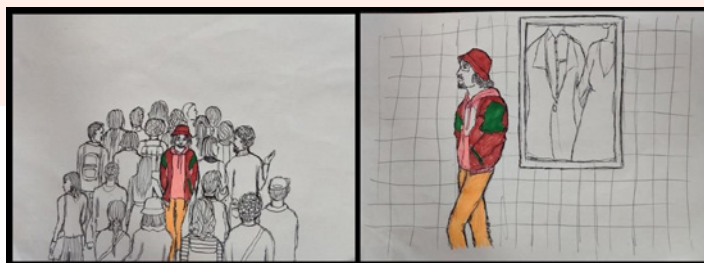
The treatment is a prose description of the plot, written in present tense, as the film will unfold for the audience, scene by scene. A treatment is a story draft in which the writer can draw up out the basic actions and plot structure of the story before going into the complexities of realizing fully developed scenes with dialogue, precise actions, and setting descriptions. The treatment is the equivalent of a painter's sketch that can be worked and reworked before committing to the actual painting. It is much easier to cut, add, and rearrange scenes in this form, than in a fully detailed screenplay.

Generally, a treatment involves writing one paragraph for each major dramatic event, also called a narrative beat. A narrative beat is a dramatic event in which the action, decisions, or revelations of that moment move the plot forward either by intensifying it or by sending it in a new direction. In other words, a treatment sketches in the essential events. For a short film, a treatment might be one to three pages long. For very simple short films, you can simply write one sentence describing each scene or each narrative.



DRAFT

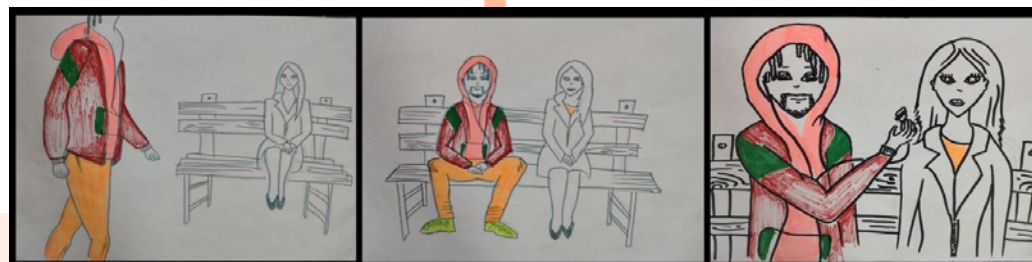
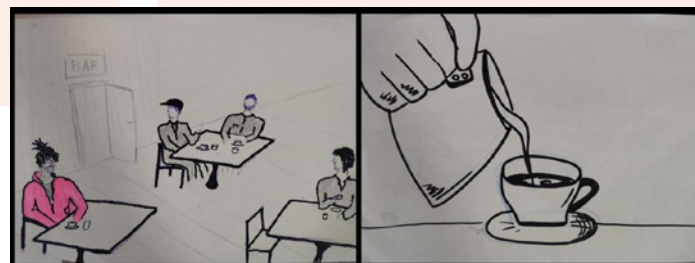
The author's draft is the first complete version of the narrative in proper screenplay format. The emphasis of the author's draft is on the story, the development of characters, and the conflict, actions, settings, and dialogue. The author's draft goes through a number of rewrites and revisions on its way to becoming a final draft, which is the last version of the author's draft before being turned into a shooting script. The aim of an author's draft is to remain streamlined, flexible, and "readable." Therefore, technical information (such as detailed camera angles, performance cues, blocking, or detailed set description) is kept to an absolute minimum. It is important not to attempt to direct the entire film, shot-for-shot, in the author's draft. The detailed visualization and interpretation of the screenplay occurs during later preproduction and production stages.



Here you can find some samples of "Color Life" script

SHOOTING

Once you have completed your rewrites and arrived at a final draft, you will be ready to take that script into production by transforming it into a shooting script. The shooting script is the version of the screenplay you take into production, meaning the script from which your creative team (cinematographer, production designer, etc.) will work and from which the film will be shot. A shooting script communicates, in specific terms, the director's visual approach to the film. All the scenes are numbered on a shooting script to facilitate breaking down the script and organizing the production of the film. This version also includes specific technical information about the visualization of the video, like camera angles, shot sizes, camera moves, etc.



SUGGESTIONS FOR THE FACILITATOR

The facilitator has to create an inspiring setting where participants can produce an interesting and detailed script. It is important to organise a brief reflection at the end of this workshop.

SOURCES OF KNOWLEDGE

© The Key Stages of Script Development



CLICK AND WATCH
Color Life



**Here are some photos
from the filming process**



Holy Places

test game

This activity allows participants to explore the interfaith dimension and learn about various holy places on the planet. On the one hand, participants will learn about the world cultural heritage. On the other hand, the collective work will promote inter-religious dialogue and allow participants to find common ground and respect the differences.

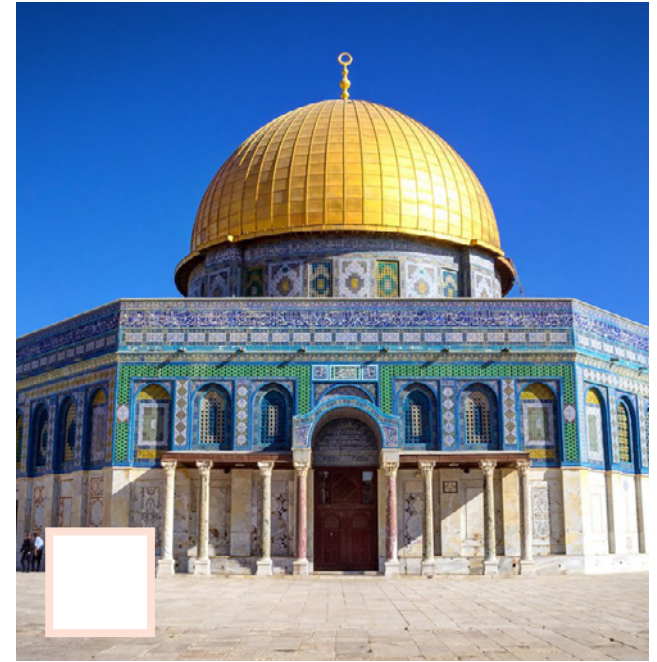
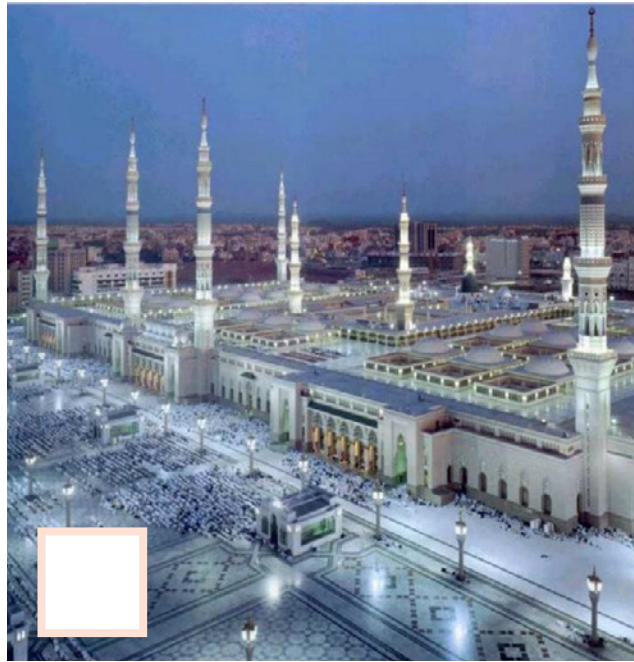
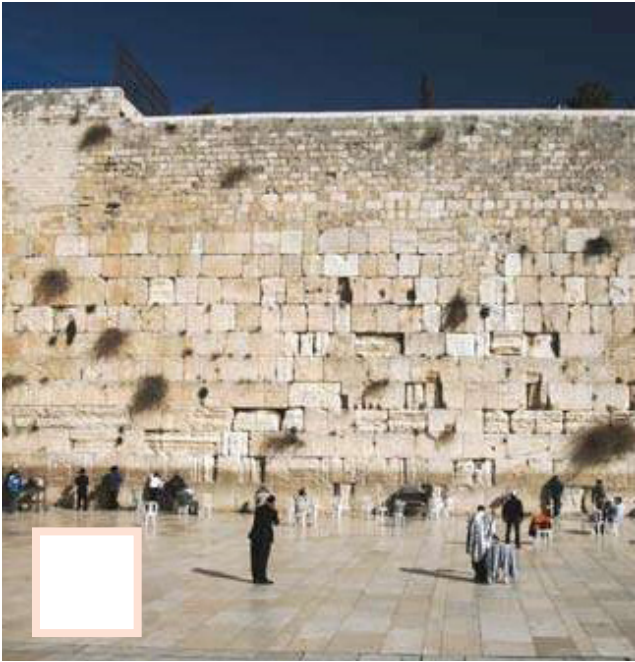
Here are 25 Names of Holy Places. On the following pages you will find pictures of these places. You need to match the number and the photo.

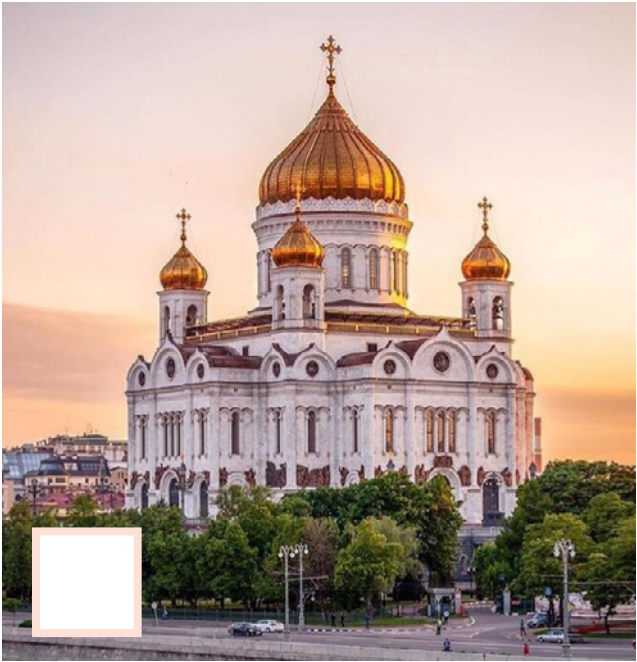
GOOD LUCK!

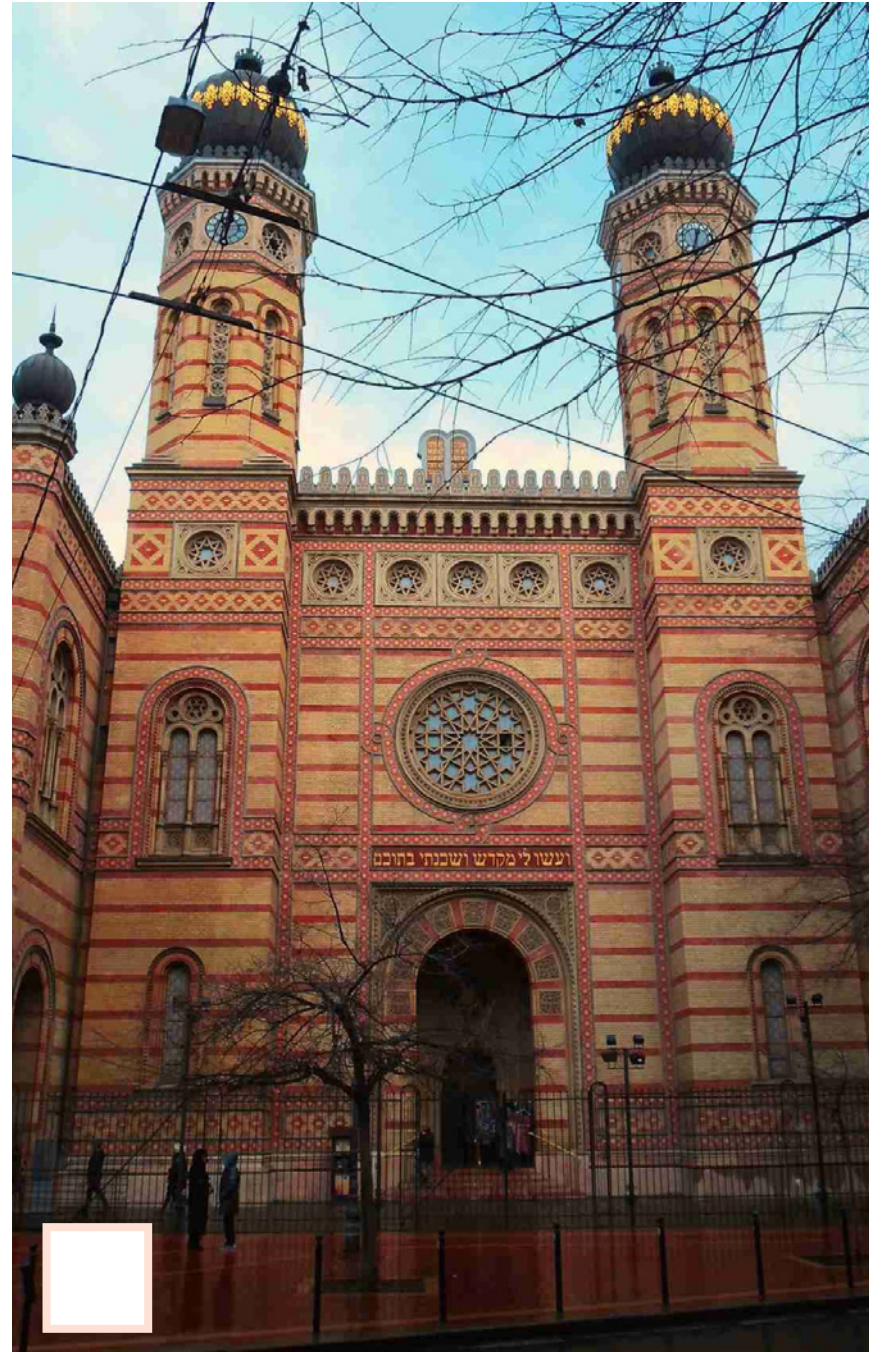
WRITE THE NUMBER HERE



1. The Temple mount also known as Haram esh-Sharif
2. The Western Wall known in Islam as the Buraq Wall
3. The Santiago de Compostela Cathedral
4. The Great Mosque of Mecca
5. The Prophet's Mosque or Al-Masjid an-Nabawi
6. The Palitana temples
7. Ranakpur Jain temple or Chaturmukha Dharana Vihara
8. The Golden Temple, also known as Harmandir Sahib
9. The Qing Yang Palace also known as Qing Yang Gong
10. The Papal Basilica of Saint Peter in the Vatican or simply Saint Peter's Basilica
11. The Ateshgah or Fire Temple ("Home of fire")
12. Stonehenge
13. The Parthenon
14. Machu Picchu
15. Izumo-taisha or Izumo Ōyashiro
16. The Shrine of the Báb
17. The Temple of Heaven also known as Tiāntán
18. Sultan Ahmed Mosque also known as the Blue Mosque
19. Cathedral of Christ the Saviour
20. Fire Temple of Yazd also known as Yazd Atash Behram
21. The Church of the Holy Sepulchre
22. Notre-Dame de Paris
23. The Meteora
24. The Dohány Street Synagogue also known as the Great Synagogue
25. Kedarnath Temple or Kēdārṇāth Mandir













Design Thinking and The Six Thinking Hats

The Oxford Learners dictionary defines lateral thinking as follows: 'a way of solving a problem by using your imagination to find new ways of looking at it'.

De Bono provokes these new ways by introducing the Six Thinking Hats:

WHITE HAT

information thinking

RED HAT

intuition and feeling

BLACK HAT

Caution and the logical negative

YELLOW HAT

the logical positive

GREEN HAT

creative effort and creative thinking

BLUE HAT

control of the thinking process itself

(de Bono, 1996, p. 313)

In design thinking you use all six hats in different phases. In its pre-phase White Hat thinking helps you gather relevant existing knowledge while pinpointing knowledge that needs to be created. The White Hat also offers a step-by-step plan of how we can move from the known into the unknown of the needed solution.

However, the main currency of design thinking is empathy. From the first phase of design thinking, called quite appropriately 'Empathise', up till the 'Testing phase' the main purpose of the designer is to gain a deeper understanding of the needs and values of the target audience. Empathy, emotions, hunches, intuition, gut feelings and even the designer's likes and dislikes are pathways to the solution. So, the Red Hat plays a major role in design thinking.

It is up to the Green Hat to initiate a first problem 'definition'. The Green Hat comes up with new, alternative, unique, provocative ideas. Pushing us towards not-thought of approaches. The Green Hat fact-checks with the White Hat (we do not want to come up with already existing approaches) and with the Black Hat (we do not want to make mistakes). The Green Hat together with the Yellow Hat energizes the 'Ideation' phase, while the Black Hat is barred here. At the end of this phase, the Blue Hat is needed to organise the decision process to find out which idea will be prototyped. When 'prototyping' starts, Blue Hat Thinking takes the lead inviting all other Hats to contribute, formulating decisions and follow-ups. While testing the Black and Blue Hats will play a major role. According to de Bono, we are not fixed in one Hat, but we may prefer one. All of us can think in different Hats, and all Hats are equally important.

DESIGN THINKING AND WICKED PROBLEMS

Due to the fact that there are so many variables in the problem formulation about peaceful community building for vulnerable people, people at a crossroads moment in their life, we opted to accept the problem definition as a 'wicked problem'.

Rittel defines wicked problems as 'a class of social system problems which are ill-formulated, where the information is confusing, where there are many clients and decision makers with conflicting values and where the ramifications in the whole system are thoroughly confusing' (Rittel cited in Buchanan, 1992).

'Tame' problems, on the other hand, have a single problem definition, a single goal and a final solution, that can be repeated. Mathematics deal with 'tame' problems.

Wicked problems are characterized by ten properties:

1. Wicked problems have no definitive formulation, but every formulation of a wicked problem corresponds to the formulation of a solution.
2. Wicked problems have no stopping rules.
3. Solutions to wicked problems cannot be true or false, only good or bad.
4. In solving wicked problems there is no exhaustive list of admissible operations.
5. For every wicked problem there is always more than one possible explanation, with explanations depending on the Weltanschauung of the designer.
6. Every wicked problem is a symptom of another, "higher level," problem.
7. No formulation and solution of a wicked problem has a definitive test.
8. Solving a wicked problem is a "one shot" operation, with no room for trial and error.
9. Every wicked problem is unique.
10. The wicked problem solver has no right to be wrong—they are fully responsible for their actions '(Ibid.).

Preventing radicalisation is without a doubt a 'wicked problem'. There are many, conflicting views on radicalisation, on motives. The stakeholders do not share common views, values, needs. Radicalisation happens in both the migrant community as well as in right-wing contexts. Information about radicalisation is fragmented. Stakeholders do not even share a common glossary.

CommUnity seeks 'to develop effective responses and tools to prevent and counter all forms of radicalisation in priority areas' (CommUnity application, 2019). As is discussed in the chapter of pull/push factors of radicalisation, there are many explanations and forms of radicalisation (1-5). In stating that we have to prevent radicalisation and linking these tools to the isolated/connected dichotomy we reveal our worldview (5) and also define the solution (1): community building. As we discovered during the kick-off meeting, 'a sense of belonging' does not always lead to positive outcomes. Similarly, being radical can also be positive (6). Our first problem definition 'how to prevent radicalisation through arts-based community building?' has already defined a solution. But it will also yield the next problem definitions because arts-based communities will not eradicate radicalisation (2). CommUnity's ambitions are to develop arts-based community building strategies that work within priority areas (3). Probably in one context better than in another. The fear for radicalisation will probably embrace any counter-acting approach (4). And as policies to prevent radicalisation will increase, the forms of radicalisation will shape-shift as well (7).

As to property 8 and 10, we cannot intervene, fine-tune and try again because by then the context has changed and needs another problem definition. We cannot even copy a solution that works for one group and merely implement it in another context. Hence, CommUnity engages with different arts-based communities with their own unique problem definition for their specific target group: youth, women, men, mothers, fathers, community builders and through different arts-activities: film, literature, painting, graffiti, music (9).

THE DESIGN THINKER

The design thinker should begin with a beginner's mind to be able to open up to the world of the target audience, people he or she works for. The design thinker should be very aware of his or her own blindness caused by his or her biases to his or her worldview.

This beginner's mind cannot be seen as the same as no prior knowledge, no research. On the contrary, to be able to see what is new, you need to know what is already there. So, your white hat, to use de Bono's concept, should be full. That is why we have researched radicalisation, arts-based community-building, female radicalisation, the push and pull factors of radicalisa-

tion, ethnopsychiatry, meaningful interactions, arts-based community building, intercultural awareness, cultural intelligence, emotional literacy, identity-building. To engage in design thinking, your knowledge should be put on a shelf ready to use as a back-up tool but never as a pilot. The main currency in design thinking is empathy, being able to feel with the end-users. All steps from the beginning 'empathise' set-ups, through to 'define', 'ideate', 'prototype' and 'testing' serve to increase the in-depth understanding of the end-users needs and motivations.

Finally, design thinking is an iterative process, which goes through different phases of designing. The training is the first round of our design and each arts-based community delivers a next improving cycle.



THE PHASES OF DESIGN THINKING

EMPATHISE

Empathise is the core competence of the design thinker. As a design thinker, you observe, engage with, immerse yourself into the world of your target audience. Listen! Make time to listen to the stories of youngsters, parents, women and men. You take notes of contradictions between what they say and what they do, you note down emotionally intensive quotes, you also write down your hunches, your questions.

You organise situations so you can observe their actions.

You organise contexts which allow you to walk in their shoes. You engage in follow-up interviews sharing your observations, checking your intuitive reflections, asking more and more questions. Be authentic. You have to be really curious and you have to be really committed to be able to open up the conversation.

Interview your end users. Ask the five why's to get in-depth information or the why/how laddering: why leads to abstract information whereas how offers more specific information.

Your 'RED HAT' takes the lead here.

The arts-based activities facilitate CommUnity's empathy work. They are the 'lab' we organise that allows us to observe and start up the conversation.

As radicalisation and its prevention work across different cultures, it is very important to avoid self-referential interpretations or 'othering' strategies. Both lead to disconnection and more confusion. CommUnity, therefore, delved into ethno-psychiatry and multicultural meaningful interactions to be able to connect to our target audiences, and to respect their very specific situation.

Secondly, CommUnity, focused on vignettes and counter narratives as stories are very powerful conveyors of norms, values, emotions. The target audiences become alive and in telling their stories reveal their wishes, fears, needs, frustrations...

Furthermore, we created an alphabet of keywords to make the different connotations of the signature words in the conversations explicit.

Between 'empathise' and 'define' we have to 'unpack' our findings. One way of doing this is to create a vision board with pictures of users, post-its, quotes, maps of journeys. Thus, we start to connect the dots, deepening our understanding and allowing several challenges and their solutions to emerge.

We can also use the empathy map (which is described in the note-taking paragraph).

While unpacking, you switch to your BLUE HAT.



DEFINE

In this phase, you need to formulate a point of view (POV) or design challenge. This problem definition always consists out of three elements: user, need and insight.

The basic formula runs as follows:

'The user (detailed description) ... needs because of... (compelling insight).'

This is BLUE-HAT-work.

But, this POV should be inspiring. The POV should reframe the challenge based on our empathy work. It should be a game-changer. It should be a springboard for all people involved in the design process. It should create an eagerness to start ideating. And it should give criteria for evaluating competing ideas.

So, we modify the basic formula

*'It would be game-changing to ...
Yes, and ...'*

This is GREEN-HAT-work, followed by Yellow-HAT positive logical opportunities.

For instance, for our project about integrating refugees and migrants through entrepreneurship, we reframed a perceived end of a journey and 'no go zone' (unwelcome countries of destination, high unemployment rates, discouragement) into an optimistic, new path.

The basic formula was:

'Young, newly arrived refugees need entrepreneurship education because they have to create their own jobs in the destination countries.'

We reframed this as follows *'It would be game-changing to focus on highly skilled refugees as international entrepreneurs exploring a new market in a new country because they already have international skills but need contacts for entrepreneurship.'*

Yes, and entrepreneurs and entrepreneurial ecosystem in the destination countries can connect with them and learn from their international skills and entrepreneurship models.

This resulted in a course:

'FRESH START: a networked entrepreneurship course for international entrepreneurs.'

We defined the user as an international entrepreneur highlighting his/her connections to other cultures and countries and we created a networked course stressing their need: networks and tacit information about entrepreneurship within the receiving country. We linked it to a need of entrepreneurs, bankers, fiscalists, accountants to find new opportunities in other countries and cultures and for new target audiences.

In this phase, we need to agree on a starting point because 'integration' is a wicked problem. It led us to define push-pull factors, evidence-based community building models through creative activities, ethno-psychiatry, from grounding to growth interactions, vignette writing and cultural intelligence.



IDEATE

If at first, an idea doesn't sound absurd, then there's no hope for it
Albert Einstein

Do not go for an easy, immediate solution.
Cherish your question.
Go wide.
This is divergent thinking.

'How might we...'

You can generate more ideas through the five why's, the why-how laddering (these two can also be used in the first phase), envisioning extreme users, imposing restrictions on the solution (different groups, time limits, financial back-up, ...).

During this ideation time, you cannot judge.

So, all BLACK-HAT comments should be deleted.

GREEN and YELLOW HAT are in charge here.

Finalise it, Blue HAT-thinking, by choosing criteria to categorise the solutions: the most rational, the most emotional, the short time, the most unexpected, the most pleasing.... These categories should make sense of course for your target audience.

PROTOTYPE

BLUE HAT-time together with its BLACK HAT friend.

Create a low-cost prototype first, paper drawings, role-playing, sketches, simulations. Take time to create the scene as real as possible. Props can be very useful.
Select users in accordance with the end-users.

Use post-its to harness room for improvement.

Write down what does not work, will likely fail, is a flaw in the concept. Both improvements and flaws deepen our insights into the end-users needs. Should we gather a lot of powerful ideas, we should go back to the 'define' and 'ideate' phase Design thinking is not a linear process.

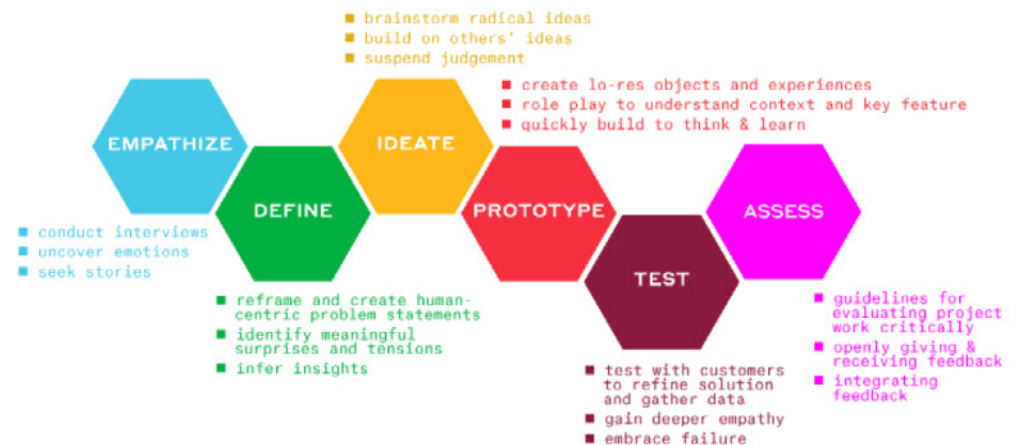
TEST

Create an authentic situation in which your end-users test the solution. Again, this increases your empathy with the end-user, allows you to refine your POV and probably allows you to formulate other solutions.

Focus on the following questions:

- What do you hope to test with the user?
- What sorts of behaviour do you expect?

Design Thinking Process Diagram*



d.school Executive Education
Hasso Plattner Institute of Design at Stanford University

*not necessarily linear, apply as needed ©2019

NOTE-TAKING

In all phases, note-taking is very important. Yet, the project's note-taking differs from standard minutes detailing debates and conclusions. Design thinking notes are about emotions, insights, innovations.

A possible matrix to collect feedback looks like left upper corner for likes, right upper corner for wishes, left lower corner for questions and right lower corner for new ideas.

Another way of doing this is through creating an empathy map. This empathy template consists of four quadrants and the user is in a circle at the centre.

In the left upper corner you write down what the user said, in the right upper what he or she thought, in the left lower what he or she did and in the right lower what he or she felt.

If you do not know what to write in a corner, it may be a sign to do more research or empathy work.

The contradictions between the quadrants are the gems leading to new follow-up activities and insights, and more challenging POV's.

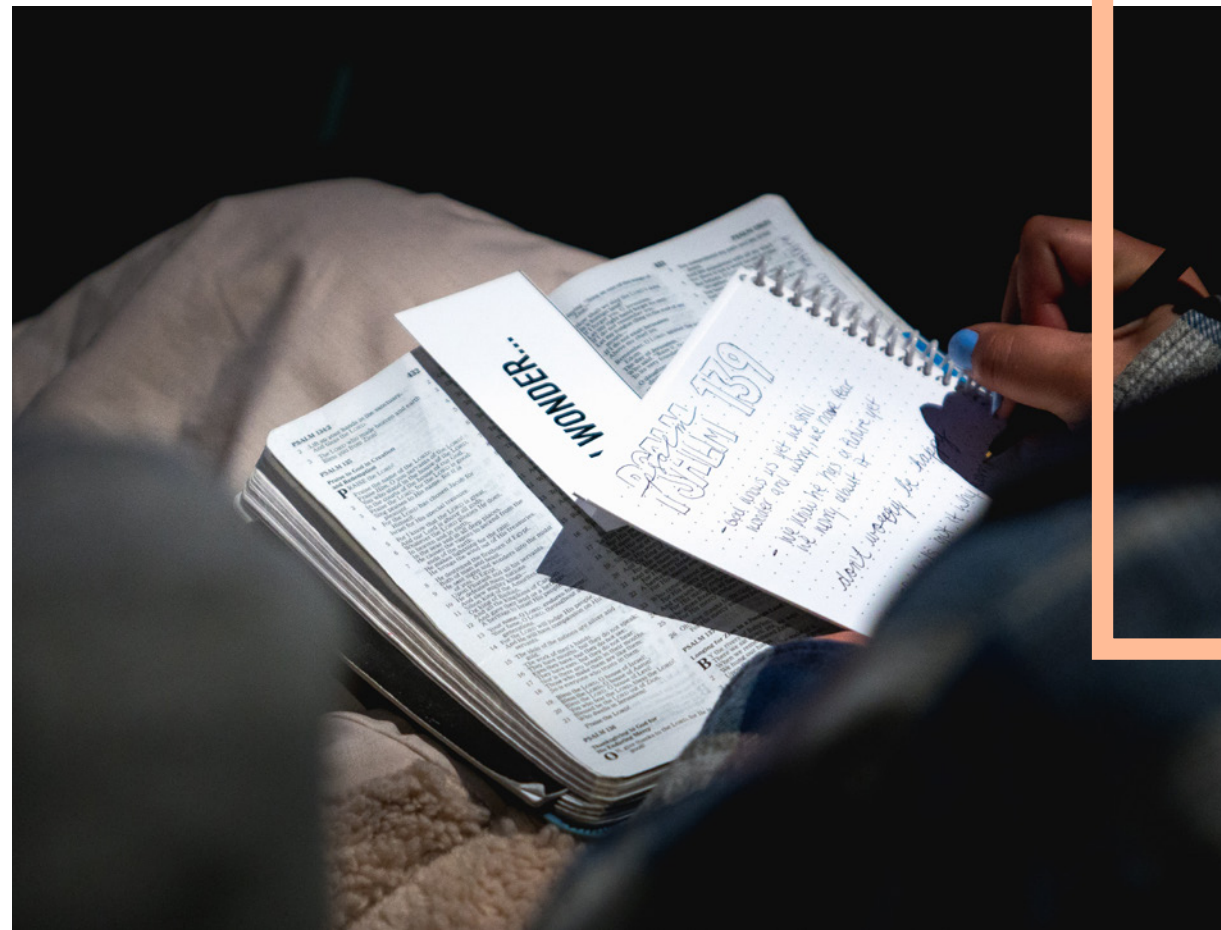
You can use empathy maps while interviewing one person or listening to a story or you can use a map for several users after our workshops for instance. You can use it at the beginning of a design thinking process or while testing as a springboard for a new circle.

You can also create an empathetic template throughout the whole design process. To do this you create the following matrix: Two axes: the vertical one goes from shallow insight (top) to deep insight, the horizontal one goes from incremental innovation (left) to breakthrough innovation (right).

DETECTIVE OR CRIMINAL?

Make sure you explain the design thinking process and its roles explicitly. Make sure end-users do not feel 'robbed' of their ideas. They are vital for your research, give them credit. Use pictures, list their names.

But also, define your role as a designer, the one who brings everything together, connects, reframes, highlights, uncovers or, to go back to our Belgian refugee, who creates the 'aha-erlebnis' and solves 'the crime'.



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Cine CommUnity Campaign

#CINECOMMUNITY

GREEN BOOK

NETFLIX

SABÁDO,
28 DE NOVIEMBRE 2020
18:30 H

CASA TURÇA DE BARCELONA
AVENIDA PORTAL DE L'ÀNGEL
Nº42, 3A. 08002 BARCELONA

Y VÍA ZOOM

CON CHARLA-COLOQUIO DESPUÉS
DE LA PROYECCIÓN

Sorteo de un vale de cine

Asistencia gratuita
INSCRIPCIÓN:

#CommUnityProjectEurope
#CineCommUnityEurope

@ArcoForum @arco_forum @ArcoForum

Este proyecto está cofinanciado por el programa ERP de la Unión Europea

The CommUnity project proposes movie sessions followed by debates. This action targets young people aged 16-25 (high school pupils and students) located in Croatia, Italy, France, Netherlands, Belgium, Spain, Germany. The movies are displayed with regard to the particular contextual/regional needs of the participating countries.

You will find several posters from the Cine CommUnity campaign.

LA OLA

2 de 102 min

Continuar

2008 13+ 1h 42 min

¿Un gobierno fascista? Nunca más... hasta que una sencilla lección de historia transforma la vida del instituto.

#CineCommUnityEurope
Jueves, 15 de Octubre 2020
19:00 h | ZOOM
Con charla-coloquio después de la proyección
Inscripción: info@arcoforum.es

NETFLIX

Teleparty

ARCO COMMUNITY

Gratuit

TU AS ENTRE 15 ET 25 ANS ?

Réjoins-nous pour un ciné-débat
"PAPICHA"



Un film de Mounia Meddour (2019)

SAMEDI 19 DÉCEMBRE 2020 | 17:15 - 20:00

SÉANCE EN LIGNE
INSCRIPTION OBLIGATOIRE →



INFORMATIONS ET CONTACT : A.THIDY@FEDACTIO.BE





The objectives of the Cine CommUnity are the following:

- Improving critical thinking skills among pupils and students and developing resilience to indoctrination and violent extremism.
- Providing alternative narratives that guide youth toward peaceful intercultural and inter-faith dialogue, the promotion of human rights and democratic values.
- Building communities of young people that share their passion for cinematography.

NETFLIX

SORTEO DE UNA VALE DE CINE DE 10€
 #CineCommUnityEurope

LAYLA M.

Jueves, 05 de Noviembre
 2020 | 19:00 h | Zoom

CON CHARLA-COLOQUIO DESPUÉS DE LA PROYECCIÓN

INSCRIPCIÓN: INFO@ARCOFORUM.ES

Este proyecto está cofinanciado por el programa ESFP de la Unión Europea

facebook.com/ArcoForum/ | twitter.com/arcoforum | instagram.com/arco_forum/

NETFLIX | Teleparty








#CINECOMMUNITY

NETFLIX

THE HATER

JUEVES, 10 DE DICIEMBRE 2020 |
 19:00 hrs | VÍA ZOOM

CON CHARLA-COLOQUIO DESPUÉS DE LA PROYECCIÓN

SORTEO DE UNA TARJETA NETFLIX DE 15€
 #CineCommUnityProjectEurope
 #CineCommUnityEurope

Asistencia gratuita
 INSCRIPCIÓN:



@ArcoForum | @arco_forum | @ArcoForum

Teleparty

Este proyecto está cofinanciado por el programa ESFP de la Unión Europea






Book CommUnity Activity

The Book CommUnity explores the potential of books to provide young people with new insights and thought-provoking perspectives on topics that are relevant to the current societal reality and our daily lives. A series of selected books that highlight certain topics ranging from creativity and identity to critical thinking and non-violence, are chosen to be read and discussed. Within the safe, informal and relaxed space that is provided by Book CommUnity, participants are encouraged to engage in open and respectful dialogue about a diverse array of topics.

The book reading sessions start with a short meditation, a thought experiment or another type of icebreaking activity that sets the tone for a sociable and active book reading session. After, one or multiple young speakers present the book and the topic reflected in the book to the other participants of the event, who in turn have the opportunity to ask questions to the key speakers. This can lead to a more general dialogue in which participating youth can use the Book CommUnity platform to share their personal stories, worries, dreams, and ideas, thereby encouraging respectful dialogue, community-building, self-reflection and identity-building.

You will find several posters from the Book CommUnity events.



The CommUnity Project



1ST BOOK COMMUNITY - 9 JUL OCT
16:00 - 17:30
zoom event

Creativity and arts through the lens of Somerset Maugham's novel "The Moon and Sixpence"

Charles Strickland, a middle-aged English stockbroker, abandons his wife and children abruptly to pursue his desire to become an artist. The story is in part based on the life of the painter Paul Gauguin. The novel is inspired by the life of French artist Paul Gauguin. It is among my top 10 favourite books as it catches the emotional, psychological and social challenges of an artist from a very unique perspective. It is one of the very few books that I read multiple times and enjoyed it as much as the first time.



thecomunityproject.eu

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This project is co-funded by the ISFP programme of the European Union.



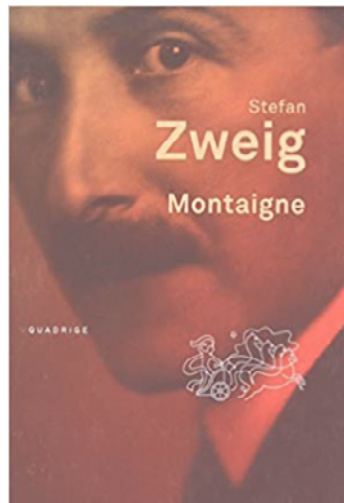
The CommUnity Project



2ND BOOK COMMUNITY - 8 SEPT 17:30 - 19:00
zoom event

Freedom of thought through the lens of Stefan Zweig's book 'Montaigne'

Written during the Second World War, Zweig's typically passionate and readable biography of Michel de Montaigne, is also a heartfelt argument for the importance of intellectual freedom, tolerance and humanism. Zweig draws strong parallels between Montaigne's age, when Europe was torn in two by conflict between Catholicism and Protestantism, and his own, in which the twin fanaticisms of Fascism and Communism were on the verge of destroying the pan-continental liberal culture he was born into, and loved dearly. Just as Montaigne sought to remain aloof from the factionalism of his day, so Zweig tried to the last to defend his freedom of thought, and argue for peace and compromise. Author of numerous biographies, Stefan Zweig depicts Montaigne as someone who made the most difficult attempt on Earth: to live by himself and to be free.



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The CommUnity Project



3RD BOOK COMMUNITY - 7 OCT 17:30 - 19:00
zoom event

La quête identitaire à travers le livre d'Antoine de Saint-Exupéry "Terre des hommes"

Saint-Exupéry, qui vient d'être nommé pilote de ligne, découvre, admire, médite notre planète. Assurant désormais le courrier entre Toulouse et Dakar, il hérite d'une vaste responsabilité à l'égard des hommes, mais surtout de lui-même et de son rapport au monde. Tout en goûtant "la pulpe amère des nuits de vol", il apprend à habiter la planète et la condition d'homme, lit son chemin intérieur à travers les astres. En plus du langage universel, il jouit aussi chaque jour de la fraternité qui le lie à ses camarades du ciel. Dans Terre des hommes, l'aviateur-écrivain s'intéresse particulièrement à la rigueur qu'exigent les relations humaines.



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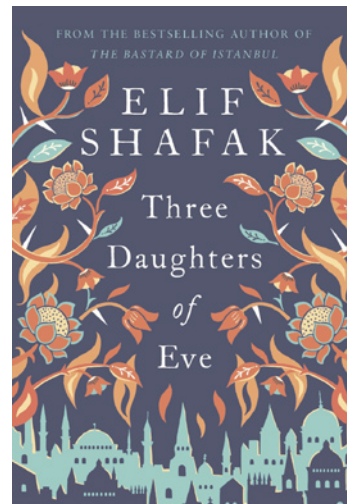
The CommUnity Project



4TH BOOK COMMUNITY - 9 DEC 17:30 - 19:00
zoom event

Read with us the "Three Daughters of Eve" by Elif Shafak!

Set in Istanbul in 2016, Three Daughters of Eve centres on Peri, a Turkish woman who finds herself thinking back to her years at Oxford University to distract herself from a boring dinner party. Her reminiscing is triggered when she finds an old polaroid of herself, her friends Mona and Shirin, and the rebellious Professor Azur. Much of her thoughts revolve around the scandal that prevented her from graduating from her dream university. More of a commentary on religion than a story, the novel asks many questions about faith - in particular, Islam - and whether its customs and traditions can be adapted to suit modern life.



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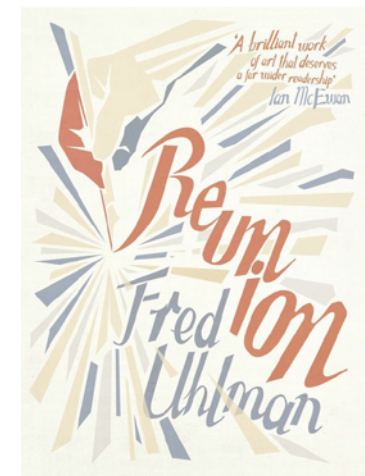
The CommUnity Project



5TH BOOK COMMUNITY - 27 JAN 2021
17:30 - 19:00
zoom event

Unlikely friendships and human bonds as seen by Fred Uhlman in Reunion

Reunion is a little-known novel. But it is also a universal story of friendship. It is a book of great power, waiting to be discovered. On a grey afternoon in 1932, a Stuttgart classroom is stirred by the arrival of a newcomer. Middle-class Hans is intrigued by the aristocratic new boy, Konradin, and before long they become best friends. It's a friendship of the greatest kind, of shared interests and long conversations, of hikes in the German hills and growing up together. But the boys live in a changing Germany. Powerful, delicate and daring, Reunion is a story of the fragility, and strength, of the bonds between friends.



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This project is co-funded by the ISFP programme of the European Union.

Street-Art

Urban Creativity Laboratory

BRIEF DESCRIPTION

The workshop provides the experimentation of techniques typical of Street-Art and Graffiti. It aims at the creation of one or more individual or collective works. During the course, young people will share ideas on the chosen topic. Moreover, they will receive useful suggestions and feedback from the experts for developing the artistic piece. In addition to learning new artistic techniques, at the end of the workshop participants will be confronted with a work that is the result of fruitful discussion and collaboration.

TARGET GROUPS

Children or adolescents, preferably in homogeneous age groups. No artistic or technical skills are required.

Requirements: basic knowledge of English.
Minimum age for using the spray: 13 years.
Minimum age without use of spray: 7 years.

DURATION

For groups under the age of 13, we recommend 2-hour meetings, starting with 4 meetings.
For groups over 13 years of old, 3-hour meetings are recommended; starting from 4 meetings.

LOCATION AND PERMITS

Sessions in the classroom or other indoor space; realisation of the mural outdoors or indoors; only in open spaces when using sprays. It is required that the organising body agrees with the experts to implement any preventive action to protect the flooring and surrounding things and people in order to avoid damage. In the case of permanent interventions on wall surfaces, the organising body is required to manage administrative relations with owners and local authorities, for example for the request for permits.

MATERIALS AND EQUIPMENT

The organisers have to provide equipment, tools and materials. Consumables are required – mainly paints and safety items.

EXPERTS

The recommended numerical ratio between tutors and participants is 1:10 but it may vary according to the provisions in force. In the presence of participants who need special needs, the assistance of additional facilitators or experts must be agreed.





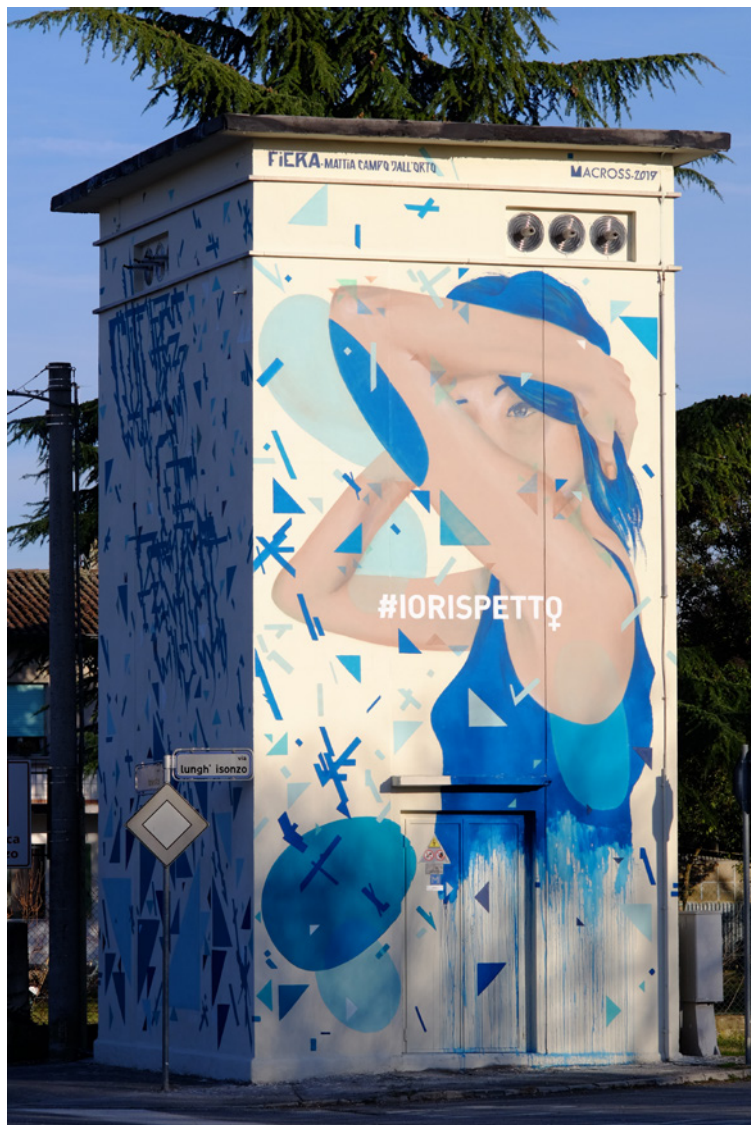
As a good practice we would like to present works by Mattia Campo Dall'Orto who is a freelance artist based in Italy. His works include painting, urban art, installations, calligraphy, printing and artist's books. His main topics of interest are memory, identity, conflict and eros. In his works, figures (often hybrids) and letters appear split, divided, incomplete and fragmented; they play new roles in visual contemporary mythology. Since 1997 he has been participating in national and international happenings, exhibiting and performing around Albania, Armenia, Austria, Belgium, Cyprus, France, Germany, Georgia, Greece, Italy, Iraq, Kosovo, Macedonia, Montenegro, Netherlands, Russia, Serbia, Slovenia, Spain, Turkey and UK.

Artwork by IvesOne

for the project "I MURI PARLANO"
by Associazione Macross in collaboration
with the Kingdom of the Netherlands

© **More works by Mattia Campo Dall'Orto**





Fiera Italy, 2019

Topic: gender equality

Artwork created for #iorispetto project for the international day for elimination of violence against women



Mid summer pages Italy, 2020

Topic: Equal opportunities in the suburbs

Artwork created with the support of BJCEM



Lo trattenimento de peccerille Italy, 2020
Topic: education
Artwork created for “Parco dei murali”,
project of urban regeneration in Naples suburbs



What if I lose everything – What if I lose everyone Italy, 2019
Topic: empathy and migration
Artwork commissioned by the National Office Against
Racial Discrimination

Perfect Strangers Library

This artist's book belongs to the "Perfect Strangers Library" by Mattia Campo Dall'Orto. The "Perfect Strangers Library" is a participatory project that involves local communities in creating a new series of handmade unique books.

This series of volumes becomes a new "mirror" for a community, showing exciting or disturbing transition of cultures, relationships and urban spaces, mainly through analog images processing. The so-called "common people" or "perfect strangers" share information and contribute to a virtually endless library. The Italian artist promotes a new anthology of collective memory and perception, registering every kind of clue, from quotes to collages, from old pictures to instant photos, from folk tales to street snapshots. Interviews and meetings with local people as well as workshops and visits are the origin of his analysis, the basis of his inspiration and a feedback for artistic work.

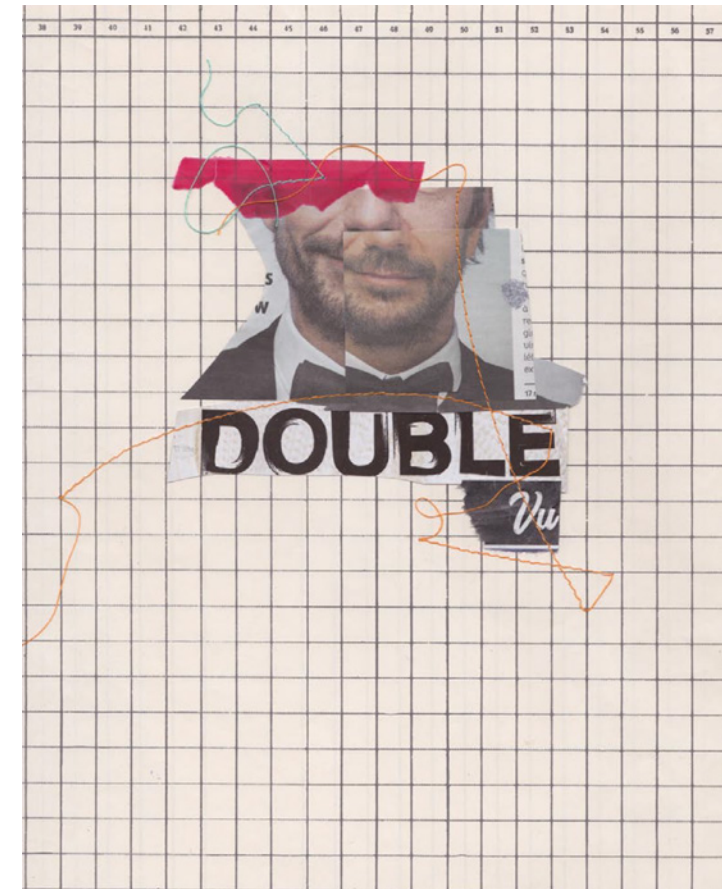


The "Perfect Strangers Library" represents a human discovering experience for the participants as well for the artist. Every book is an album of an extended family: perfect strangers will face themselves in a hyper-library, digitally available worldwide. This collection of artist's books is the opportunity to create a unique visual story about specific topics.

This artwork is the outcome of a workshop that involved a multicultural group of 37 contributors coming from France, Italy, Spain, Estonia, Netherlands, Romania, Greece, Hungary, Croatia, the UK, Czech Republic and Sweden.

The artist led a creative session using non-formal education tools to let the participants express their points of view on the phenomenon of fake news. The result of this activity was a series of collages that reminds TV or WWW zapping. This basic rough material has been reorganised and manipulated by the artist, representing the starting point for the following images. This book (link on the book) leads the reader in a tricky field, where information and entertainment are mixed. Eventually, art and nature could put apart diversions and distractions, by reconstructing the truth(s) around us.

© [Link on the book TRUQUADERO](#)



Percipio

«Percipio» is a card game that is built around the perceptions and associations of the participants on different social issues. The cards depict the art works of Pawel Kukijfski, a Polish artist who showcases the nowadays challenges through his art. The images on the cards help the participants to speak about different challenges in our society and our perceptions of those.

card game



AIM

The aim of the activity is:

1. To help participants to formulate their own perceptions on existing social problems.
2. To give a chance to participants to express and share with others their opinions on social issues.

This activity can be about creativity, social media, politics, peace and war, discrimination and other social issues.

GROUP SIZE

Up to 60 people

NUMBER OF INSTRUCTORS

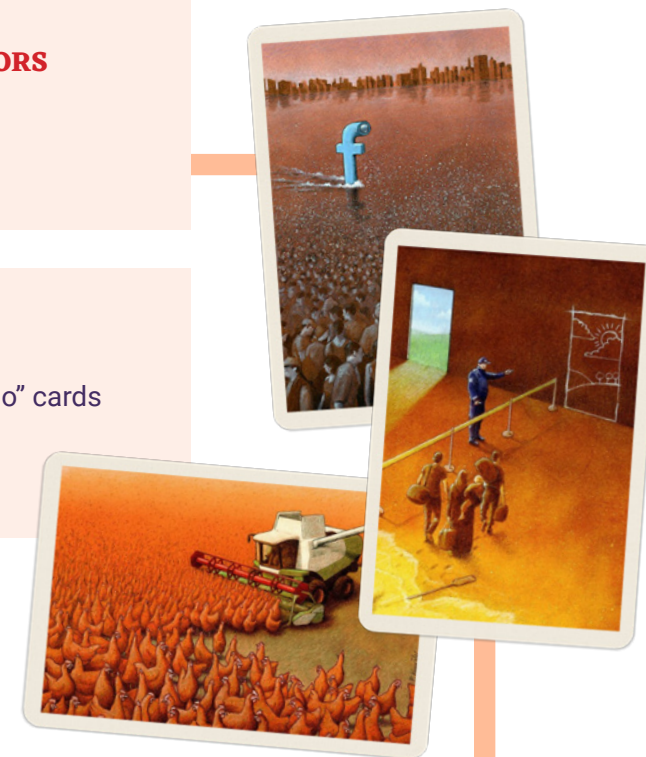
1–2 trainers

DURATION

1 hour, depending on the quantity of people

SUPPLIES

Deck of “Percipio” cards





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Partners of the “CommUnity” Project

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