

## IMAGEndeR booklet

### 1) Theoretical introduction

This Booklet is the main result of the IMAGENDER project implemented by 4 organizations in 4 European countries:

- IT - Anonima Impresa Sociale, third-sector enterprise carrying out cultural and community activities through the audiovisual language.
- SE - CNEMA, Norrköping municipality's film institute, which is involved in building educational lectures focused on media literacy.
- FI - Mutala school provides quality education for primary kids aged 7-12 regardless of their background or level of support by positive reinforcement and international actions.
- HR - Osnovna škola Dobriše Cesarića Zagreb, public elementary school, general education of children age 6-15.

This Booklet serves **as a tool for introducing the IMAGENDER methodology** designed during the project, starting from the research on good practices and possible innovations in the field of Media Literacy and contrast to Gender Stereotypes in audiovisual industry and product.

The production of IMAGENDER Booklet has been developed in main steps:

- 1) national context research
- 2) best practice research
- 3) elaboration of methodology
- 4) testing
- 5) implementation and dissemination

IMAGENDER welcomes and takes into account the main objectives of the European Gender Equality Strategy 2020-2025:

- ending gender-based violence;
- combating gender stereotypes;
- closing the gender gap in the labor market;
- achieving equality in participation in different economic sectors.

Starting from the study of different national contexts and collecting best practices throughout Europe, IMAGENDER contributes to contrast gender stereotypes among young EU citizens promoting new educational programmes of acknowledgement and critical perspective. **This booklet is available for all teachers and educators, in order to gather the invitation of the EU Commission to exchange best practices and strive for convergence and upward harmonization of women's rights in Europe.**



CNEMA reporting during Transnational Meeting in Perugia

## 1.1) What media literacy is?

In the same way reading and writing skills are essential to expand our knowledge through texts, it is crucial to develop fine skills to learn how to read images. Those skills are essential to comprehend the visual environment in which we are constantly immersed.

The noun **media literacy** refers to skills and knowledge that enable citizens to use media creatively, effectively and safely. It is not limited to learning about tools and technologies, it aims to equip citizens with the **critical thinking skills** needed to make judgements, analyze complex realities and recognise the difference between opinions and facts in media.

Media literacy has never been as important as it is today<sup>1</sup>. It enables citizens of all ages to navigate the modern news environment and **make informed decisions**. It empowers them and raises their awareness and concerns different media and distribution methods. It also helps to counter the effects of disinformation campaigns and fake news spreading through media (not only digital).

The importance of such literacy is becoming more prominent worldwide, especially in protecting the younger generation. Kids today consume a massive amount of information, not just from conventional sources such as television, radio, magazines, and newspapers but also from other sources such as video games, social media, memes, text messages, and advertising.

According to Eurobarometer 94<sup>2</sup> TV is the most used medium in the EU and seen as the most trusted, followed by radio and social media. In the meantime the time spent online by kids has doubled since 2010 in many countries<sup>3</sup>.

Smartphones are now the preferred means of going online and this means that they have 'anywhere, anytime' connectivity, even for the increasing number of wearable devices and connected toys. The majority of children report using their smartphones daily or almost all the time.

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<sup>1</sup> The importance of media literacy for today's youth

<https://www.shoutoutuk.org/2022/08/31/the-importance-of-media-literacy-for-todays-youth/>

<sup>2</sup> European Commission, Directorate-General for Communication, *Media use in the European Union – Report*, European Commission, 2021, <https://data.europa.eu/doi/10.2775/726029>

<sup>3</sup> EU KIDS ONLINE Survey results for 19 countries

<https://www.lse.ac.uk/media-and-communications/assets/documents/research/eu-kids-online/reports/EU-Kids-Online-2020-March2020.pdf>

Children's online experiences have changed considerably over the past decade, with YouTube becoming increasingly popular, and Instagram rising in popularity with other apps.

Despite the age limits set by social network platforms, a considerable number of 9- to 11-year-olds report visiting a social networking site every day. If we take into consideration that over 95 million photos and videos are uploaded to Instagram every day, we can assume how important it is to develop the skills to read images in those times, especially for kids. **They come into contact with thousands of images every day, many of them risk reinforcing prejudices, beliefs, misrepresentations of women and their role.**



Foto di [Igor Starkov](#) su [Unsplash](#)

## National Perspective

### SWEDEN

In Sweden the topic of media literacy in schools has been important and well discussed the last several years. The Swedish Media Council has the responsibility and political mission to help and push media and information literacy to schools.

To quote their website, “The Swedish Media Council is a government agency whose primary task is to promote the empowering of minors as conscious media users and to protect them from harmful media influences. The agency also coordinates the national effort for a strengthened media and information literacy in the general population.”

Since 2018 the media council has introduced the concept of “MIK - Media och Informationskunnighet” (media and information knowledge) to be a part of all primary school educations in Sweden.

MIK outlines three basic goals for all Swedish children:

- Understand the media's role in society
- Be able to find, analyze and critically evaluate information
- Be able to express yourself and create content in different media.

MIK covers topics such as media, video games, social media, digital knowledge, source criticism, gambling and information. They also provide the Swedish portion of the EU Expert group on Safer Internet for Children.

MIK is since 2019 a part of the Swedish school curriculum and all primary schools have to include MIK based lectures. The Swedish Media Council sees MIK as a baseline for democratic values: “A democratic society is based on well-informed, reflective and conscious citizens. In a society where everything is done digitally, media and information literacy is essential to be able to navigate everyday life, and to be a conscious media user. Media and information literacy is a key competence for everyone – regardless of age. Partly to be able to cope with school and work, partly to be able to take care of your rights and obligations as a citizen of society.”

MIK is today integrated within the Swedish school system and takes form in different courses or activities related to media. All schools and all cities have different ways to cover the demand of MIK. An example of this is CNEMA in the municipality of Norrköping. Media educators employed by the municipality owned organization CNEMA work together with schools to form workshops and lectures in everything from making movies to journalism and source criticism. Sweden also allows schools to apply for statewide monetary contributions to be able to do culture related lectures in class which is often used to cover the education demands MIK has.

## FINLAND

In Finland, the field of media education is wide and multifaceted in different sectors of society working on the topic. For some, the activity is statutory, but only a small part of those implementing media education work as their main job or exclusively in promoting media literacy.

Due to the diversity of operations, media education and media literacy are promoted through several different concepts as well as many industry- and organization-specific in accordance with the value principles (see e.g. OKM, 2019, p. 17; 22).

Media education is part of education and teaching from early childhood education to second grade. In the basics of early childhood education plans and media education is included in the basics of pre-primary and basic education curricula in wide-ranging competence related to multi-literacy<sup>7</sup>, cultural competence, for interaction and expression and information and to communication technology competence. In addition in high school there is an opportunity to complete a separate high school diploma in media.

In autumn 2020, the Ministry of Education and Culture launched the New Literacy Development Program for the years 2020–2023 as part of the Ministry's extensive Right to Learn development program. The goal of the new reading skills development program is to strengthen children's and young people's media literacy, information and communication technology skills, and programming skills in early childhood education and preschool and primary education. KAVI and National Board of Education are responsible for the work to be done.<sup>9</sup> Libraries play an important role in media education.

The media also has a responsibility to ensure the accessibility of media literacy and media culture and about promoting inclusion. In promoting equality in media education, cooperation between different stakeholders and media educators were considered crucial.

Tools for cooperation between ministries have been developed in recent years. At the end of the year, in 2021, Digitoimisto started its operations, which acts as a cooperation forum between ministries. In Finland, legislation protects both the promotion of equality and the implementation of media education.

According to the report, common causes to why a large part of discrimination still remains hidden and unrecognized, are, among other things, the weak awareness of the law, the authorities and other actors' shortcomings in equality planning and the lack of resources of supervisory authorities (see Nieminen, Jauhola, Lepola, Rantala, Karinen & Luukkonen, 2020, pp. 166–167).

## CROATIA

Croatia currently does not have a strategy solely devoted to media literacy and safe use of new media. In the [Strategy of Education, Science and Technology](#), the section dealing with primary and secondary education mentions the plans for implementing materials dealing with media literacy. The Electronic Media Act ([Zakon o elektroničkim medijima NN 111/21](#)) dedicates some measures to the protection of young people from offensive and harmful content.

Both the primary school curriculum and the secondary schools curricula ([Nastavni planovi i programi za gimnazije i strukovne škole](#)) have topics dealing with media literacy included in the Croatian language classes. The field of media culture encompasses themes of media communication training and radio, television and movie programme evaluation training. In secondary schools (general programs and 4-5 year vocational programs), as part of the Politics and economy class ([Nastavni planovi i programi za gimnazije i strukovne škole](#)), students are presented with the unit Politics and the public, which includes the themes of the public opinion, censorship, print, radio, and television.

The civic education ([kurikulum nastavnog predmeta Građanski odgoj i obrazovanje](#)) is an cross-curricular module in both primary and secondary schools. It includes topics connected with media literacy in other subjects. The themes being covered are the media and critical understanding of media content, the positive and negative influence of the media, the advantages and dangers of the Internet, Internet safety, resilience and critical understanding of media content.

Pedagogical tools and support are available on web platform Media Literacy in a separate section for teachers ([Medijska pismenost - učitelji](#)). The founders of the Media Literacy platform are the Agency for Electronic Media ([Agencija za elektroničke medije](#)) and [UNICEF Croatia](#).

There are two initiatives aiming at enhancing young people's media literacy and awareness about online safety issues in the context of non-formal and informal learning. The Centre for Safer Internet ([Centar za sigurniji internet](#)) conducts training, workshops, and debates for students, youth, parents and teachers. The Centre developed three apps and published an educational manual on the safer use of the Internet and started a specialist study programme Digital safety and privacy.

The second initiative is the project *Choose what you are watching* ([Birajmo što gledamo](#)) implemented by the Agency for Electronic Media ([Agencija za elektroničke medije](#)) and [UNICEF Croatia](#).

## ITALY

Especially after the pandemic, in Italy, the age in which people own or use a smartphone is getting lower and lower. According to the EU kids online report, 84% of children between 9 and 17 years old, use smartphones daily. From the two-year period of 2018-2019 to 2020-2021, the percentage of kids between 6 and 10 years old increased by about 12 points.

This enlargement of access to devices and Internet connections occurs in contexts (family or school) where also adults have poor digital skills. According to the Digital Economic Design Index 2022<sup>4</sup> 64% of people between 16 to 74 years old have no basic digital skills, despite the progress of the last five years.

Moreover, digital skills include different abilities like the usage of devices, apps, software, social media, coding, media literacy, etc. Economic conditions, demographic and level of education of the family where children grow, affect the level of awareness related to digital skills and media literacy. In this scenario, schools represent the main institution which drives kids to be more aware on how to use languages and tools appropriately and safely.

As analyzed by Amnesty International Italy through the report called “Barometer of Hate”, it emerges that girls and women are most affected by manifestations of hatred and violence online. This phenomena could be defined as 'gender-based violence facilitated by technology' or 'cyberviolence against women and girls. “Also the online or technology-mediated behavior are in fact conditioned by cultural models and gender role stereotypes” says Brunella Greco, online advocacy expert for Save the Children Italy<sup>5</sup>.

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<sup>4</sup> Digital Economic and Social Index 2022 <https://digital-strategy.ec.europa.eu/en/policies/desi>

<sup>5</sup> XIV Childhood Atlas - Risks in digital times  
<https://s3.savethechildren.it/public/files/uploads/pubblicazioni/xiv-atlante-dellinfanzia-rischio-tempi-digitali.pdf>





OSDC's students are testing IMAGENDER activities during one of the multipliers event

IMAGENDER would therefore address the theme of gender stereotypes and their representation in audiovisuals. The aim of the project is the experimentation of image education programmes, scalable and modifiable, aimed at developing methods and tools useful for tackling gender stereotypes. Through the strengthening of students' skills in audiovisual languages, both in terms of the acquisition of knowledge and critical skills and in relation to the use of the relevant techniques.

Through participation of screenings of movies, TV series, short films and other audiovisual products, will be addressed the issue of gender stereotypes to promote art literacy and contrast iconic illiteracy by equipping students with grammatical, syntactical, historical and critical skills to read, decode and consciously use the many images they are subjected to.

Regardless of how they are used, images - as well as words, information and other kinds of content - are all made by someone for a purpose. **The foundation of media literacy is comprehending that purpose and acting towards or against it.**

## 1.2) About stereotypes

*“Men don’t have the benefits of equality either. We don’t often talk about men being imprisoned by gender stereotypes, but I can see that they are.”*

- Emma Watson<sup>6</sup>

EU kids online is a survey which compares 19 countries on access, consumption and skills development about media of EU kids from 9 to 16 years old. Results report differences among countries (related to access), but not between genders. Except that boys spend a little longer online than girls, data doesn't highlight real inequalities between sexes and invites talking more about “gender preferences” instead.

Top listed activities on a daily basis are the same for all the EU kids: watching videos, listening to music, communicating with friends and family, visiting a social networking site and playing online games.

### **The main part of the content is visual.**

Audiovisual communication - especially advertising - is still used to propose images which drive “explicit stereotypes”, for example girls who are playing with dolls and boys who are playing with mini cars in order to immediately send their message. Those kinds of images are widely codified by now and quickly recognised by society, indeed. Public debate discusses them, people are more aware than before, so collectivity finally starts to question and deconstruct them.

More difficult is to recognise and deconstruct “implicit stereotypes”, more deeply rooted in the collective consciousness, which unconsciously condition individual choices about, for example, professional career, study path or how to spend free time. So, it may become more difficult for a woman to think about pursuing technical or scientific studies, become passionate about motorcycling or aspire to leadership roles.

The role of the culture and media industry has always been considered crucial for the promotion of gender equality. The media not only reflect the image of society, but also create socio-cultural models and norms and are increasingly seen as a powerful actor in shaping public opinion and culture. Images, sounds and words in which both boys and girls are constantly immersed, sometimes without the right tools to interpret their meaning or to contrast implicit purposes.

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<sup>6</sup> HeForShe - UN Campaign 2014 - <https://www.youtube.com/watch?v=gkjW9PZBRfk>



A snapshot from the video campaign "Imagine the possibilities" produced by Mattel, 2015

The European Parliament in its Strategic engagement for gender equality, mentions the under-representation of women in news and information related to the perpetuation of stereotypes that affect the image of women and men. It also points out that, although there is an increased sensitivity to gender issues, a stereotypical representation of women within advertising and audiovisual products continues to be consistent, through the portrayal of women with conformist bodies, often objectified and infantilised, playing roles in line with society's ingrained expectations. **All of these elements also reinforce dynamics of self-stereotyping resulting in a loss of self-confidence, when people think not to be consistent with the proposed image.**

Debate on stereotypes should also open up to the theme of intersectionality in a broad way, including every type of prejudice that represents the root of what can reach different types of manifestations: from segregation to intolerance to outright violence

### 1.3) Media and stereotypes

All cultural and creative sectors have a major influence on our beliefs, values and perceptions even about gender issues.

#### **Media industry is already a big vehicle for gender stereotypes.<sup>7</sup>**

**Journalism** - 70% of journalism and communication graduates in the EU are women. However, only 40% of those working in the media sector and 30% of those in managerial positions are women. Women are also a minority among journalists and presenters on TV. When there is a call for an expert or commentator, in more than seven out of ten cases a man is invited: only 24% of invited experts are women. They are, instead, invited more for opinions and personal testimony. Moreover journalism suffers from other phenomena such as misinformation and disinformation. The first concerns dissemination of wrong information without specific aim, the second is more serious because it concerns the spreading of fake news with the aim to manipulate public opinion. And when disinformation meets gender stereotypes, UN talks about “gendered disinformation”: information activities (creating, sharing, disseminating content) which: • Attacks or undermines people on the basis of their gender. • Weaponizes gendered narratives to promote political, social or economic objectives.<sup>8</sup>

**Social Media** - Social media plays a significant role with regard to the perpetuation of gender stereotypes, the implementation of gender roles, the representation of “ideal” bodies and the definition of roles linked gender roles. During December 2019, Amnesty International Italia collected and examined more than 42.000 contents - among posts, comments and mentions - on Facebook and Twitter regarding 20 influential personalities in the Italian scenario (10 men and 10 women) from the worlds of politics, entertainment, news, sport. Two comments out of three are negative, they consist of criticism and polemical expressions. One out 10 offends and/or discriminates or incites hatred or violence against a person or group of individuals. Just 1% of this comment is about women and gender rights: 32% are polemical, 28% are offensive and discriminatory, 1% hate speech. One in 10 comments addressed to a woman is sexist. As mentioned before, the media is a critical part of the information environment, largely responsible for framing political and social issues and informing the public about key events, and may be playing in furthering polarization, populism and extremism in Europe<sup>9</sup>.

**Advertising** - Adverts are designed to speak to as big an audience as possible in the shortest amount of time, so is the language which is most affected by stereotypes. Due to its purpose and pervasiveness, advertising can be especially powerful in conveying

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<sup>7</sup> Empowering girls through education in the EU European Parliament resolution of 9 September 2015 on empowering girls through education in the EU (2014/2250(INI)) (2017/C 316/18)  
<https://eur-lex.europa.eu/legal-content/IT/TXT/PDF/?uri=CELEX:32010L0013>

<sup>8</sup> Best Practice Forum on Gender and Digital Rights Exploring the concept of gendered disinformation

<sup>9</sup> The Media and Polarisation in Europe: Strategies for Local Practitioners to Address Problematic Reporting  
[https://home-affairs.ec.europa.eu/whats-new/publications/media-and-polarisation-europe-strategies-local-practitioners-address-problematic-reporting-may-2023\\_en](https://home-affairs.ec.europa.eu/whats-new/publications/media-and-polarisation-europe-strategies-local-practitioners-address-problematic-reporting-may-2023_en)

messages, both positive and negative. Women are often objectified and infantilised, and their sexual appeal is presented as their most important quality. This is especially problematic because how people behave and how they conceive themselves and others is not only naturally acquired, but also socially constructed. Young boys and girls, learning gender roles, who are exposed to such messages may internalize them as true and natural. In gender stereotyping, certain attributes are ascribed to individuals solely on the basis of their belonging to the social group of women or men. Problem stays even in the male perspective, for example, young men may not perceive sexism in adverts, they are also much less likely than women to say that there is a problem with the representation of women in media and advertising, and even less likely to say that it needs to be addressed.

**Film&Documentaries** - In the world of cinema, according to the New York Film Academy research "Gender inequality in film"<sup>10</sup>, female actresses continue to be less present on set than their male colleagues (only 12% of films would present a balanced cast in which half of the characters are female), but they are twice as likely to have to show themselves naked in front of the camera. Despite the considerable strides made towards a fairer representation of women, gender stereotypes still abound, as female characters are often in competition with each other. Of the 13,253 nominees at the Academy Awards® since 1929, 17% were women and 83% were men. The ratio of men to women nominees was 5 to 1. Sixteen percent of all winners across the last 95 years were women. Only eight women have ever received an Oscar nomination for best director. While the overall figures regarding women's nominations remain low, there are categories where women have excelled. These, however, are in more stereotypical domains. In particular, women earned more than half of all nominations for Best Costume Design<sup>11</sup>. In Europe, Sweden leads the ranking with 30% of female directors. Talking about the payment gap, actresses earn about 25 per cent less per film than male actors and things get worse as they get older: for actresses over 50, this gap widens considerably. In Italy only 15% of films are directed by women<sup>12</sup>. This data reinforces the awareness about how a male perspective has always pervaded artistic production, creating and replicating a distorted partial representation of women. So, not only women are underrepresented in the arts, but also their point of view is. Increasing awareness on these issues is important to build up an equality basis, where women can reach their autonomy and independence.

**Analyzing data means becoming aware of the existence of a problem. And becoming aware of it means taking action to try to solve it.**

#### 1.4) How image education can help to contrast gender stereotypes

*"If democracy is to be made first and then maintained and perfected, it can be said that the school in the long run is more important than Parliament and the Judiciary and the*

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<sup>10</sup> NYFA - Gender Inequality in film - Infographic update in 2018  
[https://www.nyfa.edu/film-school-blog/gender-inequality-in-film-infographic-updated-in-2018/?fbclid=IwAR1CDkyh-BtmdsMveq3HP7oOQf9W2-wrKKh8Z8vj\\_b\\_DHU4iGD7Gfpa\\_5Pk](https://www.nyfa.edu/film-school-blog/gender-inequality-in-film-infographic-updated-in-2018/?fbclid=IwAR1CDkyh-BtmdsMveq3HP7oOQf9W2-wrKKh8Z8vj_b_DHU4iGD7Gfpa_5Pk)

<sup>11</sup> GENDER at the Oscars® - Women nominees and winners across 95 years at the Academy Awards® <https://www.inclusionlist.org/oscars/gender>

<sup>12</sup> WIFTMI findings based on data from Istituto Luce Cinecittà – Filmitalia, Venice, 2019

*Constitutional Court.*"

Piero Calamandrei - Former Member of the Constituent Assembly of the Italian Republic

To better understand why tackling stereotypes in school is important, it is probably useful to reflect on the own role of school in society.

According to the European Council<sup>13</sup> "Education of all kinds and at all levels and from early childhood onwards plays a crucial role in promoting common values. It helps to ensure social inclusion, offering every child equal chances and equal opportunities for success. Offers the opportunity to become active and critically aware citizens and enhances understanding of European identity."

**School is the place where children start to experience the world before visiting it,**

through knowledge and safe relations, out of their family environment, the place where "to choose how to represent oneself in the world, and to understand how others represent themselves, so that one can understand the world and live in it with meaning"<sup>14</sup>. Educators, teachers, families, public institutions, and all the stakeholders involved should be allied to guarantee the most inclusive and stimulating environment possible.

School is one of the places where tackling discrimination by promoting democracy, respect for human rights and citizenship, ensuring that all students' needs are met equally and treated fairly. Schools need to prioritize language and cultural competences, multiperspectivity in history and gender equality involving teachers, students, educators and families.

This inclusive posture increases students' confidence. Children and young people who are treated unfairly or discriminated against are more likely to have:

- negative attitudes to school
- lower levels of motivation and academic achievement
- a higher risk of dropping out of formal education
- experience of bullying
- mental health problems.

The wide dissemination of implicit or explicit gender stereotypes doesn't help equal development between genders. Learning how to deconstruct them is fundamental to growing up citizens aware of their possibilities, in spite of any kind of discrimination and "achieve more cohesive societies"<sup>15</sup>.

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<sup>13</sup> European Council Recommendation - 22nd of May 2018 on the promotion of common values, inclusive education and the European dimension of education. 2018/C 195/01

<sup>14</sup> Salvatore Iaconesi, The first day of a new school, November 2020

<https://che-fare.com/almanacco/societa/diritti/il-primo-giorno-di-una-nuova-scuola-il-benvenuto-di-salvatore-iaconesi/>

<sup>15</sup> ibidem.

Educators and teachers play a crucial role in this process, so IMAGENDER would like to help them **by providing tools, suggestions and methodology to build an impactful path for their students.**

Audiovisuals, such as theater or literature have the power to give names, body and faces to the characters in which the public can more easily mirror themselves, arousing empathy, recognition, activism, individual perspective and political context. Stories can easily hit the souls of the audience, in [the ancient game “of walking a mile in other people’s shoes”](#). Poetry and aesthetic dimension are also important to stimulate sensitivity and critical thinking especially in young people. Film can be a powerful tool in teaching. By presenting multiple perspectives in engaging and emotive ways, films can enable students to gain a better understanding of, and empathize with, the life experiences of individuals and communities far removed from their day-to-day reality.

As early as 1996, the report and recommendations published by UNESCO Institute for Education mentioned that: “the educator himself has a responsibility in that he has some choice of the materials to be presented and perhaps even more important, he is in a position to give the audience a better understanding and more critical approach to the material. This could lead to a better audience in the future and so a demand for higher standards of production. The appreciation of radio and television broadcasts and of films should be taught as musical and artistic appreciation are already taught in many educational establishments.”<sup>16</sup>

In this framework IMAGENDER, according to Paris’ declaration “promotes the development of media literacy programmes that foster the ability to critically analyze information in today’s knowledge society”<sup>17</sup>, building a more inclusive educational environment and community, reflecting on gender stereotypes, building solid cooperation among schools, public institutions and third sector actors, who can strongly support with specific know how about audio-visual contents.

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<sup>16</sup> The Use of audio-visual aids in education for international understanding: report and recommendations

<https://unesdoc.unesco.org/ark:/48223/pf0000162822>

<sup>17</sup> Paris declaration, 17th of March 2015

## 2) IMAGENDER

The setting of initial priorities should go hand in hand with professional development for senior leadership teams as well as teaching staff. This is the reason why, IMAGENDER promotes confrontation among teachers, school's principals and educators. In November 2023, in Perugia (IT), IMAGENDER partners attended an International Training Meeting, where they compared and discussed different experiences and developed practical tools for teachers and educators which can help them to drive meaningful activity to debate on stereotypes starting from audiovisual support.



IMAGender transnational meeting, November 2023, Perugia - Prototyping activities





IMAGender transnational meeting, November 2023, Perugia - Debate activity testing

Work session involved local teachers and students who took part in the very first test of activities, giving important feedback to the team. **The result of the entire process is attached to this report.**



IMAGender multiplier event at CNEMA

### 3) CONCLUSIONS

IMAGENDER promotes easy and modifiable activities to promote dialogue and discussion within students where teachers and educators can act like facilitators. This booklet would be a tool easy to use where find useful ready-to-made activities and inspirations.

During the Transnational Meeting in Perugia each partner shared reflections and results based on their experiences, testing activities with children. AIS and CNEMA ran two workshops, one addressed to educators and teachers and another directed at students in which Perugian schools took part in classes. It was the occasion to directly test some synergies and collect feedback from participants.

#### Adults

Teachers and Educators participating in the transnational meeting partook in a presentation of the “Character Creation” activity. This activity can be used as a baseline for discussion around how we think about gender and gender specific traits and characteristics.

Participants were given cards with characteristics and traits and were instructed to select a few to create movie characters. Some of these cards were designed to have a trait many commonly refer to as either typically male or female. While making the characters it opened up discussions in the group about their selections. For example why a “Boss” character was more often selected to be male or a “Nurse” more often seen as female. Also those groups who did not follow those kinds of norms, they got to reflect why they thought that was.

Overall we realized the potential to use this activity to highlight stereotyping, but in a more playful and open minded manner. Participants also reflected upon how to use and shape the activity to fit their group or class.

#### Students

Students between 11 and 13 years old, coming from different demographic conditions tested activities called “Film Discussion” and “Video review”.

International project team met students at Postmodernissimo Cinema in Perugia, where they welcomed them and introduced the IMAGENDER project and all the partners present.

The debate included into the “Film Discussion” activity was lively and participated and ran completely in English. Language skills of the pupils are high and adequate to express accurately their opinions and emotions related to the movie, before moving to a more deep and personal analysis. The movie was the occasion to talk about important issues and some of the students would share personal experiences on how difficult it is to be accepted for what we are. The mirroring effect generated by the vision also allows boys to recognize some behaviours and biases on how they think of girls, but, in general, to other people who don't perfectly reflect a certain stereotype.

Through the “Video Review” activity instead, facilitators would increase the research skills and the building of critical thoughts related to the audiovisual product. Two activities can be combined for a longer one which give students the occasion to deeply reflect on how an audiovisual product can be relevant to build up our culture.

Teachers, educators and collaborators discuss the following TimeOut methodology themselves around the main subject **“How to improve equality and equity in European societies - stereotypes reflecting the reality”**. Following the methodology each participant shared thoughts about the main object.

The purpose of this methodology is that we learn from each other and hear each participant’s points of view and experiences of the issue we will be discussing. The intention is not to persuade, argue or convince the others about our own view, but to allow room for different perspectives and build an understanding based on each other’s comments.

The objective of this discussion is to build a new view on how education can improve and learn from each other. I hope you will gain a new understanding of what is important to others and a deeper understanding of what is important to you.

#### TimeOut discussion

Timeout is a way to generate and have constructive discussions and dialogue methods for people from different backgrounds. It is at its best with a group of six to twenty five. Timeout is always a facilitated discussion. The facilitator will take care of the constructiveness of the discussion by setting the ground rules of the discussion beforehand, monitoring and guiding the discussion and sharing turns to speak, as well as wrapping up the conclusions and insights. Timeout-dialogue can be used whenever a deeper understanding of the topic or an equal encounter is required – for instance, as a part of preparations, decision-making or bringing different people together. In the IMAGENDER-project meeting in Perugia TimeOut dialogue was used to better understand the topic of gender roles, media culture and the field of the project.

A Timeout discussion has been successful when an equal encounter and mutual trust have been created, and the participants’ understanding of the topic has grown. Timeout breeds a feeling of inclusion between the participants and in societal inclusion in general. Moreover, it provides a deeper understanding of the topic in question and of different perspectives. At best, it generates unpredictable insights and new thinking. The goal is not unanimity but sharing thoughts, ideas, insights and experiences on the mutual topic. (<https://www.timeoutdialogue.fi/>)

## Best practices

A collection of case history and best practice that inspires the IMAGENDER research and work.

### 1. CHE GENERE DI CINEMA - Italy

- **Company/School name and type**

ITET "A. Capitini", secondary school, Perugia, Italy

- **Description of the best practice**

Through the viewing of audiovisual products, meetings with authors, hands-on workshops and orientation to audiovisual professions, realized using innovative teaching methodologies innovative teaching methodologies, online platforms and digital tools, the project enhances students' audiovisual knowledge of students by critically addressing the issue of equal opportunities and gender identity, also in relation to the spread of new communication technologies.

- **Goals**

The project aims at enhancing students' audiovisual skills and knowledge by critically addressing the issue of equal opportunities and gender identity, also in relation to the dissemination of new communication technologies through the viewing of audiovisual products, workshops, meetings with authors and orientation courses on audiovisual professions

- **Target groups**

almost 600 students

- **Duration**

1 year

- **How**

viewings of films at the cinema, screenings of parts of TV series, short films and TV, programmes at school, delivery of training activities for teachers, exercises/labs in which students explore the life cycle of an audiovisual product, testimonies by representatives of the audiovisual profession, especially women, thus integrating the pathway into the school-work alternation, 5-day hackathon: the students divided into groups, followed by mentors, will work on the conception of a script and the production of a prototype of an audiovisual product to counter gender stereotypes.

- **Outputs and Outcomes**

Short movies/documentaries

## 2. STRATEGIC REACTIONS: GENDER AND HATE SPEECH - Italy, Cyprus, Lithuania, Germany

- **Company/School name and type**

Centro Zaffiria, high school

- **Description of the best practice**

a pedagogical proposal that intends to stimulate a path of recognition of and reaction to gender-based hate language.

- **Goals**

While playing, boys and girls are confronted with different situations in which gender stereotypes and prejudices fuel conflict and hate speech. Players are thus called upon to reflect on the situation, identify with the experience and emotions of those who are victims of hate speech and implement strategies to respond with and through words.

- **Target groups**

12 to 18 yo

- **How**

There are several characters in the game, representing teenagers with different profiles and characteristics. The characters receive negative comments or insults on the basis of gender stereotypes and prejudices, starting for example from their physical appearance, real or presumed sexual orientation, a certain type of behaviour. The comments and insults proposed offer a strong stereotyped and sexist content. Players are asked to understand the situation and reflect on the stereotypes attached to it, empathise with the victim of the hate speech, explore her/his emotions, and help the characters to deal with the situation and respond with language to the verbal violence. The deck of cards and the toolkit with full rules explanation + 5 Didactic units on stereotypes, gender discrimination and hate speech can be downloaded for free here below, and easily printed in A4 sheets.

- **Outputs and Outcomes**

Card game + educational units + digital interactive App

- **Links**

<https://www.zaffiria.it/wp2/wp-content/uploads/2020/11/P4YR-Carte-Reazioni-strategiche-gendere-e-linguaggi-odio.pdf> <https://www.zaffiria.it/reazioni-strategiche-genere-e-linguaggio-dodio/>

### 3. THE SHANARANI YOUTH-LED PROJECT - Uk, Greece, Italy, Spain, Romania

- **Company/School name and type**

Independent Academic Research Studies International Institute (IARS) – United Kingdom

- **Description of the best practice**

The Shanarani Youth-led Training Guide for Youth Workers aims to enable youth workers to implement an effective and impactful Shanarani Youth-led workshop to reduce the influence of stereotypes and gender roles in the daily life of young people. The Training Guide is set to support the trainers in conducting the workshops and provide them with training activities they can directly implement in their training. The Guide is also expected to support the trainers in applying a youth-led approach in their daily practices instead of simply holding lectures or implementing trainer-led activities. The young people are motivated to engage among their peers and express their individuality and creativity to improve not only their current daily life but also their future by reducing the influence of gender stereotypes in their life. The Training Guide aims to be more than a simple instruction manual. The Training Guide should be implemented in regards to cultural and national differences, as well as according to the needs and resources of young people participating in the workshops. It is recommended for the trainer to inform themselves more about the topic of gender stereotypes through the additional materials and sources provided in this guide.

- **Goals**

Reduce the influence of stereotypes and gender roles in the daily life of young people

- **Target groups**

Youth Workers who want to facilitate young people in questioning gender stereotypes and reduce gender discrimination;

Young People who are faced with gender discrimination and gender roles in their daily life.

- **How**

Workshops will follow four main topics, identified by the project partners, which the young people will elaborate and explore under the guidance of the trainer.

- **Outputs and Outcomes**

Enabling young people to identify realistic and unrealistic stereotypes in television shows and films; Enabling young people to deconstruct said stereotypes and gender roles assigned to them by society; Developing a training guide for youth workers to address these issues with young people and improve their work practices. Promoting good practices of gender education and raising awareness regarding gender stereotypes; Disseminating the project results and raising awareness regarding the problem between different target groups and communities.

- **Links** <https://www.syproject.eu>

#### 4. LOCKER ROOM TALK - Sweden

- **Company/School name and type**

Locker room talk

- **Description of the best practice**

Locker Room Talk is a Swedish non-profit organisation that wants to create the next generation of role models and athletes by making the boys' locker room a safer place so that they can easily play sports, feel good and become the best version of themselves. We create target group-adapted methods based on team sports and school locker rooms for boys and their leaders in equal sports, value-based leadership and emotional intelligence. We identify other rooms that affect the changing room with adapted methods and work with opinion formation to achieve a systemic change in society on a national and international level.

- **Goals**

Entire Project: It all started with two young people wanting to start a project at the high school in Finspång Sweden. When high school students Rogerio Silva, 17, and Shanga Aziz, 18, were trying to figure out what project to start in 2016, Shanga's cell phone was buzzing with news alerts. In a short time he had been reached by news concerning violence against women. In the same vein, audio recordings of Donald Trump were also leaked, where he says "grab them by the pussy". He and those who support him explained away the criticism that it was "locker room talk" - it is simply the kind of talk men have in the dressing room, they said.

"Locker Room Talk" initiative went one step further than many other school projects. Based on their own experiences of prejudice and a demeaning view of women in Swedish sports, they started a foundation for a program of sessions to teach the next generation of players about gender equality, decent attitudes and how we can together create a new form of masculinity. The work began by going around the country and meeting associations and young people to create a method with practical tools to be able to make a difference. In connection with that, Locker Room Talk was noticed by the Swedish Sports Confederation, Sweden's Minister of Sports and media.

Workshop: The association's mission is to create a new masculinity and stop bullshit in the boys' locker room.

Their vision is to create an equal and safe world where all people feel free to be themselves.

- **Target groups**

Boys from 10 to 14 years of age

- **How**

Eight Weeks is a peer-to-peer program during 8 weeks in emotional intelligence with a focus on equal sports and value-based teamwork in the locker room. A trainer from Locker Room Talk trains boys from 10 to 14 years of age, once a week, 30 minutes in connection with training and in the locker room.

- **Links** <https://lockerroomtalk.se/>



## 5. SI CHIAMERÀ FUTURA - Italy

- **Company/School name and type**

DENSA Coop. Soc., Social cooperative

- **Description of the best practice**

"Si chiamerà Futura" is a project conceived by DENSA and supported by the Department for Equal Opportunities of the Presidency of the Council of Ministers through the public notice for the funding of projects promoting education in STEM subjects, called "STEM2020".

STEM is the acronym for Science, Technology, Engineering and Mathematics to which DENSA has always added the A of Art. In fact, "It will be called Futura" is articulated as a complex project that integrates humanities, art, science and IT disciplines in transdisciplinary paths whose research is defined by the expression "Digital Humanities".

The girls and boys were involved in 40 hours of extracurricular activities delivered remotely in integrated digital didactics in which they took part in various activities including an art and science workshop, science talks, direct meetings with researchers, and guided visits to the University of Florence's International Laboratory of Plant Neurobiology and the Air Factory, the first futuristic prototype for reducing indoor pollution developed under the scientific direction of neurobiologist Stefano Mancuso.

- **Goals**

Promoting education in STEM subjects.

In addition to the general objective of fostering gender inclusion towards technological and scientific pathways, the project sought to respond to several specific objectives, including the promotion of transdisciplinary pathways and combating various forms of vulnerability: educational, economic, or social, through free access to quality training opportunities.

- **Target groups**

The course was attended by 15 children aged between 8 and 12 years, 60% of whom were girls.

- **Duration**

4 month

- **How**

"Si chiamerà Futura" is a process that guides the creation and observation of a scientific and artistic experiment, while experiencing the relationships between living beings. The workshop was co-designed by DENSA together with artist Giulia Filippi and architect Bianca Galmarini.

Tools used: computers, digital microscopes, cameras, LED lights, scissors, glue, pencils, paper, tracing paper, crayons, cardboard, needle, thread, soil, expanded clay, atomisers.

Software and tools: Zoom, Zoom Rooms, microscope app, Google Drive, sense of smell, touch, sight and hearing!

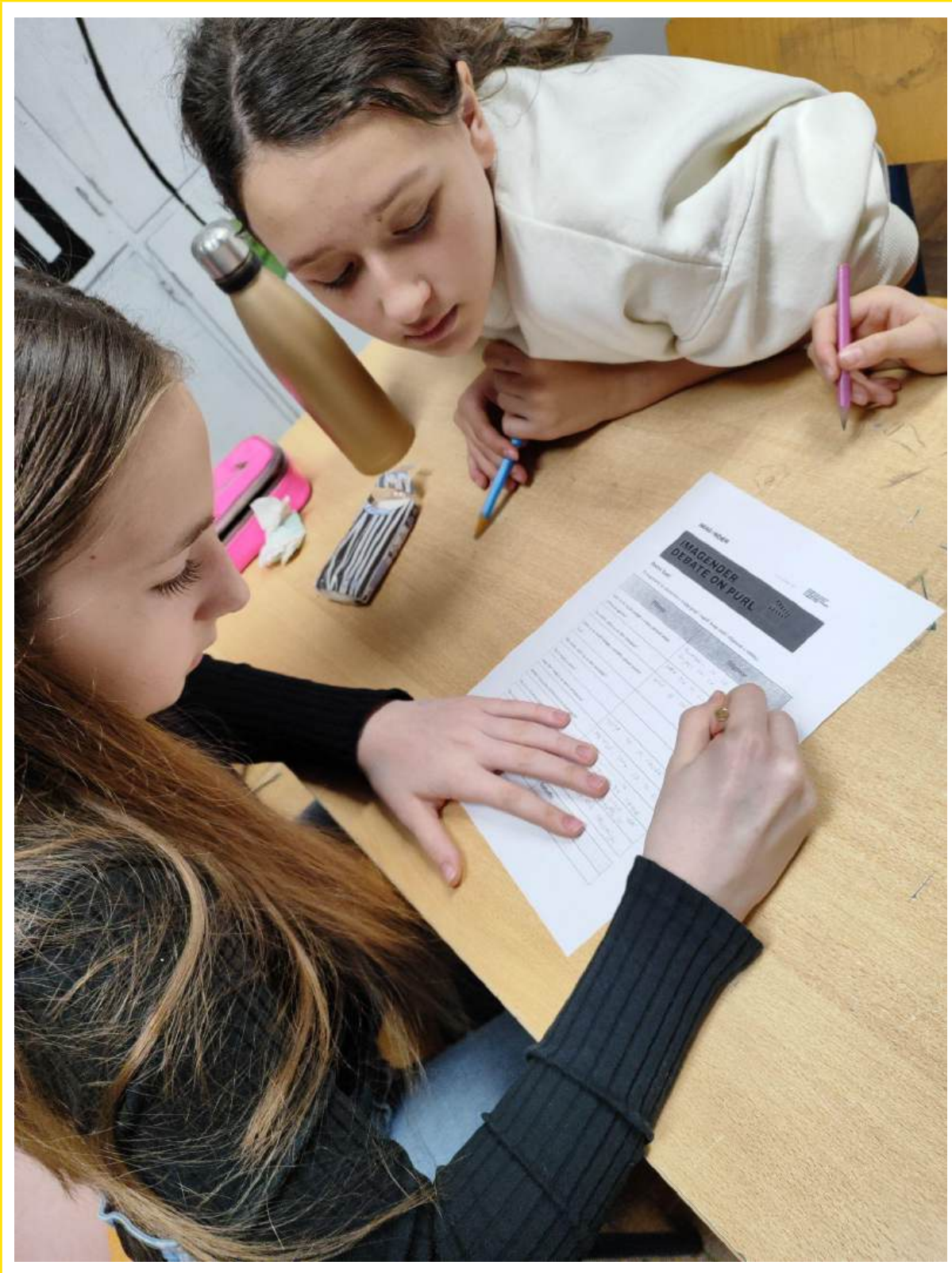
- **Outputs and Outcomes**

Each participant received a kit directly at home for the creation, observation and maintenance of a small plant community consisting of stationery, a Plexiglas case with a set of LED lights, expanded clay, potting soil, a Pleurotus mushroom mycelium clod, seeds, mycorrhizae, a digital microscope, needle, thread and some vegetable plants.

By means of grids and notebooks, the children acquired hybrid research methodologies, between science, art and poetry, constructing a daily ritual in which it was necessary to

make room for a moment of pause, reflection and care.

- **Links** <https://cooperativadensa.it/work/stem-2020-si-chiamera-futura/>



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