

# ART STRATEGIES E-HANDBOOK

INTELLECTUAL OUTPUT 1 OF THE FACE PROJECT



The FACE -Fighting Against Cyberbullying & Exclusion- Project has been developed in response to the lack of knowledge and tools to handle the increasing phenomenon of cyberbullying amongst teens and children. It aims at developing guidelines, materials, networks and innovative methodologies combining multidisciplinary artistic approaches (as drama practice, filmmaking, visual and street arts) to tackle this social problem.

The FACE Project involves different target groups whom will benefit, directly or indirectly, from its results: youth workers, students, parents, local authorities and other stakeholders. A partnership composed by the following 9 member organizations, from different European and extra-EU countries, articulates the development of the FACE Project:

- ALDA - European Association for Local Democracy (France)
- Associazione Cittadini Digitali (Italy)
- GLAFKA (CzechRepublic)
- KITEV - Kultur imTurm (Germany)
- Media DiversityInstitute Global (Belgium)
- INFODEF - Institute for the Promotion of development and Training (Spain)
- SOS MALTA (Malta)
- VEJLE (Denmark)
- EMESSE (Morocco)

The FACE Art Strategies (FACE-AS) handbook is the product of this partnership. It will be presented online as an Open Educational Resource (OER) of innovative strategies and methodologies to tackle cyberbullying. It , is targeted at youth workers and aims to provide them with guidelines and strategies to contribute to the prevention of cyberbullying through filmmaking, drama, visual & street arts.

Youth workers will not be the only beneficiaries of the FACE-AS innovative methodologies, as they will act as multipliers supporting teens, pupils and their communities with adequate instruments for combating cyberbullying.

As mentioned above, the FACE-AS e-handbook contains a compilation of artistic strategies to prevent cyberbullying among teens through filmmaking, drama practice, and visual and street arts. Furthermore, it includes practical knowledge on how to assist the cyberbullying victims experience and how to help teens to identify and prevent this type of harassment through virtual means. The different modules are listed below:

Module 2. Interaction with victims of cyberbullying

Module 3. Filmmaking strategy

Module 4. Visual and Street Arts strategy

Module 5. Drama strategy

Prior to applying the guidelines and methodologies it is important to assess the group needs. For example, those activities outlined in Module 2 (Interaction with victims of cyberbullying), may need to be adapted / adjusted to better suit the group dynamic and age profile. (note that adolescence covers a wide range of years, and is defined as ranging from 10 – 17 to 19 years old). Thus, trainer working with adolescents and youth workers should adjust the activities according to their respective groups.

In order to help frame the development of the handbook and as well as other project products (including Guidelines for Parents and Recommendations for local authorities and stakeholders), a common definition of "Cyberbullying" was formulated by the FACE project partners. The "Cyberbullying" definition is presented below:

"Cyberbullying is a form of bullying perpetrated online (via: social media, direct/instant messaging, email, video/photos, websites or through other digital methods). Bullying is an umbrella term that describes any activities perpetrated against a person or a group of people that causes them serious emotional, psychological, physical or other harm. The relationship between the victim[s] of bullying and the perpetrator[s] is characterised by a real or perceived power imbalance. The term cyberbullying is used in situations involving minors; if an adult is involved, the terms 'cyber-harassment' or 'cyberstalking' are more accurate. Within the scope of the FACE project, we will be tackling cyberbullying specifically."

In short, the FACE project defines "Cyberbullying" within the framework of bullying, given it is one of its manifestations expressed through digital means and is based on perceived/real unequal power relations between victim and perpetrator, both underage (when online bullying involves an adult and a minor, it is called "cyber-harassment")

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This module will aim to present an understanding of the psychological and social profiles of victims and perpetrators of cyberbullying, and describe the impact of cyberbullying on the individuals involved. This will also aim to explain methods of interacting with victims of cyberbullying, and outline ways to introduce the subject of cyberbullying to those who are not well-versed in the phenomenon.

As mentioned in the introduction, cyberbullying is defined as occurring between minors, while cyber-harassment involves adults. The following sections refer to cyberbullying exclusively. Thus, these sections will analyse profiles of victims and perpetrators of cyberbullying between the ages of 10 and 19 years old.

## 2.1. Who are the victims?

A victim in this context refers to a person who experiences one or multiple forms of cyberbullying, which are performed by a perpetrator.

There is no single hard and fast rule to define who a victim of cyberbullying may be. Various studies have been conducted which may shed light on certain trends in relation to the profile of a victim, and these shall be reviewed here.

In general, studies show that vulnerable populations are at an increased risk of being victimised<sup>1</sup>. In this case, children and sexual minorities are defined as vulnerable populations, inferring that these individuals have a higher chance of becoming victims of cyberbullying.

With regards to gender, females have been observed to be more likely to be victims of cyberbullying than males<sup>2</sup>. The incidence of cyberbullying also increases with age. Therefore, the older a minor is, the higher the possibility that they will engage in some sort of cyberbullying behaviour.

There are also a number of behavioural factors which may play a role in a person becoming a victim of cyberbullying. Those people who are victims of the traditional forms of bullying, are also at an increased risk of becoming victims of cyberbullying<sup>3</sup>. Finally, young people who have significant technological knowledge, spend considerable time online, and own a device with privileged online access are at a higher risk of being victimised through cyberbullying<sup>4</sup>.

1. Görzig, A., & Machackova, H. (2015). Cyberbullying from a socio-ecological perspective: A contemporary synthesis of findings from EU Kids Online.

2. Walrave, M., & Heirman, W. (2010). Cyberbullying: Predicting Victimization and Perpetration. *Children & Society*, 25(1), 59-72.

3. Låftman, S., Modin, B., & Östberg, V. (2013). Cyberbullying and subjective health: A large-scale study of students in Stockholm, Sweden. *Children And Youth Services Review*, 35(1), 112-119.

Walrave,

4. M., & Heirman, W. (2010). Op. Cit.

## 2.2 Who are the cyberbullies?

On the other side of the coin, perpetrators or 'cyberbullies' are those who engage in cyberbullying behaviour which causes harm to the person on the receiving end. There are multiple factors which play a role in defining who a cyberbully is likely to be, ranging from individual to social factors.

With regards to individual factors, females tend to be more involved in cyberbullying than the traditional forms of bullying, possibly due to the indirect nature of this kind of bullying.<sup>5</sup> Cyberbullying perpetration also seems to peak between the ages of thirteen and fifteen, and that the probability of becoming a perpetrator may be dependant on the amount of time spent online, especially when viewing internet content which features self-harm. There are also offline risks, which are more psychological in nature. Regardless of gender, lower level of self-control may encourage individuals to perpetrate by putting up hurtful content on social media.<sup>6</sup> Being cyberbullied increases the chances of becoming a cyberbully as well, and this chance is heightened if an individual does not oppose cyberbullying and experiments with their identity online.<sup>7</sup>

Social factors are also involved in defining who a cyberbully is more likely to be. Those who come from a higher socio-economic background, speak a minority language at home, are a member of a group which is discriminated against, and have a disability are at an increased chance of becoming perpetrators.

Having said this, it is very important to note that even though particular trends have been observed when it comes to the make-up of a perpetrator, a cyberbully may or may not fit within the above descriptions. Anyone can be a cyberbully, and it is of utmost importance to treat every case with care and good nature, both for the safety of the victim and the betterment of the perpetrator.<sup>8</sup>

## 2.3. What are the effects and impact of cyberbullying?

The influences of cyberbullying widely vary and encompass both psychological/emotional effects as well as behavioural consequences. An interesting point to mention is that cyberbullying does not only have an impact on the victim, but may have a substantial influence on the well-being of the perpetrator as well.

Minors who are victimised through cyberbullying experience higher anxiety, depressive affect and loneliness.<sup>9</sup> These individuals also tend to experience suicidal ideations as a result of the bullying.<sup>10</sup> It is good to note that a number of these studies showed that the suicidal ideations are not experienced solely by the victim, but by the perpetrator too.

5. Görzig, A., & Machackova, H. (2015). Op. Cit.

6. Marcum, C., Higgins, G., Freiburger, T., & Ricketts, M. (2013). Exploration of the Cyberbullying Victim/Offender Overlap by Sex. *American Journal Of Criminal Justice*, 39(3), 538-548.

7. Walrave, M., & Heirman, W. (2010). Op. Cit.

8. Görzig, A., & Machackova, H. (2015). Op. Cit.

9. Nixon, C. (2014). Current perspectives: the impact of cyberbullying on adolescent health. *Adolescent Health, Medicine And Therapeutics*, 143.

10. Several researches support this correlation:

Hinduja, S., & Patchin, J. (2010). Bullying, Cyberbullying, and Suicide. *Archives Of Suicide Research*, 14(3), 206-221.;

Kowalski, R., & Limber, S. (2013). Psychological, Physical, and Academic Correlates of Cyberbullying and Traditional Bullying. *Journal Of Adolescent Health*, 53(1), S13-S20.

Görzig, A., & Machackova, H. (2015). Op. Cit.

Nixon, C. (2014). Op. Cit.

Overall, both victims and perpetrators report a lower subjective well-being than individuals not involved in bullying<sup>11</sup>. Interestingly, cyberbullying perpetrators seem to experience global happiness and guarded optimism, but less school-related happiness and life satisfaction.

There are also a number of behavioural consequences which arise as a result of being involved in cyberbullying. Being involved in such behaviours may cause further behavioural problems, such as substance misuse and delinquent behaviours as well as aggression which may cause trouble within the school and with the law<sup>13/14</sup>. People who were bullied online in the past three months showed more dependence on the internet, took more internet-related risks and felt less popular in and outside school. Furthermore, victims tend to often also be a bystander in other cyberbullying situations, and may also become victims of the traditional forms of bullying<sup>15</sup>.

## 2.4. What to do?

Once cyberbullying is detected, there are various ways to tackle such behaviour from the side of the victim. First and foremost, it is advisable that the victim does not reply to the messages directed towards them by the perpetrators. A victim may be tempted to reply so as to defend themselves, yet replying may instigate the cyberbullies to continue such behaviour.

Furthermore, such perpetrating users should be blocked online by the victim, so as to limit their access to them. A victim may also decide to report the bully to the relevant social media corporation, so as to raise awareness about the behaviour of the individual/s online.

If the victim is in close contact with the bully outside the electronic sphere, there is a possibility that the cyberbullying behaviour gets portrayed face-to-face too, in the traditional forms of bullying. Therefore, it is important that the victim reports the bully to relevant authority figures so that action is taken on the behaviour of the perpetrator. For example, if the victim and perpetrator go to the same school, it might be a good idea to report the behaviour of the bully to school counsellors or guidance teachers.

From the side of the cyberbully, empathy training could be done with the perpetrator, so that they become more aware of the effect that their behaviour may have on a particular person<sup>16</sup>. With the appropriate support, the bully's beliefs which support aggression should be challenged and modified over time. The aim of this would be to find ways of how an individual can process their aggression positively, rather than project it on other people through cyberbullying strategies. Finally, guidelines should be drawn up to teach adolescents in general about appropriate online norms so that they are better protected online<sup>17</sup>.

11. Navarro, R., Ruiz-Oliva, R., Larrañaga, E., & Yubero, S. (2013). The Impact of Cyberbullying and Social Bullying on Optimism, Global and School-Related Happiness and Life Satisfaction Among 10-12-year-old Schoolchildren. In: *Quality Of Life*, 10(1), 15-36

12. Idem

13. Görzig, A., & Machackova, H. (2015). Op. Cit.

14. Nixon, C. (2014). Op. Cit.

15. Vandebosch, H., & Van Cleemput, K. (2009). Cyberbullying among youngsters: profiles of bullies and victims. *New Media & Society*, 11(8), 1349-1371.

16. Ang, R. (2015). Adolescent cyberbullying: A review of characteristics, prevention and intervention strategies. *Aggression And Violent Behavior*, 25, 35-42.

17. Idem

## 2.5. Decalogue: interaction with victims

Once a youth worker suspects that a person is a victim of cyberbullying, it might be ideal to carefully approach the individual to offer your support. The following are a number of suggestions which could be employed when interacting with the alleged victim;

1. *Listen* - Two kinds of listening exist; active and passive listening. In such cases, employ active listening, and show interest and attention to what the person is saying. This would allow deeper understanding of the situation.
2. *Empathy* - The victim experiences a multitude of emotions related to the experience of victimisation. Empathy is usually likened to 'being in someone else's shoes', and attempting to feel what the victim is expressing in their telling of the experience.
3. *Do not express judgement* - If a person decides to open up about a difficult experience such as cyberbullying, it is of utmost importance that you do not assign blame or express judgement towards the person for the situation they have found themselves in. The reason for this is because judgment would inhibit the individual to continue opening up and may lead to them losing their trust in you.
4. *Show concern for their well-being* - Show the individual that you care for subjective well-being without being invasive, to make them aware that you are there to show them your support.
5. *Do not be forceful* - Allow the victim to open up on their own terms, and to tell you as much as they are comfortable to do so. It is not advisable to push them to tell you more if they are not ready to do so.
6. *Explore options with the victim* - After the victim tells you their story, discuss with them what they can do about the situation moving forward. Lay out all appropriate options for the victim and see how they feel about them.
7. *Empower the victim* - Encourage the victim to choose an option you had both discussed which they feel is the most appropriate for them. Show them that ultimately it is their decision to make, and then support the decision they take.

## 2.6. Introducing cyberbullying to youngsters. Practical activities

This section provides examples of activities based on non-formal learning education with the aim of equipping youth workers with tools to introduce the theme of cyberbullying to their groups prior to developing vademecums. The activities take a step by step approach to the subject and aim to:

- 1) Reflect on the concept of cyberbullying and identify examples of it
- 2) Develop an understanding of bullying dynamics
- 3) Raise awareness on the importance of staying safe online
- 4) Explore ways of addressing cyberbullying

It is important to note that these activities might not be suited to every group. It is up to youth workers to identify the needs and sensitivities of their respective groups and choose activities suited to the level, dynamic and awareness of the youth they are leading.

Furthermore, it is advisable that these activities are facilitated by at least 2 people and more should the group size exceed 25. In some cases, it might also be necessary to have a counsellor present.

### **Initiate Ground Rules**

Before beginning activities, it would be important to set some ground rules to establish an inclusive learning environment for the course of the activities. Some examples of rules below:

- Listen carefully and do not interrupt when someone else is talking – you can introduce a talking stick for group discussions.
- Respect another person's opinion whether you agree or not.
- Speak nicely to each other
- Try not to make generalizations about groups
- Keep an open mind—be open and responsive to ideas and points of view that might differ from your own.
- Highlight any ideas, perspectives, or solutions that haven't been discussed.
- Use a hand gesture to signal agreements

Use this opportunity to emphasise that each participant can choose how much to share and whether to participate in group discussion – it is not obligatory.

Also highlight to the group that this is not the space to resolve any personal issues and they should seek guidance from their teachers or counsellors should they need help.

### **Activity 1 - Get the ball rolling (30 minutes)**

**Aim:** To find out what youth understand by the concept of cyberbullying, define it and recognise examples of it.

**Ages:** All

**Group Size:** Any

**Materials:** Sheets of Paper, Markers, Chart

Open the session with a 5 minutes brainstorm on what constitutes bullying. Think up words that come to mind when thinking about bullying and finally present the common definition below which is extracted from the FACE definition on Cyberbullying:

***Bullying is an umbrella term that describes any activities perpetrated against a person or a group of people that causes them serious emotional, psychological, physical or other harm. The relationship between the victim[s] of bullying and the perpetrator[s] is characterised by a real or perceived power imbalance.***

(Note to Youth Worker: It would be important to differentiate between direct aggression such as hitting and punching, and indirect aggression which are non-physical acts of meanness and cruelty such as gossiping and emotional manipulation)

- 1) Hand participants a piece of paper and pen and ask them to find their own space in the room to individually think about what they understand by the term 'cyberbullying' (2 minutes)
- 2) Ask students to form pairs (with those sitting closest to them) and combine definitions / words (5minutes)
- 3) Ask students to form groups of 6-8 and ask them to share their common definitions with each other and come up with group definition. They should choose someone to present this definition.
- 4) Presentations of group definitions and hold a small discussion to come up with one class definition and write it on a big chart for future reference. This definition should also be compared to the definition found in the e-handbook on page 2 to ensure the most important keywords are not left out.

**Now that you have one class definition ask some follow up questions to probe participants into thinking of examples and create a spider diagram around definition – Guidance Questions:**

- Can you give examples of how cyberbullying could happen?*
- Why are some people the target of cyberbullying? (Probe them to think of instances when others have been bullied because of their image / identity / cultural differences)*
- Can you name some adjectives that would describe someone who is being cyberbullied?*

Facilitator can use the following examples to probe participants:

- Posting fake information about someone on social media*
- Sending harmful messages via mobile or social media*
- Hacking into someone's account and pretending to be them*
- Targeted posts against race, gender, sexual identity knowing a person would read them.*

To end the session, highlight that Bullying, cyberbullying and violence in schools are human rights violations, which infringe on the rights of children and young people to live a life free from violence. In some cases, cyberbullying can be deemed a hate incident or crime and punishable by the law.

## Activity 2 - Four sides to the story (30 minutes)

**Aim:** To reflect on the different roles in bullying dynamics and identifying ways in which to respond to cyberbullying that are proactive and responsible

**Ages:** All

**Group Size:** 20-25: Should the group size be greater than 25 it would be opportune to split the group into 2 and hold the activity in 2 spaces.

**Materials:** Sheets of Paper, Marker

Optional: Begin this session by showing the group the 5 minute animation 'Daisy Chain' which follows the story of a victim of bullying and brings to light bullying dynamics and the roles of the victim, perpetrator and bystander. Facilitator could hold a short discussion to discuss how this made them feel and whether they noted the roles and strategies used to address the bullying.

To watch the animation 'Daisy Chain' [click here](#)

- 1) Hang up a sign in each corner of the room labelled 1 to 4
- 2) Explain that you will be reading different cyberbullying scenes and will be offering three responses to each scenario (Refer to Activity Handout for the cyberbullying scenes). Participants must choose one of the responses and move to the corresponding corner. Explain that the 4th corner is the 'other' corner which will be left open for those that might think of a different way of responding.
- 3) Demonstrate how the activity will work.
- 4) Begin. Read out a scene and let participants find their corner.
- 5) Once participants have chosen their corner, ask them to explain why. For those that stand in the 'other' corner, ask them to explain how they would respond differently to the options given.
- 6) Repeat for the other scenes.
- 7) Once session is over hand out the 'mouse' handout and ask students to reflect on the session for 5 minutes and write down their thoughts, emotions and behaviour. Hold a group 5 minute group discussion to reflect on the session and see whether anyone would like to share what they've written.

## Activity 3 - Open your mailbox (1 hour)

**Aim:** To reflect on online dangers and develop an awareness of how to stay safe online.

**Ages:** All

**Group Size:** Any

**Materials:** Envelopes containing Pictures, Comments, Conversations; Charts, Colour Markers, Glue

- 1) Divide students into groups of 5-10 depending on the size of the group and ask them to sit in a circle.
- 2) Give each group a chart, glue and colours.
- 3) Place an envelope in the middle of the circle with several pictures, comments, conversations. (Refer to Activity Handout for examples of posts)
- 4) Ask students to each pick up a post from the envelope, present it to the group and discuss whether it is safe to be posted online or whether it might have put a person in a vulnerable position and why.
- 5) Students should then use the posts to create a collage with **rules on how to stay safe online**.
- 6) Groups to present their charts and discuss their rules with the rest of the groups.

## 2.7. Activity Handouts

### 2.7.1. Four sides of the story - Activity handout

**A. Your friend group start sending you nasty text messages and threaten to share an inappropriate picture of you if you don't do everything they say. You don't feel good when these things happen. What should you do?**

- 1) Ignore it and keep it to yourself. The problem will go away alone.
- 2) Threaten them back
- 3) Speak to your parents or teacher and tell them what is happening.
- 4) Something else (Other corner)

**B. You notice that one of your very lively students has become very reserved and quiet – after doing some investigating you find out that messages are going round via Facebook that your student is a 'teacher's pet', 'suck up' and 'nerd'. What do you do?**

- 1) Tell your student to suck it up and stand up for themselves!
- 2) Approach them and acknowledge that you know what's going on and that you shall report it.
- 3) Explore different ways of approaching the situation with the victim.
- 4) Other

**C. Classmates are spreading hurtful and fake information about you online and this has caused many people at school to ignore you. Even your closest friends have started to believe the rumours. What should you do?**

- 1) Nothing. It will pass, plus no one will believe anything you say.
- 2) Pay back – Start spreading rumours about those bullying you.
- 3) Report them to your teacher and see what action you can take.
- 4) Something else (Open corner)

**D. You are an English teacher and have created a group chat to have a space for students to share any questions about your classes. A student mistakenly shares an image of one of their classmates with text saying 'Pig face', 'Fatso'. You see the message before it gets deleted. What should you do?**

- 1) Call out the student and shame them in front of the whole class.
- 2) Report the student to the PSCD department and ask them to take action.
- 3) Take the student aside and discuss the reasons why they are treating their peers in this way.
- 4) Other

**E. A new girl has joined your class and is a refugee. Your friends have started taking pictures of her and sharing them online with derogatory and racist tags. What should you do?**

- 1) Join in, she's not your friend so you don't have to worry about her.
- 2) Report to the teacher that photos are being shared around.
- 3) Befriend her and stick up for her without getting any authoritative figure involved.
- 4) Other (Open corner)

*Note for Facilitator: It is important to highlight that a bystander is in a crucial position as their action or lack of action can empower the bully or stop him. If the bully is cheered on by others, or others simply choose to act as an audience and never take any action we are empowering him/her. Of course it might not be safe to intervene as the bullying is taking place, but there are many avenues that a bystander can take if they have witnessed bullying such as reporting anonymously, addressing the bully in a group or speaking to a guidance counsellor to find out what action can be taken<sup>18</sup>.*

### **2.7.2. Handout - Open your mailbox**

*Note for facilitator – You can ask students to prepare for the activity at home and ask them to bring along examples of posts, pictures and comments that they feel might have put themselves or others in a vulnerable position.*

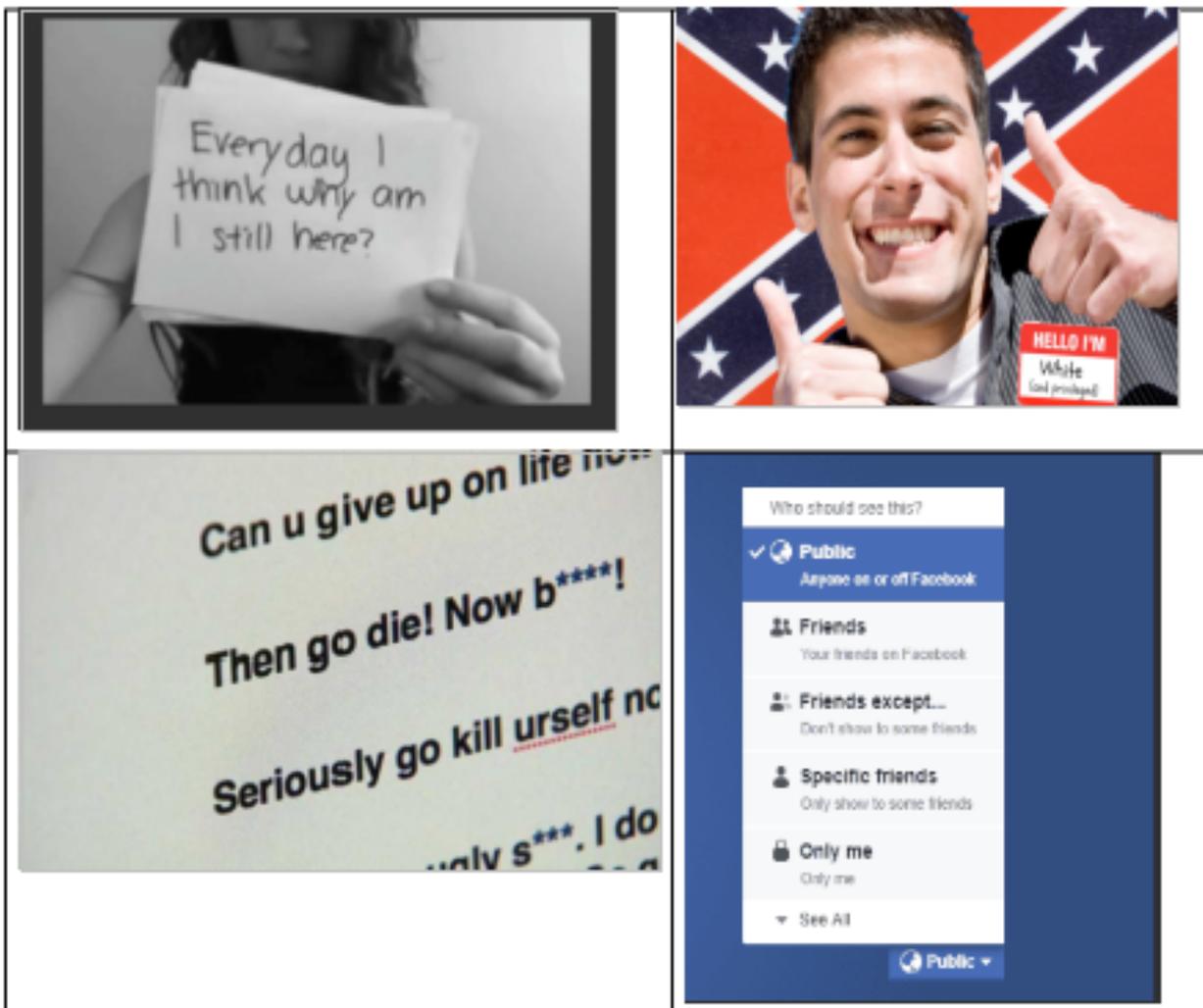
18. Eyes on bullying, 'What can you do', <http://eyesonbullying.org/bystander.html>

### New Town Facebook Group – Public Post

Hi All my name is Lara – I'm new to the area and wanted to find friends in my area on facebook – I'm living in New Town close to the Primary School. My phone number is +44583874838 - Private Message or call me if you'd like to meet up.

### Personal Facebook Wall

I'm currently at the playground – Second blossom tree on the right as you enter! Meet me here!





### Insta Post

#JustBackHome #Loveadventures



Mike : Hi I saw your picture on my friends contacts, you're beautiful

Me: Oh thank you! Are you from my school?

Mike: Yes I am, I'm in 5<sup>th</sup> year.

Me: Ah I don't know anyone named Mike.

Mike: We're yet to meet then! - I'm about to head out actually - do you want to meet at the park at 4pm?

Me: Not sure, how will I recognize you?

Mike: I'll find you – what are you wearing?

Me: Pink Top, white shorts.

Mike: Ok see you soon.

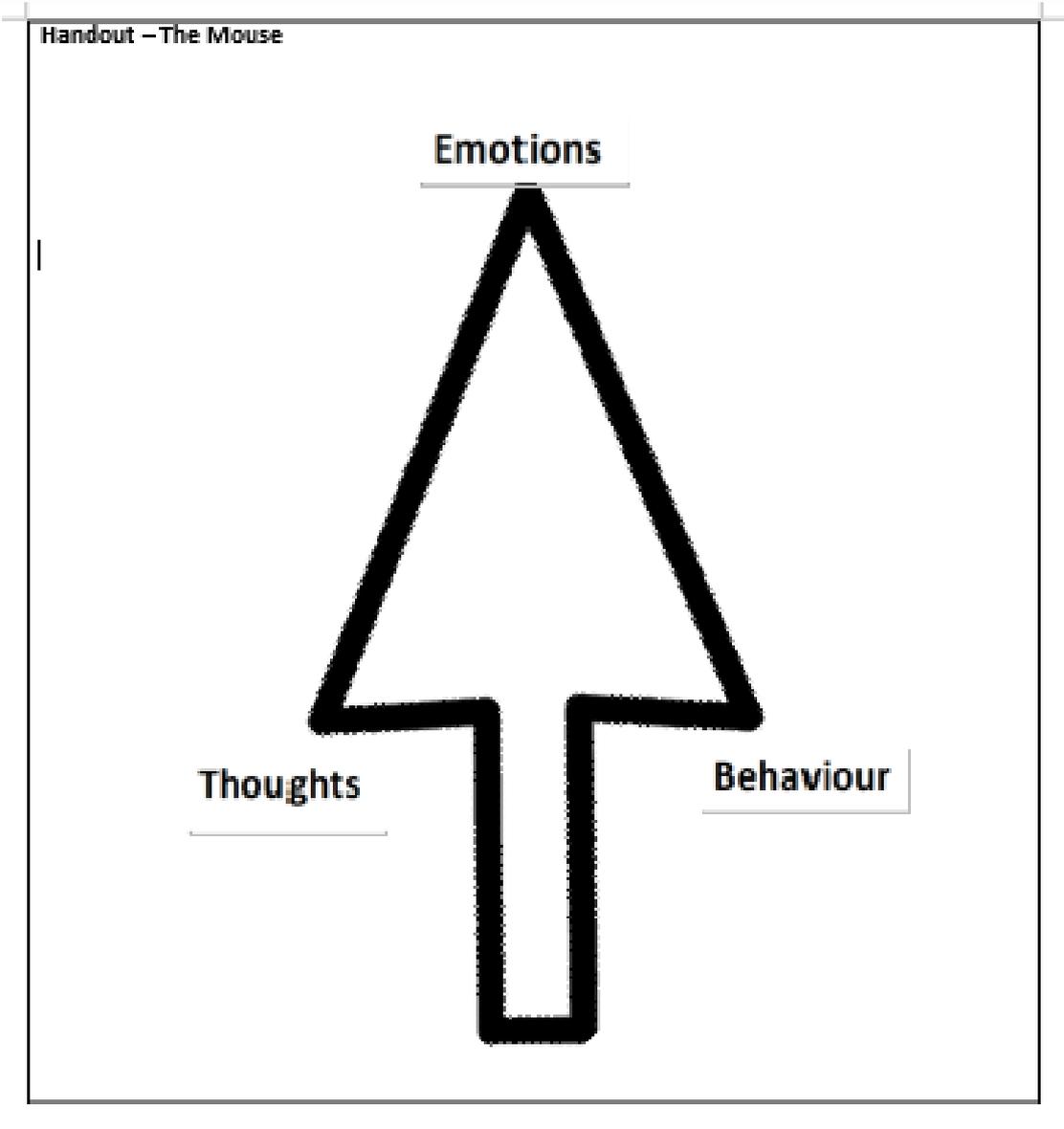


Wonders why people can never say it to your face, but can always post it on Facebook!



*Note: Facilitator can keep these examples of rules to further probe participants:*

- 1) Don't share any personal information online*
- 2) Don't accept friend requests from people you don't know*
- 3) Strengthen privacy settings*
- 4) Don't post pictures and videos of yourself that you don't want to be shared!*
- 5) Think about what you say before posting*
- 6) Be open to other people's views – do not be aggressive or rude.*
- 7) Don't give out your passwords*
- 8) Don't go and meet anyone you've met online*
- 9) If you notice something or someone online that makes you feel unsafe, leave the webpage, turn off your computer and if you feel it is necessary, tell a trusted adult.*
- 10) Keep records and screenshots of conversations or posts that makes you feel unsafe*



Ang, R. (2015). Adolescent cyberbullying: A review of characteristics, prevention and intervention strategies. *Aggression And Violent Behavior*, 25, 35-42.

Görzig, A., & Machackova, H. (2015). Cyberbullying from a socio-ecological perspective: A contemporary synthesis of findings from EU Kids Online.

Hinduja, S., & Patchin, J. (2010). Bullying, Cyberbullying, and Suicide. *Archives Of Suicide Research*, 14(3), 206-221.

Kowalski, R., & Limber, S. (2013). Psychological, Physical, and Academic Correlates of Cyberbullying and Traditional Bullying. *Journal Of Adolescent Health*, 53(1), S13-S20.

Låftman, S., Modin, B., & Östberg, V. (2013). Cyberbullying and subjective health: A large-scale study of students in Stockholm, Sweden. *Children And Youth Services Review*, 35(1), 112-119.

Marcum, C., Higgins, G., Freiburger, T., & Ricketts, M. (2013). Exploration of the Cyberbullying Victim/Offender Overlap by Sex. *American Journal Of Criminal Justice*, 39(3), 538-548.

Navarro, R., Ruiz-Oliva, R., Larrañaga, E., & Yubero, S. (2013). The Impact of Cyberbullying and Social Bullying on Optimism, Global and School-Related Happiness and Life Satisfaction Among 10-12-year-old Schoolchildren. *Applied Research In Quality Of Life*, 10(1), 15-36.

Nixon, C. (2014). Current perspectives: the impact of cyberbullying on adolescent health. *Adolescent Health, Medicine And Therapeutics*, 143.

Vandebosch, H., & Van Cleemput, K. (2009). Cyberbullying among youngsters: profiles of bullies and victims. *New Media & Society*, 11(8), 1349-1371.

Walrave, M., & Heirman, W. (2010). Cyberbullying: Predicting Victimization and Perpetration. *Children & Society*, 25(1), 59-72.

### Additional Resources

#### *Activities on Cyberbullying*

- Compass: Manual for Human Rights Education with Young People

<https://www.coe.int/en/web/compass>

- Electronic Platform for Adult Learning in Europe - Tools and Games Against Cyberbullying

<https://epale.ec.europa.eu/en/resource-centre/content/tools-and-games-against-cyberbullying>

# 3 Filmmaking strategies

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## 3.1. Introductory description for the chapter

The aim of this module is to interact with young people on the topic of cyberbullying, using filmmaking as a tool. Cyberbullying is a difficult topic to tackle with young people who are facing an ever-increasing negative world online, particularly for those who have fallen victim to it. Filmmaking as an art form can be used to express emotions and work through difficult situations, allowing students to discuss cyberbullying in a manner that may be more comfortable for them. This module aims to foster a situation in which students can talk about and discuss cyberbullying, while at the same time learning about the basics of filmmaking. At the end of this module, students will have produced a short film on the topic of cyberbullying.

This module will be split into four core sections: 'exploring the power of film', 'filmmaking principles', 'group work and film production', and 'presentation and discussion'. Each of these module sections will be outlined in detail below, along with exercises that can be used during the sessions, questions to prompt discussion and additional resources for the module leader and the students. Much of the content of the module is focused on filmmaking skills, and it is through examples and group discussions that the topic of cyberbullying is tackled. You, as the module leader, must ensure that there is a cyberbullying focus throughout the full module.

The timeframe of the module can vary, as it depends on the time available to allocate to each session, which is unique to each module leader. The recommended length of this module is 11 sessions, and you will find specific advice on how long to spend on each session detailed in the module content below. The 11 sessions can be split in a manner most suitable to you: either over 11 weeks (1 session per week), or by running multiple sessions a week. This module focusses on mobile filmmaking (making films using a phone), in order to make the teaching accessible to all, and to empower young people to use their phones for good.

## 3.2. Description of the particular strategy to be applied to prevent cyberbullying

Below you will find a detailed outline of the module, split into four core sections: 'exploring the power of film', 'filmmaking principles', 'group work and film production', and 'presentation and discussion'. The aim is for students to be introduced to filmmaking and the power of it, with a specific focus on the topic of cyberbullying. You will find examples, resources and prompt questions to be used below, as well our recommendation for how many sessions to spend per core section.

### 3.2.1. Exploring the Power of Film

Before diving into the principles and techniques of filmmaking, it is important to first discuss the power of film. Filmmaking can be used as a communication tool for many difficult topics. For young people, who sometimes find it challenging to verbalise their struggles, filmmaking can act as a vehicle for dealing with difficult situations, such as bullying and cyberbullying. There are many examples of powerful films which deal with these issues. To display to the students the power that film beholds, and to start some discussion around cyberbullying, the start of this module includes watching clips of a few different movies.

The idea is not to spend a full session watching a film: while some students may enjoy this, it will not allow for discussion time. Moreover, by only watching clips, the students will be able to explore different types of movies and filmmaking. We suggest that you watch some clips together with the students, and also provide the students with a list of films for them to watch in their own time. This way, they can still benefit fully from all the films. We suggest that you spend the first session in this module watching clips of several films, and set the students of watching at least 1 full recommended film in their own time during the week. Then, at the start of session 2, you can spend some time discussion the films the students watched that week.

Before you start watching the film clips, ensure that the students understand that some scenes may be upsetting, especially for those who have experienced bullying and cyberbullying themselves. Watching the clips can bring up negative emotions. Ensure you disclose this at the start of the session, and make clear that if students want to step out of the room at any point (and avoid watching a certain scene), they are free to do so. Additionally, keep an eye on students who may need extra support, and make clear that students can come to you at any point to discuss the films they have watched, and the emotions these ignited.

#### *Films:*

The links for all these films, as well as some additional resources related specifically to the films, can be found in the 'Additional Resources' section of this module. All the films outlined below can be viewed in full for free, which means that can be used both within class but also viewed by students through the form of assignments.

- **"Let's Fight it Together"** - this is a short film based on a collection of real events. It depicts the story of a teenager who becomes the target of bullying via the internet and his mobile phone. The film shows a number of ways in which cyberbullying can occur, who it involves, and how it can affect different people, including the teacher who in the film is also subject to humiliation. The film and **additional resources** were developed by Childnet International and the Department for Children, Schools and Families (DCSF).
- **"Cyberbully"** - this full-length high-production film was originally aired on American TV channel ABC family. It follows the story of Taylor, who receives a laptop for her birthday and joins a Facebook-like social media platform. Over time, her account gets hacked, and Taylor finds herself in the middle of ugly rumours online. The cyberbullying reaches a point where Taylor feels so helpless that she attempts to commit suicide. This film includes some very intense and highly-emotional scenes, but it very accurately portrays the extreme mental toll cyberbullying can take. The film also guides the viewer through the whole process of cyberbullying.
- **"Odd Girl Out"** - this film follows eight-grade pupil Venessa, who finds herself ostracised after she becomes close with a popular boy at school. The result is that Venessa gets heavily bullied, both in person and online. Some girls Venessa used to be close friends with create a website which they use to say ugly things about her, which results in Venessa attempting suicide. Learning about the full situation, Venessa's mother turns all the messages in to the school, which results in a change in school policy. This film portrays well the real-life consequences of cyberbullying, and how victims can stand up for themselves.

If you have access to a small budget, we would suggest purchasing the Adina's Deck film: **"Skye's Cyber Bullying Mystery."** This film is suitable for slightly younger audiences (11+) and takes the form of a detective-mystery, where a group of girls try to uncover who is cyberbullying one of their friends. It takes a more light-hearted and fun approach to the topic. You can purchase the film for around 8 Euros and access related teaching resources.

#### *Questions for discussion:*

Upon watching clips of the above films with the students, we suggest you stimulate discussion with the whole group regarding what they have seen, and how it makes them feel. This is also a time during which you can start talking about some filmmaking techniques. Some sample questions for discussion:

1. What do you think were some of the main themes of that film? Can you tell me a little bit about how that theme was presented in the film?
2. Did you relate with anything in the film? Have you been in or witnessed any of those situations before?
3. Do you think the film was believable? Do you think this happens in real life?
4. Did you think the film was powerful? If yes, in what ways; what techniques were used?
5. Do you think the film was well made? What did you think about the actors, props, locations etc.?

### 3.2.2. Filmmaking Principles

Before the students start with producing their own films, it is important to first provide a basic overview of key filmmaking principles. Filmmaking is an art form that can take many years to perfect, so keep in mind that in this module, you are just going over the basics. The basics of filmmaking can be split into three distinctive stages: pre-production, production and post-production. We suggest that you allocate one session per stage, so that students can get a good overview of the full filmmaking process. Each stage will be outlined below, with an explanation on how to approach each lesson.

We suggest that students are divided into groups at this stage of the module. They should not yet be assigned roles; however, they should be talking about the filmmaking principles together and starting to brainstorm ideas. Remember: at this stage of the module, the focus should be on learning about filmmaking principles, not yet creating the films. For additional resources for each of these three stages, and three lessons, please refer to the 'Additional Resources' section of this module. There you will find resources for further information for you, as the module provider, as well as additional handout options for the students.

#### *Pre-Production*

The pre-production stage is perhaps the most important one, as this is where you develop the film idea and start to bring it to life. The pre-production stage should involve a lot of conversations within the group, with students providing different film ideas. Remember that all films should have a cyberbullying element to them: remind the students of this, and ensure that you re-direct them to the topic if they veer off it. Filmmaking is about storytelling, and the pre-production stage is when this story is developed. Encourage the students to brainstorm initial ideas for their films outside of class-time as well.

There are a few key things that should happen in the pre-production stage, once the film idea has been chosen. Go through the following elements together with the class, and follow some of the recommended exercises:

1. **Script:** any film should have a script. The cast must know what they are saying in each scene and all lines should be decided on before filming starts. A script is more than just lines; it also includes the emotions that should be involved in the scene, as well as directions for certain actions.
- **Exercise:** supply the students with a sample script, like [this one](#). Each section of the script in this handout is labelled, so that students get a better understanding of what they need to include in a script. Ask students to, in their groups, come up with a short script (no longer than half a page) for a conversation between a teacher and a student about cyberbullying. This will allow them to learn about script-writing, and also talk about cyberbullying.

**2. Storyboard:** while the script is mainly about the words and actions, the storyboard is about the visual elements of the film. Before you start shooting a film, you need to know how you want each scene to look. Who and what should be in the shot, and from which angle you will be shooting from. A storyboard is the best way to visualize this. It looks a little bit like a comic, without the words, which shows all the different parts of a scene. Students can draw this by hand or use a free online storyboard developer, like [Storyboard That](#).

- Angles are a key element of filmmaking, and in drawing a storyboard. Show your students a few different angles that can be used in filmmaking. Use a visual resource, like [this video](#) which shows how one scene can be shot from many different angles, or [this text resource](#). These are very basic rundowns, but it will give students some ideas on how they can use different angles in their films.
- **Exercise:** for the short script that the students wrote earlier on in the lesson, ask them to now create a storyboard for this scene. Remind them to think about the different angles that can be used in one single scene. Depending on the group and resources, choose whether you want the students to draw by hand (using one of [these handouts](#)) or to use online tools.

**3. Location:** lastly, something important to decide on before you start shooting film is the different locations you want to use. Some scenes may require a different location, and a film always looks better if there is more than one location involved.

- **Exercise:** in the frame of this module, how you want to approach this topic and exercise is very much dependent on the module provider. If you are in a school, you can allow the students 10 minutes to walk around and scout the locations they want to use for their film within the school grounds. Alternatively, if students are allowed to film their productions elsewhere, you can give them an assignment of location scouting outside of class.

### *Production*

Film production is a stage which most students may find the most exciting, as it is when they will be learning the skills needed to actually shoot their films. In order to learn a bit about this stage of filmmaking, there are some key things students need to learn first. For this module, we will be focusing on mobile filmmaking: shooting films on mobile phones. This is so that this module is accessible for everyone, as not all groups have access to video cameras. Moreover, cyberbullying often happens over mobile devices, and thus creating a film about the topic on a mobile phone can give students a sense of taking control. Most young adults have a mobile phone with filmmaking functions nowadays, and a good film can be shot on them.

- **Exercise:** at the start of this lesson, show students a few minutes of the [following film](#), called *Détour*. The film, produced by Michel Gondry, was shot entirely on an iPhone. Do not disclose this to the students right away: allow them to watch the film, and afterwards ask how they think the film was shot. How many cameras were used? What type? Only then disclose that it was in fact filmed fully on a phone. This will inspire the students and show them that good films can also be shot without fancy expensive cameras.

### 3.2.3. Group work and film production

The 'Group Work and Film Production' section of this module is by far the most practical element and a chance for the students to explore first-hand the art of filmmaking, with a focus on the topic of cyberbullying. Several sessions should be spent in guiding the students in creating their own films in groups. The films must have a cyberbullying angle: this can come in many different forms, and we encourage you to allow the students to find their own ways of exploring the topic. It is important that the films are produced in groups; not only to manage the work size, but also to give students the chance to have more conversations about cyberbullying. The recommended group size is 3: this way, each student in the group is in charge of one specific elements of the filmmaking process. As you explored in the 'Filmmaking Principles' lessons, there are three core elements in filmmaking: pre-production, production and post-production. The groups should have already been selected earlier, for the 'Filmmaking Principles' lessons; however, it is only at this stage that the students should be assigned roles. Allow them to lead this process, so that the students are in charge of what they feel most passionate about. Of course, this is a group work exercise, so the group will have to work together throughout the whole process, with each student in the group being the 'leader' of one of the three filmmaking stages.

The amount of time you spend on these lessons depends on the amount of time available; however, we suggest a total of 6 lessons for this part of the module (2 lessons to dedicate to each filmmaking stage). If this is not possible, due to a lack of time, we suggest 1 lesson per filmmaking stage, with additional work assigned to the students outside of the class. The students, dependent on the situation, could do filming work outside of these sessions for example. The films should be no longer than 3 minutes: due to the limited time available, this is a reasonable workload.

These sessions should mostly be led by the students, and the projects they re working on. There are some things that you, as the module leader, can do to assist and guide the students:

#### *Pre-Production stage*

1. During this stage, there should be a strong focus on cyberbullying. How are the students going to address this in their films? What emotion are they trying to convey? Are there some personal experiences the students can draw on?
2. At this stage the students should be working on their script and storyboard, and well as finalising their location choices. Give the students additional handouts if needed (the same, or similar, ones used when learning about the topic in the 'Filmmaking Principles' lesson). Additionally, share some of the resources related to these elements with the students, which they can explore during or after class. You can some suggestions for these resources in the 'Additional Resources' section of this module.

### *Production Stage*

1. At this point, the students should be making their films. Using their mobile phones (or camera's, if you have access to these), the students should be filming their scenes and dialogue based on their script and storyboard.
2. Make sure you are available to talk to for the groups during this stage. As they will likely be touching on some sensitive topics, they may at times need some additional support. Allow the students to work independently, but ensure they know that they can always come to you for support.

### *Post-Production*

1. Finally, the students should be working on editing and finishing their films. They should be doing this on their phones or on computers, depending on your resources. Remind the students of what they learned during the 'Filmmaking Principle' lesson for this stage: they have to think about the music they want to use and the flow of the film.

At the end of each of your sessions, make sure you come together with the full group of students to discuss their experiences. Talk about the practicalities of filmmaking and their experiences (Have they found writing a scrip difficult? How have they found filming? Are they enjoying editing the film?), but also talk about the emotional elements at play. As the films focus on cyberbullying, it is important to talk about this each week. Allow the students to share the specific topics they are working with, and how it is making them feel. Encourage students to share their emotions and experiences, and allow them to share their struggles. For some, the filmmaking process could be difficult, as they are dealing head-on with some potentially very painful issue. Be aware of this, and provide support accordingly.

## 3.2.4. Presentation and Discussion

Finally, at the end of this module the exciting part comes: the showcasing of the films. Depending on your resources and the situation, make this a special event for the students. Provide some drinks and snacks, and if you feel it is appropriate, invite parents and friends to attend as well. The students should be proud of their films, and if they want, they should showcase their work.

Allow each group to come up and present their film. Have them introduce themselves and their roles in the filmmaking process, and have them explain a little about the background of the film. After the film is shown, allow a few minutes for questions and comments. The audience may have questions about the filmmaking aspects of the cyberbullying aspect: all questions should be welcomed. Some question you, as the leader, can ask to prompt discussion:

- How did that film make you feel? Did anything feel familiar?
- How do you think [...character name...] felt in that situation? What would you have done to help?

- Do you think there should be more films like this produced? Why?
- How do you think the film looked? Do you think it was filmed well?
- Did you like the music choices for the film? Did the music evoke certain emotions?

It is important that you encourage the students to feel proud of their work. It is empowering to make a piece of content on a topic like cyberbullying, and the students should know that they have worked hard and done well. Depending on their situation in your school or country, you may want to explore the option of sharing the films more widely. Perhaps at a school assembly, or through submitting it to a student filmmaking competition. Of course, always talk to the student producers before doing any of these things. They should feel comfortable with taking the film further in order to do so.

### 3.3. Examples of the use of the strategy working with youngsters

Let's for a moment explore how a youth worker can use the filmmaking techniques outlined in this module to deal with a case of cyberbullying that is affecting the young people you are working with. Take this hypothetical example: you are working with a group which you know has had experiences with peer-to-peer cyberstalking (both as perpetrators and victims). You may know this because you have talked to fellow youth workers beforehand, or heard this from the parents and teachers of the young people you are working with. This is a great opportunity to use this filmmaking module and its techniques to deal with this specific case taking into account the implications at each moment of the filming process:

#### *Pre-production*

During this stage of the filmmaking process, as was proposed in the specific case of peer-to-peer cyberstalking throughout this module, you can propose to the group:

- When exploring the technique of scriptwriting, ask the group to write a script about a cyberstalking case.
- During group discussion about music choice, ask the students: "which music do you think is most suitable to portray the emotions felt by the cyber stalker?"

#### *Production*

You should have plenty of opportunities to discuss the specific cyberbullying situation during the film production stage of this module. Depending on the group and how comfortable you feel with the situation, you can work directly with the victims and perpetrators of the peer-to-peer cyberstalking situation (if you know who they are). For example, ask the perpetrators to play the role of the victim in the film, and encourage the victims to take charge of the film, to feel empowered about the situation.

### *Post-production*

After watching the films which have been produced by the students, use the filmmaking techniques outlined here to analyse the cyberbullying social problem and the actors' experiences playing each role (victims and perpetrators), how to identify this phenomenon and face it. Especially for victims, this can make them feel more comfortable with sharing their thoughts and opinions, and empower them fight the phenomena.

Film has been used very successfully in the past to help engage young people with the topic of cyberbullying. Below are two real-life examples of this strategy working positively:

#### **Valley and Vale Community Arts in partnership with Ogmore Comprehensive School – Cyberbully Film**

The Ogmore Comprehensive School, in Wales, worked together with the Valley and Vale Community Arts organisation to identify and assist students who were dealing with a variety of problems, such as low self-esteem and bullying issues. Valley and Vale Community Arts ran six-week long workshop for some of the students, which incorporated various art techniques. Through these sessions, some of the students at Ogmore Comprehensive School decided they wanted to make a film focussed on an issue close to their hearts: cyberbullying. The Valley and Vale Community Arts workers worked closely with this group of students, guiding them along the process of creating a film. The film was based on real-life experiences, and the students received the necessary emotional support throughout in order to deal with the situation. Through the exercise, the students gained confidence and self-belief, and were able to verbalise their experiences with cyberbullying through film. One of the students involved shared:

"We had been doing lots of workshops about bullying at my school, talking about all the emotions involved in bullying, like anger. [...] In our film we showed how the victim feels and also why the bully lashes out at others. We showed the bully's home life, which wasn't very stable, and showed how that can influence their actions and stimulate them to bully others. Then we showed the bully with their victim at the end of the film, when they understood what each other was feeling."

#### **"Cyberbullying - Create No Hate" film, created by Luke Culhane**

To honour Safer Internet Day in 2016, 13-year-old Luke Culhane from Ireland created his own film<sup>19</sup> called "Cyberbullying - Create No Hate." Luke was guided along with the filmmaking process by his father and cousin, and has the help of videographer Diarmuid Greene to see the project to life. Together, they spent over 40 hours planning, filming and editing the video. Talking about the project, Luke said :

19. Create No Hate. (2016, February 11). Internet Day Goes Global. Retrieved from: <http://createnohate.ie/luke-culhane-viral-video/>

"I have been cyberbullied myself so that inspired me to make this video to help raise awareness for other people about how to handle cyberbullying. I wanted to show that it doesn't have to be physical bullying to hurt someone so that's why I showed the likeness between the two types of bullying."

The film, which now has over 1 million views on YouTube, saw Luke winning various awards and being interviewed for major news channels in the UK. This example shows how filmmaking can empower a victim of cyberbullying to share their story, and help others in the process.

These two examples showcase how filmmaking has helped young people face the topic of cyberbullying, and use the power of film to share their experiences.

### 3.4. Pros and cons / Dos and Don'ts

In order to outline the pro's and con's / do's and don'ts of this module, we will be evaluating it through a SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis. Each of these evaluative principles will be outlined below, with some recommendations on how to overcome some challenges provided as well.

#### *Strengths*

1. The strength of this module lies in the ability to talk about cyberbullying using an art tool: filmmaking. Using this tool, instead of talking directly with students about cyberbullying, allows them to feel more comfortable to approach the topic.
2. The module encourages creativity in students, and provides the opportunity to express their emotions. Films can convey many different emotions, and through making them, students are learning how to express their feelings.
3. At the end of the module, students have a film to showcase. It will give them confidence that they can make an art product, and that they can tackle difficult issues. Students will leave the module feeling empowered.
4. This module focuses on mobile filmmaking, which can give the students a sense of reclaiming their power over the device. Cyberbullying often happens through mobile devices, and by making a film about this exact topic on their phones, the students are taught that a mobile phone can be used in a positive manner.

### *Weaknesses*

Filmmaking, traditionally, requires a lot of training and tools. In an ideal situation, each module implementer would have access to cameras, tripods, microphones and professional editing software. This would allow the students to create more professional films, and learn more specific methods of filmmaking and editing. Due to the short time frame of this module, and the potential lack of tools available to module implementers, students miss out on some filmmaking basics.

- Please do note: while this is potential weakness, it does not take away from the potential power of the films produced. Make clear to the students that mobile filmmaking is a valid form of art, and that they can still create powerful films with limited resources.

### *Opportunities*

Filmmaking is popular, and it has become a lot easier to create and share productions. There are an array of free resources and tools available to you. Utilise online tutorials on filmmaking and editing, and use free mobile filmmaking and editing apps. Encourage the students to do the same: they can find informative and fun tutorials on YouTube, and learn a lot about filmmaking in a limited time. As the module implementer, you have an array of free tools at your disposal, so ensure to utilise them, both in the preparation and implementation stage.

### *Threats*

1. Due to the lack of time and tools available, and therefore the sometimes basics teaching on filmmaking, students can feel disinterested in the topic. They may feel that they are not learning how to 'properly' make a film.
- If you face this situation, use some of the examples outlined in this module which showcase amazing films shot on a phone.
  - Students may become mainly interested in the filmmaking elements, and not care so much about discussing cyberbullying. This is specifically true of students who find a passion in filmmaking: they may want to focus solely on this, and in this manner, the core aim of the module is lost.
  - This is where the consistent examples and prompt questions outlined in this module come in. They allow you to always bring the attention back to cyberbullying. This way, even when learning about how to edit a film, the students are still being exposed to the topic of cyberbullying.

## 3.5. Recommendations and tips for Youth workers

To implement this module successfully, these are a few recommendations:

1. Remember that filmmaking is an art form that takes many years to perfect: the students are not going to be learning all the specificities of filmmaking in this module. Instead, the focus is on the basic principles of filmmaking, and learning some very simple skills for the art form.

Don't feel pressure to teach the students very specific filmmaking techniques: for example, there is no time to go over all the different filmmaking angles and how to utilise them. Instead, use some of the resources provided, like the short videos, to go over the principles. This way, the students are introduced to the concepts, but it does not take up too much time in the session. This also allows for the students to explore topics in more detail in their own time. Give student's access to additional resources that they can look at in their own time, as homework, for example.

- If there are student who show a keen interest in filmmaking, there are a few free courses you can guide them to. The Open Media Hub provides free courses on the basics of video production, the skills of shooting and film editing. You can access these [here](#). This is also a great resource if you, as the module leader, want to learn a little bit more about filmmaking beforehand. The course are efficient and very informative.

2. Cyberbullying is a difficult topic for some to talk about, especially if they have witnessed it or been a victim to it. This module can therefore be intense for some: having to face the topic on a weekly basis. As the youth worker, your focus should be on the mental wellbeing of the students. Keep track of who may be struggling and provide additional support.

- Regularly remind the students that they can come to you for advice, and that they are allowed to step out of the class if they feel overwhelmed. This should especially be the case when you are watching clips of films about cyberbullying, as this can bring up many emotions for some.

3. Utilise examples to talk about cyberbullying throughout this module. Sometimes, especially when talking about the specifics of filmmaking, the focus can drift form cyberbullying. At this point, examples are an effective way to bring the focus back, and touch on the topic in a more casual manner. If appropriate, ask the students what they felt about the example, but this is not always necessary. Sometimes, just showcasing content about cyberbullying is enough to ignite thinking within the students and conversations with their peers.

4. This module has been designed to be personalised to the tools you have available as well as time. Not all schools/organisations/students have access to a video camera, hence why we have focussed on mobile filmmaking here. However, if you do have these tools at your disposal, make use of them. As with mobile filmmaking, the students learn best through doing. Utilise YouTube tutorials to give the students a basic overview of how to use a film camera, and allow them to play around. They do not need to know the specificities of film cameras to make a good film.

## 3.6. Glossary

**Social media:** websites and applications that enable users to create and share content or to participate in social networking.

**Pre-production:** work done on a product, especially a film or broadcast program, before full-scale production begins.

**Script:** the written text of a film, including instructions for the actors and directions for filming; a screenplay.

**Storyboard:** a panel or series of panels on which a set of sketches is arranged depicting consecutively the important changes of scene and action in a series of shots (as for a film, television show, or commercial).

**Camera angles:** the camera angle marks the specific location at which the movie camera or video camera is placed to take a shot. A scene may be shot from several camera angles simultaneously. For an extensive glossary of specific camera angle terms, please refer to [this resource](#).

**Production:** the process or activity of producing films.

**Director:** a person who controls the making of a film and supervises the actors and technical crew.

**Mobile filmmaking:** visual material produced by camera phones, used to make a film.

**Post-production:** work done on a film or recording after filming or recording has taken place.

**Film editing:** the activity of selecting the scenes to be shown and putting them together to create a film.

## 3.7. Additional resources

### Films

- "Let's Fight it Together" full film: <http://old.digizen.org/cyberbullying/fullFilm.aspx>
- Teachers guide for "Let's Fight it Together" film: <http://old.digizen.org/downloads/Let'sFightItTogether-guide.pdf>
- "Cyberbully" full film: [https://www.youtube.com/watch?v=D\\_gIFO12QFs](https://www.youtube.com/watch?v=D_gIFO12QFs)

- "Odd Girl Out" full film: <https://www.youtube.com/watch?v=dQFFp8tGdeA>
- "Adina's Deck: Skye's Cyber Bullying Mystery" - purchase link: <https://adinas-deck.myshopify.com/collections/frontpage/products/skyes-cyber-bullying-mystery-video-for-home>

## 'Filmmaking principles' resources

### 1. Pre-Production

- "Scriptwriting Essentials" - BBC resource: <https://www.bbc.co.uk/writersroom/writers-lab/scriptwriting-essentials>
- "Writing a Screenplay" - Mensa for Kids: <https://www.mensaforkids.org/teach/lesson-plans/writing-a-screenplay/>
- Collection of Screenwriting Worksheets - Jamie Rhodes: <https://thisisjamierhodes.com/screenwriting-lesson-worksheets/>
- "How to Make a Storyboard for Film": <https://photography.tutsplus.com/tutorials/how-to-make-a-storyboard-for-video--cms-26374>
- "How to Make a Storyboard for Video and Film - The Definitive Guide": <https://www.studiobinder.com/blog/how-to-make-storyboard/>
- "How to Make a Storyboard for Film": <https://www.masterclass.com/articles/how-to-make-a-storyboard-for-a-film#why-is-storyboarding-important>

### 2. Production

- "Film Studies 101: The 30 Camera Shots Every Film Fan Needs To Know": <https://www.empireonline.com/movies/features/film-studies-101-camera-shots-styles/>
- "Understanding 16 types of camera shots and angles": <https://boords.com/blog/16-types-of-camera-shots-and-angles-with-gifs>
- "Mobile Filmmaking: Make Short Films On Your Smart Device": <https://www.filmmakingstuff.com/mobile-filmmaking/>
- The Ultimate Beginner's Guide to Smartphone Filmmaking: <https://momofilmfest.com/the-ultimate-beginners-guide-to-smartphone-filmmaking/>
- 10 Tips To Shoot Cinematic Smartphone Video: <https://www.cinema5d.com/10-tips-shoot-cinematic-smartphone-video/>
- "Camerawork and Editing" free course from Open Media Hub / Thompson Foundation: <https://thomsonfoundation.edcastcloud.com/learn/camerawork-and-editing-self-paced?&locale=en>
- "Professional Production Checklist" free course from Open Media Hub / Thompson Foundation: <https://thomsonfoundation.edcastcloud.com/learn/production-checklist-2017-2019/?locale=en>

### 3. Post-Production

- "How to Edit Youtube Videos on your Phone": <https://sunnylenarduzzi.com/how-to-edit-youtube-videos-on-your-phone/>
- "How to Trim and Cut Videos on Android Device": <https://filmora.wondershare.com/video-editing-tips/how-to-trim-or-cut-videos-on-android.html>
- "Basic Editing Principles for Filmmakers": <https://learnaboutfilm.com/film-language/editing/>

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# 4 Visual and Street Art strategies

**Authors:** Gianna Gardeweg; Sebastian Renn. Kitev

## 4.1. Introduction

"What is the city but the people?"<sup>21</sup> This is probably the most fundamental question when it comes to identification in one's own living environment. The peoples' right to express oneself and to claim the city is not only important for democracy reasons but also for individual development and self-estimation. To make one's own thoughts visible and accessible to the public gives one the feeling of co-determination, of being heard and of being part of a whole.

Graffiti, whether professional or not, the design of public squares, the transformation of parking lots into parking lots are only some examples of public and visual art, giving people the possibility to express their needs, make other people think about certain issues and to have a visible impact on their surroundings.

Youth is the time when one is questioning their purpose of life and place in society in its extremist form. The need for self-expression and identification is part of a daily struggle reinforced by the regular demonstration of limitations of one's own actions, drawn by the political system, school rules or their own parents. Seeing one's own range of action restricted makes one look for alternative forms of expression and self-confirmation. In combination with some unfavourable secondary conditions, such as unstable relationships, this form of expression can easily go at the expense of a second person to transmit one's own frustration. This can happen without being aware of the consequences.

In order to avoid the described phenomenon, street art and visual art can form effective building blocks that offer sufficient space for self-expression as a preventive strategy. Further they can help as tools for raising awareness of the risks of (cyber-) bullying by reaching a great audience and help victims to achieve success and thus regain self-confidence. In the following part, a prevention strategy based on street art and visual art will be outlined, highlighting aspects of democratic capacity building, identification and self-empowerment.

21. Gehl, Jan "Cities for people" Island Press, 2010

## 4

## 4.2. Description of the particular strategy to be applied to prevent cyberbullying

In order to enable a correct execution of the project, a few framework conditions are explained, which should be given. To achieve a sustainable impact on the students' behavior, it should be ensured that the time window is large enough and that the intervals between events are not too far apart. In the term of our individual project implementation an amount of 90 hours per group is given, what we assume as very suitable. Also the German Youth Culture Archive as well as several other institutions working on youth projects emphasize the importance of a regular offer or even integration into the school curriculum.<sup>22</sup>

Further a division of the project in three phases is supposed forming the basic structure for the implementation:

### 1. Introductory phase (30 hours)

- Content-related input plus working period
- Artistic forms of expression plus working / test period

### 2. Conceptual working phase (42 hours)

- Development
- Implementation

### 3. Evaluation phase (18 hours)

- Define benefits
- Outlook and sustainability

In order to meet the requirements of the respective target group, we have divided some aspects of the content guide as well as the artistic execution into three groups. These are inspired by the **PRIMUS school program** serving as a model for inclusive school development and being currently successfully tested by the Ministry of schools and education in North Rhine-Westphalia. According to Stähling (principal of one of the PRIMUS schools), it is advisable to divide learning groups into classes 4-6, 7-9 and 10-11 (Schumann,2019)<sup>23</sup>. At this point we want to emphasize that we do not recommend to only work with one age group but to make use of the project to strengthen social and democratic skills by working together with different age groups. To easily realize this cooperation<sup>23</sup> in our regular school system which is normally separated in one class per year, we recommend to work with two classes from different grades. Those two groups should be educated during the introductory phase according to their learning level and can work together during the whole conceptual phase - thus for developing the concept and its realization. In the following a guideline for the three blocks will be drawn.

22. BündnisgegenCybermobbinge.V., Karlsruhe 09/2018 (<https://www.buendnis-gegen-cybermobbing.de/mobbingstudie2018>)

23. Eine Schule für Alle – NRW Bündnis, Brigitte Schumann (<http://www.nrw-eineschule.de/node/60>)

## 1. Introductory phase (30 hours)

- *Content-related input plus working period*

This period should be used to provide background information on several topics that are important for the students' understanding of democracy, diversity and ethics in general. Furthermore, a deep insight into the consequences of cyberbullying should be given. A weekly seminar of around two hours is recommended during this period.

Regarding the various age groups, different topics are suggested:

- 4-6: human dignity (civil rights), co-determination, home/identity/barriers,
- 7-9: migration and asylum, the European Union, democracy and elections, ...
- 10-11: racism and right-wing extremism, religious extremism, the social welfare system, the influence of colonialism on today's migration fluxes, Frontex, ...

As a structure it is recommended to start with an example of a personal fate that many students can identify with. After examining a situation typical for this problem

Students should answer several questions on their own - from the perspective of a classmate as well as from the perspective of the affected person. This can vary from very general questions like 'What is your personal feeling in this moment?' to more concrete ones like 'How do you react?'. Most times it is easier to give three possible answers than to expect an open answer.

By doing so, students are supposed to train their critical thinking, to strengthen their compassion and to reflect their own actions. All in all the aim is to sensitize students on the existence of this phenomena and to make them aware that they can actively influence the situation. Any relevant data on the current situation concerning the topic chosen should be provided, especially for the learning group 7-11.

Here it is important to check the daily news and to include them in the discussion. What is controversial in science and politics must also appear controversial in the classroom.' (Part one, Beutelsbach Consensus). (This part could also be used to provide students a short digression to safe internet sources to inform themselves.) '(At this point) it is precisely (...) that the dividing line runs between political education and indoctrination.' (Part one, Beutelsbach Consensus). Therefore students should be encouraged to form their own opinion which could contrast to the one of the teacher. In addition, time should be allowed to respond to the wishes of the students and to discuss issues that are important to them.

**Pupils** must be put in a position to analyze a political situation and to assess how their own personal interests are affected as well as to seek means and ways to influence the political situation they have identified according to their personal interests.' (Part three, Beutelsbach Consensus)<sup>24</sup>. In some cases it could be useful to repeat the exercise from the beginning and to check whether ones feelings or actions have changed on the basis of newly gained knowledge.

In the annex links to existing teaching material for each country are provided. Once the students' have been trained a little bit in seeing connections between ones action and possible consequences, the topic can now be transferred to the field of social media. Here it is important to discuss guidelines on how to use social media and how one affects other persons by doing so. At which point does it come to (cyber-) bullying? Discuss the definition given in the beginning of the handbook. The guidelines should first be developed by the students themselves. As inspiration, The 10 Commandments of Digital Ethic developed by a group of youngsters combating cyberbullying in Germany can be very helpful.

Those are:

1. Tell and show as little about yourself as possible.
2. Do not accept that you will be watching and that your data will be collected.
3. Don't believe everything you see online and get information from different sources.
4. Don't let anyone get hurt or bullied.
5. Respect the dignity of other people and remember that rules also apply on the web.
6. Don't trust everyone you have online contact with.
7. Protect yourself and others from drastic content.
8. Don't measure your value in likes and posts.
9. Don't judge yourself and your body by numbers and statistics.
10. Switch off every now and then and treat yourself to some time off.

To start the session and sensitize students for the phenomenon, it could be of advantage to listen a song that fits the theme. Here you find some examples:

4-6: Messer // Prinz Pi, Bosse feat. Capital Bra

7-9: Messer // Prinz Pi, Bosse feat. Capital Bra, Gelernt // Käptn Peng, Die Tentakel von Delphi

After defining those aims, it is time to transfer those issues into artistic forms of expression.

- *Artistic forms of expression plus working / test period*

Start with easy forms. First let the students try several Graffiti Writings like Tags, Alphabets, Throw-Ups and Pieces. Various materials such as pen, paint, can, airbrush, paper, wall and canvas should be

available. From the beginning of this process a few responsible students should be chosen to document the steps. Take photos, note special moments, etc. Ask whether someone interested in posting the process online?

Furthermore ask questions like:

4-6: What is bullying for you? Write or draw down everything you connect with it. (This can be done on normal paper or on cardboard boxes if available. It can be used to build a wall that children can run through. On other sides of the box words connected with positive feelings can be written to build a bridge.) 'Where do you feel safe? Draw it.' (Student can draw one picture each or collect different elements forming one collective picture.) What gives you a good feeling? Write a message and get a new one.' (Several envelopes should be placed at one wall where students can leave an anonymous message and take another one.)

7-9: Where does cyberbullying start? Create a barometer. (For this different examples should be developed by the students.) 'We're all different, and that's what makes us alike. Draw or write down a

positive characteristic of your neighbour.' (This can be done in a graffiti style on a single paper, collected on a big wall to give a complete picture. In the following, each student can choose one of the characteristics one appreciate the most and explain why. To whom which characteristic belong should stay anonymous.) 'Do you have any idea what could contribute to a peaceful live together in your school? Take your neighbours' wish and draw/write things you can do to help this wish come true.'

10-11: 'What's bothering you right now? Draw / Write the opposite.' (This can range from personal difficulties to political grievances.) 'Ask your neighbour about one thing she/he does not like about social media/school system/daily routine/migration system ... . Think about what you can do to change this situation and how you can encourage other people to support your idea.' (Collect the ideas, think about how to implement them to reach a greater audience.), address diversity in an appreciative way. How can different groups be encouraged to get in touch with each other? What can you do to promote this?'

All questions should make students think about their own actions' and influence to better the situation of someone else or their own. The hashtag #letsfaceup should serve as a slogan to encourage students to

actively participate in civic issues. For a second step examples of street art should be given. This can be done by taking a stroll through the city if there are some artworks or through a presentation or film. To show the variety of street art and public art and not to reduce it on graffiti, some examples are listed below:



(1) / (4)

Think Different. Due to the surprising effect, this simple guerrilla art installation makes people pause for a moment and think about the meaning. The viewer probably refers the statement to the problems buzzing in his head. This could be influenced by pointing out an important social problem shortly beforehand.

<https://www.pinterest.de/pin/550213279474546397/?nic=1>



(1) / (2)

Guerilla Art. This small guerrilla artwork astonishes by its simplicity and at the same time high effectiveness. Even if people do not actually comply with the invitation, it will make them definitely think about how simple it can be to get to know each other and break down prejudices.

<http://dsabatini.blogspot.com/2011/04/art-explorer-9-guerilla-art.html>



(1) / (3) / (4)

To Do. This oversized pinboard can be designed in different ways in relation to a desired topic. For example the notes can point out things every single citizen is able to do (smiling at the next person/intervene when someone gets insulted/...) and ask passers-by to take a piece of paper with them and fulfill it.

<https://www.pinterest.de/pin/550213279474546359/>



(1) / (3) / (4)

Zebra Crossing Memorial by Filipe Graca & Helder Romão. This crosswalk can easily be used to make aware of different topics or to give someone a bite of knowledge to take with them, depending on the words used.

[https://urbanfunscape.tumblr.com/post/93301004031/szymon-zebra-crossing-memorial-by-filipe-graca#\\_XXDwxS35zR1](https://urbanfunscape.tumblr.com/post/93301004031/szymon-zebra-crossing-memorial-by-filipe-graca#_XXDwxS35zR1)

Several other examples are listed on the project website or check <http://www.spontaneousinterventions.org>.

## 2. Conceptual working phase (42 hours)

For the conceptual working phase, workshop days are recommended in order to familiarize oneself with the topic. A possible division could be one block of two days for the concept development and one block of five days for its implementation. (If it was possible to work with two groups in parallel, this is the first time they will meet.) Form groups of six students maximum (three of each learning group). Now each group should develop a concept. // For the report it might be helpful that one group focuses on the documentation.



(1) / (2) / (3)

Little Free Library Movement. Through this simple installation several goals can be achieved. People get to know new ones. People get knowledge for free. (The library can have a specific topic.) Depending on the design you easily reach people to raise awareness for certain issues.

<https://www.improvisedlife.com/2013/09/17/the-little-free-...>



(2) / (4)

ING Bank Office, Istanbul. A simple question, that is often overlooked. You can also change the question and ask for an opinion. By doing so, people are easily involved in a decision-making process and are briefly taken out of their daily rut.

<https://officesnapshots.com/2017/08/03/ing-bank-offices-istanbul/>



(1) / (2)

Vesterbro, Copenhagen. This public art installation aims at bringing people together. Due to the high design freedom, people with different preferences can stay at this place. By writing a message on the single ropes people can simply be pointed to something.

[https://overgadenovenvandet.files.wordpress.com/2011/11/img\\_5999-e1320940085660.jpg](https://overgadenovenvandet.files.wordpress.com/2011/11/img_5999-e1320940085660.jpg)



(1) / (3)

Trench Town, Jamaica Kingston. This unambiguous message motivates peaceful live together. It not only aims at harmony between different cultures but also at a respective coexistence with the nature and reminds us of our responsibility to her.

Two can be responsible for photos, one for noticing the steps, one for citing the other students and two for the layout. Other forms of documentation like filming are possible as well. // Depending on the students you work with, it could be helpful to distribute role cards so that everyone has a certain function. Possible roles are 'Questioner', 'Writer', 'Discussion leader', 'Presenter', 'Volume monitor' and 'Timekeeper'. First students should decide on their main aim. Key questions are (1) 'How to raise peoples' awareness about a certain topic? (How to motivate them to change it?)' (2) 'How to bring different groups of people in contact with each other?' (3) 'How to inform people about certain issues?' (4) 'How do I give people a good feeling and motivate them to continue / change what prevents them from doing so?'. The examples given are classified into these four groups. Once each group has chosen one key question, they should specify their aims. (1) Which topic(s)? Which audience do you want to reach? (2) Which groups would you like to bring closer together? What do these groups have in common? Where could a point of contact arise? (3) Which topics should be informed about? Which audience do you want to reach? (4) What can help you in the case you feel down? How do you reach the people?

After defining the objectives, students should think about the artistic approach. It is helpful to create a kind of inspiration board with the given examples where students can have a look at. Do they want to create a mural? Do they want to create a public library/music play list? Do they want to design a street crossing? Or a public garden?

Each group should present its idea on a big paper to the other ones. Leave the posters in the front / at the wall. Each group has two stickers to put on their favourite projects (excluding the own one).

When one project has been chosen, students should stay in their groups. Depending on the group size and project effort, one or two concepts should be chosen to implement. Now tasks should be divided. One group is responsible for a list of needed material, one should look for a suitable site, one for colours / words / books / ... . It is important that the project is not only accessible for school member but for the public, thus if possible it should be situated in a public space.

For the implementation, a block of five days should be provided. During these days it could be helpful to work together with a local artist.

The finished implementation should be celebrated together with families, local authorities and other school classes in order to appreciate the work and give recognition to the students.

### **3. Evaluation phase (18 hours)**

- *Define benefits*

After having successfully completed the implementation, students are asked about their opinion. What impact do they expect? How did the project influence themselves / their way of living together in school / their personal motivation to take things into their own hands? What could have been done better?

- *Outlook and sustainability*

Depending on the project it does not end at this point. Places must be maintained, bookshelves need to be refilled, guerilla art projects can be disseminated. Who will take responsibility for which task? How can the project be further developed? Would anyone like to set up their own working group for further implementation?

Further the report should be finished. Now the group that was responsible for the documentation should think about possible tasks for the others. The students can return to their old groups and choose the tasks. One group can focus on the dissemination of the project to inspire others and draw circles. The hashtag #letsfaceup should be used to spread the idea via social media.

Once the handbook is finished it should be printed and handed out to each student. If possible in the given budget a few more examples could be printed and handed out at several public spots throughout the city.

### 4.3. Examples of the use of the strategy working with youngsters

#### Culture on the road<sup>25</sup>

Culture on the road<sup>25</sup> is a project of the Youth Culture Archive implemented all over Germany and Austria. They are working on youth cultures in relation with discrimination, racism, right-wing extremism, anti-Semitism, homo- and transphobia as well as sexism. The team is composed out of political education experts and several representatives of different youth scenes. Parallel to the programme for young people, they offer training courses for teachers, social workers, educators, committed parents and corresponding initiatives as well as local political decision-makers. An exemplary workshop could look like this:

1. Workshop: development / history of the graffiti culture; first tries with airbrush, pencils, colour, cans
2. Lecture: the power of graffiti and other forms of intervention to redesign public space in pictures, sound and text
3. City tour: what is the meaning behind all the stencils / tags / etc.? While discovering the own city the motivation and messages of the artists is discussed.
4. Street art as appropriation of public space - who owns the city?

What we like most of the approach is the access via youth cultures to the mediation of tolerance. Because they shouldn't stand for anything else.

25. Archiv der Jugendkulturene.V., Workshop Graffiti/ Streetart (<https://www.culture-on-the-road.de/hiphop-graffiti.html>)

## 4.4. Glossary

**Streetart** is the collective term for design in urban space and on the streets. It includes various styles and techniques that have certain names in the scene

**Adbusting:** In a critical examination of advertising in public space, artist change the statements of Posters by twisting or ridiculing them.

**Blackbook:** Streetart artists document their work in a blackbook. It contains sketches and drawings, photos or newspaper articles.

**Décollage:** On advertising surfaces where a thick layer of posters has been formed by pasting over, the artists create new works by tearing them apart.

**Graffiti:** The Italian word graffito means translated font or drawing. Graffiti is usually applied to various substrates using spray cans or paint rollers or brushes and paint.

**Installation:** Artists place objects in the public space that do not belong there or alter existing objects such as street signs or traffic lights.

**Paste-Up:** Street art artists create their works in advance on posters, which they stick with glue or paste on the walls in the street.

**Piece:** Pieces are the motifs that street artists distribute in urban space using various styles and techniques.

**Stencil:** In the stencil technique, the artists cut out a motif made of paper, cardboard or thin metal. The template they hold in front of the desired background and spray the picture.

**Sticker:** Simple or elaborate stickers that can be quickly attached in passing. Frequently cheap package labels are used and equipped with tags, artistic motives or political statement.

**Urban Art:** Urban art is another name for art in public space, which has been replaced by the more common term street art.

**Guerilla Art:** Guerilla art, also referred to as "street art", is a method of art making where the artist leaves anonymous art pieces in public places. It is often an installation in an unauthorized location. It is a way for an artist to express their views and opinions to a large audience in an anonymous way. In contrast to popular belief, guerilla art does not have to be done with spray paint. Other popular forms include videos and projections. There is no one motivation for making guerilla art. However, popular reasons include statement making, the sharing of ideas, the desire to send out good karma, and plain fun. Many times guerilla art is used to make a political statement; however, for this assignment it is used to make a statement about creativity.

## 4.5. Additional Resources

### Inspiring projects:

Pepperspray Artwork: <https://www.pepperspray-artwork.de/graffiti-pädagogik/>

NomadClan: <https://www.kickstarter.com/projects/637045132/nomad-clan-presents-art-for-aid-the-calais-project/community>

Freiraumgalerie - Urban Education: <https://www.freiraumgalerie.com/urban-education/>

Participatory City: <http://www.participatorycity.org>

72 Hours Urban Action: <https://www.72stundenlobeda.de/en>

Freiraumfibel: [https://www.bbsr.bund.de/BBSR/DE/Veroeffentlichungen/Sonderveroeffentlichungen/2016/freiraum-fibel-dl.pdf?\\_\\_blob=publicationFile&v=3](https://www.bbsr.bund.de/BBSR/DE/Veroeffentlichungen/Sonderveroeffentlichungen/2016/freiraum-fibel-dl.pdf?__blob=publicationFile&v=3)

Spontaneous Interventions: <http://www.spontaneousinterventions.org>

### Teaching material:

Bundeszentrale für politische Bildung: <https://www.bpb.de/lernen/formate/141155/was-geht>

**Guerilla Art Examples:**

Pinterest List: <https://www.pinterest.de/ggardeweg/letsfaceup/>

**Cybermobbing – help**

<https://diedunkelseite.llive.de/mobbing/>

<https://www.buendnis-gegen-cybermobbing.de>

<https://www.juuuport.de/beratung/>

<https://www.cybermobbing-hilfe.com/about/>

**School programs:**

<https://m.schule-ohne-rassismus.org/startseite/>

<http://www.nrw-eineschule.de>

# 5 Drama strategies

**Authors:** Gabriela Vlckova; Lukáš Novotný. GLAFKA

## 5.1. Introduction

This module aims at preventing children/youths from cyberbullying (both being the victim or the bully) and raise awareness about this phenomenon through drama activities. The methodology package consists of activities mainly connected with drama and art. It is based on group work and cooperative learning.

Main objectives of drama strategy are to make students/children aware of the meaning of terms bullying

and cyberbullying, identify the difference among them, how to behave safe when being online, how to prevent from malicious behaviour, how to recognize bullying and cyberbullying as well how to recognize the bully or aggressor. Through various drama and art activities children/youths are introduced into different forms of cyberbullying and learn how to recognize malicious behaviour. Through drama and art

activities children/youths can experience different roles (both being the victim of the cyberbullying and being the bully) as well types of cyberbullying. They learn how to prevent and protect themselves from cyberbullying.

Within the drama strategy and training there are used different methods, learning styles and variety of tools and equipment. Children/youths can get real experience with bullying/cyberbullying throughout experiential learning, role play or simulation and thus they might feel and experience the reality of bullying/cyberbullying. Through experiential learning in area of cyberbullying prevention children/youths have possibility to experience different types of cyberbullying as well various roles of actors.

Within activities they use papers, coloured pencils, post-it papers, flipcharts, magazines, markers, balloons, pictures, scissors, and others.

## 5.2. Description of the particular strategy to be applied to prevent cyberbullying

Methodology is based on the package of activities focused on cyberbullying prevention of children/youths. Each activity has different sub aims and objectives. At the beginning students are introduced to bullying. Once they understand the term bullying other activities focused more on cyberbullying may be applied. Below activities can be extended. Only the basic versions are presented. Each activity is followed by evaluation/discussion.

### Introduction part

#### 5.2.1. Activity: Greetings (10+5 min.)

Children/youths freely move around the hall (there are no rules how they should move/walk). They greet the first person they see after a while. Then, they greet shaking hands with him/her, and then with their heads, knees, elbows and fingers. It continues like that with others. Accompany this activity with music.

After the activity children sit in the circle and discuss with trainer/trainers how they felt when they met "stranger" and touched her/his knees, heads, elbow,... All together talk about the difference in real and virtual life (demonstration of the feeling in real and virtual life - in real life we are not that open like in virtual life, in virtual life we intend to be more open and share sensitive information and let stranger "touch" our intimate zone).

#### 5.2.2. Activity: My name is... (10+5min.)

Group makes a circle. Trainer throws the balloon to somebody. S/he will enter the middle of the circle and mime with her/his body the object which name starts with the same letter as her/his name (Tom = table). Rest of the group try to guess the object. It is repeated several times.

Then children sit in the circle and discuss with trainer. The trainer explains children that this game shows us, how people can get the nickname based on their appearance.

#### 5.2.3. Activity: My right side is empty

The whole group makes a circle. Their positions are fixed by drawing circles with a chalk around their feet. An extra free circle is added in the circle. The one whose right side is the empty in the circle says "my right side is empty!" Group asks 'who would come?' The person whose right side is empty says "(name of the XYZ person) comes,". Group asks "How would s/he come?"

The person XYZ move in particular way (i.e. crawling, jumping, dancing, etc. – it is the free choice.) to occupy the empty place. Then the group discussed about the way how YXZ reached the empty place (sometimes it is difficult to describe things properly – within discussion children will understand that each of them describe the more differently.). The game continues the same with the next person whose right side is empty.

#### 5.2.4. Activity: Lion and gazelle

The whole group makes a circle and close the circle by holding hands or shoulders. One volunteer become gazelle (enter the circle and stay in the middle) another volunteer represents the lion (stays outside the circle). The lion wants to reach the circle to catch the gazelle. The circle should protect the gazelle. The game can be repeated several times so more volunteers can experience both characters: lion and gazelle.

Then the trainer puts a lion and gazelle image in the middle of the circle. The trainers asks students to write about the qualities of each animal next to their images. The trainer guides them with the questions: Which is stronger, which uses force on another, which gets scared, which is scary and which is a threat? Which is the bully, which is the victim? Can a gazelle do these things to a lion ?

Conclusion: in real life we should protect ourselves so when being online it is also important to be "protected", it means not to let anybody unknown get very close to us or tell her/him when we won't be at home



#### 5.2.5. Activity: Grouping up according to the instructions

With the trainer's commands (the trainer observes differences among participants), participants group up as they are asked. For example: According to the cloth colour, dressing style, length of hair, etc Always pay attention that one or two participants remain out of the group (they do not match the requirements). Repeat the game several times. Discussion with students – it is very easy to become a part of some group. People very often judge by appearance (how people look) and thus somebody might be excluded from the majority or collective. Don't judge people by their appearance..

**5.2.6. Activity: Knight**

Students create a circle and hold hands. The trainer with 3 other children stays in the middle of the circle and holds the blown balloon. Balloons must be fixed in the chest and in front of them. 3-5 students should stay outside the circle, each of them has a toothpick in the hand used as a sword. Once students and trainer with balloons exit the circle they are attacked by students with toothpicks. The goal is to protect balloons against the toothpick. The game continues until the last balloon explodes. Discussion/conclusion: what is the secure zone? (for example personal data protection on Facebook).

**5.2.7. Activity: Hold Me**

Trainer gives each participant of the group a number starting from 1. No one should forget his/her number and should not share with the others. The students should walk freely in the area. The trainer says one of the numbers given. The one with this number says "Ouch" and lays himself down slowly. The task of the group is to avoid the person from falling down to the ground. The person must demonstrate a ceremonial fall but not a quick fall.

**5.2.8. Activity: Pendulum**

All groups are divided into groups of threes (A, B and C). Two people take one person in the middle. The person in the middle's feet fixed on the floor and then he frees himself right backwards. The one at the back keeps him safely sends it to the front. The person in the centre moved like a pendulum. The game is repeated till everyone becomes pendulum in the middle. Evaluation: both activities (Pendulum and Hold Me) focused on trust which is very important. Students practiced how it is important to have somebody to lay on, who can help them. So it is very important to have somebody (close friend, family members,...) whom we can say that there is bully who hurt us.

After those activities students will discuss about the bullying so the trainer is aware that students understand this term. Student shall use port-it and write synonyms of bullying.

**5.2.9. Activity: Creating a Character (45min)**

Introduction: The trainer (s/he should use a different object such as a hat, glasses, jacket, tie... so that students won't get confused) starts acting as if s/he was a director and enters the classroom "Sit down children. You know, the academic year started 2 months ago, but a new friend will join your classroom today. S/he is successful and a good person. S/he will be in the classroom in a moment. I want everybody to be good to her/him."

The director leaves the classroom. Divide the group of students into two or three (based on total number of students).

The trainer places a huge paper on the ground and lies down on the paper and asks the others to outline his/her body. After drawing up the body outlines, the trainer stands up and asks the group to create a character using the colouring pens (hairs, face, cloths, shoes,...). This person is someone of their age. Students write some of the characteristics of the person next to the outline.



They will make a short improvisation about the first day of new classmate (participants will give him/her a name) at school. Although it has been a long time, the new classmate couldn't develop friendships in class and s/he has no friends and feels lonely... One day a person comes to offer him friendship from one of the social sites... Without too much questioning s/he accepts the offers and they became very good friends in a short time... They even share their secrets with each other... But one day... The groups should be left to work on it for a while... act what happens after that. The person who s/he talks as a friend is actually somebody from school ... And all the secrets s/he learned about has been spread to all schools... Creating a gossip ring, what kind of secrets may be shared with new classmate. Let's see... We are the friends from school, what can be spoken now in school? (The information determined using rumours spread ring technique).

Evaluation/discussion: Ask students if they have ever experienced a similar incident so far?

Students are given thought balloons that are prepared before (coloured papers in shape of balloon) and asked how they would feel if they were new classmate and leave them with this question to be answered... And the answers (thought balloons) are hanged on the wall.

#### 5.2.10. Activity: Bullying at... (45min.)

The trainer divides the whole group into four and says four most common places (home-school-street-Internet) where people are exposed to bullying. The trainer asks the group for an improvisation that may take place in these places.

While giving the instructions, the trainer reminds the groups that the most remarkable qualities of bullying are they are "repetitive and intentional".

The groups are given enough time to get ready. Then, they act their improvisations. After the each presentation, the trainer asks to the each group if they have ever exposed such bullying.

Evaluation: After each improvisation the trainer and students discuss what was happening. The last group's improvisation was about an online bullying. Does anyone know the name of bullying made by information and communication technologies such as mobile phones, computers or tablets?

#### **5.2.11. Activity: I am the leader**

Students walk freely in the room. The trainer says "I am the leader" and explains to students that who says "I am the leader" becomes a leader. Then if the leader stops, rest of the group stops, when the leader move rest of the group moves.

After a while, the leader passes the leadership to somebody by tapping on her/his shoulder and then s/he does the same as well and the activity goes on. The participant who gets the leadership must say "I am the leader".

#### **5.2.12. Activity: Hidden Leader**

There is a hidden leader in the group. The trainer designates an anonymous leader (by tapping somebody's arms when everybody else have eyes closed) in the group. It is important that all students

move together. Students stop when someone in the group stops and walk when s/he walks. Students should remember that between walks and stopping there should be at least 5 seconds. Students should observe what is happening.

Evaluation: Discussion with students – in classroom, in life, in our surrounding there might be somebody who appears as leader/hidden leader. This person directly or indirectly influences our behaviour. We look up to her/him. This person can dictate us how should/shouldn't we behave. S/he compensates us authority/sibling/friend/etc. Her/his intention is not always right... can have negative influence.

#### **5.2.13. Activity: leaflet**

Students are divided into 3 groups. Each group create the leaflet/poster about bullying/cyberbullying using different tools – pictures, pencils, markers, drawings, words,... After all together discuss what is on the leaflet and why.

**5.2.14. Activity: Tales Island (45 min.)**

A craft paper is stacked on the floor. The trainer sticks the photos of Little Red Riding hood, Cinderella, Snow White, computer and mobile phone pictures in the middle of the craft paper. Trainer explain to students that Tales Island has a lot of problems with Cyber Bullying so they should go and help them. Students will divide into 3 groups.

Students are able to take only one thing with them to help solve the cyberbullying. They should pay attention what others decided to take with them.

Then the trainer describes story of each character:

- Little Red Riding Hood (group I) adds a stranger via social networks as a friend (Actually a wolf but she is not aware of it). The wolf can see whatever she does. And follows her. When she will go to her grandma she shares it via social network. A lot of bad things happen...
- Cinderella(group II) shares her thoughts on Internet (Facebook). She describes when and how she saw a prince, she writes how she looks forward to the ball and dance with prince. Among her friend on Facebook there is also her stepmother and her sister. They both try to make Cinderella life harder so she doesn't have time to take part in a ball.
- Snow White (group III) starts to live with the seven dwarfs. She starts to play games on the internet. There she met someone who she doesn't know. She starts to write to him. Every day she got beautiful presents from him. One day the doorbell rings. The postman brings her beautiful red apples in the basket... Students improvise the stories and try to find solution to each situation.

**5.2.15. Activity: Guideline against cyberbullyin (45 min.)**

As heroes from the Tales Island don't know how to protect themselves against cyberbullying and are not aware of the danger of Internet students are asked to prepare the guideline for Tales Island heroes.

Students then present the guidelines to others and discuss about it.

At the end the trainer provide students important contacts in case they would need a help or report cyberbullying.

### 5.3. Examples of the use of the strategy working with youngsters

The strategy can be applied within regular school classes as a prevention programme or as an afterschool activity. The above listed activities can be extended by more scenes (adapted to the age of participants) so children/youths can experience different types of bullying including cyberbullying and other forms of online abuse.

Many of the activities are not directly related to bullying or cyberbullying but through them children/youths can experience different roles, situations which are linked to bullying/cyberbullying. The participants are introduced to the problems of cyberbullying step by step so they can realize the differences as well as connection between bullying and cyberbullying. This method also allows the understanding of the many consequences and to become aware of places where cyberbullying might occur.

The strategy is based on experiential learning covering many types of activities: group work, creative work, role play, problem solving.

If the strategy is applied within regular classes as a prevention programme it is advisable that the prevention officer is part of the process, either to measure the impact of activities or to contribute to the lesson plan development.

Either as a school prevention programme or as an afterschool activity here is possible to measure the impact of drama strategy in two aspects. There can be measured the level of awareness of the cyber bullying and the tendency for the cyber bullying. It is important that participants complete the Attitude and Sensitivity scale focused on cyberbullying. The scale is completed before and after the training.

### 5.4. Pros and cons / Dos and Don'ts

#### Pros

- The positive aspect of the methodology is that students can experience cyberbullying on her/his own through experiential learning.
- Methods used support collaborative skills and team work amongst students.
- Methods support the use of their imagination.
- Throughout activities it is possible to validate students' knowledge about the topic.
- Methodology gives enough space for discussion.

**Cons**

- Some students might not be very active and contribute to activities on low level.
- Some students might have already been exposed to the situation in real life and experiencing the situation again could cause them stress.
- Students don't want to cooperate together or they are not able to divide roles and responsibilities during activities.

## 5.5. Recommendations

It is recommended to select participants to the training from similar age groups, for example 10-12 years old, 13-14 years old, etc. If the age difference among participants is too wide the training doesn't achieve expected results. Also, for younger teenagers there are suitable different activities than to older teenagers.

The trainer shall be well educated in the area so to answer children/students properly. Concerning the gender, we recommend keeping a balance between males and females, however we understand that in some environment there could be a majority of males or females (it usually depends on the field of study).

Activities can be carried out either outdoor or indoor. Always pay attention to the creation of a secure environment so participants won't be injured.

In case some participants are not active, respect them. Maybe they need more time to get into the activities. Try to involve them very sensitively.

There is no recommendation on the size of the group but it is recommended to work with at least 6 students so there is possibility to create smaller groups.

It is recommended to organize the training in 2hour (or 3hour) sessions. The frequency is up to organizer based on time availabilities. Also the frequency depends on the goals. It might be considered as an intensive programme so activities take place everyday or as a prevention programme where activities take place once a week.

Demonstrate the activity so children/youths can understand the aims and how they should proceed.

Accompany the training with two trainers.

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