

BODY SHINER

A guide to make your own art campaign on body acceptance and tools to fight against body shaming !

Toolkit Art Campaign

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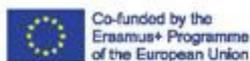
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What is Body Shining?

“Body Shining” is an ERAMSUS + project that aims to multiply and improve the tools and abilities in the field of non-formal education with youth at risk of social exclusion, by sharing and combining resources, abilities, experiences and good practices amongst them. Our initiative roots from the increasingly frequent manifestation of the act of Body-Shaming among youngsters.

What's our method ?

This project, like every Erasmus + project of that sort is based on the exchange of methods between professionals. Therefore, this project has reunited professionals from different fields.

Elan Interculturel brings its expertise on how to identify situation of discrimination and power dynamics. Animus brings its expertise on psychology and the mechanisms of shame. Atypical brings its knowledge on inclusivity. SMOUTH brings its expertise in performance arts and MOH its expertise in connecting with youngsters through sociocultural activities.

What tools ?

Previously to this book we have produced 3 manuals **collecting testimonies, means to analyse discriminations linked to the body and methods to create about this topic and empower youngsters.**

We have also produced more than 20 tutorial videos about these different topics.

Come check out our website for more infos !

www.bodyshining.eu



*Come check
out our video
channel !*

What is Body Shaming ?

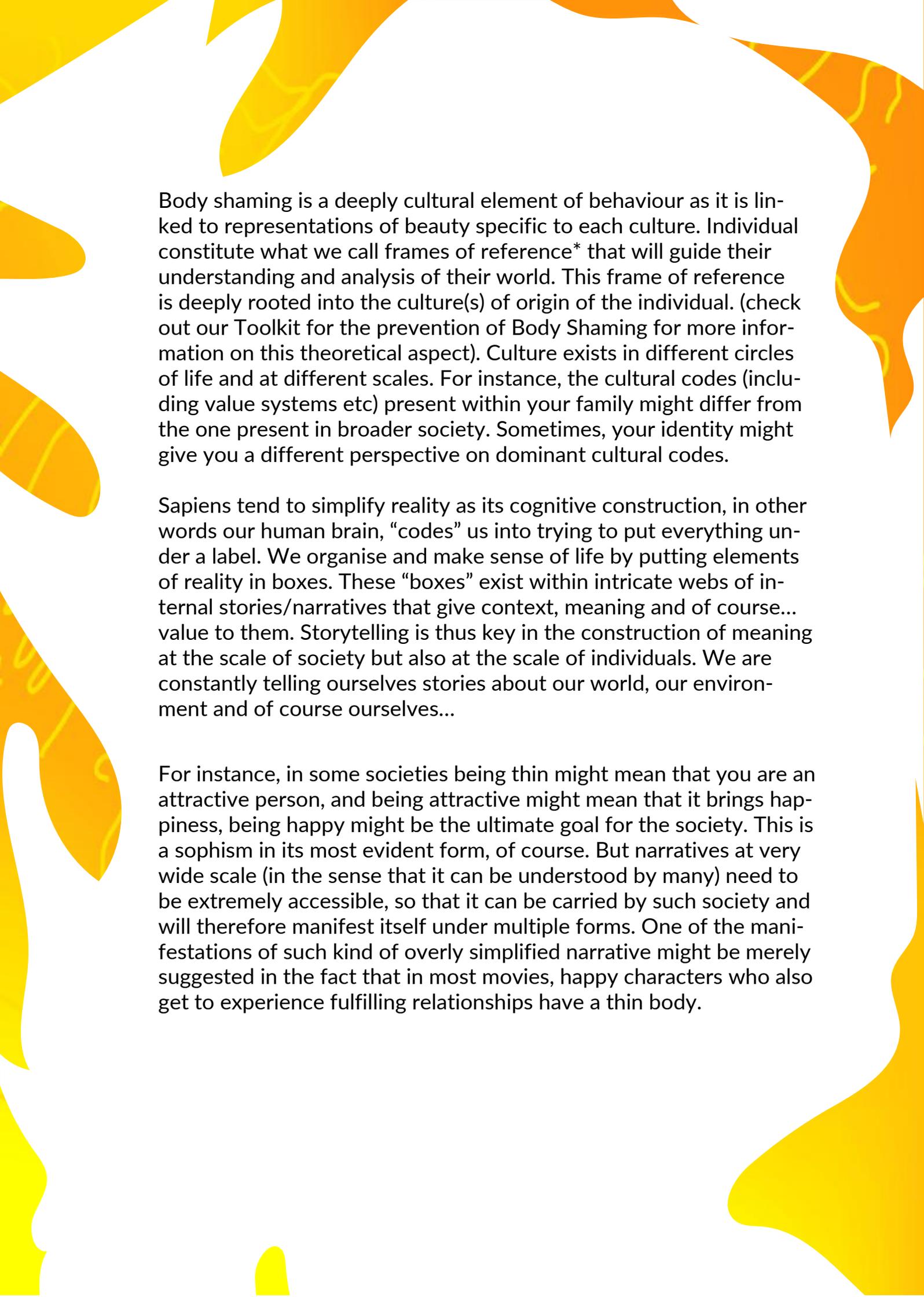
Hello dear Bodyshiner !

We hope you are good today.

In this manual you will find tools to plan an art campaign on the topic of body shaming and especially body acceptance using artistic creation. You will go through understanding why an art campaign is a good tool in the fight against body shaming as it is a type of discrimination deeply rooted in representation and art is a wonderful way to question and propose new representations !

There are multiple means to answer this question and it is why you will find an eclectic overview of the ways we can address it. For instance, in Italy we analysed advertisements with a class of highschoolers and produced a film while in Greece we worked on a choreography presented in a public space for several weeks.

This manual also contains 10 activities using different forms of art you can do with your group in the perspective of an art campaign. Don't hesitate digging some more artistic mediation ideas in our manual Toolkit and art workshops for body acceptance. The two manuals resonate with each other and some activities present here are in their continuity. For instance, Beyond the masks, by Animus, our bulgarian partner, is an activity that guides you in pushing further masks created in the context of the activity "Masks" by exploring the notion of shame and using role-playing.



Body shaming is a deeply cultural element of behaviour as it is linked to representations of beauty specific to each culture. Individuals constitute what we call frames of reference* that will guide their understanding and analysis of their world. This frame of reference is deeply rooted into the culture(s) of origin of the individual. (check out our Toolkit for the prevention of Body Shaming for more information on this theoretical aspect). Culture exists in different circles of life and at different scales. For instance, the cultural codes (including value systems etc) present within your family might differ from the one present in broader society. Sometimes, your identity might give you a different perspective on dominant cultural codes.

Sapiens tend to simplify reality as its cognitive construction, in other words our human brain, “codes” us into trying to put everything under a label. We organise and make sense of life by putting elements of reality in boxes. These “boxes” exist within intricate webs of internal stories/narratives that give context, meaning and of course... value to them. Storytelling is thus key in the construction of meaning at the scale of society but also at the scale of individuals. We are constantly telling ourselves stories about our world, our environment and of course ourselves...

For instance, in some societies being thin might mean that you are an attractive person, and being attractive might mean that it brings happiness, being happy might be the ultimate goal for the society. This is a sophism in its most evident form, of course. But narratives at very wide scale (in the sense that it can be understood by many) need to be extremely accessible, so that it can be carried by such society and will therefore manifest itself under multiple forms. One of the manifestations of such kind of overly simplified narrative might be merely suggested in the fact that in most movies, happy characters who also get to experience fulfilling relationships have a thin body.

Currently, we are living in a society of images, where lifereal photogra- phy and film have become the main mediums of communications and representations. Our brains are constantly exposed to a multitude of images and in order to make a sort once again, we use the “box system”.

It is important to understand that the production of these images comes from trends, and also movement at an economical scale in terms of what kind of choices are made in the industry. Interestingly enough we can however observe that the images produced by the industry also come from images produced by mere users that make mediums of photogra- phy and film theirs. It is an inter-dynamic relation. The inspiration from big producers of content (movie studios, tv channels, enterprises etc) is in constant discussion with what is being created by the people it targets and influenced by social elements that take place in society.

For instance, as far as western society is concerned, there are several factors that have influenced beauty standards in the past recent years. Social movements such as the body positivity movement have influenced beauty standards as plus-size models, models of various ethnic origins, and individuals with physical differences are increasingly represented in the fashion industry and in the media, showing that beauty can take many different forms.

Movements for self-acceptance have also influenced beauty standards, as many celebrities and influencers have encouraged people to focus on health and well-being rather than appearances. The worth associated with these public figures has supported making “self acceptance” a new valued goal for our society and gave it credibility.

Finally, technological innovations have also influenced beauty standards. For example, filters and photo retouching applications have allowed people to modify their appearance online and created unrea- listic beauty standards. However, some technological tools have also helped to improve the quality of beauty products and allowed for greater customization.

What is an Art Campaign?

Creating an art campaign on the topic of body shaming can be a powerful way to raise awareness, challenge societal norms, and promote body acceptance. Here are some steps you can take to create an effective campaign:

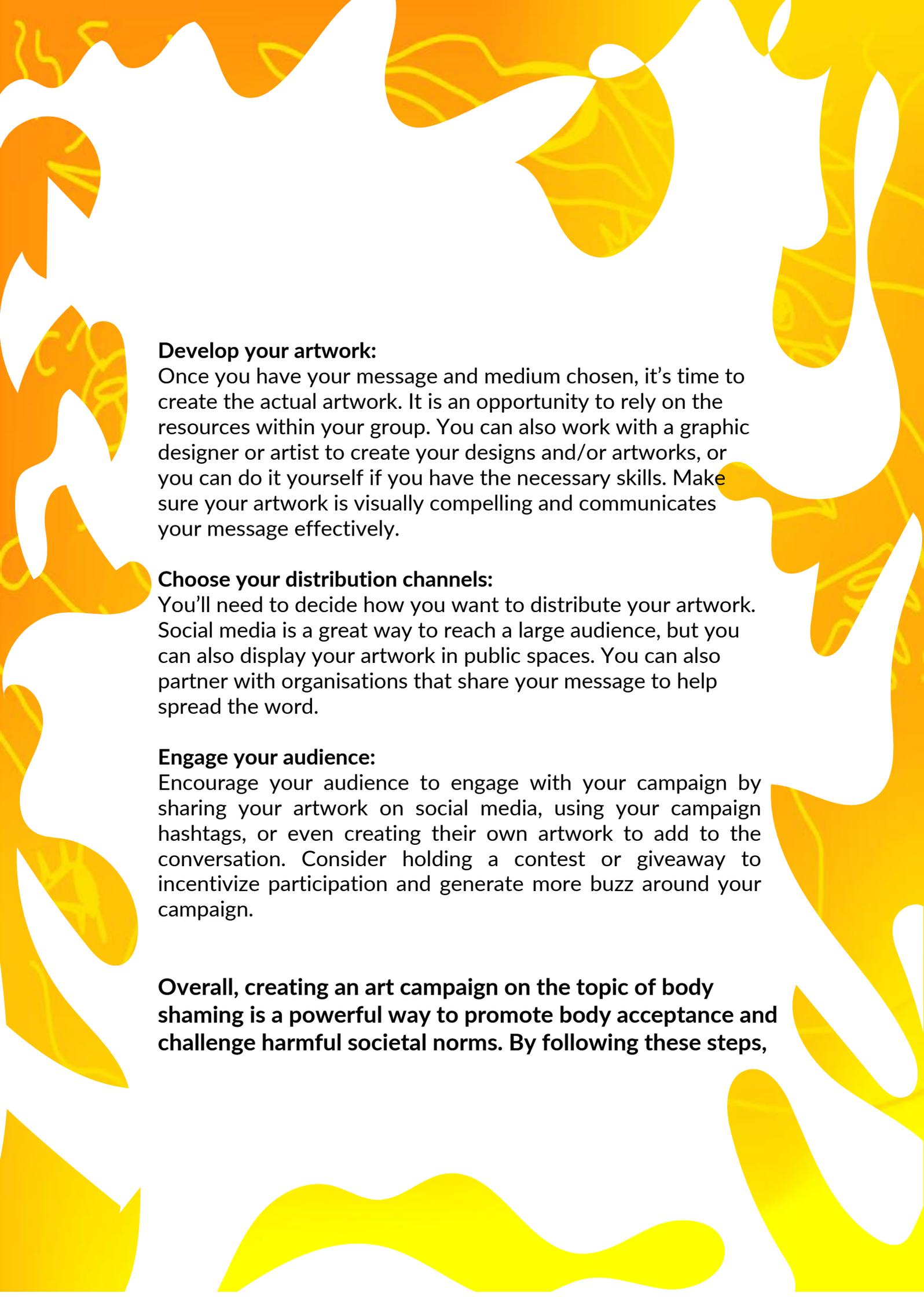
Define your message:

What is the specific message you want to convey through your art campaign? Do you want to challenge the unrealistic beauty standards set by the media? Do you want to highlight the harmful effects of body shaming? Do you want to promote body acceptance and self-love? Etc etc.

It's important to have a clear and specific message that you want to communicate through your campaign.

Choose your medium:

There are many different mediums you can use for your art campaign, such as posters, social media posts, murals, videos, performances and more. Consider the message you want to convey and which medium would be most effective for reaching your target audience.



Develop your artwork:

Once you have your message and medium chosen, it's time to create the actual artwork. It is an opportunity to rely on the resources within your group. You can also work with a graphic designer or artist to create your designs and/or artworks, or you can do it yourself if you have the necessary skills. Make sure your artwork is visually compelling and communicates your message effectively.

Choose your distribution channels:

You'll need to decide how you want to distribute your artwork. Social media is a great way to reach a large audience, but you can also display your artwork in public spaces. You can also partner with organisations that share your message to help spread the word.

Engage your audience:

Encourage your audience to engage with your campaign by sharing your artwork on social media, using your campaign hashtags, or even creating their own artwork to add to the conversation. Consider holding a contest or giveaway to incentivize participation and generate more buzz around your campaign.

Overall, creating an art campaign on the topic of body shaming is a powerful way to promote body acceptance and challenge harmful societal norms. By following these steps,



*The campaigns we
organised!*

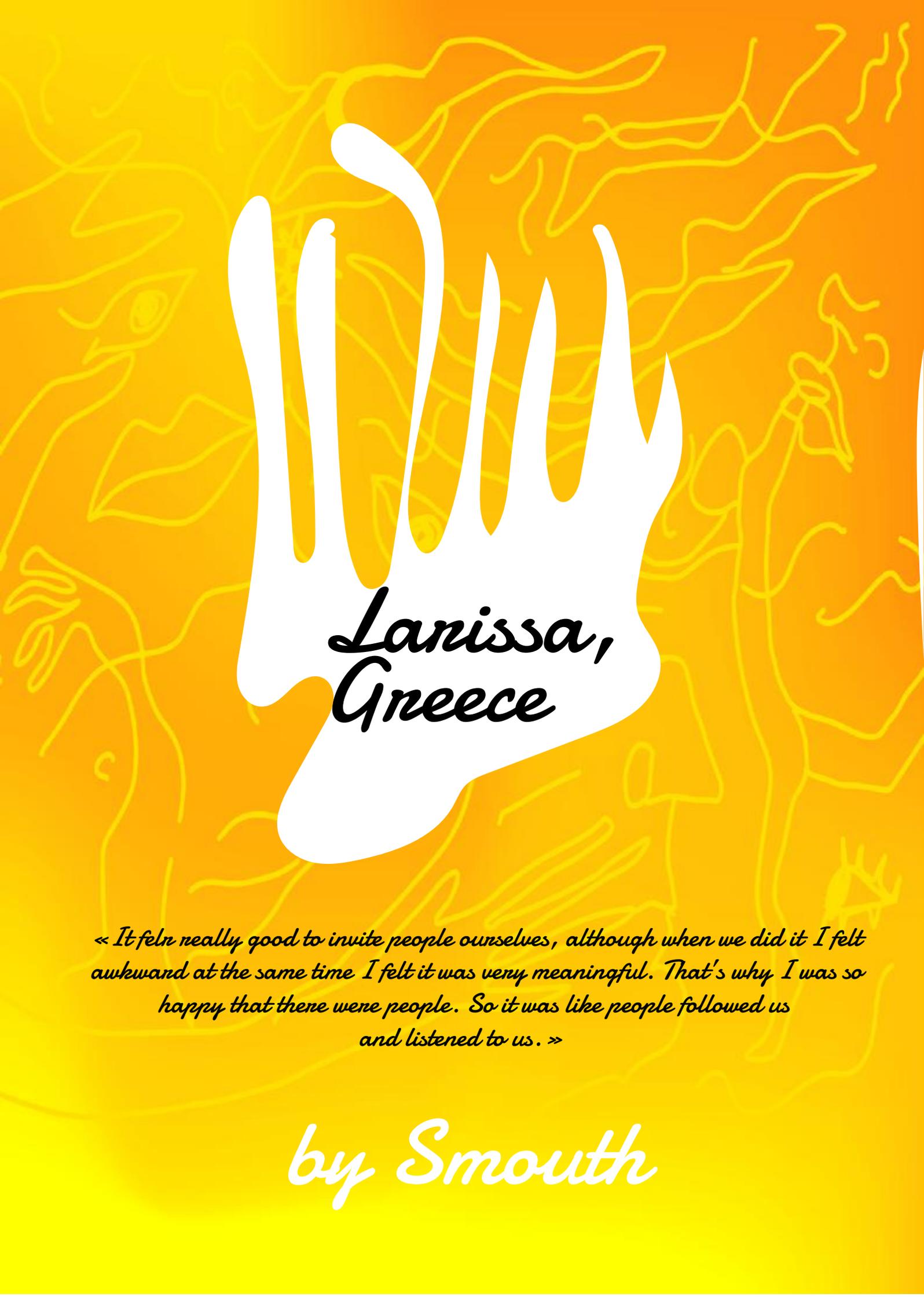
*Larissa
dance*

*Belfast
performance*

*Bari
film*

*Sofia
masks*

*Paris
film*



Larissa, Greece

« It felt really good to invite people ourselves, although when we did it I felt awkward at the same time I felt it was very meaningful. That's why I was so happy that there were people. So it was like people followed us and listened to us. »

by Smouth



SMouTh and young people of Larissa created a short street performance (appx 20 minutes long) that combined dance and theatre and dealt with the topic of body shaming. The group shared ideas, opinions and experiences and created texts, choreographies and stage images that highlight stereotypes about the body and body shaming behaviours, as well as the feelings of people who experience and observe them in their daily lives. Deconstruction of judgemental gaze, consumerism and beauty ideals has been central in the piece.

Weekly meetings-workshops of the 12+ participants (youth and youth workers with an interest in dance) for a period of 2,5 months have been the field to brainstorm, discuss, elaborate ideas and artistically transform them into a dancetheatre piece, under the coordination and artistic supervision of **Despoina Bounitsi**.

Interest in Larissa

The group took on the invitation to multiple people to attend the show and take part in the campaign by handing out stickers produced specifically for the campaign, with the title of the campaign and the link to the project website, as well as by talking to them about the topic. Dimitra Zacharouli and Lydia Pantziou undertook the task to officially invite youth workers, social workers, art-based organisations and groups (visiting a few offices and sending more than 30 e-mail invitations), as well as to disseminate the campaign to the local press, printed and online.

The performance was launched on May the 30th, in the context of *World Dance Day (29/5)* by symbolically putting a dance group expressing through the body against body stereotypes.

More than 200 people, including artists, youth workers, educators, families with kids, reporters and disabled people, gathered in the yard of Pappas Mill to watch the performance, creating a lively atmosphere and proving that the topic of body-shaming is of high interest in Larissa.





« In the last year there have been a lot of bad things happening in my life and I've been having a hard time. After the day of the presentation I feel like I restarted. It was so beautiful and so powerful that I felt empowered. Plus, I feel like we also bonded as a team. I had never been a part of something that was artistic but also had such a strong life message. »



*video of the
art campaign !*



*Bari,
Italy*

*« I have learnt to value myself more and not give importance to the
judgements of others »*

by MOH



The aim of our art campaign was for youngsters to free themselves from the judgments of other people and accept their bodies. For this reason, they first wrote on white paper tape the adjectives and sentences they were told about their body, both positive and negative.

Then, they put these pieces of tape to their body and finally, they performed an act of liberation, by removing the tape from their body and getting free from others' judgments.

The youngsters decided to apply the tapes with the negative comments on their backs. One of their peer or friend would then go towards them and remove the «negative» tapes to replace them with the positive ones.



This final act, from one of their peer has been interpreted directly by them as a form of comforting, listening and supporting of each other.

« I think it is really a rare and exciting opportunity to participate in these projects. I have reflected more on myself and got to know others, thus realising that I am not the only one who sometimes feels wrong even though it is not so. »

We co-developed the art campaign with the youngsters participating in the workshop. During the workshop, we recorded the different videos and we then created a final video to be shared on social media.



*video of the
art campaign !*





*Sofia,
Bulgaria*

*« Masks are part of my everyday life, I do makeup, it's interesting to see how
different meaning they can bring to each one »*

by Animus



The campaign of Animus Association focused on the theme of body acceptance, under the slogan «Beyond masks». The aim was to stimulate young people to think about the way they perceive themselves; to what extent they accept themselves; what means they use to cover up those aspects of themselves that they do not like or think society will not approve of.

The campaign activities were carried out over several months. A team of young people was formed, supported by youth workers. Twice a month regular meetings were held with them. From the beginning, the working team was introduced to the topic of body shaming and the research done so far to the activities of the international «Body Shining» team. Discussions were held with the working group, workshops developing the existing art practices and ideas on how the message could best reach other young people. The team agreed to implement the idea of an interactive exhibition, with reflection on the experience guided and stimulated by team members.

During the period of active work, workshops with young people were also held in order to create artworks that would be included in the exhibition. People captured their stories and experiences related to body and appearance. They took on different roles, used different masks, and enriched their knowledge and experiences about the way they treat the body.

The «Body Shining» team was invited and arranged to take part in a mental health festival held in several youth establishments throughout Sofia. The interactive exhibition was installed within a day. Over 120 people, mostly young people, youth workers and parents of young people were guests at the festival.

The products created were displayed in a central location for young people and those working with young people. Everyone could touch the already created masks, think about what they evoke in them, reflect on their own associations and feelings regarding the appearance and attitude to the body (others' and their own), the masks used in everyday life, and their function.

Finally, everyone who participated in the exhibition was introduced to the artists' concept, the experiences that inspired it.



« Masks are part of my everyday life, I do makeup, it's interesting to see how different meaning they can bring to each one »



*video of the
art campaign !*



*Paris,
France*

*«When I dare facing my shame and I talk about it through a
creation I feel empowered »*

*by Elan
Interculturel*



The art campaign led in Paris took place over three days and was based around the idea of creating a very tight group of participants in order to support each individual in exploring intimate themes linked to their personal experience of their body.

During the first day, we developed a safety charter as a group to establish rules and create a climate of trust for each participant. Afterwards, we did exercises to define norms and standards of beauty around the issue of body acceptance. The goal was then to create a self-portrait through drawing and to identify the aspects of one's life and body that are important to us, or that, conversely, make us feel ashamed.

This workshop of artistic mediation allowed the participants to tell a story of their own and to invent alter egos that would modify the story thanks to their different personality. We also discussed the work of Cindy Sherman, an American photographer who works on self-portraits. We had previously printed some of her works to present to the participants so that they could question the subversive aspect of a character making and tell their story through an alter ego.





We hung the images on the wall so that people could read them and choose one. Then, their mission was to create an audio recording where they pre- sented the photograph according to what the character inspired them. We listened together to each audio and analysed strategies of storytelling present in their audiostories : who is narrating, in what place, what context etc.

The purpose of these elements was to question the participants on the different possibilities of telling a story and creating a character. Afterwards, we asked the participants to create a character related to their alters ego, and to invent a monologue related to body acceptance, norms of beauty etc. that could be embodied by this fictional character. Finally, we accompanied them on their different ideas of staging their short film and filmed them when they were ready to act.



The names of the participants/ filmmakers of the campaign are : Han, Afaq, Eliot, Maxens, Catherine, Dominique, Alexandre, Sohrab and Clara.

In conclusion, we co-developed the art campaign with the youngsters participating in the workshop. During the workshop, we recorded 8 different shortfilms and we then presented it to an audience on the 1st July in collaboration of an exhibition on the theme of the body and stereotypes.



« I won't forget that I have a great creativity that manifested itself through the creation of my character and even the story that I made up about Cindy Sherman's selfportraits. I won't forget all the beautiful personalities that I met either. »



*video of the
art campaign !*



*Belfast,
Ireland*

<< It helped me to start thinking about ways to accept compliments. >>

*by University
of Atypical*



The campaign from University of Atypical focused on the theme of body acceptance.

The participants involved were a mix of young people aged 18-30 and youth workers/arts facilitators.

The campaign involved a visual art workshop that included the creation of crowns, costumes and cards with messages of body acceptance. The idea behind creating crowns and costumes was to subvert the traditional idea of beauty pageant and fashion stereotypes by writing slogans of body acceptance.

The crowns and costumes were to support participants in thinking creatively and what message they would like to create. The cards were then used as an action to promote body acceptance among other people as they were passed out by the participants to other organisations.





The overall process allowed young people and youth workers to reflect on body acceptance and the messages that they would like to pass on to other people.

In addition to the workshop, University of Atypical created cards and introduced an interactive experience in the gallery called 'Take one, Make one.' The goal was that the public would take a card with a message of body acceptance and then they would get involved by making their own card.

« An art campaign can get very creative and generate novel on different positive memories about bodies. Being involved in the creative process, creating the cards, for the campaign made it more meaningful, especially knowing the cards would be disseminated. »



*video of the
art campaign !*



The activities !

Choreographies

Filmmaking

Maskmaking

Performance



From brainstorming to script

What is it?

The activity involves 3 steps through which a group can start to implement an artistic action, a performance of contemporary performing arts. It is an important preparatory stage where the group from scratch arrives through discussions and collaboration at a first script, a first structure of an artistic project before starting the tests and the synthesis of the arts (music, choreography, text). It is a process that defines the framework, aesthetics and choices of the group, brings together ideas and objectives and creates the first shared stage images.

Moreover, it is a process that helps the group to connect with the theme, express their view on it and influence the overall outcome. Using creative dialogue, spontaneous expression, asking questions and gathering conclusions gradually creates a short story ready for artistic elaboration.



Artistic medium

Brainstorming to be used in any performing arts disciplines



Partner organisation

Synergy of Music Theatre



N. of participants

Any



Author

Despoina Bounitsi



Time / Duration

3 hours



Equipment

papers, pens, markers, post it, board



Learning outcomes

This procedure:

- Stimulates spontaneous thinking, imagination and visualization
- helps the group to understand the subject matter more fully
- helps the group to gain a common view on the topic
- Helps the group to decide on the objective and the main message of the performance
- Identifies the needs of the group (practical, material and theoretical)
- Creates material for the creation of the performance and defines the next steps

This activity sets the basic framework of a campaign/performance, content-wise and also aesthetic-wise, in a collective and inclusive way.

Steps

Step 1 : 1h

Ask the group members to tell you spontaneously what their first thought is when they hear the term body shaming and write down these thoughts. Based on these thoughts, you can then collect in a second process and write down words that are relevant to the topic. Then try to group-up/cluster these words and create different sections.

Step 2 : 1h

In sub-groups, discuss the individual sections and link them to images and situations, real or imaginary, that could be part of a performance, highlighting the theme.

Step 3 : 1h

Again in subgroups members discuss how these images could stand as scenes and imagine what kind of art media (dance, texts, music) they could use. Putting all those ideas/images in an order, you will have a first draft script of your upcoming performance !

Debriefing

This process can be essential, since it connects team members to each other for a common goal and to the topic:

- Awareness of the phenomenon of body shaming
- Recognition of stereotypical behaviours in ourselves and those around us
- Awareness of the phenomenon of body shaming
- Suggestions for the solution

Pay attention to

Pay attention to the safety that the group needs to feel in order to express themselves freely in any disagreements that may arise. There is a risk that the group may be tempted to remain in the discussion and sharing, which is very important but should be somehow framed in time to go to the next stages.



From the script to the stage

What is it?

This process in 3 stages leads to the creation of a performance from an already structured idea/script to the final result which is the presentation to the audience. It is based on a previous process that has resulted in a script, stage ideas and the artistic means to be used (dance, texts, music, see activity "From brainstorming to script").

It includes tools and pathways in which, using the basic ideas of the script, you can create characters, roles and texts or transform these ideas into movement by composing a choreography. When this material is completed, space arrangement and the order and transitions should be clarified. Then many rehearsals should be done to resolve technical issues and to build familiarity with all the media.



Artistic medium

Dance, speech, visualisation, kinetic and verbal improvisations



Partner organisation

Synergy of Music Theatre



N. of participants

Any



Author

Despoina Bounitsi



Time / Duration

7 - 10 hours



Equipment

Internet access, computer for music use, speakers and microphone



Learning outcomes

This process help the participants in the campaign: To delve into the subject,
To express themselves through artistic means
To build coherence as a group

Steps

Step 1 : Studying the conditions (1h)

Before you start creating the content with your group, it would be good having the script in hand- to know or decide on the conditions of the presentation such as which venue it will take place in, what time of the day, what the equipment needs are etc, in order to include this information in the creation.

Example: If the presentation is in a public space maybe the choreography should not include floor work and maybe the dancers should better wear street shoes.

Step 2 : Creating the artistic material (4-6h)

Part 1 - Creating choreography (2-3 hours)

A useful tool is trying to link key words to movements or to try to describe an idea, energy or emotion through movement. In reality, this way your group can treat movement as speech, as if you are trying to talk to someone, answer questions, have a dialogue, tell a story. A tool to do that, can be for example the activity "Dancing Myself" from our previous manual.

You need to tap into imagination, creativity and spontaneous expression. Sometimes it helps to precede this with a guided meditation that will free the body and the mind and thus the body will create movement. An example of this category can be found in the activity "Dancing Light" from our previous manual. By putting these movement-ideas into a sequence and working with different qualities (fast, slow, intense, calm, big movement, small) you can step by step compose a choreography. The ideas of the script and the characteristic words are therefore the primary material.

Part 2 - Creating texts (2-3 hours)

Text creation is a creative writing process where given a condition you can ask your group to write about any topic. Here we list some conditions that can in a direct way lead to a text on topics such as body shaming:

- What can you hear around you? Example: body shaming expressions
- What do you feel? Example: a series of verbs that reveal feelings of hurt, change, scared and more
- What would you tell your friend about.... (about the topic)
- What do you think about when you are (in a place relevant to the topic)

Step 3 : Composing a new aesthetic (2-3h)

In the final stage the person in charge, acting as the director or choreographer, should essentially –with the help of the group- compose and unify the artistic material created, according to the ideas and structure of the script. That is, to also create important transitions that will help the viewer follow the action and message. These transitions, combined with the visual image of the play and the factors that create atmosphere (props, lighting, costuming, music), form an aesthetic.

Then more or less rehearsals are needed to standardise the performance and create flow and confidence.

Debriefing

This is a quite technical process but very important to communicate the key message of the project. The technical excellence of the artistic media may not be the point but it is useful to try and make sure to give the best result.

General evaluation with all the group should follow after the presentation of the performance.

Pay attention to

Feel free to change your original script if the texts and choreographies lead you to more interesting ideas.



The representations of bodies in advertisements

What is it?

The activity consists of taking magazines and analysing the advertisements present in them. The participants will first analyse how many non-compliant and compliant bodies they see in the advertisements in the magazines. This exercise is then followed by a group discussion on how these advertisements influence the perception and stereotypes we have, and if they influence the perception we have of our bodies.



Artistic medium

Image analysis, Education and Mindfulness



Partner organisation

MOH | Mobility Opportunities Hub



N. of participants

10-20



Author

Eleonora Schulze-Battmann



Time / Duration

40 min



Equipment

Magazines
Pens/Markers
Paper



Learning outcomes

Awareness of the advertisements that surround us
Awareness of how society is really represented in advertisements
Reflection on how advertisements influence the way we perceive our bodies
Reflection on how advertisements reinforce stereotypes we have about bodies

Why image analysis of advertisement ?

This activity helps in the whole process of reflecting on body shaming and body acceptance, an important step towards the co-creation of the art campaign. For our art campaign, we asked directly to the youngsters to give their contribution and ideas for the development. **It is incredibly important that young people are given the freedom to develop their own ideas, celebrate who they are and what they know and communicate the things they care about, as a form of participatory art.**

Ads and media in general create the impression that the images we perceive are authentic and reflect the constant appearance of the individuals portrayed. Analysing medias helps to understand that the idealised images portrayed in medias are often heavily edited and do not reflect the diversity and natural variations of real bodies. **By analysing medias, youngsters can develop a positive body image, cultivate self-acceptance, and resist the pressures of unrealistic beauty standards perpetuated by the media.**

Steps

Step 1 : 5 min

Divide the group into small groups, by using fruits. E.g. If they are 12, create 4 groups of 3 people. Assign to each person one fruit name, like Pineapple, Mango and Strawberry, and repeat till all are assigned to a fruit. In this way, it's easier to create heterogeneous groups. Now distribute to each group one magazine.

Step 2 : 15 min

Give the groups 15 minutes to go through the whole magazine and make them write on a sheet of paper (one for each group) how many people represented in advertisements have non-compliant bodies (non-white, disabled, plus-size, etc.) and how many have compliant bodies instead (smooth skin, white skin, skinny body, etc.). Let them write the results on the paper, in numbers.

Step 3 : 20 min

Start a group discussion, by following these questions in order:

1. How many 'perfect' people have you identified, as opposed to non-compliant ones?
2. In your opinion, is this an indication of how society is really represented?
3. Does it influence the way we perceive our bodies?
4. Does it, in your opinion, reinforce the stereotypes we have about bodies in general?

Pay attention to

When choosing the magazine to give to the participants, be aware of their age. Try to choose magazines they would buy (and read) themselves so that they can reflect deeper on the matter.

References

Inspired by Women's Health Clinic - Body Image workshop kit



What you admire in others vs. what you have

What is it?

The activity consists of thinking first about the qualities people admire in others, and then taking these qualities and reflecting on how much they are present in ourselves. The aim is to make the participants reflect on the real gap there is between what they want to be and what they admire in others versus what they are. What is their self-image?

It is important for youngsters to reflect on what they admire in others versus what they have to foster self-acceptance and avoid harmful comparisons. By focusing on their own unique qualities and strengths rather than fixating on external appearances, youngsters can cultivate a sense of self-worth and develop a positive body image.



Artistic medium

Writing and analysis,
Mindfulness



Partner organisation

MOH I Mobility
Opportunities Hub



N. of participants

Maximum 20



Author

Eleonora Schulze-Battmann



Time / Duration

60 min



Equipment

Whiteboard/Flipchart
Papers
Pens/Markers



Learning outcomes

Awareness of self-image (how we see ourselves)
Reflection on the gap between the qualities admired in others and the qualities we have
Positive thinking

Steps

Step 1 : 10 min

Icebreaker/get to know each other (if needed): make sure that participants will feel safe to share.

Step 2 : 5 min

Write on a whiteboard/flipchart the following characteristics/sentences:

- Good grades at school
- Has money/objects
- Dresses well
- Smart
- Good-looking
- Funny/with a sense of humour
- Good at art, music and/or dance
- Attractive to the opposite sex
- Popular/with many friends
- Mature
- Good at sport
- Loved by teachers
- Caring or sensitive
- Healthy or strong
- Not afraid of parents/teachers
- Not influenced by what others say/think
- Other (you can add others, according to the type of your group)

Step 3 : 10 min

Give the group 10 minutes to pick 5 (or more) of the characteristics/qualities written on the whiteboard/flipchart, which they admire the most in others/ classmates/friends.

Step 4 : 15 min

Now give the participants 10 minutes to take those 5 qualities they have just chosen among all, and ask them to give a grade from 1 to 10 on how much they think those qualities are present in themselves. 1 corresponds to the minimum, while 10 is the maximum.

Give them 15 minutes to reflect on this.

Step 5 : 20 min

Invite the participants to express their thoughts and feelings through writing. They can reflect on their self-image (how they see themselves), what they admire in others, how they would like to be. (If there is someone who is not comfortable in writing, you can suggest them to draw).

Step 6 : 10 min

Now it is time for sharing. Ask the participants to share what are their thoughts or what they have created.

Debriefing

Helpful questions for debriefing and for assessment:

How did you feel with the process?

What do we mean by 'self-image'? (how we see ourselves)

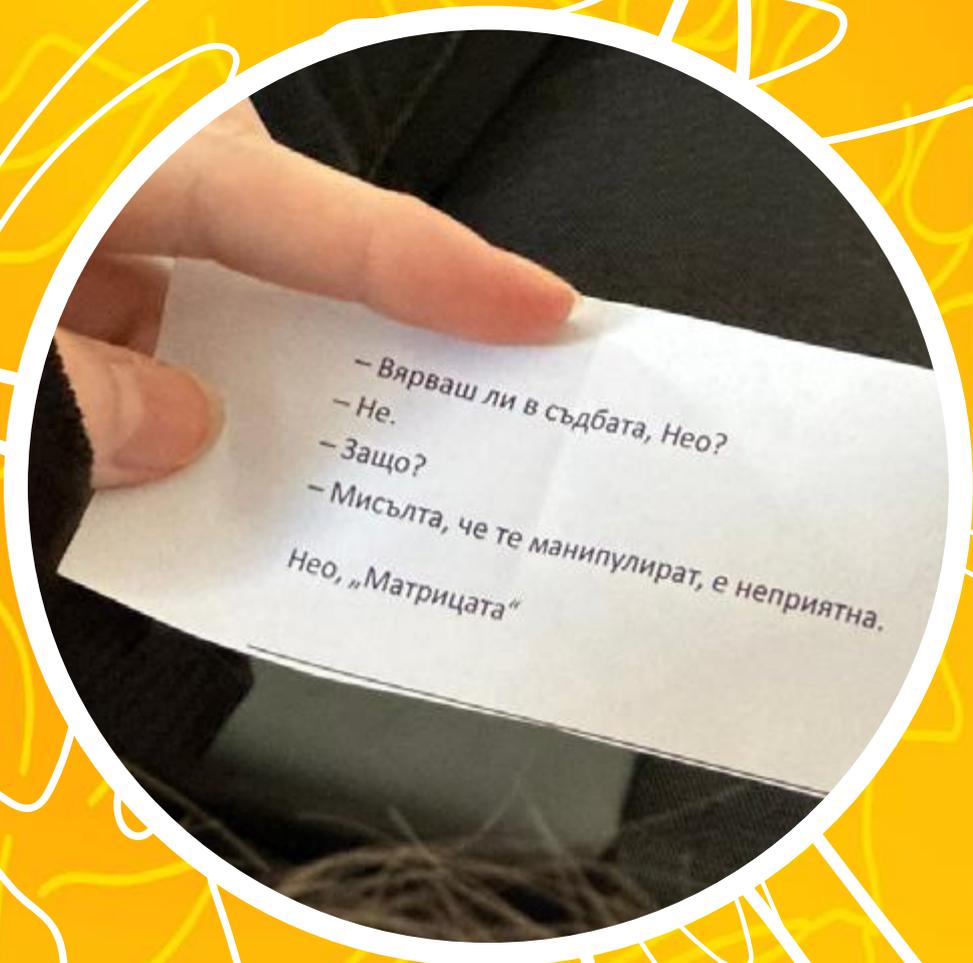
What is our 'ideal self-image'? (how we would like to be; the qualities we admire in others).

Is there a big gap between how you would like to be and how you see yourself?

Do you think there is a big gap between the qualities you admire in others and the qualities you have?

References

Adaptation from MediaSmarts

A hand is holding a piece of white paper with a dialogue from the movie 'The Matrix'. The paper is held against a dark background. The text on the paper is in Bulgarian. The background of the entire image is a bright yellow with white line-art drawings of leaves and branches.

– Вярваш ли в съдбата, Нео?
– Не.
– Защо?
– Мисълта, че те манипулират, е неприятна.
Нео, „Матрицата“

Counter-arguments for Hate-speech

What is it?

This activity is built upon the idea that instead of holding on to our primal feelings in an incident involving 'hate speech', we can try to think beyond the initial offense and allow different interpretation. It is a way to tackle the problem by own counter-speech and make sure hate is not the dominant narrative. For the purpose, participants will be presented with testimonies collected by all partner organizations (MOH- Italy, Élan interculturel- France, University of Atypical-UK, SMouTh- Greece, Animus-Bulgaria) as part of the Book on Body Shaming.

During the 1st phase people will be asked to review and place hate comments into categories based on similarities/ targeted group.

In phase 2, participants will be encouraged to think and discuss the categories they have created considering the reasons for the hateful discourses. By exploring how stereotypes and public gossip are formed with regards to specific phenomenon (e.g., fatphobia, racism, disability), participants will gain a better insight and understanding about the roots of the problem, which is key to shaping new responses.

Based on the discussion, in phase 3 participants will be asked to think about counter-arguments, paradoxical reactions, and any other way of transforming/ destabilizing "hate" categories. The main idea is that challenging the narratives is more likely to result in deradicalization, than ignoring, censoring or responding with more hate speech.

In phase 4, participants will be asked to choose and create any form of artwork (visual/ sound) that communicates the idea of destabilizing hateful ideologies through counter-comments.

Why role playing?

Our perceptions are clouded by insecurities, previous insults and negative experiences. Often, we over react when words are inappropriate or intrusive which can further push us to internalise offensive remarks. The spread of 'hate speech', lack of legal framework and the growing debates surrounding freedom of expression require strengthening responses to build resilience and assist those who are affected. The point of this activity is to address prejudice and intolerance and build resistance through an art campaign that has the potential to reach wider/larger audience.



Artistic medium

Visual Art/ Sound Art



Partner organisation

Animus Association
Foundation



N. of participants

6-12



Author

Elena Golemeeva
and Margarita
Rafailova



Time / Duration

5-6h



Equipment

PC/laptop, Printer, Paper
Various Art & Craft Materials
Testimonies from incidents of
hate speech from the Book of
Body-shaming



Learning outcomes

Learn to approach situations with equanimity and peace as tools for better self-awareness and self-management

Learn to analyse and understand the roots of body-shaming ideologies; Reflect on “hate speech” beyond the initial offence, allowing different interpretations;

Emphasizes the need to counter hate holistically;

Promote acceptance by transforming offensive statements into smart, satire, funny, paradoxical counter-comments;

Steps

Step 1 : 15 min

Use a warm up activity that is not related to the main subject of the workshop. Something simple and energetic to warm up participants and involve them in the group activity. If people are not familiar with each other, the exercise can involve getting to know each other (e.g. Two truths and a lie). The goal is for participants to get to know one another in an easy and fun manner while making the room for positive intention.

Step 2 : 30 min

Introduce the topic of 'Body shaming' through the subject of 'Hate speech'. Lead a general discussion surrounding group's beliefs, attitude and/or experience with 'hate speech'.

Step 3 : 2 hours

Phase 1 : 30 min

The personal accounts published in the Book of Body-shaming will be presented to the group. Once participants are familiar with the content, they will be asked to create categories and group testimonies based on analogies

Phase 2 : 20 min

Once divided into categories, participants will be encouraged to analyse the hateful discourses thinking about the ideology, root cause, genesis and current circumstance under which such behaviors and manifesting. Therefore, think about body-shaming incidents as a symptom of a much deeper problem. For better discussion the moderators should partake and navigate the process, aiming more comprehensive analyses;

Phase 3 : 30 min

After the group has reached a better understanding of the roots of the problem, based on the designated categories, they will be asked to try to transform the incidents. Here it is important for participants to remain objective and approach the task with equanimity and peace so they can focus on being creative, combat hate holistically and avoid emotional entanglement/primal reactions;

During that phase moderators should allow the group to brainstorm ideas freely, without interruptions and navigations. Once the brainstorming process has accumulated enough ideas, the moderators can assist in shaping well-rounded, funny and positive responses to body-shaming incidents.

Phase 4 : 30 min

This point is crucial for creating impact. Participants have to think, discuss and reach a consensus on how to present hate comments and counter comments in a way that will challenge the hate narrative. It is important that everyone work as a group and create a collective artwork instead of separate pieces. In case, there are multiple products it is crucial that they are linked and united by the same ideology.

Step 4 : 15 min

Discussion : Once the final product is completed, the moderator will initiate a discussion about the entire process and reasoning in creating the artwork.

Step 5 : 5 min

At the end, participants will be asked to share their experience with the workshop, thinking about their own participation as well as the group interaction.

Debriefing

Feedback from participants at the end of the activity through an open discussion.

Pay attention to

Encourage participants to think about the final product considering people with visual impairment and discuss how sound and other senses can be implemented.

References

<https://www.bodyshining.eu/wp-content/uploads/2022/09/Body-Shining-IO1- EN.pdf>



Beyond the masks

What is it?

The activity enriches the IO3 artistic practice “Masks” and allows for deeper insight and reflection. The activity involves role play with masks chosen or created by the participants.

As we know body shaming and body acceptance are closely interconnected. Shame is something that makes us feel exposed, on display, observed, judged. Sometimes it involves hiding from others and not admitting to ourselves some of the characteristics we don't like. Often we use “masks”, and they serve as a cover for thoughts and deeds, a shield or barrier, make us feel safer, they are used as a means of expression, a prop to share our position, etc. Self-acceptance has to do with getting to know and understand ourselves with our masks and beyond them.

We think that this kind of practice stimulates a more comprehensive experiencing process. When participants create a mask that reflects their own experiences or the way they feel it provides a great opportunity for them to express themselves and to engage their creativity. It is the personal experience that allows the group to identify with and acknowledge the process of creating the campaign. It would help the working group appreciate the potential benefits to the target group/ the audience and help the group generate ideas, and form the backbone of the campaign activity.



Artistic medium

Arts and crafts, role-play, discussion



Partner organisation

Animus Association
Foundation



N. of participants

6-12



Author

Elena Golemeeva and
Margarita Rafailova



Time / Duration

5-6h



Equipment

Different types of masks (animals, heroes, monsters, book, movie or video games characters) or the materials needed for the art practice "MASKS" from the "Toolkit for Body Acceptance": boxes, helmets (to serve as a basis for the construction of the mask); scissors, glue, plasticine, paper, soft pieces, markers, tape, sequins, feathers, and anything else you can possibly think of.

Free space.

Cards with situations related to self/body acceptance. (see references section at the end of this activity for examples of cards)



Learning outcomes

Recognition of individual aspects of personality (external or internal characteristics) linked to feelings of shame.

Understanding of the expression and consequences of shame.

Getting in touch with one's own authenticity and its diversity.

An experience of insight and situational relief.

Steps

Step 1 : 10 min

Start with a short warm-up.

Step 2 : 15 min

Introduce the group to the topic of body acceptance by gradually using questions to stimulate them to think about the terms of body shaming, body acceptance, the ideas of shame and masks.

Step 3 : 20 min

Open a discussion by asking them to think about the following questions:

What masks do we use in our daily lives, with the people around us?

Why do we need them?

What is meaningful and useful in them and what may affect us in a negative way?

What do we hide behind them?

How do we treat ourselves?

NB! : If necessary, help the group to distinguish between self-acceptance/lack of shame and shameless behaviour.

Step 4 : 20 min to 2 hours

A) Tell the participants that for the next part they can use the variety of masks available, each person choosing one. (20 min)

or

B) Follow the art practice «Masks»*: (2hours)

Ask the participants to create their own mask that portrays him/her well, following the theme «I accept (am not ashamed of) myself».

Let them design a mask that shows them without feeling anxious and/or denying the traits they dislike about themselves.

Tell the participants that for the next part they need to put their masks in the middle of the room.

Step 5 : 1 hour

Role-play with/without masks :

- Have each participant draw a card that contains a situation or statement related to body image and/or self acceptance.

NB! : Depending on the group you are working with - you may choose the option to have participants work in small groups and each group freely choosing how to present their part.

NB! : It is good that these situations/statements do not contain an answer to the conflict in them, so that their interpretation depends on the individual reading of the participant.

- The task of each participant is to choose and recreate the experience / take the role of one of the characters in this situation. For this purpose, each person can choose one of the available masks to help them in their performance of the role.

- After all participants have presented their role, tell the group that they will repeat the activity. This time they should take off their masks and play the role without them.

- Finally, ask the group to reflect on the following: Was there a difference in the way you felt during the two plays? If yes, how would you describe this difference?

You can close the discussion by summarising the thoughts of the group.

Debriefing

Each participant shares one thing that is meaningful and it comes from the sharing of the group.

Pay attention to

Follow up with the group and determine the depth of discussion around this. Participants do not need to share specific examples of what lies behind their mask, it is enough to think about it for themselves.

References

*Toolkit for Body Acceptance (part of Body Shining project)

Examples of cards with situations related to self/body acceptance.

“Some spiders change colors to blend into their environment. It’s a defense mechanism.” Peter Parker

«The little girl went to the bed, but was very surprised when she saw how her grandmother looked, and said:

- Grandmother, why are your hands so big?
- So that I can hug you better, my grandchild.
- Grandmother, why are your feet so big?
- To run better, my child.
- Grandma, why are your ears so big?
- So I can hear better, my child.
- Grandma, why are your eyes so big?
- To see you better, my child.
- Grandma, why are your teeth so big?
- To eat you! At these words the Wolf pounced on Little Red Riding Hood and devoured her too. When he was well fed, he lay down in bed again, fell asleep



Make up their life

What is it?

This activity is an exercise to develop new skills in storytelling, understanding the construction of narratives and talking about identity. It is inspired by the sociological concepts of performativity (J. Butler) and subversion. These two concepts explore the notion that identity is a social construct and specifically when it comes to gender. Butler argues that we get hung on representation that we frame as natural and irrevocable. However, in theory, once we become aware of the construction of identity in the social eye we can free ourselves from this social identity, play with it and even subvert it.

The art campaign organised in France addressed the notion of identity and the role that our relationship with our body plays in how we feel about our identity. The concept of performativity enables relativisation while subversion offers a means of resilience through playing and fun. We used the work of photographer Cindy Sherman to address the notion of playing with appearance and introduce to storytelling through a quick and easy activity.

The goals of this activity is to transmit key notions of storytelling and archetyping strategies in storytelling in films in order for young people to realise their own short film later.



Artistic medium

Storytelling



Partner organisation

Elan Interculturel



N. of participants

10



Author

Eliane Oudjedi



Time / Duration

1h30/2h



Equipment

Phone
Projector
Sound System



Learning outcomes

Gaining confidence in creating something

Steps

The goal is for your group to understand the concept of archetypal representations and their use in the society of images. Stereotypes are important for storytelling and carry with themselves narrative leverage because they have values associated with them.

However, in the context of video making and the larger society of images, we can make a link with the fact that this can reduce or widen perspective since humans can't help but to project themselves onto an image.

This activity therefore relies on the production of extremely fast stereotypes associated to images of individuals. Indeed, artist Cindy Sherman has produced hundreds of portraits of herself incarnating different sort of people to the extent that it is sometimes difficult to imagine that all these persons come actually from the same body.

This is this point that is the key point of this activity and the use of her as the goal is to emphasize on the idea that our relationship to our identity is also our relationship to social norms and perspective but this gaze we lay on ourselves can actually be played with and maybe even modified with artistic exploration.

Step 1 : 10 min

Display images (min 15) of Cindy Sherman's around the room and ask your participants to look at every images.

Ask them to then pick the one image that provokes the strongest emotion in them.

It can only be one image per person.

If one of your participants struggles finding an images that strikes a strong emotion, invite them to pick one that intrigues them or causes a bit of curiosity.

Step 2 : 20 min

Ask your participant to very quickly make up a story about this character. Give very few instructions.

Ask them to tell that story like they would as a joke to a friend to record it on their phone. They can then send it to you via phone (for instance voice memo on whatsapp)

Step 3 : 45 hour (try not to exceed 5min per participant)

Once you have everyone's recording.

Have you projector ready and the file with all the images of Cindy Sherman ready to be displayed as well. Connect your phone to a sound system.

Play each participants recording to the image that they have picked.

Usually this creates a lot of laughter.

Use these very quickly built stories as a leverage to analyse the storytelling structure of the stories.

In other words : who is talking ? An external narrator or the character themselves?

Sometimes (often) some participant will interpret the character, they will give a tone to the voice. This is an opportunity to adress the intention that comes with playing a character, the role of an actor etc.

Use this also to talk about the emotions that draw us to a chracter, some character will feel immediately close to us while other will feel distant : this is the result of both the recording, the story that's told but also the image itself and how it stages the character.

Sometimes your character will have a strong back story and there will be an element of destiny in the story invented by the participant. Interrogate that. Talk about the notion of destiny in storytelling and even bring it to your aprticipant feeling of their own destiny and fataly towards their own identity...

Debriefing

Explain that the reason you did this activity is to firstly observe that they were capable of inventing a story very fast almost instantly. This is the same energy you want to use when you invent a more complex story. This activity is a great way to gain confidence while developping skills in how to construct stories.

References

Cindy Sherman entire work of arts.



Alter-ego portrait

What is it?

This is an activity supposed to support the creative process of your participant in the creation of an alter ego.

This is a writing based exercise supposed to mix personal questions with questions more orientated towards the participant intention in their creative project.

As this activity is about writing, it is a very introspective process you want to give enough space to your participants to dig in their creativity to make up a character that will carry a story they care about. It's about to dig creative material out of them.



Artistic medium

Writing



Partner organisation

Elan Interculturel



N. of participants

Any



Author

Eliane Oudjedi



Time / Duration

3 - 4 hours



Equipment

Paper, pen, flipchart, phone or computer if easier for the participant to write



Learning outcomes

To delve into the subject

To express themselves through artistic means

To gain confidence in creating a serious piece of art that they care about

Steps

Step 1 : 45 min

Write on a flipchart or distribute a print of these questions, at least five lines of answers for each question !

Question 1 :

What is the thing that bothers you most about body-related discrimination? The way other people look at you? Power dynamics? Desire? The relationship with beauty? The predominance of a certain type of appearance considered to be beautiful?

Question 2 :

How might your character approach this? Humour? Parody? Frontal criticism? Complaint? Exaggeration? Irony?

Question 3 :

What do you like most about having a body (embodiment)? Eating? Sleeping? Smelling? Touching? Moving? Thinking? Talking ? Swim? etc etc (think of details)

Question 4 :

What action could your character do to represent this?

Question 5 :

What costume elements represent these actions and desires? What would be the perfect outfit for your character? Don't hesitate to look in magazines for outfits you like, you can make a collage of what inspires you.

Question 6 :

What hairstyle would your character choose? Long hair? Dyed? Short? With a scarf? With accessories?

Question 7 :

How would your character wear make-up?

Question 8 :

If it helps, imagine your audience: the one thing that defines them: they'll think a bit about their identity.

Step 2 : 45 min

Building their character : Tell your participants they have to know their character before they make them talk. Give them a new piece of paper on which they have to answer these questions.

Who is your character ?

How old are they ?

What are they wearing? How are their hair? Accessories?

What are their main quality? What is their greatest weakness?

What do they do for a living? Do they like it?

Do they have a family? If so, what is it?

What is their social life like? Any friends?

What makes them react? Why?

What do they forgive?

What are their values?

Has anything special happened to them in their life?

Step 3 : 45 min

Write the monologue : Now it is time for your participant to write the monologue of the character they are making up. Write these questions on a board and tell them these questions are here to support the writing of their text. However it is also a time of creation so they are really free to follow any type of intuition that they have. All in all the questions are here to give a structure to help achieve confidence when it comes to writing but they are not mandatory rules only support.

What is your character saying to themselves or wanting to tell us?

What happens to them (intro, development and conclusion)?

What psychological states do they go through?

(Pleasure, insecurity, doubt, anger, well-being, pride, etc.)

What genre will your text take?

(Comedy, drama, psychological, etc.)

Step 4 : 1h-2 hours

This final step can happen on another day as it is good for the participant to have reflected a little bit on what they have created.

For this final step organise a one to one time with each participant to discuss the text that they have written and talk about their alter-ego. It's good to have at least 15 min with each participant, ideally 25. It is an opportunity for them to share what they have created but also start projecting themselves in their character. It gives life to their story.

Your goal at this time is to support them in have the clearest idea of what they want their final piece to look like. Who will play their character? How? What costume? What tone? Etc.

If you have access to film equipment, it is the moment for them to make decisions about the staging (light decorum etc).

Pay attention to

You are a person of resource in this moment , you should not tell them what is good or bad in their creation but really try to support them in them having a defined intention behind every artistic decision that they make.

Debriefing

After following all of these steps your participants will have a story, a written text and a character they care about. They will have gone through a deep creative process that asked them to dig in their personal and intimate story. Celebrate that with them and support the fact that they took a risk and a good piece of art and an piece of art that the artist understand and comes from a place of truth. They are doing it for themselves before anyone else and this is really what matters in this activity



Crowns & costumes

What is it?

Participants will create tiaras and costumes out of different art materials, sub-verting the traditional idea of beauty pageant and fashion stereotypes. They will write slogans to include on the crown/costume.

The activity helps participants think about body acceptance in a creative way. The act of creating supports in processing the thoughts and emotions that come out of such topics.



Artistic medium

Visual Art



Partner organisation

University of Atypical



N. of participants

8-20



Author

Amy Frazer



Time / Duration

2h



Equipment

Paper
Paper plates
Pens and markers
Card
Glue
Glitter
Stapler and staples.
Anything else you think of



Learning outcomes

Learn a creative process
Work together as a team
Understand Body Shaming
/Body acceptance

Steps

Step 1 : 30 min

Warm up activity and explain that the theme of the workshop is on body acceptance. (10 min)

Open discussion (20 min) :

What does art mean to you?

What does Body Acceptance mean to you?

What is one compliment you have received that meant something to you?

What would you tell a friend?

Step 2 : 1h15 min

Participants will create their crown and sash.

To make the crown follow the steps below:

Fold the paper plate in half and cut vertically up the middle of the plate. (3/4 of the way to the edge)

Unbend paper plate and create a + in the centre of the plate by cutting horizontally across your first cut.

Then cut diagonally between each cut to create 8 triangular crown points in the centre.

Once you have your points, write or paint the slogan/word of your choice on the brim.

Decorate your crown anyway you like, with paint, sequins, glitter etc.

Once they are dry, bend the triangles up and wear your crown with pride!

Example of a costume:

Fairy wings

You can make wings by using 2 pieces of old newspapers. Folding them in diagonals and stapling them together. You can loop a piece of fabric on the end and staple to the bottom of the paper to wear.

Step 3 : 15 min

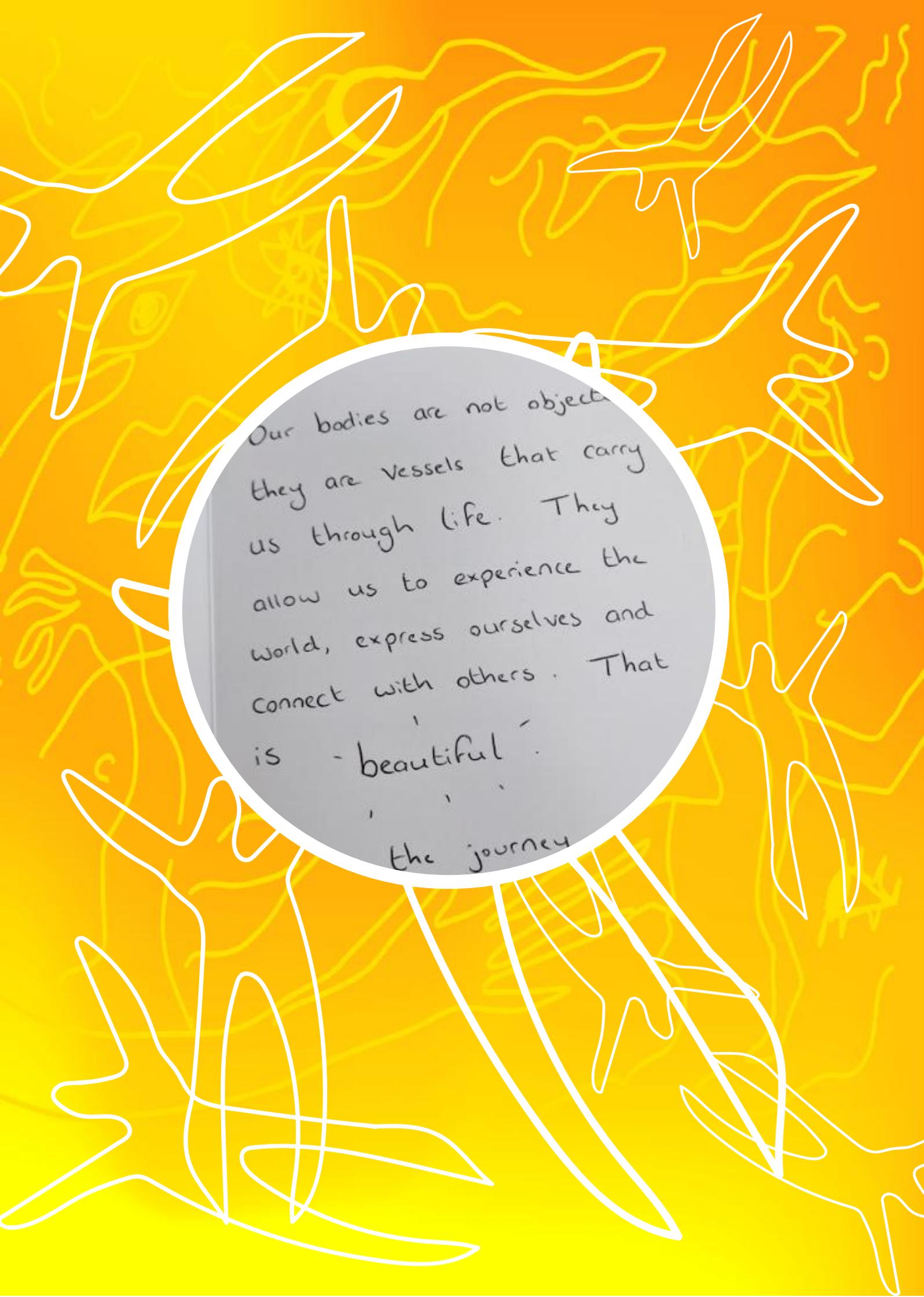
Participants wear their crown and costume and get their portraits taken.

Pay attention to

Be aware of the participants' access requirements and make the relevant adjustments.

Some participants might find making the crown easier than a costume.

Overall it's important that the participants are comfortable and enjoy the process of creating.

A hand-drawn illustration of a sun. The sun is depicted with a central grey circle containing text, surrounded by white outlines of rays and a yellow background with wavy lines. The text inside the circle reads: "Our bodies are not objects they are vessels that carry us through life. They allow us to experience the world, express ourselves and connect with others. That is 'beautiful'. the journey".

Our bodies are not objects
they are vessels that carry
us through life. They
allow us to experience the
world, express ourselves and
connect with others. That
is 'beautiful'.
the journey

Card Making

What is it?

This activity will follow on from 'Crowns and Costumes' which involves participants creating cards to include messages against body shaming/for body acceptance.

After creating the cards participants are encouraged to either post them on social media, give them to a friend or family member, pass them out to organisations, put them in the post or even hand them to someone on the street.

The activity helps participants think about body acceptance in a creative way. The act of creating supports in processing the thoughts and emotions that come out of such topics. It gives participants an opportunity to spread messages of body acceptance.



Artistic medium

Visual Art



Partner organisation

University of Atypical



N. of participants

8-20



Author

Amy Frazer



Time / Duration

1h



Equipment

Card
Pens/Pencils



Learning outcomes

Learn a creative process
Work together as a team
Understand Body Shaming/Body acceptance

Steps

This activity follows on from Crowns and costumes.
The first step has been included again below in case it is used as a stand alone activity.

Step 1 : 10 min

Warm up activity and explain that the theme of the workshop is on body acceptance. (10 min)

Open discussion (20 min) :

What does art mean to you?

What does Body Acceptance mean to you?

What is one compliment you have received that meant something to you?

What would you tell a friend?

Step 2 : 20 min

Participants take a card and draw and write a message about body acceptance. They can think of the questions above in step one for inspiration.

Step 3 : 15 min

Participants take the cards and pass them out to organisations, restaurants, their friends or even to a stranger on the street.

Debriefing

Ask participants how they felt about the process.

Did they enjoy spreading messages of encouragement to others?



Thank you !

Join us online to find out more !

We also made videos of the artcampaigns we organised (on our website) and produced 3 other manuals collecting testimonies, means to analyse discriminations linked to the body and methods to create about this topic and empower youngsters.

Website: www.bodyshining.eu

Instagram: <https://www.instagram.com/bodyshining.eu/>





**This book is the result of a ERASMUS +
project aiming to create tools against
bodyshaming and promote body
acceptance.**

