



# STAGE



## STAGE



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GIVING



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## mentor training methodology

I will first outline the main points of the training, and then elaborate on them later to give you a full picture of a well-organised and effective training.

### 1: members get to know each other

Training framework ( topics, timing

) Introduction of trainers Getting to

know each other - 3 stories

Digi Bingo

Valuable experiences, strengths, fears 2:

Internet security

Energizing game - Hashtag, Like, Post

Internet safety, internet security or digital citizenship (How does the topic fit into the 21st century?)



Internet risks and opportunities - 4C (Brainstorming on risks, clustering)

3: Communication and facilitation techniques, experiences Being a mentor!?

How to deal with trolls and inappropriate behaviour (+ small group exercise)

Engaging with the public - Are you afraid of public speaking? (fears, mistakes, preparation - mindset, advice for public speaking, 2 stories (Cosmopolitan, mic off))

4: Communication, facilitation, feedback techniques, experiences Questions

Energizing game - Energizing massage

Feedback techniques - Online platforms - Google Forms, Mentimeter, Kahoot

Live Library - Personal experiences Close -

Leave a message for the trainers.

For further information, I attach the reports of the 3 trainers, which give an overview of the main aspects of the training, as well as any problems and experiences that may arise.



## 1:DigiQ

During the digiQ workshop we looked at online opportunities and risks. While the opportunities are many and varied and are seen as a natural part of our lives, the risks are often over-emphasised and seen as ubiquitous.

Young people use the internet and social media to connect through social networks, email and online messaging, comment and discuss with others, find, create or share interesting photos, videos and articles, join or follow interest groups, play online games and learn more about topics of interest to them as a learning tool for their school studies.

Young people love being online, and for good reason. The internet gives them easy access to information, to inform and educate themselves, to maintain and develop supportive relationships.

developing their identity (through self-expression, learning and discussion), fostering a sense of belonging and self-esteem through contact with friends and participation in different communities.

Research shows that the following things help young people to have a positive experience online: 1.

have a good understanding of how the internet and online media work (including privacy settings); 2. have the skills to critically understand, analyse and create content that creates value for themselves and others.



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**Content risks:** the child is exposed to potentially harmful content or is exposed to potentially harmful content. This could include violent, gory, hateful or extremist content, pornographic or potentially harmful content.

sexualised content that may be illegal or harmful, including age-appropriate content. Online content may be mass produced or user-generated (including by children) and may be widely shared or unshared.

**Relationship risks:** the child experiences or becomes the target of contact in a potentially harmful adult-initiated interaction, and the adult may be known or unknown to the child. This may be related to

harassment (including sexual harassment), bullying, hate speech, sexual harassment, sextortion or the generation of child sexual abuse material.

**Behavioural risks:** a child witnesses, participates in or is a victim of potentially harmful behaviour such as bullying, hateful peer activity, trolling, sexual messages, pressure or harassment, or is exposed to potentially harmful user communities (e.g. self-harm or eating disorders). Behavioural risks typically arise from peer interactions, although not necessarily peer status.

**Contractual risks:** the child is involved in and/or exploited by potentially harmful contractual or commercial interests (gambling, exploitative or age-inappropriate marketing, etc.). This may be mediated by automated (algorithmic) processing of data. This includes risks associated with poorly designed or insecure digital services that expose children to identity theft, fraud or scam. This includes cases involving children, between other parties contracts (trafficking in human beings, child sex trafficking).

**Cross-cutting risks:** some risks are linked to most or all of the four categories, and in different dimensions (aggression,



sexuality, values) can manifest themselves in multiple ways. These include online risks related to privacy, physical or mental health, inequalities or discrimination.

methods used:

- Group discussion
- Small group discussions (participants divided into 4 groups)
- Brainstorming
- Reflection from

2: Gergő Villányi psychologist

## **Mentor training material - Gergő Villányi**

As a mentor, the most important thing to be aware of is that you are a bridge between people, issues, opinions, experiences and perspectives.

It is both rewarding and challenging to **share** our knowledge **as** helpers, but also to turn to others with curiosity. Whether it is

community, or mediation between different generations, it is the **mentor** who has a role as filter, catalyst and mediator. Emphasising, where appropriate, may be as much part of his or her role as listening quietly, summarising or facilitating constructive discussion.

The opportunities and threats of the online world and the impact we have on each other in this environment cover a wide range of topics. Dating, communication, trust, abuse, connection, trolling, credibility, quality of life - to name but a few. And social networking sites, smart devices, apps, monitors, it's no exaggeration to say now, are in almost everyone's lives. And it's not just adults, teens or older people who are affected, but babies too, as we watch and examine more and more aspects of how the online world is infiltrating our lives.

## **What happens to us online - Online disinhibition effect**

John Suler was one of the first people to research how the online space affects our personality, behaviour and habits. He wanted to know what happens to us when we see or perceive each other only through screens, and what online influences we are exposed to. To quote the wisdom of **the internet**, the best example is the saying "Don't read the comments". We all have experience of the tone of voice that people allow themselves in a comment stream, or how quickly tempers flare. This brings us to the impact of online communication and the digital world on our behaviour.

Despite growing evidence to the contrary, many still believe that the online world is a parallel plane where there are no consequences and we are invulnerable. This is a huge self-delusion, because as well as being held accountable, you can also be identified if the case becomes so serious. Hate speech and similar hurtful, degrading comments rarely get anyone into trouble at the moment, but they can still have devastating consequences for someone in someone else's life. The so-called **Online Disinhibition Effect** is based on the idea that we change when we communicate through a screen. The aforementioned untouchability and its consequence deprivation are two typical symptoms of this.

But just as importantly, we also need to shift the blame for our terrible behaviour away from ourselves. As if we didn't type the sentences, or it doesn't even matter. Another feature of our online communication is that we have less control over our emotions. This can come in the form of trust given too quickly, but most often we are met with out-of-control anger and hatred. It is also a characteristic of

dehumanisation, i.e. not seeing the person you are talking to or about as a living, breathing, feeling human being. It is far away from us, we probably don't know it, perhaps we have never even seen a picture of it. But we can judge, we can do justice, we have enough information, of course. And it's important to note that in person, in person, 90% would be unable to do all that - but distance releases the inner brakes and chains. Moreover, we communicate online asynchronously, meaning that minutes, hours, even weeks or years can pass between a question and an answer or a response. So they can also drag you back into an emotionally charged experience



us at any time, but we can also feel that we are under constant attack with each new sentence thrown out. To sum up:

- invisibility, i.e. a sense of invisibility without consequences
- passing the buck
- asynchronous communication
- the emotional brakes are weakened
- empathy is greatly reduced
- dehumanisation of the other party

## Mindset - A change of mindset

### Fixed Mindset (Fixed Mindset)

### Growth Mindset

Avoids them  
development

#### **Challenges**

Sees them as an opportunity for

Quick to run away or give up

#### **Barriers**

Persevere and accept,  
that there is such a thing

You don't think it's worth it

#### **Energy**

The evolution  
as part of the effort

Avoids or ignores CriticismLearns from it, uses it to improve

Envious and badly affected  
and

#### **Success of others**

Motivates

gain momentum from it

Psychology has long been concerned with the achievement of success and the factors that can make us more effective, more aware or, if you like, more successful. Carol Dweck has also been researching this topic for a long time and has compiled all the knowledge she has gained over the decades in a book. Mindset - The Psychology of Success presents two approaches that



fundamentally determines the way we see the world, ourselves, our development, our successes, failures and results.

At the heart of the **Growth Mindset** is the idea that obstacles and even failures act as development opportunities, catalysts, and through them we grow. According to the Stanford researcher, almost every aspect of our lives can be improved through practice and perseverance. Those who think, like new situations and challenges, as they can learn new experiences and lessons while also putting their skills to the test. They welcome feedback and constructive criticism, as it can hone their skills or knowledge.

**Fixed** Mindset thinkers see it the other way round and believe that human qualities are given and cannot be changed. That is why they try to avoid difficult trials and do not think it is useful to make an effort for something. In terms of the outcome, they are greatly constrained by the idea that their abilities are a given, so they don't have much say in changing the situation. Failure, and especially criticism, is not an option for them, but a qualification. It tells them that they themselves do not have sufficiently developed knowledge or skills and may even encourage them to lower the bar.

Mindset is present in many areas of our lives and can even reflect different attitudes. We may think we have a progressive attitude at work, but the same cannot be said of our relationship. It is not the same whether **we** see things as changeable and whether we **see** opportunities to improve. Of course, this is made up of many components: our early experiences, the feedback from our environment, our personal experiences and, for example, whether we have received support and recognition. It may be worth thinking about how this affects us, and which areas of our lives would benefit from learning and practising a developmental approach on a daily basis.

## **Public appearance and preparation**

Fear of public speaking can also be seen as a kind of socially, widely known fear, which in severe cases makes people want to flee from the possibility of public speaking, and behind it lies, somewhat simplistically, a fear of embarrassment or humiliation. Glossophobia,





fear of public speaking is a very common phobia, thought to affect up to 75% of the population. Some people experience mild anxiety at the very thought of public speaking, while others experience very strong fears and panic-like reactions when faced with such a task. Even among experienced actors, stage actors and performers, pre-show anxiety is common, but severe symptoms are much less common. With practice, routine and a little preparation, however, there are many skills and techniques that can be learned to make it easier to face such a challenge.

The mentor's tasks are very close to public speaking, and although what he or she does is much more interactive than a normal performance, getting in front of a large audience can be difficult. Wherever you come from, whatever your previous experience in similar situations, it is worth preparing and training yourself, and the following list may help.

- **Planning** - Preparation consists primarily of knowing the topic and considering the issues and dilemmas involved. We can use warm-up questions, which can be answered with, say, a handwritten question, we can refer to feelings, situations to be decided, or even like-dislike passages. We need to be able to summarise what participants have seen and we can shed light on references they are familiar with, but we can also bring our own stories, or stories we have heard, or experiences. The important thing is to be aware that in order to warm up or activate the audience, we often have to initiate and maintain interest.
- **Practise** - When preparing a PPT or a presentation, it is natural to practise beforehand, to measure how long it will take to say a part or the whole thing. We collect stories to accompany the data or vice versa and put what we have to say in a coherent order. As a more experienced mentor we can now rely more confidently on our previous experience and knowledge, but as a beginner it is **very important to be confident** within the main theme and the themes of the medium mentioned in the design.

- **Connecting with the audience** - Fortunately, there are many ways to connect with your audience, and by listening to their behaviour and reactions, you can get useful feedback in return. It is perfectly acceptable to joke, tell a story or mention your own involvement in a topic. Naming and, where appropriate, highlighting the audience's reactions and emotions helps not only to connect, but also to keep communication flowing. We can refer back to, contrast or summarise comments and opinions, and questions can also be helpful when a we would like to go a little deeper.
- **Conscious monitoring of body language** - As in the previous paragraph, this is as much about the audience's reactions as it is about the mentor's own body language. Movement, facial expressions, vocal inflections and gesticulation with the hands, for example, can reinforce what is being said as much as they can counterpoint it. A mentor who is still, quiet or avoids eye contact and speaks in a monotone voice is likely to find that not listening to it, not connecting with it. Studying your own body language in a mirror can help you prepare, but you can also ask a friend or family member to listen to you and watch your body language - or even make a recording that only you can see.
- **Positive thinking (but don't overdo it)** - It helps a lot to have confidence in yourself, but also not to beat yourself up or berate yourself for your perceived or real lack of preparation or ability. Affirmations, so-called 'mantras', can also help, but don't trivialise the parts of ourselves that need improving - it's natural to want to improve and it takes time and effort. Not everything can be 'perfect' at first, nor does it have to be. We are already braver than most by taking on such a mentoring task.
- **Stress management, anxiety reduction** - We have certainly encountered many anxiety-provoking or frightening situations and found some kind of solution to them. It is important not to let our fears



we try to ignore them or pretend they don't exist. We can overburden ourselves and it usually comes back to haunt us at the worst possible moment - **say, the most difficult moment in a performance.**

With breathing exercises, print-outs for the discussion "crutches" or a short massage, moving your body can successfully reduce anxiety, but it is also important to pay attention to your physiological needs (sleep, food, drink). Finally, we can walk around the stage or the hall, visualising with visualisation exercises ourselves on stage or the audience's reactions and what we would do if it happened.

- **Watching back the lecture or speech** - Many people don't like to watch or listen back to **themselves**, but it's worth taking the initiative to do so, as there are many lessons to be learned from watching a tape. It is not a punishment and is as far from self-punishment as possible. shame and ridicule. We can discover common mistakes, good reactions to difficult situations or lessons learned from body language. The point is that it is an opportunity for development and we become **more experienced** with every minute we spend with it.

## My experience

The performances of the Code Theatre offer the opportunity for dialogue and to encounter funny, painful or familiar scenes in the performances.

Talented young people take to the stage and the dialogues, monologues, movements and music reveal a familiar world. Not just their world, but something we have been living in for years. Relationship breakdowns, digital self-image, online bullying, influencers, video games, generational tensions and tidbits are all there in smart devices, stories, social media, news and videos that accompany our daily lives.

Mentors give us the opportunity to talk about our experiences. The feelings, the stories we have encountered or heard. Because we can be sure that everyone has **a story**, and we are all affected by them, even if we would prefer to remain silent or deny them. But together, with a little mentoring.



we can feel that we are not alone - **because we are listened to**, just as we **listen to** others. And even if no solution is found, there is value in multiple perspectives, which can be harnessed through conversation and time together to bring about a more harmonious life and a sense that - another unfortunate phenomenon of our times - loneliness, here, does not apply to us. For as long as there are communities, groups and curious people, there will be something to talk about and to share, all that makes us human, with our faults and virtues.

3: Katalin Baracsi Internet lawyer

## **Energizing games 3**

### **story**

The idea of the classic "get-to-know-you" game is to divide the participants into groups of 3-5 people, according to their number. Each person has to come up with three stories that are related to him or her. Two of the three stories must be true and **one must be false**. The rest of the group has to guess which one is not true. After each group has finished, they can share in large groups who heard which story was exciting, which one was difficult to guess and why.

### **Hastag, Like, Post**

It's a moving, roundabout game. Participants stand in a large circle and perform popular moves from the world of the internet. Once they have memorised the moves for the words, the circle gets faster and faster. Anyone who messes up a move or reacts late is **eliminated**.

Hastag = raising two hands in the air, changing the direction of the circle at the same time

Like = if someone runs into the middle of the circle, the other participants must show and say the like sign

Post = pointing and saying two hands, simultaneously, in the middle of the front, to the right or to the left, depending on which way you start the circle



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## Boom

Participants stand in a circle and start counting from one. The word bang is used instead of three and any number divisible by three. Whoever gets it wrong is eliminated from the circle. The counting starts over after each elimination.

## Massage

Participants stand in a circle and massage the back of the person in front of them, then after a few minutes, each person makes a 180-degree turn and refreshes another shoulder. The massage can be extended to the other back, it is important to ask what is comfortable for them.

In the mentoring part, which was dealt with in the middle of the day, the aim was clearly to find out who the mentor is and what his or her role is, not just with exercises to get them in the right mood, but in a concrete form. I divided the participants into small groups and first asked them to write down what they think of when they hear the word mentor. After solving the problem in small groups, they shared the information they had gathered in a large group. To conclude the exercise, I summarised the common points as a trainer, adding and clarifying where necessary. Aware of their role as mentors, the participants spent the rest of the afternoon learning more professional tasks and good practices to expand their mentoring toolbox.

At the end of the day and the training, the culture of feedback was also discussed, since as mentors, group leaders, project owners, it is important for them to know what work has been done, how their existing methodological tools can be strengthened, further developed and the unnecessary things left out. As the theme of the online world permeated the whole training, it was natural to include online platforms where they could get anonymous, longer, shorter feedback on their work.



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## theatre education and the internet

Theatre education and the internet are two very different concepts. What do theatre, a tradition that goes back thousands of years, and the internet, the greatest achievement of the new technology, have to do with each other? The answer is very simple, a lot.

Through acting, people show and pass on the projections of history, their own lives, fears, struggles, successes and desires from generation to generation. Since its inception, drama has also served a therapeutic purpose, to enable people to live, process and reflect on the events of the world around them. In the world of the internet, through social networking sites, we are also travelling along exactly such paths. Our posts are snapshot mood reports. We measure our popularity by the number of likes and followers we have, and it can be quite euphoric to hear the words

the notification tone on your phone. But people are just as upset when someone writes hurtful, offensive things about it, makes fun of it or simply talks about it.

The internet is a big stage where everyone is always playing a part. In traditional acting, situations are more transparent, and even with more nuanced characterisation, we can be sure that good will triumph. In the maze of the web, however, the outcome is less clear-cut, with unexpected twists and turns and the winds of tragedy blowing in the wind.

in the air.

In my digital media literacy work, which has been going on for more than a decade, I try to bring children, young people and interested adults as close as possible to this digital stage and make them confident to come out of digital situations with a healthy mindset and knowledge, without any real wounds.

During my interactive sessions

I'm always looking for creative ways to make it as accessible and

I want everything I deliver to my audience to be experiential. When dealing with cyberbullying and other unpleasant, bad experiences online, I need to be very sensitive. You can't start in media res, because that just locks the audience in and they won't actively participate in the

in a session, training, or even have the courage to ask questions. A well-prepared game and media education, enriched with tools for preliminary





information, it is much easier to talk about it. But what then, if it is not a homogeneous group of people who know each other that needs to be mobilised on this issue. The answer is theatre education.

A few years ago, I met the professional management of the **Code Theatre** at a professional forum and I was immediately interested to learn that there was a group of "amateur" actors in our country who were exploring the world of the Internet.

as their theme, to make the audience think through their own play. I couldn't wait to see their game with my own eyes. Meeting them in person made a big impression on me. With playful ease, they switched between an internet stalking or an online acquaintance with very fresh and **contemporary language**,

**showing** the depths and heights of each. Even those in the audience understood and felt exactly what the play was about, because

were familiar situations for them too. Yet they did not have to fear that someone would recognise them in a character, because the actors also gave them a kind of immunity. And the Kahoot-based questions that interrupted the performance drew the audience into the play with just the right sense of j. In an anonymous form, anyone could say what their connection was to the play they were seeing.

And our thinking and working together with the team was just beginning. The Code Theatre team decided to take it to the next level and include experts in the presentation alongside interactive questioning. After a round of applause, a Q&A session of up to 30 minutes with experts will start. After my first experience as an audience member, I was able to sit in front of the audience as an expert at the next session, with Gergő Villányi, a psychologist from in the company of a consultant. Our pair has complemented each other well ever since.

How do I see the power of theatre education? In showing real life situations with detachment, where anyone in the audience **can take on** any role without being judged. It creates the possibility to shed light on a current case by referring to the scenes, from a **legal or psychological** point of view, to generate debate, to ask further questions, in short, to make the audience think.

For me, too, this "work" is very varied, because, as in a real theatre, there are no two audiences the same. And the set **and** costume requirements of the play allow us to change the location. In addition to Kahoot questions, an anonymous question box (both real and virtual) helps to engage the audience. There are



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always messages that come up during a post-performance conversation, but we never do the same stand-up twice.



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we can perform with Gergő Villányi. I already know the show, so when I was as a spectator, I am more interested in the audience's reactions. I like to either let the Code Theatre team know in advance that you **can be** with us, chat after the performance or simply pop up in the lobby after the applause. Both options have their challenges. In my experience, people are still surprised when a theatrical performances are so interactive, that someone wants your opinion, that you can talk to a **professional** without being tied down, **that** there are no silly questions and that the performance itself is enriched by every comment. During the conversations that take place during the performance, the most difficult thing is to break down the wall that has been built up during the play, that is, to put the audience in a position. Because when you have an audience of adults, young people or a particular class of students, it's hard to stubbornly and take a vow of silence, it is up to us to be able to speak to them. An open-ended question and introduction or an opinion on a specific scene is useful. They always break the ice. I also like mixed audiences because they allow people of different ages to get to know each other better. A Q&A session can be guided for example by one of the Code Theatre's directors, actor, ask us questions or join the actors or the professionals themselves to lead the discussion. The important thing is to always be able to respond to the needs of the audience and to dare to be flexible with our stage play.

I myself learn a lot from these conversations and I'm always happy when there are aha experiences during **one** of these encounters or when someone asks for help or realises that they are abusive. In the constantly and rapidly changing world of the internet, a classic tool like theatre can be a huge success. I am proud to be part of this value-creating process through my expertise. at work.

Below are the pictures taken during the training, adding to the picture I have sketched earlier.



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