

CREATING AN ART MEDIATION WORKSHOP TO TACKLE GENDER



POWER

Exploring Gender and
Power through/in Art



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Creating an art mediation workshop to tackle gender

COLOPHON

Creating an art mediation workshop to tackle gender. An Educational Tool for Facilitators, Art Educators and Young People.

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1. INTRODUCTION

How to empower youngsters in their relation to their gender through art mediation ?

Artistic practice provides the occasion to present in a visual way issues that in written form would be much more complex to understand and perceive. Visual thinking activates a holistic perception that allows access to a complex message at a glance: visual hierarchies, colours, their gradations, the combination of text and image, sequencing, scales and proportion, the use of visual metaphors and symbols allow our brain to activate both cerebral hemispheres and thus connect perception, emotion and cognitive capacity at the same time.

Gender, on the other hand, the central axis of our project, is a social construct that has served to hierarchise, categorise, exclude and stratify human beings, proposing strategies of subordination and subalternity, of over-representation in some cases and under-representation in others. Dismantling the concept of gender, transgressing it, turning it upside down, ionising it, playing with it, making it the concept of citizenship, allows us to appropriate a term that has caused pain and oppression and to openly express the contradictions that are inherent to the concept itself.

Beyond theoretical debates, Art practice and the creative process help to reflect on the paradox of society through images. It allows questions to be opened rather than closed, it offers the opportunity to engage in creative debates, to raise contradictions, doubts and ambiguities beyond limiting and excluding options. Art, artistic practice, by its specific character, offers a space of freedom, safety, possibility and projection, posing internal and personal challenges but also subverting the foundations of societies.

The manual that we present offers facilitators and participants the opportunity, indeed, to question gender and limiting identifications of gender and to open up a space for debate, denunciation and questioning of roles, mandates and impositions.

The artistic mediation involved with images that come from the social media allows the appropriation of visual messages and their subversion: the active ingredients that we will present intend, encourage and support subversion, transgression, continuous questioning and reflexivity as a permanent axis of a constant critique towards the common wellbeing.

Some of the products we present use techniques already used by social movements that have tried to destabilise unfair processes. The fanzine, proposed by the Complutense University and developed by two of the groups in our strategic alliance, proposes a fresh look that questions established canons. A little further afield, the “Femzine” (feminist fanzine) provokes an openly feminist approach that is critical of patriarchal and extractivist systems.

Following the Werner Moron’s method of “real path-imaginary path” all of the proposals articulate activities that enable the prevention of symptoms related to subalternity, the stigmatisation of collectives and mistreatment, with the fact of how women and other collectives - watch and are being watched. The art activities - collage, photomontage, stencils, cyanotype, video-narratives - start from reality, from messages from the media, magazines, newspapers, photographs of everyday life, and disrupt it: they question it, transgress it. Irony runs at the basis of these proposals that seek to empower and analyse the underlying mechanisms of power, that seek to show and denounce, at the same time analysing the deep roots of inequality.

2. THE STRUCTURE OF OUR FIVE DAYS LONG WORKSHOPS

The methods and activities we are sharing with you are the results of one week workshops that we ran in our four cities: Bari, Ljubljana, Madrid and Paris. In these workshops young people, educators and artists worked together to tackle the concept of gender through different artistic approaches. Though the workshops had different foci and used different art forms, they all had the same structure. Seven steps for the workshop week:

1. The group
2. Identification of a subject (Real Path/Imaginary path)
3. Artistic techniques (active ingredients)
4. Creation
5. Follow-up and feedbacks
6. Final artwork
7. Collective exhibition

1. The group



We start the workshop week with icebreakers games. Games are an essential facilitation tool for creating a light-hearted atmosphere, lowering the stress level of participants - often due to the fact that they are socialising in a new group. It is also an opportunity to get to know each other (games to learn names, where we come from, what we like and what drives us). From the first morning, we co-construct a safe and creative learning space (see chapter 4) in order to create common rules that will ensure a feeling of safety and comfort and create a “brave” space where people dare to ask questions, to make mistakes and therefore to learn.

There are also power relations and social inequalities within any group that can affect participants’ engagement and well-being: the facilitator-participant relationship is a good example. It is therefore important for the group to be aware of and name differences and inequalities together and to propose common rules to bring balance and fairness to the group.

2. Identification of a subject - Real Path / Imaginary Path



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Obviously, when engaging in artistic creation, it is important to have a subject in order to avoid the “blank page” syndrome. To help individuals find a subject of their own, we turned to the Real Path / Imaginary Path method created by artist Werner Moron, which we adapted to questions of gender. The idea is to start from our own experiences and add a fictional element that operates as an empowerment narrative: if you have already experienced gender-based violence or discrimination, this is an opportunity to creatively imagine an alternative narrative and reclaim your story. This method also

makes it possible to problematise a personal experience and to extract a more general question - and to bring the discussion from a personal level to a social and systemic level.

3. Artistic Techniques

The main idea of our method is to impart artistic practices to the participants and to make them as autonomous as possible in using these practices. We work as if we were in a cooking class: we share with the group the ingredients and recipes so that they can cook the dish of their dreams. So we take enough time to teach them the basic gestures of each artistic practice, we name these basic gestures together and we practise short exercises to integrate the technical aspects.

4. The creation

The creation is the moment of combining the mastery of artistic techniques and the expression of one's subject. Before starting, it is therefore necessary to make sure that each person in the group has their subject, and that they have more or less mastered the technical fundamentals of their technique. Some advice during the creation phase to help participants;

☒ Give limits: time limits and creative constraints will provide a framework, and reassure participants - while remaining flexible if one of them exceeds them. Also, the creative constraints for a group will help to create an overall coherence between all the productions and the results can be used to create a collective exhibition that makes sense visually.

☒ Think of progressive steps for the creative activity to guide participants with structured, precise and progressive guidelines. For example, while doing collage you ask them first to create a visual collage from three images combined; in the second stage to choose a text to illustrate the collage, and finally to think about the image-text composition together.

☒ Make yourself available for participants who have blockages, who lose confidence or who feel lost. Your support and that of the group remains a driving force in a collective creative process.

5. Follow-up and feedbacks

At the beginning of the five days participants will have engaged in the creation of their art work, maybe even starting several works. Some may work perfectly well in autonomy, but some may require closer accompaniment: this is the follow up. This stage is less structured in our approach, but some support may nevertheless be necessary for most participants to push their creations further, or to take the time to select, refine, compose the whole of their creation for a final production.

In this process, there is a step that is much more important than what it would seem at first glance: the feedback. The facilitator and the artist are responsible for giving individual feedback to each person. However, because you are working in a group and because this is a skill we wish the participants to develop, we advise you to also rely on the group for feedback. To do this, address this question from the beginning in the collaboration agreement: what do you think is good feedback? Or what kind of feedback you would like to receive or not? What is the difference between constructive feedback and criticism?

Moreover, it can be interesting to create thematic feedback grids and questions that the participants

can use (see in the chapter 7 “Facilitation Tips” and 8 “ Observation Grids To Assess Your Work”). For example, an observation grid for artworks based on the message (What message does your work deliver? Is it clear enough for a non-initiated audience?), on the aesthetics (Is it visually pleasant or effective? How to simplify the form? What to keep, what to remove?) and above all how the content and the form of the artworks interact and feed each other (Does this colour deliver an emotion that supports the message of my artwork?) You can also create questions about the creative process.

It is recommended to organise dedicated times in your day during which you create duos, sub-groups or plenary discussions for the participants to give each other concrete feedback (after each creative activity, for example). Finally, at the end of the day, think of a time for feedback so that the group can express what they 1. liked, 2. learned 3. what they would do differently the next days.



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6. Final artwork

The last day is the decisive moment to think together about the final shape and appearance of your artworks. This is the time to sort, select, compose, add the last touches, and edit the final production. The artist and the group have a big responsibility in this. You can impose a final format or discuss it as a group. The idea is to finalise and project into the next stage: the exhibition.

Eventually, you can bring in an artist to do the post-production and thus ensure high quality plastic renderings. It is also possible to train the participants to do this step by themselves.

7. Collective exhibition

At the very end of the week, we recommend organising an exhibition to present all the finished artworks. You can do this among yourselves, with only the participants, or invite friends and colleagues so that there is an audience with a fresh perspective to appreciate the final artworks.

Think about how to present the artworks in the best way. It is also an important stage for each person to speak and present their work. Young people can present the fruits of their labour and express themselves on some of the issues that are important to them.

Another option is to plan a public presentation in the weeks that follow.

Some form of sharing the works with an audience is very important to us, it allows us to recognise the participants, to value their work and their reflections, to deliver an engaged message on gender issues to a wider public.



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3. HOW TO INTEGRATE GENDER IN AN ART MEDIATION METHOD?

One of our desires for the POWER project was to invite participants for workshops of artistic creation to tackle with them their conceptions, reflections, and experiences of gender. We wanted to propose a method that invites participants to create an artwork – individually or collectively, that makes it easy for participants to engage with artistic tools even if they had no art experience before, and which is flexible enough so that we can focus it on the elusive subject of gender. To embark on this adventure, we turned to an artistic mediation approach developed by Belgian artist Werner Moron, that we adapted for the purposes of exploring and deconstructing gender. The appeal in this method is that it enables participants with no prior experience to create an artwork, rooted in a subject that is authentic for them in the fantastically short time of five days. To make something similar happen, you need a good structure: what we propose below is the method as we adapted it from Werner. It is not the only way, you may want to adapt it further to your desires. You may also need some collaborators: such workshops work best if there are facilitators with experience on how to build and animate a group, and also artists who are happy to share their craft and support the group with different art skills. In this section we'll focus a lot on how to invite the theme of gender into the method, if you are thirsty for the art activities, you'll find them in chapters 5 and 6.

1. How to facilitate the identification of a “subject” or subject matter for artistic creation?

If you're used to creating artworks, you are familiar with the process of how you identify the subject of your next piece. For people who've never created a work of art before this may be a somewhat elusive, even scary prospect. What if they don't have any specific idea spontaneously popping up in their mind? In moments of uncertainty people usually turn to the safety of known schemas and stereotypes and recreate already known art works. To avoid this, and to be able to anchor the artistic creation in something really relevant and personal we borrowed Werner Moron's approach of “Real path / Imaginary path”. Here is how it works.

Real Path

“Real path” is an invitation to orient our attention to the reality around us in the most objective, less artistic, less imaginative way possible. During his many workshops delivered for art students, Werner Moron discovered that people tended to be so absorbed by their own thoughts and subjective realities, that they often lost sight of the external world. So, he invited his students to draw or paint the path of how they arrived at the workshop venue, in the most objective way possible: what were the shapes, the colours, or even the odours, the sounds they met through the journey? Maybe especially now, that we are so immersed in the reality as presented to us on the screen, on social media it is quite refreshing to turn all that off and to merely focus on what's really out there.

“What is asked here is not to make art, not to be creative. The game consists in accepting to see and describe what seems obvious to us, as simply and objectively as possible, in the manner of an ethnologist.” (Werner Moron for the Real Path Project).

How to do this concretely?

In Writing

The easiest way with a group that is new to art is to propose concrete questions and invite participants to respond to choose one of the questions and write down their response. Some examples:

- ☒ What is your earliest and most detailed memory about gender?
- ☒ Do you have heroes who influenced your construction of gender? Who are they?
- ☒ What encounters marked the way you constructed your gender?
- ☒ Have you experienced any injustice or oppression related to gender?

Using video

Invite participants to film an overview of their street, their room, without making a movie but hunting for visible manifestations of gender.

Using photography

Ask participants to take pictures that show their neighbourhood, their school, avoiding common media representations and framing (like a police officer on a crime scene), again searching for visible signs of gender.

(Examples adapted from Werner's description).

Once each participant is ready with their "real path", invite them to share with the group. If it was through writing, then invite participants to read one after the other what they wrote. No applause, no reactions are necessary. These would most likely break the rhythm and introduce an element of anxiety or competition that the process does not need. We don't want some participants to feel that their description received more praise or less than the others. It is a simple sharing, even though for Werner it is a key element in the dynamics of the process.

"...even if it is essential that the real path is the fruit of a single individual, what will make the alchemy of the method, is that once this "real path" is exhumed, it is presented to the whole group. (...) This moment will create a polyphony of emotions and evocations essential to the process." (WM for the real path project).

Imaginary path

Once we have our "real path" this second step invites us to introduce an element that does not exist, an invention, a desire about what we wish would be as opposed to what is. Anything is permitted, and this new element that you introduce, it does not need to be big, you do not need to change it all, just a little piece.

In writing: change one detail of the written story and be curious about how it changes all other characters and events in your story. The idea then is not to "improve" the story, but merely give yourself the freedom to play with it, allowing yourself to detach from its objectivity.

Some participants, especially if they were writing an initial story about a beautiful harmonious family memory (or to the contrary a potentially traumatic conflict) may be reluctant to introduce any change. You can motivate them for the exercise by saying just to give it a try, just by curiosity, having complete freedom to destroy this new version of the story if they wish to do so.

Just as for the "real path", here too, at the end of the process we share with each-other our productions – read the text, or show the images.

Finding the concept

Remember, we've embarked on this journey of real and imaginary path with one goal: to facilitate the identification of a subject for each participant which is authentic for them and connected to the concept of gender. So once each participant reads their story, go around the table and invite everybody to find a concept – a title – that they think is somehow the key to their two stories.

Finding the word - example

In answer to the question "What is your first memory of gender?" someone's "real path" was about an episode that happened when she was four years old. During a party organized by parents she was put to bed with a boy, and instead of sleeping they engaged in playful discovery of the differences in their bodies. A parent entered, there was a sort of embarrassment, they were separated, and she felt very guilty. In her "imaginary path" she retold the incident with the parent peeking in, smiling, closing the door and letting them play. There could be many concepts hiding in the two stories. The first idea of the participant was discovery, then biology. But she was not sure, these seemed very general. We tried to help her by pointing at the element that she changed, and this led her to the word "unforbidden" with which she was fully happy.

Though there are no objectively good or bad concepts or titles, some of them open doors of creativity more easily than others. It is for instance more of a challenge to embark on an artistic creation with concepts that look like happy endings in themselves: "harmony" or "love" may give more of a headache despite their apparent positivity. Assist participants who seem to have trouble in finding their key, you can even invite the group to make some suggestions.

Note these concept-titles on a flipchart paper. This concept is important, since it will be a thread of continuity through the whole process. It is then quite important to make it interesting and intimate for each person.

To plan your workshop

- ☒ First of all, do the exercise yourself - why not right now, or in any case well before your workshop. Choose a question that seems interesting to you. Give the two (real and imaginary) answers and think of a concept that can be a key to both your stories.
- ☒ Write your own questions and print them on separate cards / papers, you can also invent collaboratively other questions that you write on separate papers / cards.
- ☒ You can stick your papers / cards on the wall or place them on the floor and invite participants to walk around and stay with the question that touches them the most, moves them, interests them.
- ☒ Be aware of the language / reading / writing skills of your participants. We propose the exercise for a written format, simply because the quality of the written story is different from a simply told story. But if your participants need assistance with the language and the writing feel free to make flexible arrangements. Use photography or video or assist participants in writing their stories.

2. How to transmit artistic tools for participants in the easiest way?

The concept of "active ingredients" refers to those ingredients of medicine that provoke a change in us (reduce our fever, make us gain strength etc). Werner invites the concept to the context of art, to denote an element of artistic form that introduces a change in us. What makes us feel an emotion, get

enthusiastic when we see a painting or a dance performance. He believes that if these active ingredients can reach us and have an effect, it is because in some way they can connect to what we already know inside somehow. For him, the exploration and identification of such active ingredients is the key for an easy transmission of artistic tools.

“All forms, however elaborate, contain principles that we all hold within us. It is these principles that act on us when we are moved to tears by a song, it is also what gives us the impression that the book is written for us personally, it is what makes such a painting or such photo reveal to us with much precision an impression of intimacy, it is also these principles which are at work when our body seems to understand better than our conscience what is played in such or such choreography.” (Werner for the Real Path Project)

For instance, the active ingredients of collage can be: separation of subjects from their background, putting them in a new background (cutting them clean to give strength to this illusion), replacing objects with elements that don't belong there, playing with proportions: changing the moon with an orange or vice versa, using words to change our interpretation of what we see (see more details in the next chapter). Identifying the active ingredients helps you develop your introductory workshop, proposing exercises for your group that they can execute easily, building on what they already know from their everyday life. Don't give yourself headaches if you're not sure what the “real active ingredients” are in your art form. Try to translate your art form through key elements (shapes, colours, relationship between the different elements on your page) that you can easily transmit. Most probably they are actually your active ingredients.

To plan your workshop

☒ What art forms will you be working with? Can you try to identify the “active ingredients” of this specific art form? Observe what artists do, talk to them, ask them questions to make up your own list!

☒ You can get inspiration from our collection of “activities to take possession of artistic tools” in chapter 5.

3. Listening and accompanying

The next mission is to facilitate the creation of the artwork that reflects in the best possible way the intentions and desires of each participant. This is no easy task. The artist should try to make suggestions and lead the participants towards an artistic outcome without taking away the originality of their ideas, to give support without exerting too much influence. For this process, Werner recommends accompanying the participants and being attentive to their needs with active listening.

This listening-accompanying process has three functions: to offer technical, expert support for artistic solutions they are not aware of, to help participants go beyond blockages they may experience, and to use the strength of the relation to keep them on track and motivate them.

On the technical / artistic level in the words of Werner Moron:

You don't discuss your own point of view. You do not integrate your own aesthetics. You are completely at the service of the work to come, you have the sincere desire.

In case of blockages, remember: listening is not to be confused with therapy.

“Never improvise as a therapist, just flush out the knots when there are knots and make the person un-

derstand that this fragility, this inhibition, can become a very good support to put relief, strength, emotion, expression in their artistic proposal. And this, without anyone knowing what it is, without needing to unveil it publicly”.

Make them understand that you have the memory of all that they have expressed personally, consciously or unconsciously since the beginning of the meeting. This will show this person that despite their disorder and the bad opinion they have of themselves by comparing themselves to the group, you take them seriously.

To plan your workshop

- ☒ How can you make sure that from the very first encounter your team pays attention to each participant and you take note of their desires, wishes, skills, fears etc.? How will you structure the follow-up sessions between artist(s) / facilitators and each participant? Will each participant have a designated “mentor”? How and when will each participant have a chance to talk with the artist(s) / mentor(s)?
- ☒ Think of creating a clear agenda of the bilateral meetings, so that you can anticipate the time needed from each artist, and to ensure that each participant has access to such sessions.
- ☒ Plan with your team for “impasses”. What can you do if you see that a participant is disengaging, losing motivation?
- ☒ Can you incite the participants to collaborate in a way to assist those who are in distress?

4. How to integrate the subject of gender in an art mediation workshop?

To wrap up, we recap the moments where a theme such as gender can be integrated into the process of an artistic workshop. We recommend doing this from the beginning of the workshop, inviting participants to reflect on the concept of gender with a diversity of introductory activities:

>> **In getting to know each-other ‘s activities:** a wide range of introduction and icebreaker activities can be (re)oriented towards the concept of gender. We present one such activity (the triangle) but you can do it most probably with your favourite warm-up and intro activities.

Triangle activity : get to know each other

Make groups of 3, give each group an A4 paper and a marker. Invite participants to draw a triangle on the sheet, and at each angle write the name of the 3 team members. Along the sides, try to find something that the two people connected by that side share, but they do not share with the third person. This can be an element of demography, related to hobbies, family life etc. Proceed the same way with all three sides, and in the middle write something that all three of them share. If participants are up to the challenge, invite them to think of elements that are somehow connected to art (referring to genres, artworks and artists)

>> **Conceptual introductions:** check whether you have a common vocabulary about gender related concepts. You can use the “POWER CARDS” we created (<https://elaninterculturel.com/>) to explore these concepts in a playful way.

>> **Proposing discussion sessions regularly** (e.g. at the end of each day) to tackle new questions

concerning gender that may have emerged.

>> **Anchoring the artistic creation in a gender-related question** that is important for the participants. As you will read a bit further, one of the first steps that we propose, to help the identification of the “subject” of the art work is to answer some questions. We’ll describe this step under “real path / imaginary path”. In the original method proposed by Werner Moron, these questions refer to all domains of life. To help tackle issues related to gender, propose questions that guide participants to think what are their own doubts, questions concerning gender.

>> Addressing explicitly the challenge of how to create an **inclusive process** that is respectful to all (gender) identities. This last idea actually deserves a whole section, so here it comes.

4. SETTING THE GUIDELINES FOR A SAFE AND CREATI-

VE LEARNING SPACE



Creating together the guidelines for the workshop is very important to us because it is the first step in listening to the needs of the individuals and the group and ensuring common rules that the whole group can adopt for the workshop. It is therefore a way to empower your group. The guidelines can prevent or help to address possible misunderstandings and tensions. Gender issues (like any other topic related to our social and personal identities) can raise strong emotions, especially when we have different visions - and one hopes that in an intercultural group this will happen! So it is important to frame these exchanges.

Our way of doing this is - at least at the beginning - to avoid debating ideas and to shift the exchange to sharing personal stories and experiences in order to bring sensitivity and pleasure to being in a group. For us, a safe space is on one hand, one where vulnerability is allowed and valued, and on the other hand where everyone has the tools to preserve and take care of themselves.

Here is an activity to determine collectively the different needs that coexist in the group.

1. Activity name	<i>Setting the guidelines for a brave and transformative learning space</i>
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What skills will I develop with this activity?	<p>As a facilitator you'll learn how to establish the basis for a good collaboration that should facilitate trust, self-expression and respectful interactions in general. Another specific objective is to learn to create an inclusive space which welcomes diversity and does not discriminate (even unintentionally) members of minorised groups (groups that may or may not be inferior in number to the majority society but that benefit from less power).</p> <p>Participants will gain awareness of their own needs and the needs of others to be able to collaborate in a group.</p>
How long does it last?	30 minutes
What material do I need?	<ul style="list-style-type: none"> - Flipchart paper - Markers - Post-it or a piece of paper and pen for everybody

How does the activity go?	<p>As a preparation, write the title of the exercise on a flipchart paper stuck on the wall.</p> <p>If you want to create an “arty” safety charter you can pre-cut colourful shapes that are big enough to write on (they replace the ordinary post-it). Let your creativity speak for itself</p> <p>1. Invite participants to take a pen and a post-it and silently think about and answer a short question for themselves: “What do I need to feel safe in this group?” You will spend 5 days together in this space, doing games and activities together, so imagine the discussions, debates related to gender topics, and eventually sharing personal testimonies”. Give examples if needed :</p> <ul style="list-style-type: none"> o to feel safe I always need my phone around. o anonymity : what happens here, stays here. o I would like equal speaking time for everyone (discuss how). o the right not to participate if I don't feel like it. o i can make mistakes. o I need to be addressed with the right pronoun. o some of the social inequalities I may experience are facts, not opinions, and I do not want them to be debated (here it is perhaps the facilitator's role to inform other participants and not the responsibility of the person concerned). <p>Invite participants to write down as many as comes to their mind. Do not think too much, let it come fast.</p> <p>2. After 5 minutes come back to the plenary and invite participants one after the other to read out one proposition (different from what has already been said).</p>
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How does the activity go?

As facilitator, you **ask the group if they all agree with the proposition** and check together what you should do concretely to make it happen. For instance, if someone writes “treat each other respectfully” make it a bit more concrete with questions such as “what does respect mean to you? How should we behave so we feel respected? Some propositions might bring disagreements, try to negotiate all together and remind the group that it is **a pedagogical space where mistakes are allowed**, as long as people are willing to question themselves, learn and respect others.

3. Invite participants to look at the list and add more words if needed. Then, explain that these charter contains our individual needs and that during the whole workshop we are **responsible for our own safety and so for the others**. The whole list is going to hang on the wall during the day reminding us of our common rules of safety. If a new need arises during the activities, it can continue to be filled in.

4. Optional: You can create **a common gesture** to signal something important to the group: a sign of protection if you are talking about subjects that are too sensitive for you, for example. In groups with different language levels, you can create a gesture to signal that you need the person to translate, repeat or rephrase more slowly what they have just said. Try to identify the needs of the group in the first hour!



Tips for facilitators or to go further

Use this exercise to create a good level of safety in the group. No need to make it 'heavy' or too long but important to acknowledge needs and boundaries. Here you can make clear that **we are going to work with sensitive topics- gender topics** are related to personal life, family, intimacy and also sexuality and that it can happen that we share testimonies about discriminations and violence. Listen carefully to the needs of participants. However, **this is not a therapeutic space** and everyone is responsible for taking care of themselves as much as possible.

Finally, to ensure authentic sharing and a safe atmosphere we like to suggest that "**we speak for oneself**". This means that we avoid stating big truths, but that we start from our own experiences in the discussions and that we can avoid trying to give advice to others, or questioning their experience.

Welcoming diversity

At the end, you can finish by welcoming diversity : Thank everyone for coming to your workshop! And name the different social and individual identities present in the group. Some are privileged and others are discriminated against, depending on the context. We want to be careful that power relations are named and that we take care not to reinforce them. This diversity is also for us a richness that will allow us to address gender issues by taking into account the complexity and sensitivity of our experiences.

5. ACTIVITIES TO TAKE POSSESSION OF ARTISTIC TOOLS

FEMZINE

The feminist fanzine or femzine is a type of publication based on the combination of art and activism. It is strongly rooted in the community and erases the hierarchical boundaries between different types of knowledge and different disciplines (eg: folk art, academic art etc.) Historiography places its origin in protest movements such as punk, situationism and Dadaism, in its ways of doing things based on DIY, do it yourself and influenced by social movements such as feminism and LGBTQI + groups.

“The fanzine has served, for many women, as a space for socialisation and identity building, to reaffirm themselves, empower themselves and to be able to talk about difficult issues.... The materialisation of feminist cultural activism”, affirms art historian and fanzine creator Andrea Galaxina, one of her titles being “I can say whatever I want! I can do whatever I want! An incomplete genealogy of the fanzine made by girls”. This methodology is interesting, not only for working with women, but also for empowering any collective through artistic practice.

The fanzine questions the idea of “professionalism” as a publishing and creative activity, as it carries out projects with a “low-fi” aesthetic, a term used and generated by the artist and teacher Azucena Vieites. This means of expression is used by very heterogeneous groups and allows them to produce and document their own performance.

It generates unconventional narrative strategies far removed from the stereotypes of normative representation. It reflects relevant current issues, using popular graphics that seek social responsibility, critical analysis, reflection and dialogue. It encourages collective thinking, empowerment, situations that activate personal and social change through the tools of artistic practices.

Key ingredients:

- ☒ To make a fanzine with the stencil technique and with the use of “Do it Yourself” DIY, “Do it with others” DIWO techniques, which are cheap, simple and easy to obtain.
- ☒ Creation not based on expert methods. Disinterest in ideas of genius.
- ☒ Interest in the process, not in the results. All results are valid.
- ☒ Appropriation and reworking of images and icons of global visual culture.
- ☒ Search and expression of ideas not stereotyped, but according to my wishes, context, situation and environment.

Mentor of the workshop: María José Ollero.

Born and lives in Madrid. Visual artist and teacher. In her work she works with images on the potential of micro-actions related to the processes of life transformation, the intrusion of norms in our behaviour and social commitment, thinking in alternative and critical ways to the established models.

Here you can find the activities to introduce Femzine to the participants. Each of these activities allow participants to understand the essence of this artistic practice and to empower them to create their own work of art.

1. Activity name	<i>Drawing icons</i>
What skills will I develop with this activity?	<input checked="" type="checkbox"/> To express one's own ideas through images. <input checked="" type="checkbox"/> To mix ideas to find my own message. <input checked="" type="checkbox"/> To use "Do it Yourself" techniques, easy, quick and cheap.
How long does it last?	3 hours
What material do I need?	<ul style="list-style-type: none"> - Paper, pencil, marker pens, coloured pencils, or materials for any other dry colouring technique. - Carbon paper, transparent sheets. - Newspapers, magazines, publications, pc, tablet, mobile phone, etc. - Icon archive: previously constituted collection of copy-right free icons collected from the internet, social media, models, shapes etc.
How does the activity go?	<p>The appropriation of images is a feature of the "do it yourself" culture, of historically disadvantaged groups who take the images of culture and remake them according to their own ideas, interests and desires.</p> <p>The mixing of symbols or images was a practice used by the surrealist movement to create new meanings and to go beyond established norms.</p> <p>We use these processes to express our ideas and concerns graphically with stencils, as it is a quick, easy and cheap image reproduction technique.</p> <p>Here are the instructions to share with the participants:</p> <ol style="list-style-type: none"> 1. Select two images that you find interesting or attractive, using existing images from the icon archive. 2. Make a composition with the two images without thinking of any previous meaning, without having any foreseen plan, just experimenting unconsciously. 3. Now draw the contours of your two selected images, you can trace them using carbon paper or transparent paper. <p>We intend to work with the essence of the image, that is, to transform it into a symbol. The idea is to go towards a very simplified form, towards a more universal image that can be understood by many people, to go from a particular image to the concept behind it. To do this, all the details have to be eliminated and only the essential parts are to be kept. For example, in the person icon, the head is represented by a circle and the arms, legs and trunk by a simplified form.</p>

Tips for facilitators or to go further

You can show images and examples of works, collectives and artists working with stencils to support us. Create a collection of icons before the workshop: It can contain the icon of a woman, a man, a child, an animal, a plant, a building, a car, a mobile phone, a fire, etc.

If someone gets blocked, insist that we don't care about the result and that it's all about experimenting to see what happens.



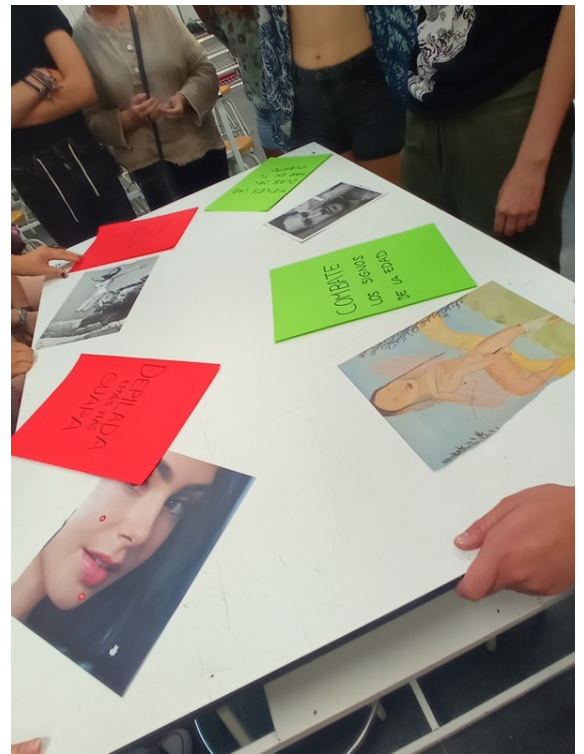
2. Activity name	<i>Performance. Activate a verb.</i>
What skills will I develop with this activity?	<input checked="" type="checkbox"/> To use the body, space and time as a form of expression. <input checked="" type="checkbox"/> To get acquainted with the genre of performance. <input checked="" type="checkbox"/> To make performances from an action.
How long does it last?	2,5 hours
What material do I need?	- Device for taking photographs.
How does the activity go?	<p>Note that any result is valid, every mistake is interesting, that actions are open to whatever you want to express and that they don't have to explain anything, they are not explanatory, just do a small action that shows something. You can use words, sounds, music, objects, etc.</p> <ol style="list-style-type: none"> 1. Invite participants to search their memory for a situation of gender inequality and to write a short story about it (they can use the stories written in the "Real Path" activity). Use support questions such as "What event has left an impression on you? What happened to you? How did you feel?". 2. Now invite them to imagine a situation that counteracts the real situation they experienced, that is liberating for them. They can use fantasy (Imaginary Path). Ask "How would you like the situation to have developed?". 3. After writing a short account of the Imaginary Path, ask them to think of a verb that is related to the event they have narrated. For example: measure, care, touch, cover/discover, ignore, etc. 4. Form groups of three or four people and invite them to share their story and verbs with each other. Then ask them to choose a single verb from the verbs they have shared. Ask them to imagine and write a short action based on it, giving precise and simple instructions as a recipe for how it will be done: what action will be done, where, for how long and what objects and/or items will be needed. 5. Each group will perform the action in the space for a short time, one or two minutes, it does not need to be very long. Ask the participants to take photographs of the actions. Finally each group will select a photograph of their performance.
Tips for facilitators or to go further	Support participants and insist on the validity of any work in the face of possible blockages of activity.



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3. Activity name	<p>Guest artists: “colektivof” Eva Garrido + Yera Moreno</p> <p><i>We believe it is very important to share our work and recognise influences, so we decided to invite artists who are part of our references.</i></p>
What skills will I develop with this activity?	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> To get to know the idea of the male gendered creative genius in art history. <input checked="" type="checkbox"/> To challenge this idea with irony, humour and images.
How long does it last?	2,5 hours
What material do I need?	- Device to capture images.
How does the activity go?	<p>Give the following instructions:</p> <ol style="list-style-type: none"> 1. Look for photographs, videos or documentation on artists considered geniuses: Picasso, Dalí, Duchamp, Beuys, etc. 2. Choose an artist known to you and create an artistic manifest to ironise the concept of male gendered creative genius. For instance: “any trace I leave is art”. 3. Imagine what this genius might be like and now act out the poses he might adopt. 4. Take three photographs of this action.
Tips for facilitators or to go further	Understand the artistic manifest as a set of rules and prescriptions that describe your artistic position. Invite participants to think of the attitudes and poses that characterised these artists.



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4. Activity name	<i>Guest artist: Azucena Vieites.</i>
What skills will I develop with this activity?	<input checked="" type="checkbox"/> To express ideas about gender through images and do it yourself techniques. <input checked="" type="checkbox"/> To reappropriate and re-elaborate images according to our interests.
How long does it last?	2,5 hours
What material do I need?	-- Paper and cardboard in different sizes, colours, textures, etc. - Markers, coloured pencils, etc. - Carbon paper, transparent sheets - Newspapers, magazines, publications, etc. - Cutter, scissors, glue.
How does the activity go?	Experiment with the images, combine them before deciding on a result. Any combination carries meaning. Give the following instructions: 1. Look for images and words that you find suggestive of the theme of gender. 2. Cut out the ones you find the most interesting. 3. Make different combinations with the chosen elements, don't close possibilities, take your time. 4. When you have a result, paste it on a wall, together with other participants' work to form a mural.
Tips for facilitators or to go further	Don't illustrate a preconceived idea or meaning, that would be the opposite process. Here we try to find meanings we don't know beforehand by confronting images with each other.

5. Activity name	<i>Stencils and icons.</i>
What skills will I develop with this activity?	<ul style="list-style-type: none"> ☒ To express ideas and find unknown meanings through the mixture of two images. ☒ To understand what is an icon and draw one ☒ To get acquainted with the stencil technique: design and manufacture stencil.
How long does it last?	2,5 hours
What material do I need?	<ul style="list-style-type: none"> - Paper 100 or 120 gr - Paper and cardboard in different sizes, colours, textures, etc. - Carbon paper, transparent sheets - Newspapers, magazines, publications, etc. - Cutter, scissors - Sprays (water based)
How does the activity go?	<p>Share the following instructions:</p> <ol style="list-style-type: none"> 1. Write down five or six words related to the concept you drew from your “Real Path/Imaginary Path” stories. This time they should be objects or things that can be drawn. 2. Choose two ideas, concepts, symbols, etc. from the ones you have written to mix. For example: Earth/nature. 3. Draw your two icons on rather thick paper, looking for an interesting composition. Use the icons you find in the file provided by the facilitators or look for them in social media, magazines, publications, etc. You can trace them on carbon paper or transparent paper. This first part of the process is similar to the one indicated in the first activity of the fanzine. 4. Cut out the shape with a cutter. Put it on a hard surface. 5. Place the stencil on the paper of your choice and use the colour spray to print the new image.
Tips for facilitators or to go further	<p>You should constitute a file of icons and explain that icons are simplified drawings, they lose the details and only have the main characteristics that identify them.</p> <p>Participants can choose between tracing the icons or making them themselves.</p>



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6. Activity name	<i>Self-edit and share.</i>
What skills will I develop with this activity?	To make decisions on style and form for editing a fanzine collectively.
How long does it last?	2,5 hours
What material do I need?	<ul style="list-style-type: none"> - The materials generated during the three previous sessions: drawings, collages, photographs and stencils. - Photocopied images of the final works to cut out, compose and paste on the fanzine pages. - Paper and cardboard in different sizes, colours, textures, etc. - Cutter, scissors, glue.
How does the activity go?	<p>It is very important that the work of all participants is included in the fanzine. Another criterion is to create a composition in accordance with personal tastes, preferences and intuition. The focus is not on professional editing, but on inventing and discovering through experimentation.</p> <p>Give the instructions below:</p> <ol style="list-style-type: none"> 1. Select the materials (drawings, collages, stencils, etc) that you wish to include in the fanzine and take a photograph of each of them. 2. Photocopy the selected images and experiment with different compositions by placing the materials in different ways. Choose the background color, the font, the dialogue between images and texts, the size and the type of the paper. 3. Compose the photocopied images by cutting them out and pasting them on the chosen paper. 4. Now that you have the fanzine, you scan it (even with a mobile phone) to disseminate it online. You can also print it.
Tips for facilitators or to go further	<p>You can collect the photographs of the materials selected for the fanzine in a digital file to print them out.</p> <p>You can offer the option of setting up an exhibition with all the materials generated during the workshop, in educational centres, art centres, etc.</p>



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PAPER LAYERS

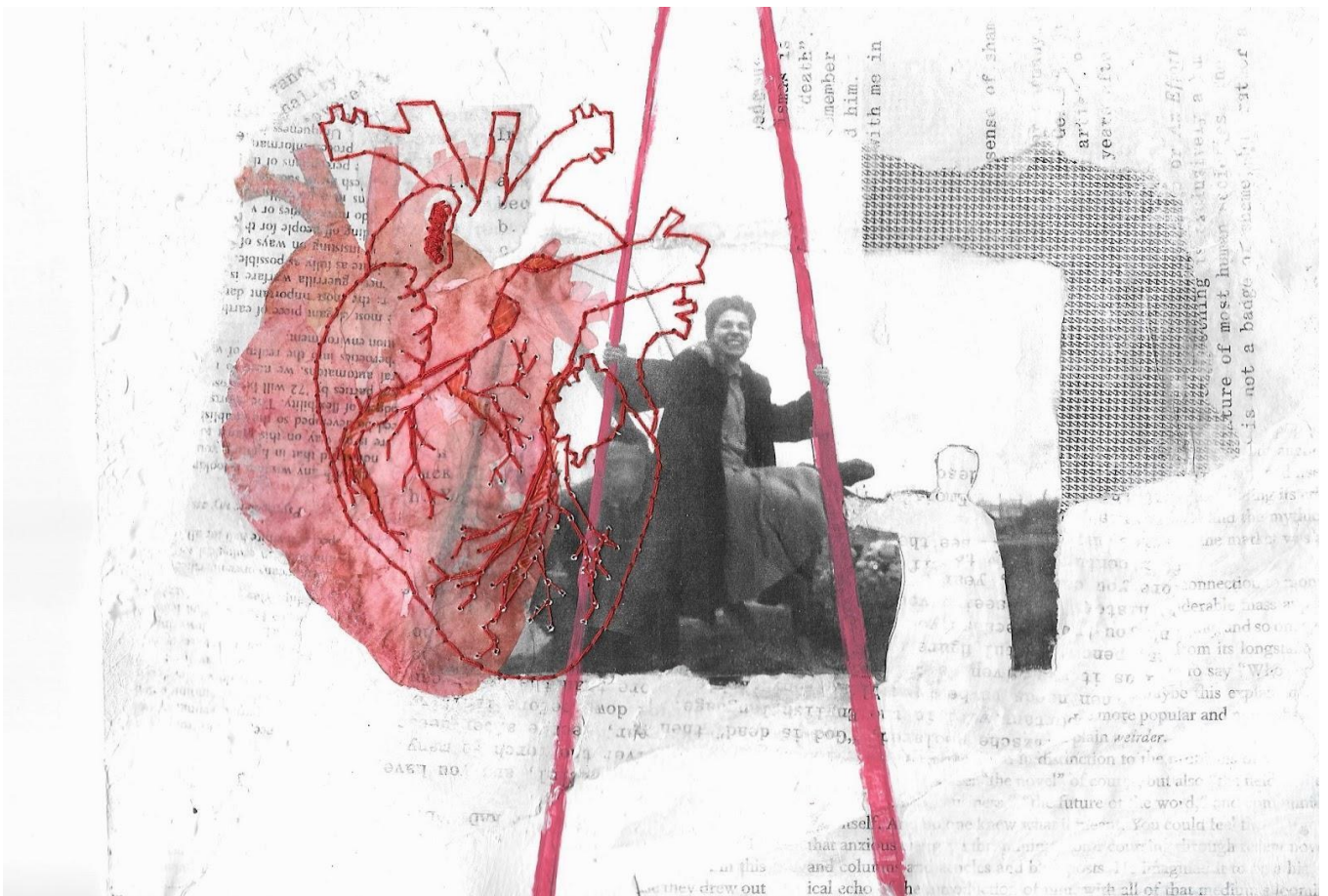
Since the early twentieth century, avant-garde artists have explored different techniques, including collage: by overlaying papers, photographs, magazine cuttings and words, they mixed puzzle pieces together, trying to give new meaning to the world.

Collage is perhaps the most accessible art technique because it does not require complex art training, but instead creativity and freedom in looking. Collage goes beyond just cutting and glueing: it is a way of making sense of one's world, thoughts and emotions, contemplating both one's sense perceptions (thus everything outside of us) and our interiority, made up of thoughts and memories.

The Paper Layers workshop presents three moments of the creative process:

- the perception of one's body and the freedom of casual drawing.
- the composition of images and words (thought - memory).
- joining these two parts with glue, but also with embroidery.

The goal of the workshop is to be able to make one's own self-portrait, experimenting with different techniques. The activities, if done one after the other as steps along a process, can help you in the final realisation. Perform them in the order in which they are proposed. For the final step, it is recommended to choose your subject from an old vintage photograph-you are free to cut and edit it as you wish.



Mentor of the workshop : Carlotta Camarda

Carlotta Camarda was born in Brescia, Italy in 1993, studied at the Academy of Fine Arts in Bologna, and began making collages from an early age. The creation of her works comes spontaneously, from family photographs and postcards that Carlotta buys from flea markets, collecting stories of people she has never met. Through the technique of sewing, she combines past and present, telling new stories, new memories and new characters.

Key Activities:

- Frottage
- Three Games for making portraits
- Abstract Collage as Kurt Schwitters
- Collage slogans as Ketty La Rocca
- Paper embroidery

Here you can find the activities related to the active ingredients of “Paper Layers - Creative Self-portraits Collage”. Each of these activities allow participants to understand the essence of this artistic practice and to empower them to create their own work of art.

1. Activity name	<i>Frottage - The Skin of the World.</i>
What skills will I develop with this activity?	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> To find new textures to compose your collage <input checked="" type="checkbox"/> To overcome the fear of the blank sheet of paper by listening to your body <input checked="" type="checkbox"/> To create an abstract collage
How long does it last?	1hour 30 min / 2 hours
What material do I need?	<ul style="list-style-type: none"> - 1 80g A4 size paper (the printer ones) - 1 sheet of very thin paper (20g or 40g) in a colour of your choice - 1 transparent sheet (PVC) - coloured pencils or wax crayons - permanent markers - tape or scotch tape paper - scissors - glue sticks
How does the activity go?	<p>What is Frottage?</p> <p>It is a drawing technique that relies on rubbing a pencil on a sheet of paper placed directly against an object which is rather flat but not completely smooth such as a coin. The resulting drawing will be a reproduction of the surface.</p> <p>Share the instructions below with your participants:</p>

How does the activity go?

1. Take an 80g A4 size paper: this sheet will be your “background”. Choose a pencil or crayon in the colour you prefer. Choose an embossed surface and try the frottage technique: What you need to do is to lay the paper on the surface you have chosen and colour the whole piece. What will appear is the texture of the surface underneath. (Be careful not to be too heavy and fast-the paper might tear!).

2. Now take a sheet of thin paper (always an A4 sheet, white or coloured). Choose another surface and another colour, and reproduce the technique again. You can use tissue paper, but remember that it is very fragile!

3. To create a more dynamic composition, tear this sheet into two parts, without being too precise. Then divide it into two parts again, either by tearing or using scissors, resulting in 4 parts of different sizes of the same sheet.

4. Finally, take a transparent sheet, and cut two small parts that are not too big (for example, 10 x 10 cm). Unlike the other two sheets, you can choose two surfaces to trace and copy with the permanent marker. They can be WORDS, DRAWINGS, TEXTURES, etc.

5. Now you can make up your collage following these rules:

- Take the 80g sheet and use it as the “background”
- Take the small pieces of tissue paper and experiment, putting them in a row, or overlapping each other, or placing them in the corners of the sheet.

Be careful when glueing these pieces together because they tend to break easily!

- Use tape or paper tape, glue the two pieces of PVC.



Tips for facilitators or to go further

Before doing this activity, it is suggested to do two exercises, to explore and look at your skin and the “surfaces of the world” with a different look:

Exercise 1

Like artists Giuseppe Penone in his 1970 work “Unwinding” or Ana Mendieta in her 1972 photographic series “Glass on body,” take a slide or a transparent paper cutout and place it on a part of your body. Observe and study the texture of your skin, imperfections, and colour and try to describe the tactile sensations you feel.

Exercise 2

The second exercise will help you stimulate your senses: you will need a pencil, a piece of paper and 10 minutes.

Sit down and answer these questions.

- write 3 things you didn't notice when you arrived
- describe what is in front of you
- don't turn around, and try to describe in detail what is behind you using your memory
- choose two colours you like
- write the strongest smell you smell
- list 3 sounds or noises
- choose a surface and describe the sensations you feel, without touching it

When you answer these questions, you will know better the place you are in.





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2. Activity name	<i>Three Games for making PORTRAITS</i>
What skills will I develop with this activity?	<input checked="" type="checkbox"/> To create a portrait relying on your instinct and your 5 senses <input checked="" type="checkbox"/> To liberate the drawing from the expectations of a result <input checked="" type="checkbox"/> To make portraits and self-portraits based on instinct
How long does it last?	10 minutes for each exercise (30 minutes total).
What material do I need?	<p>Exercise 1</p> <ul style="list-style-type: none"> - White paper (A5) - Marker - Mirror (or inside camera of a smartphone) <p>Exercise 2</p> <ul style="list-style-type: none"> - Two sheets of tracing paper size A5 - Two coloured pen <p>Exercise 3</p> <ul style="list-style-type: none"> - Black cardboard - White pencil
How does the activity go?	<p>Exercise 1 “Self-portrait without looking”.</p> <p>The exercise is to make your own self-portrait, looking at yourself in the mirror. You have to follow only two rules:</p>

<p>How does the activity go?</p>	<ol style="list-style-type: none"> 1. Never look at the paper (keep your eyes fixed on the mirror) 2. Try not to lift the pen from the paper <p>Exercise 2 “Portrait without looking”. (to do it in pairs).</p> <p>The exercise consists of portraying the person sitting opposite to you. You have to follow the same two rules as before:</p> <ol style="list-style-type: none"> 1. Never look at the paper (keep your eyes fixed on the other face) 2. Try not to lift the pen from the paper <p>The pair make the two portraits simultaneously. → at the end you can even overlap the two sheets and observe the result together!</p> <p>Exercise 3 “Self-Portrait in the Dark”.</p> <p>The exercise consists of creating your self-portrait while keeping your eyes closed. To draw in the best possible way, touch your face while drawing with your other hand.</p>
<p>Tips for facilitators or to go further</p>	<ul style="list-style-type: none"> - To know when your time runs out, use a timer. - For exercise 3, the use of black cardboard is optional. The black paper is suggestive because it is like the dark space, the inner space, that we see when we remain with our eyes closed.





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3. Activity name	<i>Abstract Collage as Kurt Schwitters</i>
What skills will I develop with this activity?	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> To compose an abstract image with existing materials <input checked="" type="checkbox"/> To free oneself from the need to find a meaning at all cost <input checked="" type="checkbox"/> To exercise in paper reuse (pieces of used paper, newspapers, bus tickets, posters, etc...).
How long does it last?	2 hours
What material do I need?	<ul style="list-style-type: none"> - A postcard-sized card (10cmx15cm) - Newspapers and magazines - Coloured paper (single homogeneous colour) - Train tickets, bus tickets, receipts, flyers, etc. - Scissors - Utility knife (cutter) - Ruler - Glue
How does the activity go?	<p>Give the instructions below:</p> <ol style="list-style-type: none"> 1. The cardboard will be the base on which you will compose your abstract collage

How does the activity go?

- 2. To compose your collage, choose different papers by cutting or tearing them into squares or rectangles, also helping yourself with the ruler (no other geometric figures allowed!). Fill the whole background sheet.
- 3. Don't forget these rules:
 - ☒ You cannot use cut-out and silhouettes (you can fit just one figure, but only if inside a rectangular piece)
 - ☒ You cannot alter the paper with paint
 - ☒ You may use a maximum of three pieces of newspaper or cards (cards with writing on them), without regard to what is written on them! It doesn't matter what the words mean: you have to think of them as just graphic marks.
- 4. Don't be in a hurry to glue! Before glueing the individual pieces, be sure that the composition is finished!
- 5. Don't try to find meaning at all costs: be inspired by the colours and texture of the paper.

Tips for facilitators or to go further

It often happens that the participants would absolutely want to find meaning in the works created. Instinct and chance in collage are very important elements. Finding meaning at all costs can weigh down and suffocate the work. In creating an abstract image with only rectangular elements, the most important thing then becomes the choice of colours and graphic marks that already exist on the chosen paper.

Kurt Schwitters was an exponent of the Dadaist movement, although he was never really part of it as an active group member, preferring to work alone. Schwitters began to make collage after participating in World War I. He began collecting objects of all kinds: used tickets, old newspapers, pieces of frayed rope, objects he salvaged from the streets of Hanover, his hometown.

Schwitters used to assemble collage with everything he found, everything that was destroyed and no longer functional, to give things new life, new meaning.



4. Activity name	<i>Collage slogans - Ketty La Rocca</i>
What skills will I develop with this activity?	To compose a concise and impactful work with few elements and words
How long does it last?	2 hours
What material do I need?	<ul style="list-style-type: none"> - A postcard-sized card (10cmx15cm) - black or white. - Magazines, newspapers, images, photographs, etc. - Glue - Scissors
How does the activity go?	<p>Share the following instructions with the group:</p> <ol style="list-style-type: none"> 1. Cut some pictures and words that particularly strike you out from magazines, newspapers, books, etc. 2. Choose white or black background. 3. Get inspired by the pictures without forcing yourself to find an immediate meaning! Make several attempts and try to compose the pictures, following some simple rules: <ul style="list-style-type: none"> - Choose a maximum of 2 subjects. - Choose only 5 elements that feel out of place (that are not connected to the 2 subjects). - Try overlapping an element on top of a body part. - Try cutting out a body part or detail without replacing it. - Juxtapose two elements that in reality belong to different environments to create contrast. - Use a maximum of 2 sentences or only 5 words. - Play with lettering by using letter design or writing without focusing on the meaning. - Put words side by side that are contradictory or belong to different categories. - Don't manipulate the pictures with pencils, markers, or paint! 4. When you have chosen the subjects, elements and lettering, cut them out precisely, but before glueing make several trials to see how the result changes by mixing the elements together. 5. Glue everything onto your card.
Tips for facilitators or to go further	Sometimes rules are difficult to be followed by the participants, but make sure they stick to them for this activity.

Tips for facilitators or to go further

Ketty La Rocca

At the beginning of the 1960s in Florence, in a climate of great vitality and cultural ferment, she began to collaborate with Gruppo 70 collective focusing on visual poetry, one of the verbal-visual expressions of the Italian neo-avant-garde. Since 1964, Ketty La Rocca has been composing collages by cutting out photographic and written images from newspapers and magazines and gluing them onto white or black sheets of paper. Her collages are organised like advertising slogans linking words and images in which the focus on the female condition immediately emerges.



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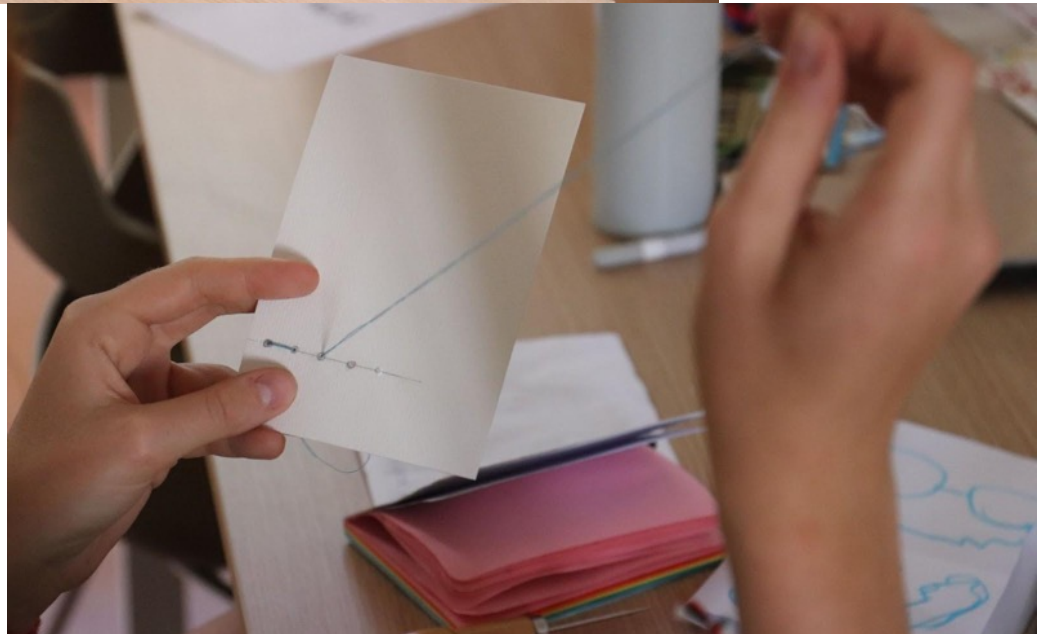
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5. Activity name	<i>Paper embroidery</i>
What skills will I develop with this activity?	<input checked="" type="checkbox"/> To learn some paper embroidery techniques. <input checked="" type="checkbox"/> To compose collage using needle and thread and not just glue. <input checked="" type="checkbox"/> To find several alternatives for solving a problem.
How long does it last?	1 hour (variable).
What material do I need?	- thick cardboard (minimum 120g) - pencil - eraser - needle - thin cotton thread - awl - paper tape
How does the activity go?	Share the instructions below: <ol style="list-style-type: none"> 1. Draw a line in pencil on your paper. 2. Put a thick cardboard or plastic board under your paper to protect the surface underneath. 3. Use the awl to make dots of the same size and to same distance from each other. 4. When you are finished, lightly erase the design. 5. Take the thread, insert it into the needle, and slide to half the length. Tie a knot, leaving some thread (you can tape this part to the back of the paper to keep the thread from slipping off). 6. Use one of the three basic stitches presented below: <p>STEP BACK stitch</p> This stitch consists of always taking one step back and two steps forward. Try first by making a long row of stitches all the same distance from each other. <ol style="list-style-type: none"> 1. Thread the needle with a thread and make the initial knot. 2. From bottom to top: start by threading the needle through the second hole in the row (remember to stop the knot with paper tape). From top to bottom: let out in the first hole.

<p>How does the activity go?</p>	<p>3. From bottom to top: staying on the back of the paper, thread the needle through the third hole. From top to bottom: thread the needle through the second hole.</p> <p>4. Then continue: from the second hole to the fourth, then from the fourth to the third. Third to fifth, fifth to fourth, and so on.</p> <p>HERB Stitch This stitch is mirrored in the Back Step: two steps forward and one step back. Try first to make a long row of stitches all the same distance from each other, starting from left to right.</p> <p>1. From bottom to top: insert the needle into the first hole.</p> <p>2. From top to bottom: insert the needle into the third hole. Before stretching the thread tightly, proceed with the next step.</p> <p>3. From bottom to top: let the needle out in the second hole, but be careful to pass the needle over the thread. Pull the thread gently</p> <p>4. From top to bottom: going over the stitch you just made, insert the needle into the fourth hole.</p> <p>5. From the fourth hole, you will need to feed the needle, from below to above, into the third hole, then into the fifth, then from the fifth to the fourth, and so on.</p> <p>FRENCH Knot</p> <p>1. Thread the thread through the needle and tie the initial knot in it.</p> <p>2. From bottom to top: thread the needle and thus secure the thread on the back of the paper with paper tape.</p> <p>3. Pass all the thread through, then with your left thumb hold the thread near the stitch.</p> <p>4. Wrap the thread around the tip of the needle and then thread the needle through the same entry hole: don't pull too fast, run the thread through, creating a knot.</p>
<p>Tips for facilitators or to go further</p>	<p>- Don't pull the thread too tight, the paper may break between holes - If the paper breaks, paper tape is very useful: sticking it to the back of the paper will allow you to gently repair the tear.</p>



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PERFORMATIVE SCRIPTS

The aim of the workshop is to become aware of how gender roles and behaviour is scripted and performed. Gender norms are powerful social scripts that have an important impact on how we behave in our everyday lives. It seems that with our bodies we often reproduce gender norms by behaving according to certain social rules as we would have internalised the gaze of the other. The theorist Sara Ahmed writes that power works as a mode of directionality, and as you become aware how the social world is organised, norms appear as palpable things. [1]

In the workshop we will think about norms as being a sort of performative script according to which our lives are being directed. We perform those normative scripts in our everyday lives, they become visible through our bodies, gestures, language, emotions. We can understand the script as a product of social conventions, but we can also imagine changing the script into a new form that challenges social norms and proposes a different kind of behaviour. A script is not fixed, it can be changed and performed differently. We will use the metaphor of a script in order to think about the roles we perform in our everyday lives and the behaviours that are connected to them. In the workshop you will get familiar with performance art and conceptual thinking as a form of making art with a wider social message. You will create ideas for performative actions that can take place in public space. You will write those ideas in the form of performative scripts. The performative scripts can exist in the form of printed textual posters that can be installed in different spaces, and they can be enacted live.

The purpose of the workshop is to develop conceptual thinking as a method of producing art works, the main ingredients of our artwork aren't materials but rather ideas and concepts. The activities of the workshop are focused on gaining experience, learning how personal stories can be incorporated into art making, and most importantly learn how to collaborate and develop critical thinking in order to transform your thoughts and opinions into ideas for conceptual art works.

List of the key ingredients:

- ☒ Body: our body will be the main ingredient of our performative scripts. We will imagine actions, performances with which we will reflect on the notion of gender performativity.
- ☒ Behaviour: we will think of behaviour as an art form.
- ☒ Text: text will be the main tool for us, we will write concepts, ideas, scripts.
- ☒ Personal story: we will use our memories as inspirations that will be incorporated in performative scripts.
- ☒ Space: we will think about alternative spaces for displaying art works.

Mentor of the workshop: Maja Hodoscek

Maja Hodoscek (Celje, 1984) makes video works, installations, initiates workshops and curates exhibitions. Her practice is research-based and experimental with a special focus on the notion of performance, behaviour, and modes of learning. Through the language of moving images, Hodoscek explores diverse social groups within specific environments.

Here you can find the activities related to the active ingredients of the medium of performance art: body, action, context. The goal of the performative scripts is to imagine new situations with which we can get new experiences related to gender roles.

1. Activity name	<i>Role playing</i>
What skills will I develop with this activity?	<input checked="" type="checkbox"/> How to be an active listener. <input checked="" type="checkbox"/> How to observe and pay attention to body language. <input checked="" type="checkbox"/> Learn that the main ingredient of a performative artwork is not formal material but experience.
How long does it last?	1 hour and 30 minutes.
What material do I need?	-Body - Chairs for participants to sit. - Sufficient space for pairs to sit at some distance from each other.
How does the activity go?	<p>Power works through bodies. It controls the body through observation and categorization. Through exposure, we become seen and vulnerable and we direct our behaviour according to the expected social script in order to be accepted. With the exercise of role-playing, we will get an embodied experience of what it feels like to be exposed, to be looked at without any kind of response. The exercise is structured in a way that participants get out of their comfort zone in order to gain a new experience.</p> <ol style="list-style-type: none"> 1. Divide the group into pairs. 2. Explain the rules of safe space. If some participants refuse to participate in this exercise they can freely choose not to. Explain that the aim of this workshop is to get out of our comfort zones in order to learn. 3. When in pairs, divide into two roles: the observer and the one who is observed. The one who is being observed has to speak freely for 20 min. The observer just observes and listens without any feedback. After 20 minutes, propose to change roles. 4. After the activity, lead a discussion. Ask participants questions such as: "How was this experience for you? How much of yourself did you share? Did you feel any imbalance in power relations? In what role did you feel more empowered? How did being looked at make you feel, and what did you think when you were being watched? Can you relate those feelings to some other situations in your life?"
Tips for facilitators or to go further	This exercise can be very uncomfortable for the participants, therefore it is very important that before the exercise we create a relaxed environment, we take time to get to know the group members, and create an atmosphere of trust.

Tips for facilitators or to go further	<p>Prior to the exercise, the facilitator has to explain that it is ok to feel uncomfortable and be uncertain because this is also the purpose of the exercise. However, if some participants do not want to participate they can opt out. The opinion of each member of the group matters and has to be respected.</p>
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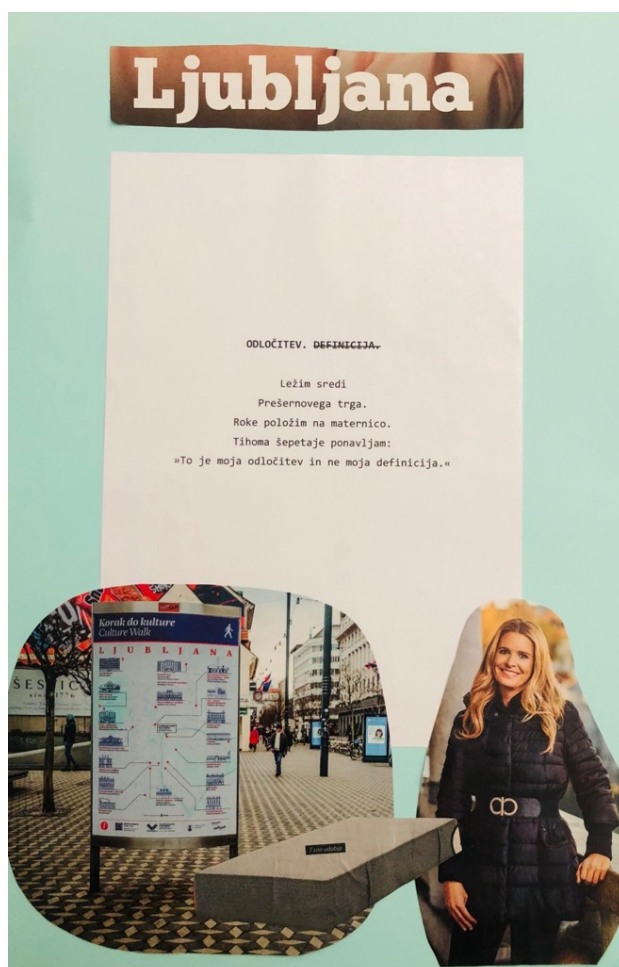
2. Activity name	<p><i>PERSONAL STORY - recontextualising “realpath / imaginary path” to performance and scripts.</i></p>
What skills will I develop with this activity?	<p>You will learn that personal experiences and memories can become an integral part of the artwork and you will develop skills of self-expression, communication, and critical thinking. You will learn how meaning can change by modifying elements of a story, and that with the change of meaning the whole context of the story can be read anew. You will learn that context matters and context is also the main ingredient of a performative artwork.</p>

How long does it last?	2 hours
What material do I need?	Paper and pencils
How does the activity go?	<p>Give the following instructions to participants:</p> <ol style="list-style-type: none"> 1. You will write a memory about a personal experience connected to gender and performing gender. Can you remember when you first felt “scripted” into a gender role? When did you become aware that you are performing specific gender stereotypes or that others expect a certain performance of you? What kind of a situation was that and where did it take place? What kind of behaviours and role-plays are embedded in your story? Write your memory on a piece of paper, max. one page. (you can use the stories from the “Reel Path” activity). 2. Imagine how you could change the script of your personal memory by adding a fictional element to the story. Rewrite the story by changing the behaviour of your story in the way you would like the story to be reenacted. Twist the social roles of your story, or add new meanings to them. <p>How does rewriting the script of your memory makes you reflect on the performativity of gender roles?</p> <p>Rewrite the story on a piece of paper, max. one page. (“Imaginary path” activity).</p> <ol style="list-style-type: none"> 3. We share the rewritten stories with the group. Do we notice some similarities between our stories? The main idea of this exercise is to show that context matters. How did the context of your story change when you modified certain elements of your story? What happened with the meaning of the story, how did it change?



3. Activity name	<i>PERFORMATIVE SCRIPTS</i>
What skills will I develop with this activity?	<p>Through the activity participants will get familiar with the art medium of performance art and learn that life situations and experiences, everyday objects, public space, etc. are an integral part of a performance. They will develop the following skills:</p> <ul style="list-style-type: none"> · conceptual thinking · critical thinking · collaborative way of working
How long does it last?	4 hours
What material do I need?	Paper, pen.
How does the activity go?	<p>Divide the group into pairs or groups of three people. Give the following instructions:</p> <ol style="list-style-type: none"> 1. Together with your partners write instructions for a performance action. Performance art does not use traditional art media such as painting or sculpture. It uses concepts, bodies, and everyday objects and takes place in everyday environments. The main ingredient of your performance is an action, an activity that can be performed. 2. In order to write a script for an action, think about situations that you encounter in your everyday life. Situation consists of: bodies, behaviour, space – together they form context and meaning. <p>Think about the following questions: In which situations do you feel limited because of gender norms? How does it limit you, with what gestures and modes of actions? How could you subvert your situation? Choose a situation that the group would like to work with. The situation has to be connected to your real-life experiences. Describe the situation. Detect the roles in your situation and the behaviour the situation triggers.</p> <ol style="list-style-type: none"> 3. Imagine how this situation can be transformed into a new script, into a performative action. Minimalism is the key. Strip your situation to one main action that subverts normative behaviour. When writing, eliminate any unnecessary information. What is the main action of your performance, and what do you do in the performance? Where does your performance take place? Do objects appear in your performance? How do you use the objects?

<p>How does the activity go?</p>	<p>4. Within the group write clear instructions for your performative action. What are you doing, where, and what objects are you using? Write the space where the performance takes place and the duration of the performance. Use short sentences without interpretation and write in the first person. Write the instructions on a piece of paper, max. 10 sentences per action.</p>
<p>Hints for the facilitator</p>	<p>It is useful to share examples of performative art practices with the participants, especially how performance artists wrote instructions for their work. It is important to emphasise that the participants won't write narrative stories but short instructions, the text has to be minimal. It helps to tell the participants that the method of writing performative scripts is similar to how cooking recipes are written.</p> <p>I suggest looking at the book Grapefruit by Yoko Ono and the book Artists Body by Marina Abramović.</p>



4. Activity name	<i>PERFORMATIVE SCRIPTS IN PUBLIC SPACE</i>
What skills will I develop with this activity?	Participants will learn that how we exhibit artworks matters. There is a difference between showing art in traditional art spaces or in spaces that are not meant for the display of artwork. Showing art works outside of exhibition spaces changes the context of the work and can add meaning to it.
How long does it last?	3 hours
What material do I need?	<ul style="list-style-type: none"> - Printed text - Glue - Camera - Performers
How does the activity go?	<p>Just as our bodies, public space is also scripted and structured according to specific rules. Spaces are intended for certain activities. An exhibition space is a space where we display artworks, a university classroom is a space where we gain knowledge, etc. Think about the rules of a space you encounter. What relations and attitudes are enacted in a certain space?</p> <p>The aim of the exercise is to think about how artwork can become part of our everyday lives. The written scenarios can exist outside their textual form and become alive by performing the text in the public space, hanging posters in spaces that are not exhibition spaces such as toilets, locker rooms, and parking lots. Think about how the text you have written can become performative and how it can become exhibited outside exhibition spaces.</p> <ol style="list-style-type: none"> 1. Look at the written performative script. Think about how this text can become visual and performative. How do you want to print the text? The size of the poster is important, do you want a small poster or a large-scale poster? On what kind of surface do you want to print the text and how will you distribute it? 2. You will print the performative script. Think about the quantity. Would you like one poster to be printed or a large number of posters? 3. You will think about how to install the written script in the public space of the university or outside of it. What alternative spaces can you use? It makes a difference if you hang a poster in the main university classroom or if you install it in the hallway, school cafe, or toilet. What is the concept behind your text? How can you connect this concept with a specific space?

How does the activity go?	4. If you want to perform the written text, think about what you need before performing the text. Where does it take place, is it a public space? Will you perform or will you ask somebody else to perform it for you? Will you document the performance, and how?
Tips for facilitators or to go further	It would be great to have a short debrief after each of these activity (please note that in those debrief the idea is not to tell participants what is good or wrong (there is no mistakes in art if it is a choice) but to become aware of all the creative possibilities that an art practice allows you.



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Izmenjava vlog

PERFORMANCE

Pridem k babici.

Izročim ji prenosnik in zapiske iz predavanj.

Babica mi poda navodila za oskrbo živali in vrta.

Babica se s prevozi odpravi v Ljubljano, kjer prestopi na trolo in se odpravi do fakultete. Tam posluša predavanja o družbenih spolnih vlogah.

Oblečem babičina oblačila. Nahranim živali in nabere zelenjavo iz vrta. Z njo skuham kosilo za dedka in vnuka. Po kosilu pomijem in pospravim.

Trajanje: 8 ur.

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Translation:

Exchange of roles performance

I go to my grandmother. I hand her my laptop and my lecture notes. Grandma gives me instructions on how to care for the animals and the garden. Grandma takes the transport to Ljubljana, where she transfers to the trolley and goes to the college. There she listens to a lecture on social gender roles. I put on my grandmother's clothes. I feed the animals and pick vegetables from the garden. I cook lunch for my grandfather and grandson. After lunch, I wash up and tidy up.

Duration: 8h.

COLLAGE

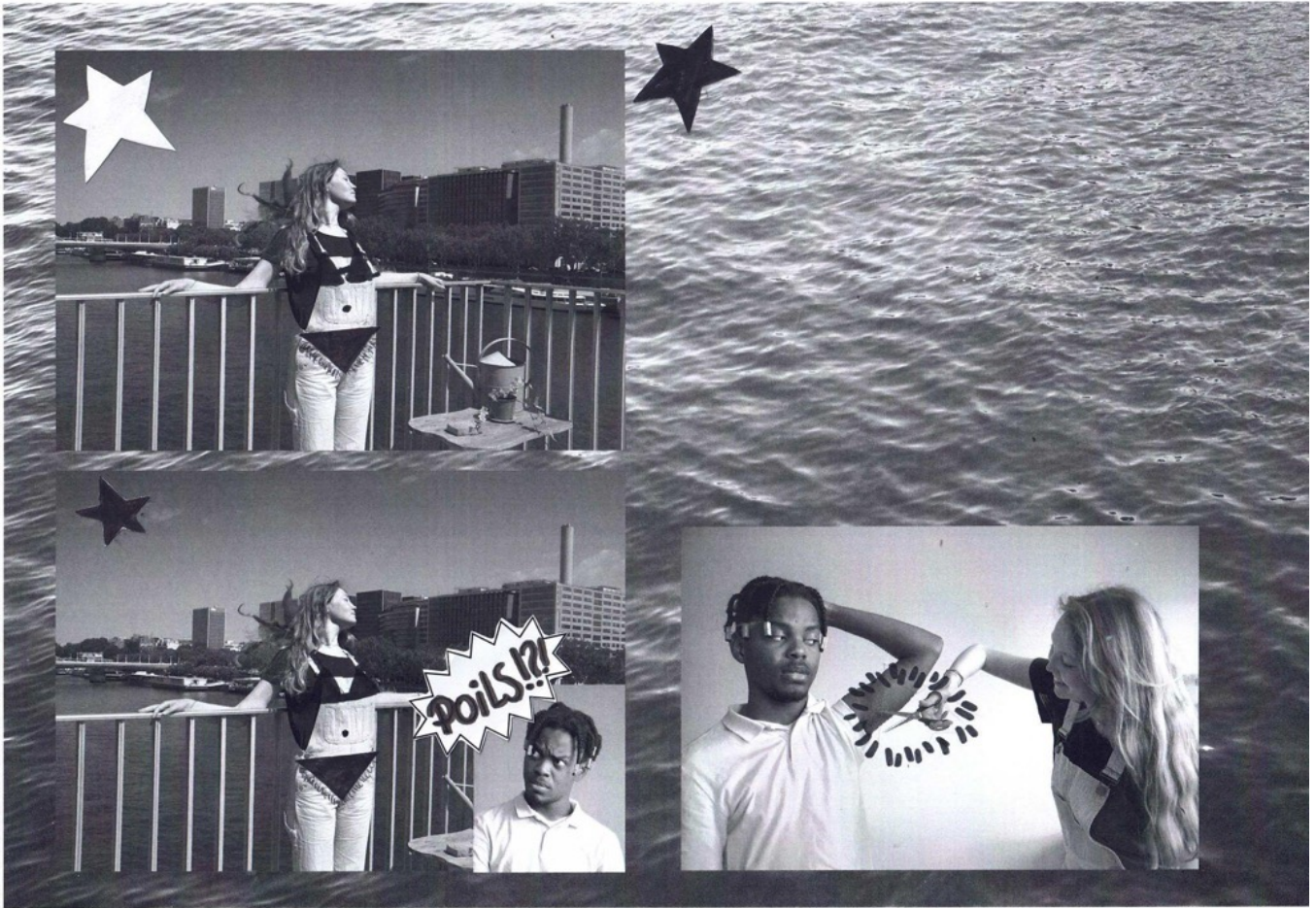
The collage or photomontage consists in assembling images. However it also goes beyond that: behind each image hides an implicit, an idea. To assemble several images **is to make several concepts resonate with each other, to open imagination;** especially when it comes to representations of gender. It is a practice that we like to share because it seems to us inexpensive and technically accessible to all.

The collage also allows **to reshape and to play with the representations of gender:** Whether we select our images from magazines, our favourite social networks or famous artworks, most of these images embody social norms, of what we should look like, what clothes to wear, what attitudes to take depending on whether I am a woman or a man. So collage is a perfect opportunity to reappropriate these representations, to play with them, to modify them, to make funny and liberating associations, and to create a shift. In this way, we create our own visual imagination by questioning, even diverting, gender representations.

It is also an excellent tool to **express all the facets of one's identity.** Each person starts with their own images, those that speak to them the most and that refer to their culture of origin or that of the society in which they live, in connection with their education, their personal experience, etc. Finally, images are a **vector to dialogue with others.**



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Mentors:

The Parisian workshops were run by a team of 3 young facilitators: Morgane Boidin, Eloise Dubrana and Elianor Oudjedi.

Eloise Dubrana is a graphic designer by training. During her studies at the Beaux Arts she became particularly interested in participatory arts, the creation of horizontal spaces and artistic mediation. At the same time, she became fascinated by the themes of gender and sexuality. Wishing to learn more about interculturality in order to have a more inclusive approach, she started to work at élan interculturel, where she is now a project manager. She coordinates European and international youth projects and develops methodologies related to cultural diversity, gender and power relations.

Morgane Boidin studied history and anthropology of art, she joined elan’s team to work on projects connected to the empowerment of migrant women (working on social skills, job seeking, entrepreneurship, literacy and gender) and youth projects connected to gender.. Experienced in intercultural community art projects, she pursues during those projects her interest for art mediation (dance, visual art).

Elianor Oudjedi is a multimedia artist who deals with questions of gender and interculturality in her artwork. She studied at the Glasgow School of Art where she developed a practice mixing participatory workshops and filmmaking. Most recently she directed the shortfilm Kabylifornie exploring the topic of mixed heritage in France. She currently works at Elan Interculturel as a project manager where she intervenes on projects at the crossroads of gender, interculturality and art mediation.

The 10 key steps recommended for creating collage:

1. Choose images that speak to you (see activity 1).
2. Cutting the edges with precision (see activity 2).
3. Changing the background gives a new meaning to the image (see activity 4 & 5).
4. Add objects that don't belong (see activity 2, 4 & 5).
5. Create unlikely associations of subjects and objects (see activity 2, 4 & 5).
6. Replace body parts (see activity 2, 4 & 5).
7. Exploiting solids and voids (see activity 4 & 5).
8. Play with proportions (see activity 3, 4 & 5).
9. Create contrasts in the direction of the images (see activity 3, 4 & 5).
10. Use the meaning of words to deviate the meaning of your images (see activity 4 & 5).

Don't forget : Collage is all about twisting meaning and playing with norms and representations through unexpected associations!

1. Activity name	<i>Collection of images</i>
What skills will I develop with this activity?	<input checked="" type="checkbox"/> To have a first contact with the practice of collage <input checked="" type="checkbox"/> To develop the creativity of the participants and their sensitivity to printed images <input checked="" type="checkbox"/> To gain skills to analyse images
How long does it last?	15-20 minutes
What material do I need?	- magazines, posters, postcards, images from the internet etc. Ideally have a variety of media with printed images (eg: hard-backed postcards, thin magazine paper, heavier recycled paper for a poster, glossy magazine cover). You can even present a variety of objects with images on it, for instance a book, a cd, a label etc.
How does the activity go?	<ol style="list-style-type: none"> 1. Display your images on a big table so that all the images are clearly visible. 2. Ask your participants to become "image collectors" and to choose very quickly an image they feel drawn to. 3. Ask participants to introduce to the rest of the group the image they have picked using an objective, factual description. 4. After their introduction, bring in questions such as : what paper is it on? Is it heavy or thin paper? How big is the paper? What are the textures present in this image? What are the colours present on the image? What shapes are present? How big is it? What is the purpose of this image? Start analysing collectively the answers. Repeat the process with 3 participants.

<p>How does the activity go?</p>	<p>5. Conclude by explaining that in collage, the choice of the paper, its texture, its feeling in the hand are key aspects. Ask participants if they observe any difference between a heavier and a lighter paper. What's the difference when the size changes? Start lightly introducing the notion of composition and link it to the sizes, the shapes, the colours present in the image and how they interact altogether.</p> <p>6. If you have a wide variety of objects talk about the fact that images are present everywhere and they serve different purposes. Collage is an art that stems from twisting meanings and purposes associated with images.</p>
<p>Tips for facilitators or to go further</p>	<p>If you have a chance, invite participants a week prior to the exercise to select images from their daily life and to bring them to the workshop so they can analyse their own images. In this case each participant should introduce an image.</p>



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2. Activity name	<i>Photolanguage and collage technique</i>
What skills will I develop with this activity?	<ul style="list-style-type: none"> ☒ To have a first contact with the practice of collage. ☒ To develop the creativity of the participants and their sensitivity to printed images. ☒ To raise awareness of the multiple interpretations of collages ☒ To facilitate the participants' ability to talk about their experiences, feelings and emotions, particularly for participants who find speaking out challenging. ☒ To raise awareness of the possible interpretations of artistic creations.
How long does it last?	1 hour
What material do I need?	<ul style="list-style-type: none"> - collages, preferably made by artists (at least as many as the number of participants). - Blu-tack or tape to display the collages on tables or on the floor - background images. - cut-out images ready to be integrated into the backgrounds. (close-up images, objects, people, feet, legs, heads, etc.). - a large table to display your cut-outs.
How does the activity go?	<ol style="list-style-type: none"> 1. Select different collages that relate to the theme of gender, including creations by artists and activists (see suggestions below). Choose collages that offer different approaches to the technique. Consider including both manual and digital collages (feel free to print out internet memes), and offer different aesthetics (clean or kitsch). 2. Invite participants to walk around the collage exhibition in the room and choose an image they like (the meaning, the aesthetics, whatever they like). 3. Create groups of 4 people and give each person 30 seconds to explain their choice of image, while showing it to the rest of the group. This is not a discussion, just a sharing. 4. Still in the same group, give 10 minutes to analyse together the different collage techniques in their images: what kind of images are used? How are they assembled? What is the most surprising thing about this image? What technique could they use? 5. Invite participants to come back to the large group and try to list the basics of collage together, based on the images they have seen. Take notes on a board at the same time (see the list of active principles of collage at the beginning of this activity sheet).

How does the activity go?	<p>6. Direct the participants to the table where the cut-out images are presented and ask them to create a collage mixing a background, an object and a contrast (whether it's related to size, colour, or meaning of the things represented) give them 15 minutes. The aim of this part is to quickly create something and not care too much about the final result.</p> <p>7. Display everyone's creation on a wall and identify the key features of each creation.</p>
Tips for facilitators or to go further	<p>Keep in mind to select collages that offer plural and complex representations of people.</p> <p>To ensure that speaking time is properly allocated, feel free to use an hourglass or set a timer for 2 to 3 minutes for each round. If some participants meet difficulties in creating their collage, reassure them by reminding them to focus on the contrast present in their image.</p> <p>Make sure to value each person's skill used for their collage.</p>

3. Activity name	<i>Composition and collage</i>
What skills will I develop with this activity?	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> To develop an awareness of image composition. <input checked="" type="checkbox"/> To acquire basic skills in image composition. <input checked="" type="checkbox"/> To work collectively to create an artwork . <input checked="" type="checkbox"/> To create a playful atmosphere conducive to creativity
How long does it last?	1 hour
What material do I need?	<ul style="list-style-type: none"> - printed images of your choice illustrating the principles of composition . - tracing paper - thick pens - small pieces of paper with every notion of composition written on it (enough so that there's one for each participant). - small pieces of paper with a part of the body written on it (enough so that there's one for each participant). - small pieces of paper with a number written on it (enough so that there's one for each participant you can make it fun and put high numbers). - 3 containers for the pieces of paper in each category. - phone cameras - a projector

<p>How does the activity go?</p>	<ol style="list-style-type: none"> 1. Display printed images that show a diversity of strategies for composition. 2. Give some principles of composition (rule of thirds, minimalism, repetition (patterns), dynamic diagonal, perspective and guidelines, alignment, symmetry, etc.). You can draw them on a flip-chart. 3. Ask the participants to pick an image and with tracing paper to draw the principles of composition visible in their image (there can be several principles of composition on one image). Go around the room and check with them if they have understood. 4. Then get the group together again and ask each participant to pick a (folded) piece of paper in each of the three containers. 5. Form groups of 3-4 participants and ask the participants to create a picture according to the three elements they each picked (a style of composition, a part of the body, a number) , for example a Repetition + Eye + 3. Encourage them to help each other to create their own picture. You can empower them by telling them they are the director of photography and they are in charge of directing their team to realise their image. Make sure each group has at least one phone camera available. Give them 20 minutes (5 min per participant). While they do this you can install the projector. 6. Collect all the images on your computer. Bring everyone back together. Project the images and analyse them with the rest of the group.
<p>Tips for facilitators or to go further</p>	<p>This activity helps the participants to understand the principles of composition. It is a necessary step if you want to push your group to create collages using images they will have created.</p> <p>Create a relaxed and friendly group atmosphere to help participants overcome their shyness in creating and showing their work.</p>



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4. Activity name	<i>Learning the basic steps of collage</i>
What skills will I develop with this activity?	<input checked="" type="checkbox"/> To get acquainted with the technique of collage. <input checked="" type="checkbox"/> To gain tips on how to create a collage easily. <input checked="" type="checkbox"/> To link the notion of gender, collage and text together. <input checked="" type="checkbox"/> To create a playful atmosphere conducive to creativity.
How long does it last?	45 min
What material do I need?	<p>Beforehand, prepare:</p> <ul style="list-style-type: none"> - backgrounds - A4 paper (tick paper recommended). - Coloured paper - cut-out images ready to be integrated into the backgrounds. (close-up images, objects, people, feet, legs, heads, etc.). - gluesticks (make sure you have enough for each participants). - scissors - a large table to put your cut-outs on. - Printed slogans or letters of the alphabet (if no printer and computer). - a computer (if possible). - a printer (if possible).
How does the activity go?	<ol style="list-style-type: none"> 1. Say a few words about gender and the problematics it raises. On a flipchart you can write the themes associated with it. You can ask the group to add in ideas. (Yet, keep in mind that if you do so you should allow more time for the activity in your schedule). 2. Say a few words about the technique of collage. Since it is based on twisting meanings of images and recomposing them into a new one it has good potential for satire or revendication. 3. Give some tips on how to quickly create visually interesting collages, or move the cut out elements you have in front of you to illustrate visually the different options (see above the 10 principles of collage). Don't hesitate to involve the participants in making the shapes/ cut-outs move with each other. 4. Take the printed texts / slogans / phrases and associate them to the images created on the table. Associate the same text to different images one after the other and invite participants to try to describe the effect/impression that different associations create (for instance the sentence "what a beautiful day" can change meaning whether it is associated with the image of a sunny day or to a rainy day).

How does the activity go?	5. Let the participants experiment with the different cut-out elements to make their own collage. 15-20 minutes.
Tips for facilitators or to go further	The more interesting your collection is (different shapes, colourful representations) the more participants will enjoy playing and having fun.



1. Activity name	<i>Relationship between text and image</i>
What skills will I develop with this activity?	<ul style="list-style-type: none"> ☒ To make participants aware of the practice of collage ☒ To pass on tips on how to create a collage easily to the participants ☒ To link notions of gender to collage and text ☒ To create a playful atmosphere conducive to creativity
How long does it last?	45 min
What material do I need?	<p>Beforehand, prepare:</p> <ul style="list-style-type: none"> - backgrounds - A4 paper (tick paper recommended). - Coloured paper - cut-out images ready to be integrated into the backgrounds. (close-up images, objects, people, feet, legs, heads, etc.). - gluesticks (make sure you have enough for each participants). - scissors - a large table to put your cut-outs on. - Printed slogans or letters of the alphabet (if no printer and computer). - a computer (if possible). - a printer (if possible).
How does the activity go?	<ol style="list-style-type: none"> 1. Ask participants to think carefully and pick a word/idea/concept related to the theme of gender. You can write them on a flipchart. 2. Ask participants to create a collage inspired by the word/theme they chose. Remind them the relationship between text and images and encourage them to think of involving text with their image. Give them 30 minutes. If they are struggling to create, go through the key steps of collage, and emphasise that what matters is for the collage to make sense to them. 3. If you have access to a printer you can offer the participants to type on your computer a sentence of their choice and print it out. Make sure to ask them what size, boldness, or font they would like so that everything is the result of their own intention. 4. When it's over you can display the collages on a wall.
Tips for facilitators or to go further	If participants are blocked by the concept of gender, remind them it's normal to feel stuck in the artistic process and therefore they can simply pick cut-out images they feel drawn to and play with association. Some artists find their concept/meaning after making the creation.

Tips for facilitators or to go further

If participants feel stuck by the rule of including text with their collage, you can invite them to find a sentence/ word/ expression that would twist/ change the meaning of their image.



6. FACILITATION TIPS

The method we are proposing works best if there is a team of facilitators consisting of several people, combining artistic expertise and skills in group facilitation. During the week of the workshop, it is important that there is a clear distinction at the level of responsibility and tasks between the facilitator(s) and the artist(s) in order to have a smooth and successful workshop week.

Role of the artist

The artist is the person who is responsible for sharing his/her artistic knowledge and skills with the participants. The artist is the co-enabler during the workshop: s/he mediates, mentors and acts as a catalyst.

Here are a few tips to ease the workshop's conduct for the artist:

ARRANGE MATERIALS	<ul style="list-style-type: none"> ☒ Coordinate with the facilitators the specific materials needed for the workshop. ☒ Offer them technical explanations on the art forms used and the materials needed.
OFFER COMMON KNOWLEDGE ON THE CHOSEN ART FORM	<ul style="list-style-type: none"> ☒ Prepare the activities to transmit the “active ingredients” of different art forms. ☒ Offer the participants context and information. ☒ Show concrete examples of artists, art works.
OBSERVE	<ul style="list-style-type: none"> ☒ Observe attentively the artistic process of all the participants and intervene if needed.
MENTOR AND GUIDE THE ART EXPRESSION	<ul style="list-style-type: none"> ☒ Offer guided support first in the group, or individually, if questions or doubts arise during the process. ☒ Create stimulating challenges. ☒ Act as a catalyst.

Role of the facilitator

The facilitator in this context must be able to build a safe and creative learning space and monitor the progress. In the specific context of our workshop, the facilitator needs to take into account and be aware of the gender diversity within the group and introduce the topic of gender and power relations to the participants so that everyone starts with a common knowledge base. Here are a few tips to ease the facilitation:

SAFE SPACE	<ul style="list-style-type: none"> ☒ Create a safe, welcoming and comfortable space, allowing participants to focus on the workshop. This encourages participation and creates a climate of solidarity and trust.
COORDINATE	<ul style="list-style-type: none"> ☒ Structure content, methods and timing. ☒ Watch for the time frame and the rhythm. ☒ Define tasks, follow decisions, work plans. ☒ Follow-up and dissemination of the art works and results. ☒ Concretise action plans.
CREATE THE TEAM	<ul style="list-style-type: none"> ☒ Prepare and lead team building activities through non-formal education exercises. ☒ Conduct an evaluation session at the end of each day.
INVOLVE, INCLUDE AND NEGOTIATE.	<ul style="list-style-type: none"> ☒ Stimulate the active participation. ☒ Active listening. ☒ Solicit different points of view, feedbacks and contributions for an equal participation of the group. ☒ Stimulate the interactions and conversations among the participants. ☒ Manage any conflicts constructively. ☒ Facilitate the relationship between the artist and the participants.
MOTIVATE AND ENERGISE	<ul style="list-style-type: none"> ☒ Create bridges between theoretical knowledge and practical actions. ☒ Offer energiser activities to boost the energy of the group. ☒ Strengthen commitment, values and evaluations. ☒ Facilitate collective processes and practice groups. ☒ Stimulate creativity.

7. OBSERVATION GRIDS TO ASSESS YOUR WORK

If you're facilitating a five days long workshop, you may want to check how participants feel in the process and to what extent they are able to engage with the activities and methods you propose. Besides making short feedback sessions at the end of the day we also recommend that you use observation to collect information.

The following observation grids help you focus on five specific aspects: the workshop's atmosphere, the relationship between participants and facilitator(s), the acquisition of new techniques, the relationship with the final work and the potential to tackle gender and power relations. You can use these grids to follow what is happening in each module, or on a daily basis. The lead facilitator (who is proposing the activities) may be busy with the actual facilitation and assistance, so the observation grid is best handled by the co-facilitator. The facilitator team can discuss the observations (together with the verbal feedback) at the end of each day, so they can make any necessary adjustments to the programme.

Use the scale 1 to 5 to note each statement: 1=strongly disagree, 2=disagree, 3=neither agree nor disagree, 4=agree, 5=strongly agree.

Indicator	Likert Scale				
Workshop atmosphere and group relations	1	2	3	4	5
1. The group feels comfortable.					
2. New connections are made between participants.					
3. People feel confident to share.					
4. Participants are able to cooperate in small groups when invited to do so.					
5. Participants help / support each other.					
6. They appreciate and valorise collective work.					

Indicator	Likert Scale				
Relationship with the facilitator	1	2	3	4	5
1. There is a positive, trusting relationship.					
2. Participants ask the facilitator questions openly.					
3. The facilitator has spent time with all participants.					
4. Facilitator feels comfortable in the group					

Indicator	Likert Scale				
Acquisition of new techniques	1	2	3	4	5
1. Participants are able to apply the new technique(s).					
2. Participants can use the new technique(s) autonomously.					
3. Participants can create an artwork using the technique(s) in a given time.					
4. Participants engage with the technique(s) enthusiastically.					

Indicator	Likert Scale				
Relationship with the final work	1	2	3	4	5
1. Participants consider their work as finished and do not wish to modify them.					
2. Participants are happy to share and show their work.					

Indicator	Likert Scale				
Potential to tackle gender and power relations	1	2	3	4	5
1. The work invites reflection on gender.					
2. The work triggers debate on power relations.					
3. The work prompts joint reflections in the group.					
4. The work promotes gender equality and diversity.					

POWER

Exploring Gender and
Power through/in Art