TRAINING MANUAL

HUMAN RIGHTS, GENDER BASED VIOLENCE
AND THE USE OF ICTs & DIGITAL STORY TELLING FOR
ADDRESSING GENDER BASED VIOLENCE

Ending Violence against Women and Girls
Protecting Human Rights

In Partnership with KIOS

Aware Girls
Working towards Gender Equality and Peace

The Project Leaders
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TRAINING MANUAL

On

Human Rights, Gender Based Violence and
The use of ICTs and Digital Story Telling for
Addressing Gender Based Violence

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Tested and Adapted by Aware Girls- PAKISTAN
With the Financial Support of KIOS
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgements</td>
<td>07</td>
</tr>
<tr>
<td>Preface</td>
<td>08</td>
</tr>
<tr>
<td>Foreword</td>
<td>09</td>
</tr>
<tr>
<td>Introduction to Training Manual</td>
<td>10</td>
</tr>
<tr>
<td>Guidelines for Facilitation</td>
<td>11</td>
</tr>
<tr>
<td>Facilitation Skills</td>
<td>13</td>
</tr>
<tr>
<td><strong>Module 1: Getting Know Each other</strong></td>
<td>17</td>
</tr>
<tr>
<td>i. Exercise 1.1: Brief Interviews</td>
<td>18</td>
</tr>
<tr>
<td>ii. Exercise 1.2: Adjective Names</td>
<td>19</td>
</tr>
<tr>
<td>iii. Exercise 1.3: Drawing Portraits</td>
<td>20</td>
</tr>
<tr>
<td>iv. Exercise 1.4: What Do You Expect?</td>
<td>21</td>
</tr>
<tr>
<td>v. Exercise 1.5: Expectations, Skills and Post training ideas</td>
<td>22</td>
</tr>
<tr>
<td><strong>Module 2: Human Rights and Mechanism of Human Rights Protection</strong></td>
<td>23</td>
</tr>
<tr>
<td>i. Exercise 2.1: Understanding the Concept of Rights</td>
<td>24</td>
</tr>
<tr>
<td>ii. Exercise 2.2: History of Human Rights</td>
<td>25</td>
</tr>
<tr>
<td>iii. Exercise 2.3: What are Actually Human Rights</td>
<td>26</td>
</tr>
<tr>
<td>iv. Exercise 2.4: Mechanisms for the Protection of Human Rights</td>
<td>27</td>
</tr>
<tr>
<td><strong>Module 3: Gender and Gender Boxes</strong></td>
<td>28</td>
</tr>
<tr>
<td>i. Exercise 3.1: Understanding Gender</td>
<td>29</td>
</tr>
<tr>
<td>ii. Exercise 3.2: Gender Boxes and Roles</td>
<td>30</td>
</tr>
<tr>
<td>iii. Exercise 3.3: Gender Boxes and its Link with Human Rights Violation</td>
<td>31</td>
</tr>
<tr>
<td>iv. Exercise 3.4: Evolution of Society and Changing Gender Roles</td>
<td>32</td>
</tr>
<tr>
<td>v. Exercise 3.5: Rise and Fall to Patriarchy</td>
<td>33</td>
</tr>
<tr>
<td><strong>Module 4: Violence Against Women</strong></td>
<td>34</td>
</tr>
<tr>
<td>i. Exercise 4.1: Understanding Violence Against Women</td>
<td>35</td>
</tr>
<tr>
<td>ii. Exercise 4.2: Violence in the Life Cycle of Female</td>
<td>36</td>
</tr>
<tr>
<td>iii. Exercise 4.3: Social Factor Contributing to Violence Against Women</td>
<td>36</td>
</tr>
<tr>
<td>iv. Exercise 4.4: Patterns of Violence</td>
<td>38</td>
</tr>
<tr>
<td>v. Exercise 4.5: Situations of Violence</td>
<td>39</td>
</tr>
<tr>
<td>vi. Exercise 4.6: Debunking the Myths Around Violence</td>
<td>40</td>
</tr>
<tr>
<td>vii. Exercise 4.7: Impact of Violence</td>
<td>41</td>
</tr>
<tr>
<td>viii. Exercise 4.8: Signs of Violence</td>
<td>42</td>
</tr>
<tr>
<td>ix. Exercise 4.9: Why Do Women Stay in Abusive Relation</td>
<td>43</td>
</tr>
<tr>
<td><strong>Module 5: Use of ICTs to Addressing Gender Based Violence</strong></td>
<td>45</td>
</tr>
<tr>
<td>i. Exercise 5.1: Getting Acquainted with ICTs</td>
<td>46</td>
</tr>
<tr>
<td>ii. Exercise 5.2: Setting up a Blog</td>
<td>48</td>
</tr>
</tbody>
</table>
# Contents

**Module 6: Photography, Photo Editing, Video and Video Making**
- Exercise 6.1: Photo and Photo Story 49
- Exercise 6.2: The Mechanics of Photography 50
- Exercise 6.3: Photo Editing 51
- Exercise 6.4: Video and Video Editing 52

**Module 7: Digital Story Telling**
- Exercise 7.1 Story Telling and Story Circle 53
- Exercise 7.2: Introducing Digital Story Telling 54
- Exercise 7.3: Script Writing 55
- Exercise 7.4: Developing Digital Stories 56
- Exercise 7.5: Acton planning 57

**Theoretical Section**

**Human Rights, Its Principles and History**
- Introduction to Human Rights 61
- History of Human Rights 61
- Principles of Human Rights 63
- Mechanisms for the Protection of Human Rights 64

**Understanding Gender, Gender Discrimination and Patriarchy**
- Understanding Gender 67
- Gender Discrimination 67
- Gender Equality and Equity 68
- Gender Based violence 69
- Patriarchy 69

**Violence Against Women**
- UN Definition of Violence Against Women 69
- Forms of Violence Against Women 70
- Violence Within the Female Life Cycle 71
- Violence and Male Role Models 73
- Social Factors Contributing to Violence Against Women 74
- Debunking the Myths of Domestic Abuse 77
- Impact and Consequences of Violence 81
- Victim Behaviour Patterns 82
- Coping Strategies 83
- Preparator Motives and Strategies 83
- Power and Control Wheel 85
- Equality Wheel 86
- Reasons Why Abused Women are Reluctant to Seek Help 87
- Steps to Address Intimate Partner Violence 87
- Addressing the issues of violence against women 89
- Handouts: Situations of Violence 91
- Handouts: Signs of Abuse 92
## Contents

### ICTs: Information and Communication technologies

| i. What is Computer? | 93 |
| ii. What is Internet? | 93 |
| iii. What is Search Engine? | 94 |
| iv. What is Email? | 94 |
| v. What is Radio? | 94 |
| vi. What is Help line? | 94 |
| vii. What is Social Media | 95 |

### A Step Wise Guide to Digital Story telling

| i. What is Digital Story? | 97 |
| ii. Story Telling | 97 |
| iii. Story Circle | 97 |
| iv. Digital Story Telling | 97 |
| v. Why Create Digital Stories? | 98 |
| vi. Skills Required for Digital Stories | 98 |
| vii. What Makes great Digital Stories | 98 |
| viii. Steps of Digital Story telling | 99 |

### What is Photography

**Photo Story and Photography**

| i. Definition of Photo Story | 102 |
| ii. Structure of Photo Story | 103 |
| iii. Step Wise Procedure of Developing Photo Story | 103 |
| iv. The Mechanics of Photography | 104 |
| v. Basic Camera operation | 106 |
| vi. Compositional Techniques | 109 |

### Audacity Basic Tutorials

|  | 115 |

### Tutorial For Using Windows Movie Maker

| i. Understanding the Windows Movie Maker Tools | 121 |
| ii. To Import Files into Windows Movie Maker | 123 |
| iii. Editing: Work with Clips in Windows Movie Maker | 123 |
| iv. Add Movie Titles and Credits in Windows Movie Maker | 129 |
| v. Publish a Movie in Windows Movie Maker | 131 |
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To Nighat Daad, the Founder of Citizens Rights Foundation

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And

To all young women who participated in the workshop
PREFACE

Aware Girls in partnership with KIOS started the project to protect Human Rights of the Women of Khyber Pakhtunkhwa of Pakistan. The objectives of the project were to strengthen the capacity of young women activists to play their role as agents of change in combating Violence against women (VAW) using ICTs; To enable young women address VAW by ensuring their access to information about the laws, mechanisms and institutes which protects women’s human rights and address gender Based violence; to change the attitude of the people and build collective responsibility in the community for ending violence against women and protecting women’s human rights using ICTs; to provide information and counseling to the VAW survivors using Helpline and to develop dataBased of cases of violence against women in Khyber Paukhtunkhwa through the Helpline.

To achieve the objective of the project, as per plan Aware Girls developed a group of young women. These young women were selected from different parts of the province for their passion and commitment towards women’s rights issues especially violence against women. One week training was organized for these young women on the use of ICTs for addressing gender Based violence. In the training the young women were equipped with knowledge and skills enabling them to act as agents of change in their communities. In the training young women learnt about Violence Against Women, its types and dynamics, International and Regional Mechanisms and treaties protecting women’s rights, National laws, mechanisms and institutes addressing gender Based violence and women’s human rights, the use of ICTs for addressing violence against women such as Helpline, mobile phone, digital media, Social media, Internet, Blogs and digital story making and Online Privacy, Developing campaigns using ICTs for addressing violence against women and protecting women’s human rights.

The young women at the end of the training developed digital stories which highlighted the issue of violence against women, developed action plans for screening of the digital stories in communities, for increasing the outreach of the Helpline to women, for referring cases to the Helpline, for influencing policy makers, and for bringing attitude shift in the communities to break silence around the issue of violence against women and to create a conducive environment where women can speak for their human rights.

This training manual has been tested in the One week Workshop of Aware Girls with these Young women on “The use of ICTs for addressing Gender Based Violence.”
FOREWORD

About Aware Girls

Aware Girls is young women led Organisation working for women empowerment, gender equality, and peace in Pakistan. We are working to strengthen the leadership capacity of young women enabling them to act as agents of social change and women empowerment in their communities.

Aware Girls envisions a world where women rights are equally respected as Human Rights, women have control over their own lives and have equal access to Education, Employment, Governance, Justice, Legal Support, Financial Resources, Recreation, Health specifically Sexual and Reproductive Health and Social Services.

The mission of Aware Girls is to empower young women, advocate for equal rights of young women, and to strengthen their capacity enabling them to act as agents of women empowerment and Social Change.

About KIOS

*The Finnish NGO Foundation for Human Rights KIOS*

The Finnish NGO Foundation for Human Rights KIOS is a consortium of eleven Finnish organisations working for human rights and development issues. KIOS was founded in 1998 to fund projects promoting human rights and development of democracy. KIOS is an independent, non-political, non-religious and non-governmental foundation.

KIOS promotes the realisation of human rights in developing countries as they are defined in the human rights treaties and instruments of the United Nations and the Council of Europe and in other correspondent regional human rights instruments. To advance this mission KIOS funds human rights projects of developing countries and is thus a direct channel of support to projects that promote the realisation of human rights of the developing countries and human rights knowledge of civil society actors. The mission of KIOS is to channel development cooperation funds of the Ministry for Foreign Affairs of Finland effectively and with good quality to human rights projects of the developing countries.
Introduction to the Training Manual

This training manual has been developed to strengthen the knowledge and skills of young women so that they can act as agents of change and empowerment for addressing gender-based violence in their communities. The training manual can be used for people of all ages and all communities.

This training Manual will build understanding of young women on Human Rights, the history of human rights, its principles and the Mechanism for protection of Human Rights at national and international level. Young women will be able to explore the link of Violence Against Women to Human Rights Violations.

Young women will get equipped with knowledge about Gender, the manifestation of gender, violence against women, the impact of violence on women, the patterns of violence and the behavior of perpetrator. Through session on violence against women the participants will be able to reflect on themselves if they are the victims of violence against women, they will become more sensitized about the issue of violence and would be able to empathize with women who are suffering from domestic abuse. Through the manual young women will also be able to learn how they can help themselves and how they can help other women break the silence around violence and to speak up.

Besides understanding on human rights, gender and violence against women specifically domestic violence against women; this training manual teaches the use of ICTs for addressing gender-based violence and protecting human rights. It covers the use of Cell Phones, Helpline, Social Media, Photostory Digital Story Telling, and the Skills required for it such as photography, photo editing, Audio editing and video making.

There are seven Modules in this Training Manual; each manual has an introduction, learning objectives, and series of Exercises inside it.

Module 1: Getting Know Each Other
Module 2: Human Rights and Mechanism of Human Rights Protection
Module 3: Gender, Gender Roles, and Patriarchy
Module 4: Violence Against Women
Module 5: Use of ICTs for Addressing Gender Based Violence and Human Rights Protection
Module 6: Photo Story, Photography, Photo Editing and Video Making
Module 7: Digital Story Making

Each training Module can be used separately or in combination with other modules for customized workshops. There is a theoretical section in the training Module to build understanding of the Trainer on the thematic issues of this Training Manual.
GUIDELINES FOR FACILITATION

Facilitating Learning: The Role of the Facilitator

(Excerpted from Women’s Learning Partnership’s Leading to Choices: Learning to Facilitate Interactively, 2003, pages 17-19.)

Most people attend schools where teachers talk and students listen, except when called on to ask or answer questions about what the teacher has said. This traditional model, which assumes the authority of the teacher and the ignorance of the students, is both inappropriate and ineffective for a learning partnership. By contrast, an inclusive, participatory learning partnership engages each individual and empowers her to think and interpret for herself. It encourages critical analysis of real-life situations and leads to cooperative action toward a common goal.

A learning partnership calls for a method of learning in which the learners, not the teacher, are at the center of the experience and share authority and “ownership” of their own learning. In such a cooperative context, the word facilitator is more appropriate than teacher, for everyone in the group is a learner engaged in a common effort toward a shared goal. The goal of a learning partnership is not to generate a “right answer” or even agreement, but to collectively explore ideas and issues.

Becoming an effective facilitator requires both practice and a clear understanding of the role of the facilitator. In leadership training workshops or other learning situations, the role of the facilitator is to:

• **Establish a relationship of equality and cooperation with participants.** The facilitator is “first among equals,” but responsibility for learning rests with the whole group.

• **Create an environment of trust and respect.** The facilitator helps participants feel safe and encourages them to speak honestly with the knowledge that differences of opinion are welcomed and respected.

• **Ensure that everyone feels included.** The facilitator ensures that everyone has an opportunity to participate.

• **Provide a structure for learning.** This might include setting and observing meeting times, opening and closing sessions, and keeping to an agenda. The facilitator continually consults participants about the effectiveness of the structure.

• **Fulfill the logistical needs of the meeting.** This might include gathering and preparing materials, setting up the meeting space, notifying participants, and seeing that necessary preparations are made.

~ 11 ~
However, there are many roles that an effective facilitator does not play. For example, a facilitator is not:

- **A teacher.** The whole group is responsible for learning. The facilitator is a co-learner, exploring all subjects as an equal partner with other participants.

- **A judge.** In a horizontal, inclusive learning environment, nobody—least of all the facilitator determines that some opinions are “correct” or “better.”

- **An expert.** Although she or he leads each session, the facilitator may not know as much about a subject as do some other members of the group.

- **The center of attention.** An effective facilitator generally speaks less than other participants and concentrates on including others in the discussion.

- **The housekeeper.** While the facilitator takes initial leadership in coordinating the sessions, she or he is not the only person who maintains the learning environment.

As with any skills, the best way to improve facilitation skills is to practice them often, self-critique, and always seek improvement. For example, the facilitator needs to evaluate herself continually as she facilitates:

- **Be very clear about your role.** Your behavior more than your words will convey that you are not the teacher but a fellow learner.

- **Be aware of your eyes.** It is important to maintain eye contact with participants when you are speaking and when you are listening.

- **Be aware of your voice.** Try not to talk too loudly, too softly, or too much. The tone of your voice is also an important part of creating a trusting, respectful learning experience.

- **Be aware of your body language.** Where you sit or stand will indicate if you may be exercising authority unconsciously. Sitting down when entering the discussion as an equal rather than being the only one standing may help everyone feel at ease.

- **Be aware of your responsibility.** Make sure everyone has a chance to be heard and is treated with respect; encourage differences of opinion but discourage argument; draw in those who are hesitant to participate.

- **Be aware of when structure is needed.** Explain and summarize when necessary; decide when to extend a discussion and when to go on to the next topic; encourage the group to remain on the subject.

- **Be aware of your role and share it.** Ask others to take on responsibilities whenever possible, such as taking notes, keeping time, and facilitating the discussion.
Facilitation skills improve with practice; most of them depend on the ability to motivate, listen, and relate to participants. In addition to reviewing the materials that you will deliver, here are a few reminders as you prepare for your workshop:

- **Flexibility and Creativity:** Any facilitation exercise requires flexibility and adjustment of the agenda and pace of workshop based on participants’ needs. Additionally, you may be presented with technological challenges such as the unavailability of power, Internet connectivity, or a projector. Be creative in adapting to changing situations, such as switching to a module that does not require Internet if you encounter connectivity problems.

- **Talk and Click:** Explaining an activity step-by-step as you display it on screen is the best way for participants to understand a tool's functions. Describing the activity clearly while clicking through the steps will help participants follow along better.

- **Practice Makes Perfect:** Rather than providing solutions to problems, provide and support problem-solving opportunities. Expertise with ICTs comes from using them; therefore, build in time for hands-on activities and encourage participants to spend time exploring tool functions on their own workshop.

- **It's Okay Not to Know:** A facilitator is not expected to know everything. Instead, help participants learn how to find answers and continue learning on their own, especially after the workshop.

- **Verify and Adjust:** Check in regularly with participants to assess the pace of training and assimilation of learning and adjust as necessary.

- **Keeping the Time:** Balance staying on the agenda and keeping to the start and finish times with allowing participants adequate time to explore before moving on to the next activity. The former will help complete the course, but the latter will increase comfort and familiarity with the tool and is more important.

- **Share the Learning:** As we model and emphasize the importance of participative learning, engage participants in activities where they have opportunities to share their learning, and in discussions of ongoing (lifelong) learning.

- **Relax:** Remain calm, particularly when things go wrong (and they will). Participants are learning as much from the way you deal with a technology crisis as they are from the learning exercises. Seeing the facilitator take the crisis in stride and handle it with ease builds their confidence that technology problems can be resolved.

- **Keep It Fun:** Remember to have fun. Workshops should be fun for both the participants and the facilitator. This will help participants overcome any sense of intimidation with technology and will result in greater retention.
Facilitation Techniques
(Excerpted from Making it My Own-ICT Training Manual)

To make a workshop interactive and to generate discussion, use a variety of techniques, including those that follow. Adapt them as necessary, and add your own as well as ones that participants suggest. As long as the sessions meet the “3-e standard”—educate, entertain, and empower—we are on the road to successful facilitation.

- **Analogy:** Use commonly understood, locally appropriate, real-life images to explain a technology concept. For instance, use a postal mail address convention and delivery process to explain the email send-receive process.

- **Fishbowl Conversations:** Having one participant work at a computer, while several others stand around and observe—in a fishbowl style—can be a useful way to make the most of minimal resources. For instance, if only a handful of computers have Internet connectivity, this method will enable groups of three to five to learn simultaneously. Each person can also take turns working on the computer, supported by her team members.

- **Icebreakers and Energizers:** Icebreakers, which help workshop participants become more familiar with one another, are most often used early on in a workshop. Energizers are helpful at any point in a workshop to help group members relax, have fun, and feel reinvigorated.

- **Match the Question and Answer:** Hand out index cards, half of which have questions and the other half have the corresponding answers. Ask participants to find their match.

- **Pair and Share:** Working in pairs enables participants to explore topics in-depth. When the whole group reconvenes, only key points that arise in the paired discussions need to be shared.

- **Personal Stories:** Narrate learning experiences of your own and encourage others to tell stories that highlight the barriers overcome and benefits accrued from learning technologies. This can be inspirational and motivational.

- **Put Steps in Order:** On a piece of paper, write the name of a task, and below it write out-of-order the steps required to perform that task—for example, send an email; log out; type the email; click Compose or New; sign up for an email account; log in; click Send. Then ask participants to number the steps in the appropriate order. This can be an effective review technique.

- **Read It, Teach It:** Participants divide into groups. Each group selects one topic to investigate and learn; then facilitate a 15-minute training session for the larger group.

- **Role-Playing:** Role-playing enables participants to hear and reflect on viewpoints that are not necessarily their own by enacting a character of their choice.
• **Speed Geeking:** A speed-geeking session generally involves around four participant-presenters. Each one picks a topic, tool, or feature on which to give a brief overview presentation to her peers, and each stands in a different corner of the room. Remaining participants divide into four groups, each of which walks over to a different presenter for a five-minute session demonstrating the tool. When the time is up, a signal is sounded, and each group rotates to the next presenter. This fast-paced session can be fun, exciting, and a useful way to strengthen presentation skills and cover a wide range of topics quickly.

• **Stump the Trainer:** Ask participants to pose questions, the answers to which you may not know. If you don’t, find the answer and explain how you found it.

• **Teams:** Breaking the workshop group into smaller teams enables members to participate more fully in exercises and discussions. Participants may self-select onto teams or the facilitator may pre-select team members to ensure everyone has the opportunity to interact with as many other participants as possible.

• **Random Grouping:** The most common method for setting up teams is through random grouping. After determining how many teams are desirable, participants count off to that number. For example, for five teams, participants count off from one to five, then start over. All the number ones are on one team, all the number twos are on another team, and so on.

• **Grouping Based on Specific Criteria:** Participants can self-select groups based on issues or subjects of common interest. For instance, all participants who are interested in children’s rights can work together throughout the advocacy & campaigning institute.

• **Visual Aids:** Pictorial representations or simple illustrations can stimulate better understanding of complex problems. For instance, use a drawing of how computers connect through a modem to the Internet and World Wide Web.

• **What I Find Most Difficult:** At the end of a session or training day, ask participants which topic or session they found most difficult and post the topics on a flip chart. Spend a few minutes at the beginning of the next session to address as many of these topics as feasible.

**Steps to Customizing Workshops**

**Step One:** Articulate the guiding vision and learning objectives. In a single sentence, articulate the purpose of the training. This will serve as the common thread linking all sessions of the training.

**Step Two:** Set up an outline of the agenda. Define the large learning blocks and the chronology of the learning blocks. Then prioritize learning blocks to resolve any inconsistencies between the ideal number of days needed and the actual number of training days or hours available.
TRAINING MODULES
MODULE 1: GETTING KNOW EACH OTHER

This Module helps the Trainer to start the training workshop and create an interactive, friendly and trust environment for the rest of the training. The learning objectives are

i. To introduce the participation to the Organizers to begin the workshop in a relaxed atmosphere.
ii. To help participants know each other better and build trust in the room
iii. To set norms for the training workshop
iv. Identify what participants want from the training, what skills they have and what plans they have post training.

This Module consists of the following Exercises:

Exercise 1.1: Brief Interviews
Exercise 1.2: Adjective Names
Exercise 1.3: Drawing Portraits
Exercise 1.4: What Do You Expect?
Exercise 1.5: Expectation, Skills and Post Training Ideas
Exercise 1.1: Brief Interviews

**Purpose:**
Introduce participants, gather some information about them, and help participants relax at the beginning of the training.

**Materials:** Paper, pens (optional)
**Time:** 20 – 40 minutes, depending on number of participants

**Procedure:**
1. Let participants know you will be asking them to briefly interview three people in this exercise, and that they will be asked to report what they have learned to the rest of the group to help introduce each of them. Let participants know they will have three minutes to interview each person, and that you will tell them when to stop.

2. Ask participants to start by interviewing someone they do not already know.

3. Give participants three minutes to interview their first partner. When three minutes are up, tell them to switch to a new partner. Give participants another three minutes, and ask them to switch to their third partner at the end of the allotted time. It is a good idea for you to participate in the interviews as well.

4. Ask participants to return to their places.

5. Stand behind each participant in turn and ask those in the group who interviewed that person to shout out what they learned. Do the same for each member in the group. When it is your turn, either ask a co-trainer to stand behind you or if you are training alone, point to yourself and ask what people learned about you.

**Discussion:** No discussion needed

**Trainer Notes:** This exercise allows participants to stay relaxed since they do not have to report on themselves. It also allows participants to relate to each other equally, regardless of position. In large groups, with over 20 participants, the exercise may take too long and people will get bored. To avoid this problem, ask participants to report back just three things they learned about the person.
Exercise 1.2: Adjective Names

**Purpose:**
Introduce participants and begin the workshop in a relaxed atmosphere.

**Materials:** None needed

**Time:** 20 – 40 minutes (depending on number of participants)

**Procedure:**
1. Ask participants to come up with an adjective that describes themselves and begins with the same letter as their first name. For example, “sharp Sarah.”
2. The first person says his or her adjective plus his or her name.
3. Ask the second person to repeat the first person’s adjective and name, plus add his or her own.
4. Ask the third person to repeat the first two people’s adjectives and names, plus add his or her own.
5. Repeat until everyone has been included.

**Discussion:** No discussion needed

**Trainer Notes:** The adjectives used in this exercise can serve as reference points for the rest of the training. It is often a good idea to have the trainer start. A shorter version of the exercise has people introduce themselves with an adjective and an action or gesture but not repeating the names or adjectives of those who have gone before them.
Exercise 1.3: Drawing Portraits

Purpose:
Allow participants to introduce their personal peace journey in a relaxed atmosphere, and initiate discussion in a group where participants already know one another.

Materials: Paper, pens (one per participant), tape
Time: 25 – 45 minutes (10 minutes for drawing a self-portrait, 10 minutes for “walking the gallery”)

Procedure:
1. Ask participants to draw a picture of them on a piece of paper in whatever style they choose (e.g. cartoon, realistic portrait).
2. Ask participants to write their names on the portrait and at the bottom of the paper include three “stepping stones” or important events that led them to be peacebuilders.
3. Tape the drawings on the walls.
4. Give participants an opportunity to “walk the gallery” and view the portraits.

Discussion: No discussion needed

Trainer Notes: This exercise provides a good opportunity for people to learn new names and remember old ones using visual aids. It is often very amusing for people, and gives them some insight into their colleagues.

If the group knows each other very well, you can ask participants not to put their names on their portraits and challenge participants to identify each person in the drawing. An alternative format for this exercise is to ask participants to draw a representation of an important concept, like “peace” or “conflict” rather than a picture of themselves. The trainer can choose to have people explain their representations or not. (Adapted from Pretty et al., 1995, p.135)
Exercise 1.4: What Do You Expect?

Purpose:
Identify what participants want from the training session and to set ground rules for the training.

Materials: Flip chart paper, markers, tape
Time: 15 – 40 minutes

Procedure:
1. Prepare three flip chart paper that say “Expectations,” “Worries,” and “Ground rules.” Explain that “Expectations” refer to what participants hope to get out of the peacebuilding training; “Worries” refer to what participants are most concerned about in doing peacebuilding programming; and “Ground rules” refer to what kind of rules they think participants should follow to create an open and respectful atmosphere within the training.

2. Give participants three colored cards (Green for Expectations, Red for Worries, and Yellow for Ground Rules) Ask participants to write 1-3 things on each piece of paper, writing should be visible.

3. When all participants have written their comments, ask them to paste it on the Respective Flip Charts; review and discuss.

Discussion: Discussing expectations, worries and ground rules can provide you with a good opportunity to respond to expectations that will not be met in the training. It is also a chance to identify basic rules for discussion, things to avoid in the training, and issues that can be brought up later when discussing programming.

Trainer Notes: Writing on flip chart paper provides a visible reminder of what participants hope to gain from the training. This can help focus the training and gives participants a baseline from which to evaluate the training once it is complete.
(Adapted from Pretty et al., 1995, p.132)
Exercise 1.5: Expectation, Skills and Post Training Ideas

**Purpose:**
Identify what participants want from the training, what skills they have and what plans they have post training.

**Materials:** Flip chart paper, markers, tape
**Time:** 20 – 40 minutes

**Procedure:**
1. Make a tree on a big Flip chart, the tree should have visible roots, stem and leaves/fruits. Write Expectations on Roots, Skills on main stem, and Post Training Plans on the leave/fruits of the tree. Expectations refer to what participants want to learn in the training or what they want to do in the training, Skills refer to the knowledge and skills the participants have and Post Training Plans refer to what participants want to do after learning in the training.

2. Give participants three colored cards (Green for Expectations, Red for Skills, and Yellow for Plans) Ask participants to write 1-3 things on each piece of paper, writing should be visible.

3. When all participants have written their comments, ask them to paste it on the Respective position on the chart

4. Ask all participants to come near the tree, and appoint three volunteers. Ask them to read out loud the expectations, skills, and plans of the participants.

**Discussion:** Discussing expectations, skills and plans of the participants can provide you with a good opportunity to respond to expectations that will not be met in the training, to identify what skills already exist in the group and how it can be utilized for achieving the objectives of the program.

**Trainer Notes:** Writing on flip chart paper provides a visible reminder of what participants hope to gain from the training. This can help focus the training and gives participants a Baseline from which to evaluate the training once it is complete.
(Adapted from Pretty et al., 1995, p.132)
MODULE 2: HUMAN RIGHTS AND MECHANISM OF HUMAN RIGHTS PROTECTION

This Module introduces the participants to Human Rights; Concept of Rights, History of Human Rights, Principles of Human Rights, and Mechanism which exists at National and International level for the protection of Human Rights. It enables the participants of the training workshop to explore the Human Rights Situations in their personal lives and in their communities.

The learning Objectives of this Module are:

i. To equip the participants with the knowledge about Human Rights
ii. To equip young people with the knowledge on the History of Human Rights
iii. To equip participants with the knowledge on International and National Mechanism for the protection of Human Rights of Women

This Module consists of the following exercises:

Exercise 2.1: Understanding the Concept of Rights
Exercise 2.2: History of Human Rights
Exercise 2.3: What are Actually Human Rights:
Exercise 2.4: Mechanisms for the Protection of Human Rights
Exercise 2.1: Understanding the Concept of Rights

**Purpose:**
The objective of the session is to understand the concept of Rights and Human Rights

**Materials:** Flip Chart, Marker
**Time:** 20 Minutes

**Procedure:**
1. Right the word “Rights” and “Responsibilities” on a flip chart
2. Ask the participants what they think Rights and Responsibilities are.
3. Keep on getting responses until you get the definition of rights from the participant
4. Sum up the responses of the participant and tell them the definition of Human Rights and Responsibilities

**Discussion:** Discuss with participants that rights are the basic entitlements. Every person is entitled to certain fundamental rights, simply by the fact of being human. These are called “human rights”. They are “rights” because they are things you are allowed to be, to do or to have. These rights are there for your protection against people who might want to harm or hurt you. They are also there to help us get along with each other and live in peace. When human rights are not well known by people, abuses such as discrimination, intolerance, injustice, oppression and slavery can arise.”

The facilitator should the participants difference between rights and responsibilities, and facilitate discussion on who is responsible for protection of human rights

**Trainer’s Note:** Encourage participants for discussion
Exercise 2.2: History of Human Rights

**Purpose:**
To equip young people with the knowledge on the History of Human Rights

**Materials:** Multimedia

**Time:** 30-45 Minutes

**Procedure:**
1. Ask participants what they know about the history of Human Rights, take maximum responses from the participants
2. Give a multimedia presentation on the History of Human Rights, talk about the main precursor of Human Rights such as Magna Carta (1215), the Petition of Right (1628), the US Constitution (1787), the French Declaration of the Rights of Man and of the Citizen (1789), and the US Bill of Rights (1791) and the Universal Declaration of Human Rights

**Discussion:** Ask participants how they related the History of Human Rights to their culture

**Trainer’s Note:** Trainer should be sensitive to the feelings in the room. Participants may have a different opinion about the history, the Trainer should give space to the participants to let them share their views on the History of Human Rights
Exercise 2.3: What are Actually Human Rights

**Purpose:**
To equip the participants with the knowledge about Human Rights

**Materials:** Multimedia, Speakers

**Time:** 1 Hour

**Procedure:**
1. Ask participants what are actually Human Rights, what Rights are included in it

2. Take maximum responses from the participants, when everyone has given their opinions then play the video made by “Youth for Human Rights” about Human Rights

3. If the participants can’t understand English, then pause the video after each Right and translate it for the participants

4. After the video is played facilitate discussion on what rights were more interesting for the participants, what rights are mostly violated in their communities, and where do they see themselves as perpetrators of human rights violation of others

5. Share Principles of Human Rights with the participants

**Discussion:** The trainer should translate the documentary for the participants. Use following questions for facilitating discussion

- Which of the human rights were more interesting to you
- Which of the Human Rights were new to you
- Which of the Human Rights do you think are mostly violated in our communities
- Do you think have you consciously or unconsciously been part of the violation of other’s rights

Share Principles of Human Rights with the participants i.e. Human Rights are universal, indivisible, inalienable and interrelated.

**Trainer’s Note:** If video can’t be played, then conduct power point presentation on Fundamental Human Rights
Exercise 2.4: Mechanisms for the Protection of Human Rights

Purpose:
To equip participants with the knowledge on International and National Mechanism for the protection of Human Rights of Women

Materials: Handouts on UDHR, CEDAW, and Constitution of Pakistan, Colored Charts, Markers, Sticky Notes, Scissor, Glue

Time: 2-3 Hours

Procedure:
1. Give a brief introduction of what does Mechanisms for the protection of Human Rights mean
3. Divide participants into 3 Groups, and ask groups to select anyone of three documents they want to read and present (Each group should get a different document e.g. Group 1 can have UDHR, Group 2 can have CEDAW and Group 3 can have the Chapter on Fundamental Rights in the Constitution of Pakistan)
4. Give copies of handouts to each group and give them 1 and half hour for reading and preparing creative presentations.
5. Ask the groups to present their group work, encourage other participants to ask Questions from the presenting group
6. After each presentation, Summarize the main points of the document for the group

Discussion: After the presentation encourage participants to have discussion on how these tools can be used for the protection of Human Rights of Women. If necessary, shed light on Advocacy and Advocacy Skills.

Trainer’s Note: If the presentation of any group is not very clear, then explain that mechanism to the group so that they can get a clear idea about the mechanism.
MODULE 3: GENDER, GENDER BOXES AND PATRIARCHY

This training Module consist thought provoking exercise on Gender, Gender Relations, and manifestation of Gender Roles. This Module introduces participants to Patriarchy, Evolution of Society, and link of patriarchy to violence against women. The participants also learn how Gender Boxes leads to violations of Human Rights and Violence against Women.

The learning objectives of the Module are:

i. To understand the concept of gender and the difference between gender and sex
ii. To help participants will understand the concept of masculinities and femininities, to explore how society has developed gender boxes through designating different roles and standards for men, how these gender boxes are reinforced through language and norms
iii. To understand the impact of the manifestation of strict gender roles & norms on human rights.
iv. To enable participants to learn the concept of patriarchy, about the evolution of society and its link to changing gender roles and the role of violence or fear of violence in strengthening patriarchy
v. Participants will learn what patriarchy is, how patriarchy started, and what sustains patriarchy

This Module consists of the following Exercises:

Exercise 3.1: Understanding Gender
Exercise 3.2: Gender Boxes and Roles
Exercise 3.3 Gender Boxes and its link Human Rights Violation
Exercise 3.4: Evolution of Society and Changing Gender Roles
Exercise 3.5: Rise and Fall of Patriarchy
Exercise 3.1: Understanding Gender

**Purpose:**
To understand the concept of gender and the difference between gender and sex

**Materials:** Flip Charts, Markers, Sticky Notes
**Time:** 45 Mins-1 hour

**Procedure:**
1. Divide the participants into 2 groups, if the participants are more than 20 then divide the participants into 4 groups

2. Ask Group 1 to write characterizes of men (one on each sticky Note) and Group 2 to write characteristics of women on the sticky notes (one on each sticky note). Give them 20 minutes for the activity. Make sure everyone in the group is able to give their opinion and make sure they write only one characteristic on each chart.

3. Take 2 Charts. Write "Men" on the top of one chart and "Women" on the top of other chart, and paste these chart on a wall so that it can be seen by everyone.

4. Take another chart and draw two columns on it, write Gender on the top of one column and Sex on the top of other column. Clip this chart on the Charts Holder.

5. After 20 minutes ask both groups to paste their responses on their respective charts.

6. Once the group is settled down in the hall after pasting their sticky notes, take out any sticky note, read it out loud and ask the participants where they think it fits; in the column of Gender or Sex. If the participants respond correctly, ask them why they think it fits into that column.

7. Explains the definition and difference of Gender and Sex to the Participants

8. Repeat the process of reading out the sticky notes and pasting it in column where it fits.

9. If the participants have any confusion on where the sticky note fits, explain the difference of gender and sex to them

10. Explain the terms Gender Discrimination and Gender Equality to the participants.

**Discussion:** Ask the participants how do they think these roles have been distinguished for men and women by the society, and what is its effect on the lives of people.

**Trainer’s Note:** This session is the basis of the upcoming session, and will help them later in understanding how social norms and values are used to violate human rights. In the session explain the definition and difference of gender and sex to the participants, how gender and gender roles are construct. Some characteristic may seem natural to the participants because of its very deep integration in the culture e.g. the role of men and women in the family, explain to them how these roles are constructed by the society and not the biology of the body.
Exercise 3.2: Gender Boxes and Roles

Purpose:
To help participants understand the concept of masculinities and femininities, they explore how society has developed gender boxes through designating different roles and standards for men, how these gender boxes are reinforced through language and norms.

Materials: Flip Charts, Markers
Time: 2.30 hours - 3 hours

Procedure:
1. Divide the participants into 2 or 4 groups (depending on the number of participants)
2. Give one Flip Chart and markers to each group
3. Ask Group 1 & 2 to draw portrait of a Role Model Men (How Society views a role model man), to write characteristics of role model men, and to write common proverbs or sonnets used to describe the gender roles of men.
4. Ask Group 3 & 4 to draw portrait of a Role Model Women (How Society views a role model woman), to write characteristics of role model men, and to write common proverbs or sonnets used to describe the gender roles of women.
5. Give 45 minutes to the groups for their group work, ask them to have discussion in their groups before writing it down.
6. After 45 minutes call back the participants to main group and ask them to do presentations of their group work. Give 10-15 minutes to each group. The participants can ask questions for clarification from the presenters.
7. After the presentations, facilitate discussion on Masculinities and Femininities; how the gender discriminations are embedded in culture and language, how the society has extremely different expectations from both genders and how the society has set different standards from gender.

Discussion:
Facilitate discussion on the concept of masculinities and femininities, different expectations of men and women based on their gender roles. How gender roles and relations are shaped through the use of language, stereotyping, norms, traditions and customs. Debrief the stereotypes and proverbs by explaining the narratives they develop, their link to gender roles and relationships.

Explain how gender boxes restrict people from expressing themselves, from using their potential, and cause stigmatization, stereotyping and violence against those who break the gender boxes. Read the Theoretical Section on Gender and Violence against women to prepare for the discussion.

Trainer’s Note: The session on Gender Boxes will clear the concept of the participants on gender-based violence.
Exercise 3.3 Gender Boxes and its link with Human Rights Violation

Purpose:
The purpose of the session is to understand the impact of the manifestation of strict gender roles & norms on human rights.

Materials: None
Time: 1 Hour and 30 Minutes to 2 Hours

Procedure:

1. By the start of this session the participants will be clear about Gender, gender roles, gender boxes and it's manifestation in daily lives in their culture. This session will develop on the group work presentations of Exercise 3.2

2. Ask the participants to go back to their groups and discuss separately the impact of the manifestation of gender roles and norms on Human Rights. E.g. there is a norm that women belong to home or grave; this norm violates the Right of Women to Education, to Employment, to Play, the Right to Freedom of Expression, the Right to Vote, the Right to Democracy etc. The participants have to find out the impact of different norms on human rights. Ask them to give concrete examples like the norm of modesty leads to honor killing

3. After 45 minutes of discussion, the participants report back to the main group.

Discussion: To debrief, ask the participants how they felt during the discussions, what new and interesting learning for them was, and how they link it to their personal lives.

It is important that the participants started identifying how they would like to see change in the gender norms and roles for shaping societies which are more human rights friendly. Ask the participants to identify the gender norms and roles they would like to change for building better societies

Trainer’s Note: Some participants can be reluctant to link the gender norms with human rights violation, and may be of the view that any flexibility in these norms will cause destruction of social fabric. The trainer should have knowledge and rational arguments to explain this link to the participants. Read about Gender and Violence against women in the Theoretical Section of this Training Manual for better understanding of the topic.
Exercise 3.4: Evolution of Society and Changing Gender Roles

Purpose:
To enable participants to learn the concept of patriarchy, about the evolution of society and its link to changing gender roles and the role of violence or fear of violence in strengthening patriarchy

Materials: Multimedia, Flip Charts, Markers
Time: 2 hours

Procedure:
1. Write word Change on a Flip Chart
2. Ask the participants what comes to their mind when they hear the word Change
3. Write the answers on the flip chart and sum up the responses of the participants
4. Ask participants what brings change, what are the factors responsible for change
5. Write word value and ask participants what does it mean to them, how values of a society change
6. Divide the participants into groups of 5-6 people and ask them to draw picture/map of their village for how their village looks like today and how it looked like 30 years ago. Ask them to identify both material and non-material changes of their village. Give the participants 30 minutes for the group work
7. Ask the groups to present their work
8. De-brief by asking questions; what you learnt from this group, what do you think changed your village, how values and gender roles have changed with time
9. After the de-briefing do a power point presentation on Evolution of Society; it should have information about the major four periods i.e. Stone Age, Tribal Period, Agricultural Period, and Industrial Period. Speak about the changing values and changing gender roles in each period. Ask from the participants about each period if they can still see any resemblance from these periods in their today’s society

Discussion: Through this participation the participants should be able to learn that a society changes continuously, with changing circumstances, new inventions, and economic systems. Similarly gender roles and values of society also change. Values of society and gender roles are fluid. It changes with time, circumstances and new inventions. They will learn change is possible, society is not static, what is Right Today may have been a stigma yesterday.

Trainer’s Note: Talking about evolution of society and privatization of human beings with the emergence of private property will enhance the understanding of participants on how gender roles (gender boxes) have been developed through the evolutionary process of the society, how they are strengthened and what prevent people from speaking up against it.
Exercise 3.5: Rise and Fall of Patriarchy

**Purpose:**
Participants will learn what patriarchy is, how patriarchy started, and what sustains patriarchy

**Materials:** Multimedia, Flip Charts, Markers
**Time:** 45 Minutes- 1 hour

**Procedure:**
1. Write word “Patriarchy” on a white board and ask the participants what comes to their mind when they hear the word
2. Write the responses on the Flip Chart
3. Give a definition of patriarchy to the participants
4. Ask participants how they see patriarchy affecting their daily lives
5. Ask participants how do they think patriarchy started?
6. Do power point presentation on the Rise of Patriarchy
7. Ask participants to share stories from their life or village when they observed violence against women/gender Based violence has been used to control women or to sustain patriarchy

**Discussion:** In this discussion participants should be able to understand that patriarchy is not only oppressing women but all marginalized sections of the society. To maintain power imbalance women’s access to information, resources and decision making is restricted. Religion, culture, norms, and social institutions strengthens patriarchy and Women (or anyone) who breaks the norms face violence or fears violence.

**Trainer’s Note:** Use alternative word for patriarchy from local language, the participants may be aware of the concept but not the name of patriarchy.
MODULE 4: VIOLENCE AGAINST WOMEN

This training Module has Exercises which develop the understanding of participants about Violence Against Women, types of violence against women, and it’s impact on women. It takes participants on a journey of how violence works systematically, how to identify violence and how to help those who face situations of violence.

The learning objectives of the Training Module are:

i. To enable participants to understand what violence is, types of violence, and why violence happens and to brainstorm different kinds of violence women face in their life cycle, and to learn the personal, structural, and social roots of violence

ii. To enable participants to identify the pattern of violence, to understand that physical violence is just one manifestation of violence, violence can be systematic and multiple forms of violence may be happening at the same time. They will learn the psychological impact of violence.

iii. To debunk the MYTHS which cover violence against women

iv. To understand the impact of abuse and the plight of women who are subjected to violence in an intimate relationship and to know various signs which may indicate violence being inflicted on women and children.

v. To learn how to address violence against women and how to help women who are in situations of violence

This Module consist of the following exercises:

Exercise 4.1: Understanding Violence against Women
Exercise 4.2: Violence in the Life Cycle of Female
Exercise 4.3: Social Factor Contributing to Violence against Women
Exercise 4.4: Patterns of Violence
Exercise 4.5: Situations of Violence
Exercise 4.6: Debunking the Myths Around Violence
Exercise 4.7: Impact of Violence:
Exercise 4.8: Signs of Violence
Exercise 4.9: Why Do Women Stay In Abusive Relationships
Exercise 4.1: Understanding Violence against Women

Purpose:
To enable participants to understand what violence is, types of violence, and why violence happens

Materials:  Flip Chart, Pens, Handout “Forms of Violence Against Women”
Time: 45 minutes - 1 Hour

Procedure:
1. The facilitator asks the participants about what violence against women is and writes down all the responses on a flip chart and then either summarizes the responses of the participants or give his/her own definition of violence against women to the participants.
2. Ask participants to give examples of violence against women from their personal experiences and from their observation in their communities.
3. Write down each response on a sticky Note and paste it on the Flip Chart.
4. Once everyone has given a response, start categorization of the responses on the basis of the type of violence that is Physical, Sexual, Mental, Cultural and State Violence. Categorize sticky Notes which have similar responses e.g. slapping, pulling hair, kicking will go together, shouting, using abusive language will go together, Rape, touching without her permission will go together. Categorize the responses on the basis of its type.

Discussion: The facilitator can define violence against women as "acting against the wishes of another person or getting that person to act against her / his own wishes by committing violence or inflicting injury once or repeatedly with a view to controlling and dominating that person." The participants should come to realize that several forms of violence may be applied at the same time. Facilitator can also ask the question of why violence happens and can facilitate a discussion on it.

Trainer’s Note: One of the objectives of this exercise is to get across to the participants which forms of violent behaviour exist. It is important to describe violence in absolutely real terms. For instance, if a participant talks about "abuse", the trainer should ask her to state which form of violence she means and to give examples (such as: hitting in the face, kicking in the ribs, pushing and so on).
Exercise 4.2: Violence in the Life Cycle of Female

Purpose: The purpose of the session is to brainstorm different kinds of violence women face in their life cycle.

Materials Required: Flip Charts, Markers, Sticky Notes, Multimedia
Time: 1 Hour- 1 Hour and 30 Minutes

Procedure:
1. Divide the participants into group of 5-6 people and provide Flip Charts, markers and sticky Notes to them
2. Ask the participants to draw life cycle of Women by identifying different stages of her life starting from Pre-birth stage to her death. Then, through discussion find out what kind of discriminations, violence, and abuse women face at different stages of her life.
3. After 40 minutes of smaller groups discussion, ask the participants to report back their presentation to the main group.
4. Show a Power Point Presentation to them as shown in the Theoretical Section of this module under "Violence females face in their life cycle"

Discussion: Ask the participants what they learnt in the group discussion, what was striking for them, and how they link it to their personal lives.

Trainer’s Note: Women in different cultures may face different kinds of violence, it’s important to be sensitive to the local realities.

Exercise 4.3: Social Factor Contributing to Violence against Women

Purpose: The participants will learn that violence does not happen in vacuum, it has personal, structural, and social roots.

Materials: Multimedia
Time: 30- 45 Minutes

Procedure:
1. Divide the participants into 2 groups, the activity will be conducted using Fishbowl method.
2. Arrange chairs in 2 circles; inner circle and outer circle. See the following image for a clear idea;
3. First group will sit on chairs in the inner circle, and 2nd group will sit on chairs in the outer circles. Once the participants settled own, explain the activity to them.

4. Participants in inner circle will discuss What personal factors and experiences cause men to do violence against women (e.g. A man who has seen violence against women his family will likely be more prone to doing violence against his partner). They can share examples from their communities to support their arguments. Apoint one person in the outer group as Reporter, ask him/her to record main points of the discussion.

5. The outer circle will observe the discussion for 15 minutes, they won’t be allowed to talk. After 15 minutes if anyone in the outside circle thinks they have a stronger argument to present, they will switch their seat with someone in the inner circle without causing any disruption in the discussion. Thus he/she will become part of inner circle and will be able to take part in the discussion. After 30 minutes, stop the discussion, pay thanks to the participants for taking part in the discussion. Ask the Reporter to present Summary of the discussion.

6. Now ask the participants of the 2nd Group to sit in the inner circle, and the 1st Group to sit in the outer circle as Observers. The inner group will discuss “What are the social and structural factors which cause violence against women” (e.g. the If men do not “succeed” in being masculine in the public domain – i.e. by achieving status, economic gain and/or security – they may resort to intimate partner violence within the private sphere). They can share examples from their communities to support their arguments. Apoint one person in the outer group as Reporter, ask him/her to record main points of the discussion.

7. The outer circle will observe the discussion for 15 minutes, they won’t be allowed to talk. After 15 minutes if anyone in the outside circle thinks they have a stronger argument to present, they will switch their seat with someone in the inner circle without causing any disruption in the discussion. Thus he/she will become part of inner circle and will be able to take part in the discussion. After 30 minutes, stop the discussion, pay thanks to the participants for taking part in the discussion. Ask the Reporter to present Summary of the discussion.

**Discussion:** After the group work, ask the participants what they learnt about the personal, social, and structural factors that lead to violence against women, what new they learnt in the discussion, and how they feel after the discussion.

**Trainer’s Note:** Read the Theoretical Section about Social Factor contributing to violence against women.
Exercise 4.4: Patterns of Violence

**Purpose:**
To enable participants to identify the pattern of violence, to understand that physical violence is just one manifestation of violence, violence can be systematic and multiple forms of violence may be happening at the same time. They will learn the psychological impact of violence.

**Materials:** Handouts Pattern of Violence, Wheel of Power and Control, Wheel of Equality

**Time:** 1 hour 30 minutes- 2 Hours

**Procedure:**
1. Divide the participants into groups of 5-6
2. Give Handout "Patterns of Violence" to the participants and ask them to discuss it in the group and share example from real life to analyze real life situation using the pattern of violence handouts. There should be one Reporteur in the group who will share note down the major points of discussion and later share it in the group.
3. The groups should be given 20-30 minutes for discussion. Ask the participants to share their learning and stories and reflections in the larger group
4. The facilitator then using Flip Chart point out the connections between each of the point mentioned in the patterns and the social structures and values which make it so difficult for women to detect the forms of incipient violence in a relationship.
5. The facilitator draw Cycle of Control and Violence on the Flip Chart and explains the connection between different points, then draw the cycle of equality and non-violence and point out towards the connect in it’s different steps.

**Discussion:** The facilitator should encourage an intimate discussion which will enable participants to identify if they themselves are victims of domestic abuse. Through the discussion it should be highlighted that in an abusive relationship psychological violence does not occur arbitrarily but is used (more or less) deliberately and systematically. It weakens the woman concerned, erodes her self-esteem, and leaves her exhausted and unsure what each new day will bring. The man’s occasional signs of affection just confuse her more. The abusive man pursues this strategy in order to gain complete control over the woman. Their ultimate purpose is to "break down" the victim, deprive her of her ability to act. The psychological effect of violence and the victim’s survival strategies also include the reaction known as “identification with the aggressor”. All of us respond to the presence of a person wielding power over us with submission.

**Trainer’s Note:** The purpose of this training unit is for the participants to realise that physical abuse is only one manifestation of violence. It is likely that the participants will have (actively and passively) encountered individual forms of psychological violence. In this session the Trainer should assess its impact on the individuals and speak about it – either generally or individually, depending on the seriousness – and at the same time point out the difference between individual acts and the systematic use of various forms of psychological violence.

Adapted from: Fröschl / Löw, Gegen Gewalt an Frauen handeln. Österreichisches Grundkonzept, Vienna 1996/Wave Training Manual on Combating Violence against Women

~ 38 ~
Exercise 4.5: Situations of Violence

Purpose:
To understand violence; to examine clichés about / attitudes to violence; understand the woman’s situation

Materials: Handout "Situations of Violence"
Time: 15- 20 Minutes

Procedure:
1. Give a list of various situations in which some form of violence occurs.
2. Ask the participants to study these situations and try to rank the situations starting with the situation they feel is the most serious and ending with the one they feel is the least serious. Number the most serious situation 1, the next one 2, etc.
3. Give about 5 minutes to the participants for doing this and then ask them to discuss their ranking with someone else in the group. Ask them also to discuss their reasons for this particular ranking.

LIST: Situations of Violence
- An eighteen-year-old boy assaults an older woman, ties her to a chair and gags her.
- A mother hits her child hard in the face because it repeatedly refuses to listen.
- A husband threatens to hit his wife if she refuses sexual contact.
- A man breaks into his ex-wife's house and batters her to the extent that she requires hospital treatment.
- A man verbally abuses his wife every day, calling her names like "stupid cow" and "stupid bitch"
- A husband kicks his six-month pregnant wife in the belly.
- A father maltreats his whining dog and gives his two crying young children a serious beating
- A man holds his wife over a fourth-storey balcony and threatens to push her off.
- A man hits his wife in the face with his fists because he doesn't like the food she has cooked.
- A man locks his wife in a closet during the day because she looks at other men too often.
- A young boy calls a girl his age "cross-eyed pig" and pushes her out of the way.

Discussion: No discussion needed

Trainer’s Note:
In the course of the discussion you should pay regard to the following:
- Some participants may be reluctant to do the exercise; it is important to explore all kinds of feelings and thoughts.
- Others will start to become aware of the concealed norms and values they have absorbed. In the social hierarchy all kinds of issues can play a role (dependence, age, etc.)

Source: Van der Vlugt / TransAct, Handelen bij mishandeling, een handleiding voor hulpverleners bij geweld in de relatie, Utrecht 1998/WAVE training manual on combating violence against women
**Exercise 4.6: Debunking the Myths Around Violence**

**Purpose:**
The participants will be able to learn myths about violence against women and will examine "beliefs" which frequently cover up the real causes of violence, to enable participants to identify their own beliefs/myths and challenge it.

**Materials:** Handout “List of Myths”

**Time:** 45 Minutes

**Procedure:**
1. Give the list of Myths/beliefs to the participants
2. Ask the participants to read it individually and mark as right or wrong.
3. Then the whole group discusses the reasons for these appraisals. The Trainer shows the "beliefs" to be false by reference to her experiences, statistical material, facts and documentation.

**Discussion:** The facilitator should encourage that the participants review each of the "myths" in the light of the following questions: Is it true? Why is it true or not true? Where does it come from? How does it affect the way you work with women or men? How do such beliefs affect your practice?

**Trainer’s Note:** This exercise can be done in a modified form. The trainer can, for instance, hand out a list of the above "myths", making it clear that they represent widespread but scientifically unproven or mistaken attitudes and preconceptions. The group as a whole can then discuss them. Read counter agreement Section to strengthen your arguments.

**Source:** ROKS / Avliva Myterna, *Sanningar och lögner om mäns våld mot kvinnor*, Sweden/WAVE Training Manual on combating Violence against women
Exercise 4.7: Impact of Violence

**Purpose:**
To understand the impact of abuse and the plight of women who are subjected to violence in an intimate relationship. This exercise sets out to encourage the participants to look at their own personal experiences and to explore the emotions related to helplessness, powerlessness and abuse.

**Materials:** Paper, Pen, Flip Charts

**Time:**

**Procedure:**
1. Ask the participants to recall an experience that involved violence, abuse or powerlessness and to talk about it in a small group.
2. First explain to the participants that they should consider whether they feel confident enough to speak about their experiences in front of a group.

**Discussion:**
Questions for working in the group:
- *Can you describe the situation, how did you feel at the time?*
- *How did you react; what was the reaction of the people around you?*
- *Which reactions were helpful and which ones unhelpful?*
- *How did you deal with this experience later?*

**Trainer’s Note:** Participants may be reluctant in sharing their own experiences. The purpose of the session is to make contact with personal experiences of powerlessness, deprivation of scope to influence the situation, and abuse.
Exercise 4.8: Signs of Violence

Purpose:
In this exercise the participants study and discuss various signs which may indicate violence being inflicted on women and children.

Materials: Handout “Signs of Violence”
Time: 20-30 Minutes

Procedure:
1. Divide the participants into small group and distribute the Handout “Signs of Violence”
2. Ask the participants to examine various signals ("evidence of possible violence") and discuss them in the group as a whole.
3. Share some of the reasons why women are reluctant to seek help

Discussion: In a group discussion the Trainer asks them what strikes them about these signals.

Trainer’s Note: Signs can act as indicators, but they are always relative (the important thing is that the participants become more sensitive to them).

LIST: Reasons why abused women are reluctant to seek help

- Feelings of shame and guilt
- Fear of being blamed once again
- No confidence in institutionalised assistance (as a result of negative experiences)
- Fear of the consequences – what might happen if they bring it up (being pressured to maintain secrecy)
- Protecting the family (don’t wash your dirty linen in public)
- Loyalty towards the partner / perpetrator
- Fear of their own emotions and aggression
- Trivialising (it is all behind me now, nothing serious happened)
- You have to solve this on your own, don't expect any help from outside

Source: Aarnink / Boland / Van der Vlugt, Seksueel geweld aan de orde, een basiscursus voor hulpverleners, Utrecht 1991
Exercise 4.9: Why Do Women Stay In Abusive Relationships

Purpose:
To examine widespread attitudes to violence against women. To understand the plight of women subjected to violence.

Materials: Flip chart, felt pens
Time: 45 Minutes

Procedure:
1. The trainer share the following story with the group.
   ‘Constraints’: Imagine a practical situation such as at work. Your boss alternately praises you lavishly and finds fault with everything you do. She/he blames you for everything that goes wrong and keeps changing her/his mind. She/he humiliates you in front of your colleagues but still expects unconditional loyalty from you. Then there are times when she/he is jovial and invites everyone for a beer after work. You enjoy your job, and you wouldn’t want to be without it. Then again, you’re over forty, and it wouldn’t be easy to find alternative employment in your field with the same salary. Moreover, you have children to bring up, and the mortgage needs to be paid off.

2. Divide the participants into 2 groups; A and B.
   A: one group makes a list of the reasons for quitting your job
   B: the other group lists the reasons for not doing so.

3. Ask the participants to identify the emotions, ambivalent feelings and difficulties which are entailed by reaching a decision in this situation

4. Ask the participants to write the responses on a flip chart and present it.

5. Give Handout “case Study- Why women Stay in Abusive Relationships” to the small groups

6. Ask the participants to discuss the questions below, write their answers on flip chart paper.

   Questions for group discussion in the groups:
   A: What grounds are there for separating? What would this entail? What would make this step easier?
   B: What grounds are there for not separating? What are the obstacles? What makes this step more difficult?

7. The outcome of these deliberations should be then presented to the group as a whole, discussed and possibly compared with the example of quitting a job

8. Also discuss the consequences of leaving the perpetrator
Discussion: When women stay in an abusive relationship, people frequently ask why. Sometimes the reason for asking this question is simply the wish to understand the woman’s motives. In other instances, though, the question is indicative of the preconception that in some way women actually want the violence they are exposed to in the relationship. The question as such is perfectly legitimate, but it is important to examine the implications behind asking the question. It may contain an implied reproach or the expectation that it is up to the woman to change the situation. The woman concerned may feel the question to be a form of pressure being put on them: it requires them to justify their behavior. People less often wonder why violent men don’t change, and it is very seldom that this question is put to them directly.

Trainer’s Note: The primary goal of this unit is to consider the practical difficulties that arise when a woman separates from her partner or runs away from him and to feel one’s way inside the emotions involved. These considerations are intended to help the participants realize that there is no such thing as a straight-forward solution, that every step the woman takes entails or can entail consequences.
ICTs are revolutionary in addressing Gender Based Violence in culturally difficult countries. This training Module introduces the participants to ICTs which have been used successfully for Preventative and Curative Strategies for addressing gender Based violence. Some of the examples given in the Module are Cell Phones, Helplines, Blogging and Social Media.

The learning Objectives of the Module are

i. To brainstorm about ICTs, build a collective understanding about it and get acquainted with some of the ways ICTs have been used to address violence against women
ii. The participants will learn the use of Cell Phones, Helplines and Social Media in addressing gender Based violence
iii. This Module help the participants to set up their own Blog

This training Module consists the following Exercises:

Exercise 5.1: Getting Acquainted with ICTs
Exercise 5.2: Setting Up a Blog
Exercise 5.1: Getting Acquainted with ICTs

Purpose:
To brainstorm about ICTs, build a collective understanding about it and get acquainted with some of the ways ICTs have been used to address violence against women

Materials: Flip Chart, Markers, Laptops and Inters for the Experts on Table, Internet

Time: 1 Hour

Procedure:
1. Set four tables in the Room, label these tables as Cell phones/Mobiles, Helpline, Blogging, Social Media. There should be an Expert of these topics on each Table. There should be 5-6 chairs around each Table. Ask participants to take seats

2. Start brainstorming on what ICTs are, write down the responses of the participants on a flip chart, then either sum up the responses to give a definition of ICTs to the participants or give your own definition e.g.

3. “ICT refers to Information and Communication Technologies. It includes any communication device or application, encompassing: radio, television, phones, computer as well as the various services and applications associated with them, such as videoconferencing and distance learning. ICTs are often spoken of in a particular context, such as ICTs in education, health care, or libraries. We will learn to use ICTs for addressing gender Based violence.”

4. After understanding of the definition of ICTs the participants are instructed that they will spend 20 minutes on each Table and once the Facilitator shouts “Change Table”- everyone should change Table as a team.

5. On each Table the participants will learn something new. After the participants have visited each table, ask them in the main group if they learnt something new and different, how they think they can use it further.

Discussion:

On the Table labeled as Cellphone, the participants will learn

a. Use of Cell Phones for mapping violence against women
b. Use of cellphone as Hotline for providing information and counseling to the victims of gender Based violence
c. Use of Cellphone in case of emergency, to immediately contact supporter
d. For collecting evidence such as pictures, audio and video recording

On the Table Helpline the participants learn

a. Role of Helpline in providing information, counseling and referral services to victims of gender Based violence
b. For providing direct services to women

~ 46 ~
On the Table of **Blogging** the participants will learn

a. What blogging is  
b. The importance of Blogging  
c. Will see examples of Blogs

On the Table of **Social Media** the participants will learn

a. What is Social Media  
b. Use of Facebook, Twitter, LinkedIn  
c. Making Petitions on change.org

**Trainer’s Note:** The purpose of the session is to bring all participants on same level, as some may be using ICTs more than others. Provide space to the participants to share their expertise and opinions with the group.
Exercise 5.2: Setting Up a Blog

Purpose:
The participants will set up their own blogs and will write blog

Materials: Laptops, Internet
Time: 4 Hours

Procedure:
1. Ask the participants to open their laptops and check internet connectivity.
2. The facilitator tells Step-wise procedure to the participants for setting up their own blog.
   a. Open www.blogspot.com
   b. Sign in with your Gmail Account, if you don't have a Gmail account then click on Sign up and make a Gmail account
   c. Once you have set up your Google account, now you can name your blog. Opposite to the “Blog Title” select a name for your blog
   d. In the tab “blog address/URL” write the URL you want for your blog, click on Check availability to make sure the URL is available
   e. Now Click on Continue, and select a Template for your blog
   f. Once you have selected the template, your Blog is now complete. You can check settings to customize your blog or you can start posting blogs
   g. Click on “New Post”- a page will appear where you can write blog
   h. The blogger interface is simple to use. Give a title to the post, and write your story, your essay, and your opinion in it. You can add pictures and videos to it by clicking on the respective links above.
   i. Once you are done, click on Publish Post. You can also Save it as Draft or can view it before publishing.
3. Give the participants 2 hours to write their Story, their Blog and publish it on their Blog.

Discussion: If needed, discuss the importance of Blogs in addressing Gender Based Violence.

Trainer’s Note: Blogspot.con is only one way of writing Blogs, there are many other websites which you can talk about.
MODULE 6: PHOTOGRAPHY, PHOTO EDITING, VIDEO AND VIDEO MAKING

This Module consist exercises which equip participants with technical skills which they can use creatively to advocate for their cause such as Photography, Photo editing and Photo Story. Photography can be used as a strong advocacy tool.

The learning objectives of the Module are:

i. To learn the concept of photo story and structure of Photo Story
ii. To equip the participants with basic skills and rules of photography
iii. To learn interesting Photo Editing
iv. To equip young people with the skills of video making and video editing

The Module consists the following Exercises:

Exercise 6.1: Photo and Photo Story:
Exercise 6.2: The Mechanics of Photography
Exercise 6.3: Photo Editing
Exercise 6.4: Video and Video Editing

~ 49 ~
Exercise 6.1: Photo and Photo Story

**Purpose:**
To get introduced to the concept of photo story and structure of Photo Story

**Materials:**
Time: 1 Hour

**Procedure:**
1. Ask the participants what is a photo, and what they usually see in a photo
2. The facilitator shows 2-3 pictures from an event and asks them what they see in the pictures. Looking at the photos the participants will be able to tell the story behind the pictures, or the feelings and message the pictures depicts.
3. The facilitator introduce Photo story to the participants as
   "A photo-story is one of the most effective ways of communicating and documenting what is happening around you over a period of time. Together with words (i.e. captions), it is a powerful and effective method of capturing and combining a series of moments into a cohesive message. Photo-stories also act as an important document of society and culture. They reflect the truth and reality of a situation or issue and will eventually be an important record in history" (From the YMT Photography Manual)
4. The facilitator then introduce the structure of Photo-Story to the participants
   A photo-story (sometimes called photo-essay) is a series of photographs combined together so that, as a whole, they communicate some kind of message or story about the subject. The trick is in the editing and combining of photographs to ensure that what you want to communicate is done in the strongest way possible. There are some wonderful simple stories everywhere. They don't have to be big, heavy and serious. For example, a story of an elder making an Ulu makes a wonderful photo-story and is an excellent way of preserving this traditional skill in a set of photographs. (From the YMT Photography Manual)
5. The facilitator tells step wise procedure of developing photo-story as explained in the YMT photography Training Manual
6. The facilitator asks the participants to think of anything in their community which can make a Photo Story

**Discussion:** Discuss how Photo Stories can be used as an advocacy tool to address Gender Based Violence. This skill will be later used in developing Digital Stories.

**Trainer’s Note:** Read Youth Media Media Still Photography Training Manual’s Section on Photo Story.
Exercise 6.2: The Mechanics of Photography

Purpose:
The purpose of the session is to equip the participants with basic skills and rules of photography. This session is required for Digital Story Making; it will also help them in using creative photos in their blogs.

Materials: Laptops, Internet, Digital Cameras
Time: 4-6 Hours

Procedure:
1. This session should be conducted by an Expert Photographer.
2. The photographer will speak about the basic concept of Photography, its uses and importance such as to capture moments, to have memories, to collect evidence.
3. The trainer can speak about the 3 main types of photos i.e. Portrait Photos, Landscape Photos, Documentary Photos and three important elements in the camera while taking photo i.e. Shutter, F.stop and Iso. Flash, White balance, Zoom, Bluriness, Automatic and Manual Focus should be touched.
4. The facilitator talks about Rule of Third, Movement and Composition of Photos
5. The facilitator give 1 hour to the participants, and ask them to go outside and take creative photos
6. After the participants come back, the feed the pictures in their computer, select their best ones and share it with the trainer for feedback. The trainer should give feedback to each participant and should reflect major points in the main group.
7. The facilitator shows 3-5 best shots to the participants and explains to them why he/she thinks these are best photos

Discussion: The trainer share his/her expertise and information with the participants in creative way.

Trainer’s Note: Give participants time to exercise and to play with their camera to learn and explore.
Exercise 6.3: Photo Editing

Purpose:
The participants will learn about photo editing and will download a Photo Editing Application and will learn to use it.

Materials: Laptops, Cameras, Internet
Time: 3-5 Hours

Procedure:
1. Introduce participants to Photo Editing, brainstorm with participants about their views on Photo Editing
2. Name different photo editing softwares to the participants such as Adobe Photo Shop, Photor, and Picasa
3. As Picasa is free and simple to use, teach participants how to download Picasa and how to use it. The participants can download Picasa from the following link: http://picasa.google.com.pk/. Press download Picasa, then Press run, Press yes, Press agree, Press install Picasa (Picasa 3 setup) and then Press finish.
4. Talk about the step wise use of Picasa to the participants such as
   a. Make Folder of the Pictures you want to Edit
   b. Open Picasa, the Folder will automatically appear in Picasa as it shows all pictures folders of the computer
   c. Tell to the participants about Cropping Photos, Straightening Photos, Red Eye Removal, Auto contrast, Auto color, Retouch, Feeling Lucky, Adding Text to Photos, editing amount of light in the picture, tuning of the picture, and different image effects and processing such as making the photos blur or gridded, giving sepia or sketching effect etc.
5. Ask the participants to open one of the pictures they want to edit in Picasa. Teach them using every Tab in Picasa.

Discussion: This is a practical session; listen carefully to the confusions and questions of participants

Trainer’s Note: Encourage participants to share their expertise. Different other Photoediting applications can be used.
Exercise 6.4: Video and Video Editing

**Purpose:**
To equip young people with the skills of video making and video editing

**Materials:** Video camera or Digital camera which can make video, Laptops

**Time:** 3-4 Hours

**Procedure:**
1. Introduce participants to the concept of video e.g. Video is the recording, reproducing, or broadcasting of moving visual images
2. Show a 1-2 minutes interesting video to the participants and ask them what can see in the video, what attracted them, what impression the video left on them
3. Ask participants what is the importance of videos in addressing gender Based violence or in promoting human rights, and facilitate a discussion on it
4. Brief participants about major rules and precautions of video making
5. Give participants 30 Minutes and ask them to make short video clips e.g. they can interview someone, they can record video of an event happening, or anything they want.
6. After 30 Minutes call back the participants to the room and ask
7. Follow the Step Wise Procedure for video Editing (Use Video Editing Guide given in the Theoretical Section of this Module). It should cover the following topics
   a. Understanding Windows Media Makers and it’s tools i.e. Menu Bar, Story Board, Contents Pane, Tasks Pane, Preview Monitor
   b. Importing videos to Windows Media Maker
   c. Importing Audio Clips
   d. Trim, rearrange, and copy imported audio and video clips
   e. Add transitions and effects to a project
   f. Add movie titles and credits to a project
   g. Publish your movie to share in different ways
8. Ask participants to share their edited videos with each other.

**Discussion:** The session will be interactive. By the end of this session the participants would have learnt photography, photo stories, photo editing, video making, and video editing. The participants are now ready to enter to the next stage of the Module i.e. Digital Story Telling.

**Trainer’s Note:** Use Tutorial of Windows Media Makers to teach the participants about video editing. iMovie or other Software’s can also be used.
MODULE 7: DIGITAL STORY TELLING

In this Module the participants will be engaged in discussions, exercises and activities to build trust with in the group and to introduce them to the concept of digital story telling. By the end of the workshop the participants will develop Digital Stories Basedd on true stories of violence (either from their personal lives or their communities). These digital stories can be used to sensitize communities and policy makers about the issue of violence against women, it will break silence around the violence and will encourage women to speak up.

The learning objectives of the Module are:

i. To introduce participants to diverse storytelling techniques and Digital Story Telling
ii. To create an intimate space for women to share their stories and to build trust in the group
iii. To equip participants with skills required for developing digital story
iv. To enable participants to develop Digital Stories on the issue of violence against women
v. To develop Action Plans for post training activities

This training Module consists of the following Exercises:

Exercise 7.1: Story Telling and Story Circle
Exercise 7.2: Introducing Digital Story Telling
Exercise 7.3: Script Writing
Exercise 7.4: Developing Digital Stories
Exercise 7.5: Action Planning
Exercise 7.1: Story Telling and Story Circle

**Purpose:**
To create an intimate space for women to share their stories and to build trust in the group.

**Materials:** None

**Time:** 2-4 Hours (depending on the number of participants who share their stories)

**Procedure:**
1. The facilitator should set norms of confidentiality for the group before starting the session, to make sure that everyone feels comfortable and can share their stories. The facilitator should ask the Reporter not to take minutes of the session, and if there is any audio-video recorder in the room, it should be switched off. Some of the rules can be:
   a. What is said here will stay here
   b. Everyone can share their experiences without the fear of being judged
   c. No one should judge others on the basis of their stories
   d. There can only be questions for clarification - No critique, no judgmental questions as these are personal experiences and one can be sensitive about it
2. Ask all participants to sit in a circle.
3. The facilitator introduces the concept of Story Telling to the participants:
   "It is an ancient human expression through which human beings share their experiences. Story telling can be found in each culture. Story telling is interactive in which the audience asks questions to be able to imagine the situation and the process and the story teller influences the audience. Story tellers used words, emotions, and actions to express themselves. Story tellers tell story which encourages active imagination. Story telling can be combined with other forms of arts such as theatre, video, audio dramas, images, songs, dances, and paintings etc”
4. Tell the purpose of the Story Circle to the participants; the purpose is to explore how we have been facing violence in our personal lives and how it has impacted us. It will help us share our pain with our fellows. Sharing the pain will lead us towards the healing process. We can work on the sensitive issues of violence against women once we are able to interpret our own pain.
5. Let participants share their stories, if they are reluctant start by sharing your own story or story from your community. Sharing your own personal story will open up the room and will build trust in the room.
6. After everyone has shared their stories, give break to the participants so that they are able to process their stories.

**Discussion:** No discussion needed, only give space of speaking up to the participants.

**Trainer’s Note:** This can be very emotional session, if the room becomes heavy with emotions and feelings. Give breathing break to the participants. After the story circle don’t move directly to another session, give a long break to the participants so that they are able to process the emotions.
Exercise 7.2: Introducing Digital Story Telling

**Purpose:**
The purpose of the session is to introduce the participants to the concept of Digital Story Telling.

**Materials:**
Laptop, Multimedia, Speaker

**Time:**
30 Minutes

**Procedure:**
1. Ask the participants if they have heard about the concept of Digital Story Telling, what is Digital Story Telling in their opinion. You can define Digital Story Telling as:

   "The use of computer-Baseddd tools to tell stories, It usually contain some mixture of pictures, text, recorded audio narration, video clips, and/or music."

   A pioneer of the Digital Stories named as Daniel Meadows has explained digital stories very beautifully as "short, personal multimedia tales told from the heart." The beauty of this form of digital expression is that these stories can be created by people everywhere, on any subject, and shared electronically all over the world.

2. Screen a Digital Stories to the participants about violence against women. Ask the participants about what they saw in the story, what was the impact of the story, and do they think they can create stories like this to highlight the issue of violence against women.

3. Explain following Steps of Digital Story Telling to the Participants:
   - Script Writing
   - Selection of a Story Title
   - Developing Story Board
   - Audio Recording of Narration
   - Importing Audio to the Computer
   - Collecting Music for the Story
   - Editing Music And Audio through Audacity
   - Collecting Pictures and Editing Pictures
   - Importing Pictures, Music and Audio to the Windows Media Maker or any other video editing software
   - Putting video effects and transition
   - Finalizing the vide and Screening of the Video

**Discussion:**
This session should be able to introduce participants to the concept of Digital Story Telling and should mobilize them to start thinking of their own digital stories. Ask the participants about what they saw in the story, what was the impact of the story, and do they think they can create stories like this to highlight the issue of violence.

**Trainer’s Note:**
Screening a digital story is compulsory.
Educate the participants about Copy Rights.
Exercise 7.3: Script Writing

Purpose:
The participants will learn about Script Writing and will write Script for their Digital Stories

Materials: Paper, Pen
Time: 3-4 Hours

Procedure:
1. Ask participant what is their understanding about Script Writing, after hearing responses of the participants, define script writing to the participants as

   *Script is the written text of the digital story, outlines every aural, visual, behavioral, and lingual element required to tell a story*

2. Explain the following main component of the Script to the participants
   - **Point of View**: What is the main point of the story and what is the perspective of the author?
   - **A Dramatic Question**: A key question that keeps the viewer’s attention and will be answered by the end of the story.
   - **Emotional Content**: Serious issues that come alive in a personal and powerful way and connect the audience to the story.
   - **The Gift of Your Voice**: A way to personalize the story to help the audience understand the context.
   - **The Power of the Soundtrack**: Music or other sounds that support and embellish the story.
   - **Economy**: Using just enough content to tell the story without overloading the viewer.
   - **Pacing**: The rhythm of the story and how slowly or quickly it progresses.

   *(These points have been described by the Centre for Digital Story telling)*

3. Ask the participants to make groups of 3-4 people and decide about the story which they want to use for developing Digital Story. The participant should select story of the participant who is comfortable and willing to share her story with the world. This story can be used for campaigning against gender Based violence.

4. Give participants 1 hour for writing the Script of their Digital Story, the Script will be the narration (Story Line) of their story which they will later Audio Record for their Digital Story.

5. Once the participants have written their Scripts, give them feedback for improvement of their Script. The revision of Scripts may take another hour.

Discussion: It is important that the participants are clear about the objective of their story, the audience of the Story and the message which they want to give to the Audience. A clear message is very important because these stories can be used as campaign material. The participants can however decide to make their story available only to specific audience instead of public viewing.

Trainer’s Note: Give feedback to the participants to help them improve their Script Writing.
Exercise 7.4: Developing Digital Stories

Purpose:
The participants will develop Digital Stories on the issue of violence against women

Materials: Digital Cameras, Laptop, Internet, Pens and Pads
Time: 7-12 Hours (One and Half Day)

Procedure:
1. The participants have their script ready by the start of this exercise
2. Facilitate the participants to do Audio-Recording of their Script, once the Audio is recoded give feedback to the participants. If there is a need of recording again the audio, help the participants to do it until a fine version of audio has been recorded.
3. Ask the participants to collect and edit pictures for their digital story and edit the pictures
4. Ask participants to download Open Source Music for their stories.
5. Ask the participants to import Pictures, Audio Narration and music to the video-editing software, and edit it according to their Story line/script.
6. Once the participants have completed the steps and have developed the first draft of their digital stories, bring the participants back to the Hall and start screening of the Draft versions of the digital stories. Ask the group to give their feedback on the digital stories.
7. Give time to the participants to revise their Digital Stories according to the Feedback received
8. Once the participants revise their digital stories, do final screening of their digital stories.

Discussion: This will be a practical session; the smaller groups of participants will require continuous feedback and support.

Trainer’s Note: If the group is large than 15 people, then there should be at least 2-3 facilitators to help participants finalize their digital stories.
**Exercise 7.5: Action Planning**

**Purpose:**
To develop Action Plans for post training activities

**Materials:** Charts, Markers

**Time:**

**Procedure:**
1. Ask the participants to develop groups of 3-4 people based on their convenience
2. Ask the participants to develop Plans for how they use ICTs and the skills they learnt in the training for addressing gender-based violence
3. Give 1 hour to the groups for developing their Action Plans using the template given in the Handouts Section
4. Ask Groups to present their Action Plans

**Discussion:** Brief participants about how the Organizers of the event can facilitate them in implementing their Action Plans.

**Trainer’s Note:** Use Template of the Action Plan.
THEORATICAL SECTION
HUMAN RIGHTS, ITS PRINCIPLES AND HISTORY

Introduction to Human Rights

Every person is entitled to certain fundamental rights, simply by the fact of being human. These are called “human rights”. They are “rights” because they are things you are allowed to be, to do or to have. These rights are there for your protection against people who might want to harm or hurt you. They are also there to help us get along with each other and live in peace. When human rights are not well known by people, abuses such as discrimination, intolerance, injustice, oppression and slavery can arise.

Human Rights can be defined as those basic standards without which people cannot live in dignity as human beings. Human rights are the foundation of freedom, justice and peace. Their respect allows the individual and the community to fully develop. They are “rights and freedoms to which all humans are entitled”. Human rights are certain moral guarantees that people in all countries and cultures allegedly have simply because they are people. Calling these guarantees “rights” suggests that they attach to particular individuals who can invoke them, that they are of high priority, and that compliance with them is mandatory rather than discretionary.

Human rights are rights inherent to all human beings, whatever our nationality, place of residence, sex, national or ethnic origin, colour, religion, language, or any other status. We are all equally entitled to our human rights without discrimination. These rights are all interrelated, interdependent and indivisible.

Universal human rights are often expressed and guaranteed by law, in the forms of treaties, customary international law, general principles and other sources of international law. International human rights law lays down obligations of Governments to act in certain ways or to refrain from certain acts, in order to promote and protect human rights and fundamental freedoms of individuals or groups.

Born out of the atrocities and enormous loss of life during World War II, the United Nations Universal Declaration of Human Rights was signed in 1948 to provide a common understanding of what everyone’s rights are. It forms the basis for a world built on freedom, justice and peace.

The 30 Human Rights are:

1. We Are All Born Free & Equal.
2. Don't Discriminate.
3. The Right to Life.
5. No Torture.
7. We’re All Equal Before the Law.
8. Your Human Rights Are Protected by Law.
9. No Unfair Detainment.
10. The Right to Trial.
11. We're Always Innocent Till Proven Guilty.
12. The Right to Privacy.
14. The Right to Seek a Safe Place to Live.
15. Right to a Nationality.
17. The Right to Your Own Things.
18. Freedom of Thought.
20. The Right to Public Assembly.
23. Workers' Rights.
24. The Right to Play.
25. Food and Shelter for All.
26. The Right to Education.
27. Copyright.
28. A Fair and Free World.
29. Responsibility.
30. No One Can Take Away Your Human Rights.

**Thematic Division of Human Rights:**
- Civil and Political Rights
- Economic, Social, and Cultural Rights
- Collective/Group Rights

**Civil and Political Rights**
- Right of Expression
- Equality before law
- Right to Mobility
- Right to vote
- Freedom from torture and violence

**Economic, Social, and Cultural Rights**
- Right to Property
- Right to work and earn
- Right to Education
- Right to Health
- Right to Participation in cultural activities
- Right to Scientific development
- Copy Rights

**Collective/Group Rights**
- Right to Peace
- To speak own language
- Cultural and Religious Rights
HISTORY OF HUMAN RIGHTS

Born out of the atrocities and enormous loss of life during World War II, the United Nations Universal Declaration of Human Rights was signed in 1948 to provide a common understanding of what everyone's rights are. It forms the basis for a world built on freedom, justice and peace. From Babylon, the idea of human rights spread quickly to India, Greece and eventually Rome. There the concept of "natural law" arose.

Documents asserting individual rights, such as the Magna Carta (1215), the Petition of Right (1628), the US Constitution (1787), the French Declaration of the Rights of Man and of the Citizen (1789), and the US Bill of Rights (1791) are the written precursors to many of today's human rights documents.

Magna Carta, or "Great Charter," signed by the King of England in 1215, was a turning point in human rights. The next recorded milestone in the development of human rights was the Petition of Right, produced in 1628 by the English Parliament. It asserted four principles: (1) No taxes may be levied without consent of Parliament, (2) No subject may be imprisoned without cause shown (reaffirmation of the right of habeas corpus), (3) No soldiers may be quartered upon the citizenry, and (4) Martial law may not be used in time of peace.

Written during the summer of 1787, the Constitution of the United States of America is the fundamental law of the US federal system of government and the landmark document of the Western world. It is the oldest written national constitution in use and defines the principal organs of government and their jurisdictions and the basic rights of citizens.

The first ten amendments to the Constitution—the Bill of Rights—came into effect on December 15, 1791, limiting the powers of the federal government of the United States and protecting the rights of all citizens, residents and visitors in American territory. The Bill of Rights protects freedom of speech, freedom of religion, the right to keep and bear arms, the freedom of assembly and the freedom to petition. It also prohibits unreasonable search and seizure, cruel and unusual punishment and compelled self-incrimination.

In 1789 the people of France brought about the abolishment of the absolute monarchy and set the stage for the establishment of the first French Republic. Just six weeks after the storming of the Bastille, and barely three weeks after the abolishment of feudalism, the Declaration of the Rights of Man and of the Citizen was adopted by the National Constituent Assembly as the first step toward writing a constitution for the Republic of France.

The Declaration proclaims that all citizens are to be guaranteed the rights of "liberty, property, security, and resistance to oppression." It argues that the need for law derives from the fact that "...the exercise of the natural rights of each man has only those borders which assure other members of the society the enjoyment of these same rights." Thus, the Declaration sees law as an "expression of the general will," intended to promote this equality of rights and to forbid "only actions harmful to the society."

World War II had raged from 1939 to 1945, and as the end drew near, cities throughout Europe and Asia lay in smoldering ruins. In April 1945, delegates from fifty countries met in San Francisco full of optimism and hope. The goal of the United Nations Conference on International Organization was to fashion an international body to promote peace and prevent future wars. The ideals of the organization were stated in the preamble to its proposed charter: "We the peoples of the United Nations are determined to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind."
By 1948, the United Nations’ new Human Rights Commission had captured the world’s attention. Under the dynamic chairmanship of Eleanor, a human rights champion in her own right and the United States delegate to the UN—the Commission set out to draft the document that became the Universal Declaration of Human Rights. It was adopted by the United Nations on December 10, 1948.

**PRINCIPLES OF HUMAN RIGHTS:**

There are four fundamental principles of Human Rights:

- **Universal**: They are universal because everyone is born with and possesses the same rights, regardless of where they live, their gender or race, or their religious, cultural or ethnic background. All Human Rights are Born Free and Equal in Dignity

- **Inalienable**: Inalienable because people's rights can never be taken away.

- **Indivisible**: Human rights are indivisible. Whether they relate to civil, cultural, economic, political or social issues, human rights are inherent to the dignity of every human person. Consequently, all human rights have equal status, and cannot be positioned in a hierarchical order. Denial of one right invariably impedes enjoyment of other rights. Thus, the right of everyone to an adequate standard of living cannot be compromised at the expense of other rights, such as the right to health or the right to education.

- **Interdependent and interrelated**: Each one contributes to the realization of a person’s human dignity through the satisfaction of his or her developmental, physical, psychological and spiritual needs. The fulfillment of one right often depends, wholly or in part, upon the fulfillment of others. For instance, fulfillment of the right to health may depend, in certain circumstances, on fulfillment of the right to development, to education or to information.

**MECHANISMS FOR THE PROTECTION OF HUMAN RIGHTS**

Human rights entail both rights and obligations. States assume obligations and duties under international law to respect, to protect and to fulfill human rights. The obligation to respect means that States must refrain from interfering with or curtailing the enjoyment of human rights. The obligation to protect requires States to protect individuals and groups against human rights abuses.

The obligation to fulfill means that States must take positive action to facilitate the enjoyment of basic human rights. At the individual level, while we are entitled our human rights, we should also respect the human rights of others. Mechanisms for the protection of Human Rights exist at different level such as International, Regional, National and Global Level. In this Module we will read about

1. Universal Declaration of Human Rights
2. CEDAW: Convention on the Elimination of All Forms of Discrimination Against Women
3. Constitution of Pakistan
4. Laws Protecting Women Rights in Pakistan
1. **Universal Declaration of Human Rights**


The Universal Declaration of Human Rights is generally agreed to be the foundation of international human rights law. It represents the universal recognition that basic rights and fundamental freedoms are inherent to all human beings, inalienable and equally applicable to everyone, and that every one of us is born free and equal in dignity and rights. Whatever our nationality, place of residence, gender, national or ethnic origin, color, religion, language, or any other status, the international community on December 10 1948 made a commitment to upholding dignity and justice for all of us.

UDHR has inspired more than 80 international human rights treaties and declarations, a great number of regional human rights conventions, domestic human rights bills, and constitutional provisions, which together constitute a comprehensive legally binding system for the promotion and protection of human rights. Building on the achievements of the UDHR, the International Covenant on Civil and Political Rights, and the International Covenant on Economic, Social and Cultural Rights entered into force in 1976. The two Covenants have developed most of the rights already enshrined in the UDHR, making them effectively binding on States that have ratified them. They set forth everyday rights such as the right to life, equality before the law, freedom of expression, the rights to work, social security and education. Together with the UDHR, the Covenants comprise the International Bill of Human Rights.

2. **CEDAW: Convention on the Elimination of All Forms of Discrimination against Women**

The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), adopted in 1979 by the UN General Assembly, is often described as an international bill of rights for women. Consisting of a preamble and 30 articles, it defines what constitutes discrimination against women and sets up an agenda for national action to end such discrimination. The Convention can be found at: [http://www.un.org/womenwatch/daw/cedaw/](http://www.un.org/womenwatch/daw/cedaw/)

CEDAW provides a universal standard for women's human rights. It addresses discrimination in areas such as education, employment, marriage and family relations, health care, politics, finance and law.

Since 1994 the UN Commission on Human Rights has supported the appointment of a Special Rapporteur on violence against women, its causes and consequences. Their mandate includes collecting information and reports; recommending measures and ways to remedy its consequences; and work closely with others in the UN human rights framework to help highlight human rights violations affecting women across all UN work.

There is a Committee on the Elimination of Discrimination against Women consists of 23 experts on women's rights from around the world. According to the UN website, countries who have signed on to the treaty must submit reports on how the rights of the convention are being implemented. The Committee formulates general recommendations and suggestions. [http://www2.ohchr.org/english/bodies/cedaw/index.htm](http://www2.ohchr.org/english/bodies/cedaw/index.htm)
3. Constitution of Pakistan

Constitution is a body of fundamental principles or established precedents according to which a state is governed. It is an agreement between state and the citizens; it not only explains the governance of a state but also guarantees the fundamental human rights of its citizen. Chapter 1 of Part II of The constitution of Pakistan guarantees the fundamental rights of the Citizens of Pakistan.

These rights relate to Security of person (Article 9); Safeguards as to arrest and detention (Article 10); Right to fair trial (Article 10A); Slavery, Forced labor prohibited (Article 11); Protection against retrospective punishment (Article 12); Protection against double punishment and self-incrimination (Article 13); Inviolability of dignity of man (Article 14); Freedom of movement (Article 15); Freedom of assembly (Article 16); Freedom of association (Article 17); Freedom of trade, business and profession (Article 18); Free speech (Article 19); Right to information (Article 19A); Religious rights (Article 20); Safeguard against taxation for purposes of any particular religion (Article 21); Safeguards as to educational institutions in respect of religion (Article 22); Provision as to property (Article 23); Protection of property rights (Article 24); Equality of citizens (Article 25); Right to education (Article 25A); Nondiscrimination in respect of access to public places (Article 26); and Safeguards against discrimination in services (Article 27); Preservation of language, script and culture (Article 28)

4. Laws Protecting Women Rights in Pakistan

Muslim Family Laws:
It deals with registration of marriage, marriage rights and divorce

Anti-Sexual Harassment Act:
Provides protection to men and women from sexual harassment at workplace

The Acid Control and Acid Crime Prevention Bill 2010:
The bill on Acid control and Acid Crime recommends 14-year to lifetime imprisonment sentences and levies fines up to Rs1 million for the perpetrators of the crime

The Prevention of Anti-Women Practices (Criminal Law Amendment) Bill 2008:
According to this law
- Forcing a woman into marriage for settling a dispute to be a non-bailable offence.
- Bartering a woman in such a way to be punishable by three to five years jail and a fine of Rs0.5 million
- Depriving a woman of her inheritance can lead to imprisonment of between five and 10 years or a fine of Rs1 million or both
- Forced marriages (other than those for settling disputes) to be punishable by between three and 10 years jail and a fine of Rs0.5 million
- Forcing a woman to “marry” the Holy Quran to result in a jail term of three to seven years and a fine of Rs0.5 million
UNDERSTANDING GENDER, GENDER DISCRIMINATION, PATRIARCHY AND VIOLENCE AGAINST WOMEN

UNDERSTANDING GENDER

According to World Health Organization Gender is used to describe the characteristics, roles and responsibilities of women and men, boys and girls, which are socially constructed. Gender is related to how we are perceived and expected to think and act as women and men because of the way society is organized, not because of our biological differences.

“Gender refers to the array of socially constructed roles and relationships, personality traits, attitudes, behaviours, values, relative power and influence that society ascribes to the two sexes on a differential basis. Whereas biological sex is determined by genetic and anatomical characteristics, gender is an acquired identity that is learned, changes over time, and varies widely within and across cultures. Gender is relational and refers not simply to women or men but to the relationship between them”. (INSTRAW, Glossary of Gender-related Terms and Concepts.

Sex is biological and includes physical attributes such as sex chromosomes, gonads, sex hormones, internal reproductive structures, and external genitalia. At birth, it is used to identify individuals as male or female.

GENDER DISCRIMINATION

The systematic, unfavourable treatment of individuals on the basis of their gender, which denies them rights, opportunities or resources. Across the world, women are treated unequally and less value is placed on their lives because of their gender. Women's differential access to power and control of resources is central to this discrimination in all institutional spheres, i.e. the household, community, market, and state. Within the household, women and girls can face discrimination in the sharing out of household resources including food, sometimes leading to higher malnutrition and mortality indicators for women. (See Intra-household Resource Distribution). At its most extreme, gender discrimination can lead to son preference, expressed in sex selective abortion or female feticide. In the labour market, unequal pay, occupational exclusion or segregation into low skill and low paid work limit women's earnings in comparison to those of men of similar education levels. Women's lack of representation and voice in decision making bodies in the community and the state perpetuates discrimination, in terms of access to public services, such as schooling and health care, or discriminatory laws.

The law is assumed to be gender-neutral when in fact it may perpetuate gender discrimination, being a product of a culture with oppressive gender ideologies. Even where constitutional or national legal provisions uphold gender equality principles, religious or other customary laws that privilege men may take precedence in practice. However, the law, when reformed with women's input, can be a potent tool for challenging discrimination, if combined with other strategies, including capacity-building to overcome barriers to claiming rights.

Source: Gender and Development: Concepts and Definitions, Bridge Report 55, Feb 2000
GENDER EQUALITY and EQUITY

The term 'gender equity' is often used interchangeably with 'gender equality'. Here, a distinction is drawn between these two concepts, reflecting divergent understandings of gender differences and of the appropriate strategies to address these. Gender equality denotes women having the same opportunities in life as men, including the ability to participate in the public sphere.

This expresses a liberal feminist idea that removing discrimination in opportunities for women allows them to achieve equal status to men. In effect, progress in women's status is measured against a male norm. Equal opportunities policies and legislation tackle the problem through measures to increase women's participation in public life.

Gender equity denotes the equivalence in life outcomes for women and men, recognizing their different needs and interests, and requiring a redistribution of power and resources. The goal of gender equity, sometimes called substantive equality moves beyond equality of opportunity by requiring transformative change. It recognizes that women and men have different needs, preferences, and interests and that equality of outcomes may necessitate different treatment of men and women.

An equity approach implies that all development policies and interventions need to be scrutinized for their impact on gender relations. It necessitates a rethinking of policies and programmes to take account of men's and women's different realities and interests. So, for example, it implies rethinking existing legislation on employment, as well as development programmes, to take account of women's reproductive work and their concentration in unprotected, casual work in informal and home-based enterprises.

It is worth examining the content of policies, not just the language, before deciding whether an equity or an equality approach is being followed. Gender equity goals are seen as being more political than gender equality goals, and are hence are generally less accepted in mainstream development agencies.

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Source: Gender and Development: Concepts and Definitions, Bridge Report 55, Feb 2000

GENDER BASED VIOLENCE

Any act or threat by men or male-dominated institutions that inflicts physical, sexual, or psychological harm on a woman or girl because of their gender. Gender violence occurs in both the 'public' and 'private' spheres.

It happens in virtually all societies, across all social classes, with women particularly at risk from men they know. Official figures are scarce, and under reporting is rife, especially when the violence involves another family member. Violence against women, and particularly systematic rape, has frequently been used as a weapon of war against particular ethnic groups or entire populations.

Source: Gender and Development: Concepts and Definitions, Bridge Report 55, Feb 2000
PATRIARCHY

Systemic societal structures that institutionalize male physical, social and economic power over women. Some feminists use the concept of patriarchy to explain the systematic subordination of women by both overarching and localized structures. These structures work to the benefit of men by constraining women's life choices and chances.

There are many differing interpretations of patriarchy. However, the roots of patriarchy are often located in women's reproductive role and sexual violence, interwoven with processes of capitalist exploitation. The main 'sites' of patriarchal oppression have been identified as housework, paid work, the state, culture, sexuality, and violence. Behaviours that discriminate against women because of their gender are seen as patriarchal 'practices'; for example occupational segregation, exclusion, and unequal pay.

The concept of patriarchy has been drawn into gender and development theorising; in order to challenge not only unequal gender relations but also unequal capitalist relations, sometimes seen as underpinning patriarchy (Mies, 1986; DAWN, 1995).

Feminists who explain gender inequality in terms of patriarchy often reject male-biased societal structures and practices and propose greater female autonomy or even separatism as a strategy. In some views, women are seen as having room for manoeuvre within a constraining patriarchal system by negotiating a 'patriarchal bargain' with men. This entails a trade-off between women's autonomy, and men's responsibility for their wives and children.

An overarching theory of male power may help to conceptualise the extent of gender inequality but fails to deal with its complexity. It tends to assume that gender oppression is uniform across time and space. More recent thinking has therefore rejected such a universal concept, identifying the need for detailed historical and cultural analysis to understand gender-Basedd oppression. Neither are women a homogeneous group constrained in identical ways.

Gender inequalities are crosscut by other social inequalities such as class, caste, ethnicity and race, which could be prioritised over gender concerns in certain contexts. A rigid and universal concept of patriarchy denies women space for resistance and strategies for change. A more nuanced analysis is needed that takes into account difference and complexity, and the agency of women.

Source: Gender and Development: Concepts and Definitions, Bridge Report 55, Feb 2000

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VIOLENCE AGAINST WOMEN

UN DEFINITION OF VIOLENCE AGAINST WOMEN

The term “violence against women” means any act of gender-Basedd violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life.

Violence against women shall be understood to encompass, but not be limited to, the following:

a. Physical, sexual and psychological violence occurring in the family, including battering, sexual abuse of female children in the household, dowry-related violence, marital rape,
female genital mutilation and other traditional practices harmful to women, non-spousal violence related to exploitation;

b. Physical, sexual and psychological violence occurring within the general community, including rape, sexual abuse, sexual harassment and intimidation at work, in educational institutions and elsewhere, trafficking in women and forced prostitution;

c. Physical, sexual and psychological violence perpetrated or condoned by the State, wherever it occurs.

Source: Declaration on Violence against Women, United Nations General Assembly, Resolution A/RES/48/104; 20 December 1993

FORMS OF VIOLENCE AGAINST WOMEN

1. **Physical assault** such as striking, pushing, punching, pinching, hair-pulling, hitting with an object, injuring or threatening with a weapon, burning, throttling etc.

2. **Damage to property**, destroying furnishings or personal belongings, inflicting pain on pets etc.

3. **Menacing behaviour and coercion** are also common forms of physical violence, such as: “If you leave me, I’ll kill you ...”, “I’ll kill the whole family ...”, “I’ll slash your face ...”, “I’ll take the children away from you ...” etc.

   **Threats of violence** against others (relatives, pets ...) are another means of coercion. This kind of intimidation and extortion makes actual physical violence “redundant” – the fear it inspires already has the desired effect.

4. **Harassment** like incessant telephone calls, calls in the middle of the night, threatening letters, following and stalking to and from work etc.

5. **Isolation** is a strategy frequently used to manipulate and control the victim. Isolation can take various forms: prevention from seeing relatives or friends, locking up at home, disconnecting the telephone, disallowing use of the car etc.

6. **Verbal abuse, denigration and slander** erode the victim’s self-esteem and mental health. In time the woman loses her confidence in her own value, her identity and feelings, her rights and her ability to manage her own life. This form of violence encompasses: ridiculing the victim in company, making insulting remarks about her appearance or character, and assertions that she is insane or mentally ill, imagining things, a likely candidate for suicide etc. Such insinuations often serve to divert attention away from the perpetrator’s own actions.

7. **Economic violence** implies an imbalance in access to financial resources and exploitation of a stronger economic position. Within the family this can take the form of the perpetrator providing too little money for domestic expenses and / or keeping sources of income, assets or expenditure secret from the victim.

Source: Austrian Autonomous Women’s Shelter Network, Quality Survey, Vienna 2000
VIOLENCE WITHIN THE FEMALE LIFE CYCLE

Gender-Based violence (GBV) affects the entire life cycle of women. At any point in their lives, women can be subjected to forms of violence such as the threat of sexual assault, rape, or incest. While boys are also at risk, the possibility that girls are raped or sexually assaulted is much higher than it is for their brothers. Furthermore, those inflicting violence on women are as diverse as are the opportunities to abuse; the perpetrators can be family members, those in positions of trust or power, or even strangers. Often women are confronted with interdependent and cumulative patterns of violence, when physical, economic and emotional forms of violence reinforce each other.

The fear of violence, including harassment, is not only a permanent strain on the self-esteem and confidence of women, it also negatively influences their mobility and access to resources, as well as their basic social, economic and political activities.

Violence against women has an intergenerational impact: boys and girls learn and reproduce largely in accordance with the gender-roles demonstrated by their parents. Indeed, men who witness and experience violence as children are more likely to use violence against their own spouse or children. By the same token, women who witness and experience abuse as children are more likely to become victims in their adult life. Interestingly, women who have undergone female genital mutilation are also more likely to advocate or allow FGM to happen to their female relatives.

It is important to note that there are some specific forms of violence against women, which only occur within a specific cultural setting. Examples of this are: dowry-related violence; female infanticide and selective abortion of female foetuses; honour killings; and female genital mutilation. Although there is undeniably some cultural variation in violence, one has to keep in mind that gender-Based violence has universal features. Violence is a structural problem in many societies of the world even if there are differences in the forms in which this abuse of power is manifested. The following table shows a classification of the various forms of gender-Based violence that can take place within the female life cycle.

### Violence in the Female Life Cycle

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<tr>
<th><strong>Pre-natal</strong></th>
<th><strong>Infancy</strong></th>
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<tr>
<td></td>
<td>Sex-selective fertilisation</td>
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<td>Sex-selective abortion</td>
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<td>Violence against pregnant mothers which affects the foetus</td>
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<td></td>
<td>Female infanticide</td>
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<td>Unequal access to food and medical care</td>
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<td>Neglect</td>
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<td>Genital mutilation</td>
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<td></td>
<td>Incest and sexual abuse</td>
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<tr>
<td>Age Period</td>
<td>Issues</td>
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<tr>
<td><strong>Childhood</strong></td>
<td>- Genital mutilation</td>
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<td></td>
<td>- Incest and sexual abuse</td>
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<td></td>
<td>- Unequal access to food, medical care and education</td>
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<td></td>
<td>- Child labour, child prostitution and trafficking</td>
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<td><strong>Adolescence and Reproductive Age</strong></td>
<td>- Incest and sexual abuse</td>
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<td></td>
<td>- Dating and courtship violence</td>
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<td>- Economically coerced sex</td>
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<td>- Forced marriage</td>
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<td>- Rape</td>
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<td>- Marital rape</td>
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<td>- Sexual harassment and abuse on the way to, or from, school/ the workplace</td>
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<td>- Sexual harassment and abuse at school/at the workplace</td>
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<td></td>
<td>- Denial of sexual self-determination, like using contraceptions and other family planning methods, denial of safe sex in times of HIV/AIDS</td>
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<td></td>
<td>- Forced prostitution and trafficking</td>
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<td>- Psychological abuse by partner and relatives</td>
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<td></td>
<td>- Physical abuse by partner and relatives</td>
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<td>- Dowry-related crimes and murder</td>
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<td>- Honour killings</td>
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<td>- Forced sterilization</td>
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<td>- Forced abortion</td>
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<td>- Abuse and rape of women with disabilities</td>
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<td>- Persecution of lesbians</td>
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<td></td>
<td>- Abuse and exploitation of young widows</td>
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<td></td>
<td>- Repeated genital mutilation after child birth (infibulation)</td>
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<td><strong>Old Age</strong></td>
<td>- Abuse of widows</td>
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<td></td>
<td>- Accusation and rituals related to witchcraft</td>
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<td></td>
<td>- Forced &quot;suicide&quot; or homicide of widows for economic reasons</td>
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<td>- Neglect of older women</td>
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<td></td>
<td>- Psychological abuse by partner and relatives</td>
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<td>- Physical abuse by partner and relatives</td>
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<td></td>
<td>- Rape</td>
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<td></td>
<td>- Sexual harassment</td>
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*Source: Strengthening Women Rights; Ending violence against women and girls- Protecting Human Rights: Good Practices for Development cooperation; 2005 by GTZ.*
VIOLENCE AND MALE ROLE MODELS

Men are not innately violent towards women and children; rather, they become violent as a result of beliefs and norms about what it means to be a man. When looking at male violence it is worth examining two aspects of men’s gender norms in particular. The first is men’s sense of “entitlement” to certain privileges over women, while the second concerns some of the most common masculine norms, i.e. the widely accepted ways men are supposed to behave and the specific roles they are expected to fulfill.

Men and boys are taught that they are entitled to different types of privilege over women. Examples of male advantages can include: greater power and access over women in the public sphere, control over their economic activities, income and mobility; and an entitlement to sex, obedience and other services (e.g. childbearing, cooking, care taking and cleaning) from them within the home.

To differing degrees boys and men in different societies learn that it is acceptable to use violence against women to assert these “entitlements”. For example, the 2002 WHO World Report on Violence and Health states that “the events that trigger violence in abusive relationships are remarkably consistent. They include disobeying or arguing with the man; questioning him about money or girlfriends; not having food ready on time; not caring adequately for the children or home; refusing to have sex; and suspecting a woman of infidelity (WHO report summary, p. 15).” In fact, many men explain their own violent behaviour as a result of the women’s faults and deny any responsibility. In many societies contradictory moral systems allow men to have extra-marital affairs and to be convinced to be good husbands and fathers at the same time. If their wives demand family support and criticise their husbands’ spending on girlfriends many men react with violence.

Aside from a sense of privilege, gender norms play an important part in socializing men to use violence. Most people, regardless of where they live, can list specific characteristics and roles that are attributable to women and men. These characteristics do not relate to any particular man or woman, but to generalised notion of what society expects men and women to be.

The world’s rich cultural diversity has created many different expressions of gender norms. However, there are also many common elements that are shared across cultures. These “dominant” gender norms are essentially idealised visions of how women and men should behave. Various social pressures and “policing mechanisms” act to enforce these restrictive roles and behaviours on women and men. As a consequence, people - and particularly women - often have little choice in how they choose to interpret these norms.

Many of the norms commonly associated with women have a tendency to relegate them to “caring roles” and to seek to ensure that women remain passive and weaker in relation to men. Whether they have children or not, women are expected to take care of households, children and the sick, as well as fulfilling other supportive and care-giving roles in the workplace and at home. In many instances, women are also socialised to be sexually attractive and compliant to men. In contrast, dominant masculine norms prize strength, courage and the ability to control situations and emotions. Men are expected to be successful providers and protectors of the family. In short, they are supposed to be strong warriors, decisive leaders, attractive, wealthy and powerful. Frequently men are also socialised to feel entitled to privileges over women such as higher status and better pay; as well as the ability to command respect and pleasure from women.
How do these dominant gender norms affect men’s perceptions of violence? Being raised to be “brave” and “in control” is key to understanding men’s use of violence. When threatened, such attributes can also translate into a readiness to fight and to use violence to assert control. Indeed, a sense of entitlement to women’s respect and affection is a key factor motivating some men to use violence and rape when they feel that these “rights” are being withheld.

These dominant gender norms help to explain why the victims and perpetrators of all forms of violence are usually men - and especially young men. In general, men fight more than women, be it in wars, in the home, at school or in the street. Militaries around the world are almost always composed of men. It is also primarily men who are drafted into civil conflicts or who perpetrate acts of terrorism. Overall, evidence shows that men use weapons more than women and are more likely to be imprisoned or murdered. Men are also more likely to be violent towards themselves. For example, statistics show that men commit suicide more often than women.

These dominant notions of masculinity present numerous challenges to men in the public and private parts of their lives. If men do not “succeed” in being masculine in the public domain – i.e. by achieving status, economic gain and/or security – they may resort to intimate partner violence within the private sphere (Greig et al., 2000). As researchers from South Asia have commented, “For all castes and religions, domestic violence frequently is linked to men's failure, either real or perceived, to fulfill masculine roles. Such failure is compounded when wives react to a husband’s failure by challenging his misconduct. Both the failure itself and the wife’s challenges, which undermine his masculinity, make the husband feel humiliated” (Kumar et al., 2002).

This same set of restrictive gender norms leaves many women with a limited choice of roles in the public sphere or within family and private relations. This is especially the case in post-conflict societies, where concepts of violent masculinity predominate. It is always important to take the political and social developments as well as the current power structures into account.

Source: Strengthening Women Rights; Ending violence against women and girls- Protecting Human Rights: Good Practices for Development cooperation; 2005 by GTZ.

SOCIAL FACTORS CONTRIBUTING TO VIOLENCE AGAINST WOMEN

Violence against women is not simply perpetrated by individual men operating within in a vacuum: violence has structural, as well as personal, roots. On a personal level, violence against women stems from the pressures, fears and stifled emotions that lie beneath many of the dominant forms of manhood.

Personal experience adds to these factors: individuals experience and learn about violence through the family, the media, the community and/or other institutions. For example, there is a strong correlation between violent men and men who have witnessed violence against their mother as a child or who have experienced abuse themselves. There is also a strong correlation between men’s violence and age. Various surveys of different regions of the world have revealed that most violence against women in relationships is committed by men under 40. By contrast, men over 60 are much less likely to be violent towards women.
However, gender norms are structural: they are defined and maintained across all levels of society. The factors that shape and sustain dominant gender norms – and, therefore, the imbalances between women and men – are the same issues that foster contexts where violence against women is allowed to take place.

These factors can be mapped across the environment in which violence against women occurs, i.e. the context in which men and women use and experience violence. To understand the inter-relationships between the different factors, it is helpful to start by analysing how the surrounding social environment contributes to, and reinforces, men and women's behaviour and attitudes.

Looking at different levels of society, the following list sets out some of the factors that help to create an environment where violence against women is able to take place:

### For individual men

Many aspects of an individual's attitudes and behaviour, as well as past experiences, can influence his risk of using violence.

These include:
- Witnessing violence against women as a child
- Experiencing sexual abuse or child abuse
- Lack of positive role models
- Sense of entitlement and control over women
- Social isolation and depression
- Alcohol and drug use
- Attitudes and beliefs supportive of sexual violence
- High potential for aggression and violence
- Perception of violence as an accepted way to safeguard individual interests
- Violent behaviour is an integral part of the positive self-image
- Fear to lose control over situations
- Lack of self-confidence /little self-esteem

### In intimate and family relationships

People in an individual's closest social circle – e.g. peers, partners, and family members - all have the potential to shape that person's behaviour and experience. Factors that increase the risk of violence within intimate/family relationships include:

- Attitudes of entitlement and male privilege
- Conflicts about power and control within intimate relationships
- Patterns of poor interpersonal communication
- Male dominance in a relationship or family setting
- Economic stress, unemployment
- Emotionally unsupportive family environment
- Family honour considered more important than the health and safety of individuals
- Lack of peaceful strategies for conflict solving.

### In communities

Community environments such as villages, schools, workplaces, and neighbourhoods, all help to shape an individual's behaviour and beliefs. Factors that increase the risk of violence within these arenas include:

### In society at large

Broader societal forces, such as economic interests, social norms, cultural beliefs, laws and policies, institutional practices, and political ideologies, heavily influence personal relationships and community interactions. Risk
Living in communities that tolerate violence against women
- Attitudes and gender norms prevalent in the community that support violence against women
- Gender socialisation that promotes unequal power between men and women
- Lack of support from police and the judicial system
- Weak community sanctions against violence against women
- Poverty and economic inequality
- Little or no community engagement in violence prevention
- Sanctions against use of violence are almost non-existent
  - Lack of measures for the prevention of violence by governmental institutions, religion and the media.

Factors that contribute to violence against women at this level include:
- Historical and societal patterns that glorify violence, and particular violence against women
- Traditional gender norms that support male superiority and sexual entitlement
- Weak institutional responses to violence against women
- Religious or cultural belief systems that support expressions of violence against women
- Economic and social policies that create or sustain
  - gaps and tensions between groups of people
- Stereotyped portrayal of women and men in the media
- Sexist reports on gender Baseded violence and a high level of violent and dehumanising pornography
- Weak laws and policies related to violence against women
- Weak laws and policies related to sexism and homo phobia
- No enforcement of international legislation
- High levels of crime and other violence and all forms of sexual exploitation
- Militarism and warfare during conflict as well as in post-conflict situations
  - Lack of peaceful strategies to solve conflicts.

It is clear that violence against women is rooted in prevailing hierarchical gender norms. However, it is equally apparent that these norms are unavoidable. Gender is shaped by personal behaviours and interpersonal relationships, as well as institutional and societal structures; no matter where you come from, gender is a fundamental part of your life. However, violence against women is all around us too; the sheer pervasiveness of dominant gender norms should not foster a sense of complacency about addressing their negative consequences. Interventions by governments and by nongovernmental actors are possible and they can be encouraged and supported by development cooperation.

Source: Strengthening Women Rights; Ending violence against women and girls- Protecting Human Rights: Good Practices for Development cooperation; 2005 by GTZ.
DEBUNKING THE MYTHS OF DOMESTIC ABUSE
Source: Chayn website (A women’s Rights Organization)

Survivors of abuse are sometimes surprised how similar myths about domestic violence exist across the different experiences of women. It is our duty as humans citizens to break through these myths which excuse violence and encourage victim-blaming in our society.

Myth: Everything will become fine when you give him a baby.
This is one of the most alarming myths used to give women a false sense of hope. Domestic violence often starts or worsens during pregnancy and can put a woman’s health at serious risk. Men who abuse their partners will not change their behaviour towards the woman because of pregnancy. It is likely to make things worse and more complicated for the woman. Citation: Saikh, M.A. (2003). Is Domestic Violence Endemic in Pakistan: Perspective From Pakistani Wives. Pakistan Journal of Medical Sciences, 19(1), 23-28.

Myth: Pray to Allah and Everything will be fine.
Women often spend years silently suffering un-Islamic domestic violence because they are told by their family, friends and Islamic scholars to pray. There is ample evidence to suggest that the crime of domestic violence is a solid ground for divorce in Islam.

Myth: It is alcohol and drugs that make men violent.
If this were the case, Muslim countries would not have high rates of domestic violence, as most men in Muslim countries do not drink. Blaming alcohol or drugs is often used as a way of not accepting they have control over their behaviour. While drugs and alcohol may exacerbate emotions, they do not cause domestic violence. The choice to act in a violent and abusive manner remains with the man. Full stop. Note: This applies to alcohol abuse within your own family and in-laws as well.

Myth: It only happens in poor and uneducated families in villages.
Abuse can happen to any woman, irrespective of whether they belong to a rich family or a poor family. Many women are trapped into violent relationships because their father is a prominent religious leader, or their husband is a rich businessman who could track her down. Men who abuse women can be religious, non-religious, lawyers, Maulvis,accountants and judges, just as they can be milkmen, truck drivers, cleaners or unemployed.

Myth: If the abuse is THAT BAD, why doesn't she leave?
This is a common excuse women hear from in-laws defending their son when someone finds out. Considering the pressure society places on women to stay with their husband, demonising women and mothers who ask for divorce, the family expectation to see the marriage through, lack of support and resources – it is completely understandable why it can be difficult to leave an abusive husband/in-laws. Some reasons why a woman might feel unable to leave an abusive relationship might be: - She is scared that her husband will kill her or her family - She might not want to feel like it is her fault if her husband threatens to kill himself - Her family and friends may have refused to help her - She may believe she won't be able to be with her children if she leaves - As most women in Pakistan are financially dependent on their husbands, she may feel she has no way of fending for herself - She may not want to bring shame on herself and her family because of the culture - She may not feel confident enough to make something of herself on her own due to the effect of abuse on her self-esteem - She may think her husband will change and doesn't want to attach the taboo of divorce Remember, it is never the fault of the victim for not taking action. No woman deserves abuse, and blaming the victim only perpetuates attitudes that promote violence against women.
Myth: His father was abusive to his mother, so that is why he is like this. It's not his fault.
While growing up in a violent household may influence a child's personality, remember that it is ultimately a choice to whether abuse or not. Blaming childhood experiences for violence is, once again, making an excuse and avoiding shouldering the responsibility for their actions. Evidence suggests that though abusive patterns do run in families, it doesn't necessarily always lead to domestic violence, because it is a choice.

Myth: She doesn't keep the house clean or make good food. She deserves it. Or,
Women are verbally and physically 'punished' by their husbands and in-laws for mundane reasons or no reason at all. Abusers take advantage of their victims because they like to feel in control and cause misery – not because the food didn't taste nice. No one deserves to be abused. Healthy relationships are built on mutual respect and love, not violence.

Myth: Men who are abusive must have a mental illness.
This is a commonly held belief which has no basis in reality. Studies have shown that the majority of abusers are not mentally ill. For example, most rapists were found to be repeat offenders rather than mentally ill in a study done by Cehat in India. If a mental illness is indeed present, then they need to get professional help and they should not be in a relationship. (Source: Centre for Enquiry into Health and Allied Themes or Cehat)

Myth: He may be a bad husband, but he is a good father. She should stay because who will accept her with kids?
Witnessing violence towards their mother by their father can have serious negative effects on children. As children get older, the scars from childhood can get deeper and cause a rift between the father-child relationship. Good fathers do not hurt the mothers of their children.

Myth: It's no one's business, it's an internal Family matter. It's no one's business. Family matters should stay inside the house.
When human dignity and rights are being violated, when individual(s) are getting hurt, it is not just the family's business; it's everyone's problem. Everyone has to care about people suffering unjustly and ideally, help and contribute positively toward solving the issue(s). Should people just consider an internal family matter and let women keep getting hurt and harmed? One's got to care about others and, preferably, do something to alleviate their suffering without worsening the problem or becoming nosy. Advocating for what's right is always justified. The personal is political. Martin Luther King Jr. said: “Injustice anywhere is a threat to justice everywhere”. Domestic violence is one of the worst kinds of injustice there is. Sure enough, people should care about justice as well as the well-being of people, and they ought to take action.

Myth: Initially, things go wrong in all marriages. Arguments, disagreements, clashes and fights are inevitable. So it's okay. This will happen. Just find a way to deal with it and stick together and everything will be okay once this initial period is over.
Firstly, things do not necessarily go wrong in every marriage. Even if they did, it would not justify condoning domestic violence or advising to endure it - preserving human dignity and well-being is more important than just sustaining a marriage simply because it is socially frowned upon. Secondly, an abusive partner is unlikely to change his temperament because abusive behaviour is in the control of the abuser. The clashes could carry on for the entire duration of the marriage, even if they vary in intensity and frequency over time.
Myth: Women have to make compromises and sacrifices at every step of their lives. So you must learn to compromise to save your relationship.

Why should a woman feel the need to save a relationship that’s not fulfilling for her? It’s a downright unfair notion that only women must compromise and she must always compromise for the sake of the relationship; relationship requires both husband and wife to legitimately sacrifice and compromise so long as it is worth it. Ideally a marriage being sustained just for the sake of it, and with the woman making huge compromises with no support and maturity from the husband, is not worth it. In this case, the woman must think about it and take action, including divorce if need be. A woman is not a slave- she is a human and deserves just and respectful treatment from her husband and in-laws, as well as from everyone else. Compromise should not be a one-way street.

Myth: Be submissive to your husband and in-laws. Do what they like. Don’t do what they dislike. This way you will win their hearts and they will start treating you better.

While arguably it may be alright to compromise and be flexible in adjusting to a new family and relationship, being ‘submissive’ should not be part of the equation. The burden of adjustment is on both parties. A wife is not a slave; she is a human with free will and an independent mind and must not succumb to her in-laws and change herself completely at the expense of her happiness and self-respect, just to please them and her husband. Women in Pakistan go to lengths to satisfy their in-laws. This should not define one’s life. Getting along with the husband and in-laws must not bring so much trauma onto a woman that it defines her life!

Myth: You’ve to suffer this and be patient, at least for the sake of your children.

She doesn’t. Single parents can raise children - albeit often with some difficulty - but it’s possible. Did you know Bill Clinton and Barack Obama, among many other brilliant, inspirational global figures were raised by single mothers? The parent (mother) can actually set a heroic example for her children by taking the decision if it is required to protect human dignity, health, psychological well-being and peace. Furthermore, seeing so much hurt being inflicted upon their mother by their father is, as proven by numerous researches, extremely detrimental to a child’s mental health and personality development. These traumatizing experiences have long-term consequences and can totally jeopardize not only a child’s health –along with the mother’s, of course- but also their performance in school and later success in life. Children need a peaceful, violence-free environment to fully grow and to become good adults themselves, way more than they need a mere father. They’re better off without such a father and so much torture to their innocent years.

Myth: Every woman has to struggle/work hard to achieve her place in her husband’s home.

She doesn’t need a place in her husband’s home just for the sake of it. She needs a home of her own. Most of all, she needs peace and love - if she is so deprived of it that she would rather receive the exact opposite from her life-partner and in-laws, it’s time she rethought her stay there.


No one owns you; you are a human being. You are not a slave. You own yourself! Preserve your rights and dignity, please! According to the Universal Declaration of Human Rights: Article 1. “All human beings are born free and equal in dignity and rights.They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.” How come, then, a husband dominates and -much worse- hurts his wife without any accountability? How can an individual let another do this to herself? You are his wife, but he can’t punish you for anything, however and whenever he pleases. Stand up for yourself!
Myth: God created woman for man. Men have divine right to get sex whenever they please.
Husband has the right. Not the wife? why this inequality when Islam says all humans are equal in the eyes of God? Islam treats women as equal to men. Only rapists are not used to the idea of content. A wife is not a sex-slave! If a woman doesn't want to have sex at a certain time for whatever reason, then forcefully having sex with her is nothing short of rape. Women need to realise that they are not sex objects, they are humans with likes and dislikes, and their libido can vary, like that of a man. According to Islam, in fact, it's a husband's responsibility to keep his wife happy and content. The Holy Prophet said "The best amongst you is he who is best to his wife".

Myth: if the victim sides with their abuser, then it's okay to leave them to their circumstances.
Abusers tend to brainwash their victims into a sense of worthlessness which makes them think that the abuse is their fault and their abusers are innocent. Additionally, it takes time to break through that brainwashing and to help the person realise that the abuse isn't their fault. They may stay and live there with their husband if they please "The door is open. Its your home, whenever to want to comeback you can." Now while this doesn't stop men from doing as they please, their women have the option to just get out or throw him out, knowing their families will support them. Power dynamics shift, and that makes a huge difference. Besides, there are other organizations that can help you.

Myth: Elders ‘discipline’ their children for their own well-being and excess loving can spoil children, optimum upbringing will always involve spanking and verbal disciplining.
While it might be okay - depending on context - to mildly scold a child without hurting him emotionally or physically if he is being too ill-mannered, inflicting physical pain on a child for "his own good" is a plain myth. Besides, how can a child's own parents inflict so much pain on their own child? Often what happens is that innocent children become punch bags for their parents via whom they vent out their life frustrations and anger- this is extremely sad and unjust. Physically hurting another human is unethically, wrong by all credible standards, and even punishable in some countries. Research has shown that being beaten or otherwise physically hurt leaves an indelible negative mark on a child's person psychologically and emotionally, which continues to pain him and negatively affect him - often very profoundly - for a very long time, potentially even for his entire life. The effect is often passed onto HIS children as he (most likely) will grow up to be a negative and/or abusive person towards his children. Parents should express their love positively and not pamper the child so much that he becomes spoilt and arrogant, but hurting him cannot be justified. Remember, you can catch more bees with honey than with vinegar. In other words, you will get the best results in your child's upbringing by rewarding his good behaviour, than by punishing his bad ones. Instead, try to ignore his bad behaviours and if you need to react to them, do it by having him go through some "time out" sitting in a corner without his toys (a good rule is to have him sit there for as many minutes as his age in years is), not by physically hurting him. Always remind him at the end of the "time out" that you love him, and explain that you put him in "time out" because his behaviour was not nice so that he knows what you expect of him. You want your children to respect and obey you out of love, not out of fear.
IMPACT AND CONSEQUENCES OF VIOLENCE

Any woman leaving an abusive relationship is bound to take injuries and scars with her. Women who are exposed to violence within the family fight to defend their physical integrity, try to prevent violence happening, and are ultimately “survivors” of violence. In the English-speaking world the term “survivor”, which aptly sums up the situation, has become widely used in recent years.

Perpetrator Strategies
One of the most important perceptions to have emerged from work with abused women and from research in the last few years has been that domestic violence against women should not be regarded as individual, isolated acts but has its own dynamic pattern. This dynamism is analogous with that which pertains to situations in which a person is imprisoned (and subjected to or threatened with torture) or is the victim of terror or a hostage-taking. The difference is that in the domestic environment the imprisonment and terror are barely perceptible for the outside world. Even if the door is not locked, there are obstacles to escape. The barriers are economic dependence and coercion by means of social, psychological or legal means or by means of physical violence. Such strategies are used to prevent the victim developing any kind of independence and to maintain the greatest possible degree of power and control over her. This form of “imprisonment” gives rise to a unique relationship between the perpetrator and the victim: the perpetrator becomes a powerful factor – often the most powerful factor – in the life of the victim or victims. The ultimate goal for the perpetrator is not merely to control the victim but to obtain the victim’s acquiescence in the violence.

Torture as a Strategy
The means and strategies which a perpetrator employs to gain control over the victim are similar to those used in systematic torture. They focus on methodical, repeated actions aimed at achieving a traumatic effect on the victim and resulting in cumulative impotence and isolation. They produce feelings and states of fear, helplessness and powerlessness and seek progressively to undermine the victim’s sense of identity and her self-esteem. In the end actual physical violence becomes redundant: the threat of violence and the memory of past acts of violence are enough to bring about a constant state of fear. Bouts of physical violence and outbursts of aggression may occur quite unexpectedly, reinforcing the feeling that the perpetrator is all-powerful and that any resistance is futile. The victim appears to have no other option than to submit to the perpetrator. Often the perpetrator will, however, not be satisfied with the victim’s dread of him: he will also demand gratitude for being left alive.

The Strategy of Emotional Disorientation
Perpetrators are never continuously violent; they alternate their abuse with phases of “kindness”, which only serve to give their victims a feeling of disorientation. Could it be that he is a “good person” after all? Victims cling to their misplaced trust in the perpetrator’s good side”, which has the effect of making a separation even more difficult. The social environment also tends to judge the perpetrator by the “good side” which he shows to the outside world and in many cases actually does him a service by discouraging the victim from leaving him. In the overall context of the perpetrator’s long-term aim to exercise power and control, however, the alternating phases of “kindness” and “affection” must be recognised for what they may be and often are: elements in a strategy to wield power and forge a bondage between the victim and himself.
The Strategy of Isolation
In time isolation progressively destroys all the victim's relationships. Again and again women tell of being forbidden by their partners to stay in contact with their families, of their partners behaving so offensively that friends and acquaintances won't come to visit any more, of their partners being against their having a job or constantly checking up on them at work. The children are also affected: they are not allowed to invite other children round to the house and nor to visit their friends. This deprives the victims of all their social support, which makes it even more difficult to leave the abusive relationship. Constant observation and control are further aspects of this isolation strategy. In the initial stages of a relationship, such patterns are often misunderstood as signs of affection, and the woman willingly submits to them. As isolation increases, however, so does her psychological and emotional dependence. The victims have to rely for information on the perpetrators, who can tell them virtually anything – they seldom have the chance to verify it. This can result in a distorted perception of things.

The Strategy of Exhaustion
Perpetrators try to wear down their victims' emotional and physical strength and thus to weaken their resistance. They do this by, for example, preventing them from sleeping or by piling work on them.

The Strategy of Denigration
Systematic denigration and insults have the effect of destroying the victim's self-esteem. The perpetrator often supplements various demonstrations of his own power with the insistence that the victim performs utterly senseless tasks. The victim is seldom aware of this strategy and tends to attach the blame to herself. One necessary step in liberating the victim from such relationships is thus to analyse the strategies of violence with her and develop counter-strategies.

VICTIM BEHAVIOUR PATTERNS

The Stockholm Syndrome
Victims of violence show similar behaviour patterns to victims of hostage-taking. This fact emerges from a study of the psychological impact of a hostage-taking after a bank robbery in Stockholm. The "Stockholm syndrome" applies in the following conditions:

1. The victim’s life is at risk.
2. The victim cannot escape or thinks she / he cannot escape.
3. The perpetrator is friendly at times.
4. The victim is cut off from the outside world.

The Stockholm syndrome in the form of the victim's identification with the perpetrator can occur in the children of battered women who witness violence and threats either directly or indirectly.

Traumatic bonding
As a result of strategies like isolation and the strengthening of dependence, abused women cling more and more desperately to the only relationship which they have left: their relationship with the perpetrator. Under the impact of this "traumatic bonding" the woman's own interests, needs and opinions are supplanted by those of the perpetrator. The dominance of violence can become so all-encompassing (in cases of sexual violence, for instance) that the perpetrator manages to break the victim’s will. It is only the (threat of) violence against the children which induces her to go on fighting. However, if the abuse continues for any length of time, most women find they can no longer protect their children. Utterly demoralised, they give up. Some attempt suicide.
COPING STRATEGIES

In an attempt to ensure their survival and to avert more drastic violence, victims develop a number of strategies aimed at bringing about a change in the situation. These coping strategies may be problem-Based or emotion-Based.

Problem-Based strategies focus on active steps to change the practical situation (e.g. separation); whereas

Emotion-Based strategies seek to cope with the situation on an internal level. In most cases the victim will employ both strategies, either simultaneously or successively. If the perpetrator is exercising total power over the victim, she will primarily resort to an emotion-Based strategy, since the prospects of bringing about a change in the situation must appear remote.

Counter-Attack
If women are seriously afraid for their own safety or that of their children, they may resort to physical counter-attack. If the perpetrator is injured, though, they run the risk that he might bring charges. It is very seldom that women kill abusers. As American studies have shown, the killing of the abuser by the victim may be an indication that she received no effective support from outside. Since women’s shelters were set up in the United States, the number of violent men killed by their victims has decreased, but not the number of women killed by violent men.

PERPETRATOR MOTIVES AND STRATEGIES

Triggers of Violence

Most acts of violence against women are sparked off by conflicts relating to daily life:

1. The man’s proprietary behaviour
2. Jealousy
3. The man’s wish to dominate and exercise power and control, combined with his “punishing” the woman
4. Demands and expectations relating to the household and access to financial Resources
5. The education and upbringing of the children
6. Sexual demands

Victim blaming

This attitude, widespread in our society, is not by any means confined to violent men. It exonerates the perpetrator by putting the blame on the victim. Moreover, it serves to perpetuate the existing power relationship between men and women. Victim blaming creates a social climate in which violence against women is made to appear an understandable and commensurate response to the victim’s behaviour. Women thus become victims in two senses: victims of violence, and victims of the accusation that they provoked this violence (she didn’t cook for him, she wore a short miniskirt, she was unfaithful …). The perpetrator is able to channel the blame for the violence away from himself and avoids having to bear any unpleasant consequences.
Violent Men's Claim to Power and Domination
Violent men tend to be convinced of the supremacy of men as the only true structural principle in marital and family life. They are unable to cite plausible reasons for their outbursts of violence, claiming merely that their partners were given to nagging and finding fault. Violence is a means of silencing women with a view to asserting or restoring their power and authority.

The Context of Violence
Researchers long neglected the context in which violence occurs. The British researchers Dobash and Dobash were the first study this aspect (and many other aspects) of the subject. By applying several indices they conducted a study of the entire context in which acts of violence occur, questioning both men and women. Dobash and Dobash established that there are wide divergences in the way in which the two genders perceive the forms, extent and frequency of violence in relationships. Only in the case of "mild" violence did their perceptions tally. With severe violence and serious injuries, on the other hand, there were huge discrepancies in the way they perceived events. The two researchers conclude that the reason lies in defence mechanisms which perpetrators evolve in order to exonerate themselves of responsibility and to protect their self-esteem, because they would otherwise be open to the charge of being "cowards" for using violence against a "weak" woman.
POWER AND CONTROL WHEEL


~ 85 ~
EQUALITY WHEEL

NON VIOLENCE

NEGOTIATION AND FAIRNESS
Seeking mutually satisfying resolutions to conflict
- accepting change
- being willing to compromise

NON-TREATING BEHAVIOR
Talking and acting so that she feels safe and comfortable expressing herself and doing things.

RESPECT
Listening to her non-judgmentally
- being emotionally affirming and understanding
- valuing opinions

ECONOMIC PARTNERSHIP
Making money decisions together • making sure both partners benefit from financial arrangements

TRUST AND SUPPORT
Supporting her goals in life • respecting her right to her own feelings, friends, activities and opinions

SHARED RESPONSIBILITY
Mutually agreeing on a fair distribution of work • making family decisions together

RESPONSIBLE PARENTING
Sharing parental responsibilities • being a positive non-violent role model for the children

HONESTY AND ACCOUNTABILITY
Accepting responsibility for self • acknowledging past use of violence • admitting being wrong • communicating openly and truthfully
REASONS WHY ABUSED WOMEN ARE RELUCTANT TO SEEK HELP

1. Feelings of shame and guilt
2. Fear of being blamed once again
3. No confidence in institutionalised assistance (as a result of negative experiences)
4. Fear of the consequences – what might happen if they bring it up (being pressured to maintain secrecy)
5. Financial and social insecurity
6. The fear of losing kinds
7. Protecting the family (don’t wash your dirty linen in public)
8. To comply with the society norms of honor
9. Loyalty towards the partner / perpetrator
10. Fear of their own emotions and aggression
11. Trivialising (it is all behind me now, nothing serious happened)
12. You have to solve this on your own, don’t expect any help from outside

Source: Aarnink / Boland / Van der Vlugt, Seksueel geweld aan de orde, een basiscursus voor

STEPS FOR ADDRESSING INTIMATE PARTNER VIOLENCE

The first step to address any type of violence is to recognize it. If a spouse is tries to dominate or control you, it means you are the victim. If you are in any intimate relationship, ask yourself do you afraid of your partner, do you avoid certain topics because of the fear of angriness, do you feel that you can’t do anything right for your partner, do you believe that you deserve to be mistreated, do you feel emotionally helpless. If any of the answer is YES, IT MEANS YOU ARE THE VICTIM.

Then ask yourself, does your partner yell at you, criticize you, restrict your mobility, contacts and family visits, treat you so badly that you feel embarrassed in front of your friends/relatives, ignore your opinion, blame you for their own abusiveness, see you as sex object, if answer to any of these questions, YOU ARE THE VICTIM.

Again ask yourself, is your partners temper unpredictable, threaten or hurt you, threat to take your children away, threat to commit suicide if you leave, threat to kill you, force to have sex or destroy your belongings that can be jewelry, tv remote or a cup, if any answer is, YOU ARE THE VICTIM.
Does your partner control where you go, what you do, is jealous, limit your access to money, phone and constantly check upon you, YOU ARE THE VICTIM.

It is still abuse if you are pushed, you have been injured once as it can continue further, if you give up your rights in compensation not to be assaulted and emotionally assaulted. Economic abuse is also a kind of abuse if your partner is controlling your money, making you account for every penny you spend, withholding basic necessities such as medications, prevent you from choosing your career, stealing or taking your money forcefully.

If you know some who is being abused, ask if something is wrong. Do not think that it is some one’s personal matter. Show your concern and it might help them to get out of it. They might be waiting for someone’s help.

Never think that the victim will come to you for help, as the abusers are controlling them.

Listen to the person, and give confidential space to share. It will help in identifying the problem and reflecting back on the issue. You can take them to a side, and give time to share. Ensure confidentiality.

Never judge or blame the victim. They need support and help.

Offer help. It is never easy for a victim to get the help. Remember such people are confused, afraid and depressed, so tell them that you will be there with them whenever they need help.

Ways to Offer Help:

1. Identify what kind of help is required by the victim, and you can go to the referral directory by clicking on http://www.awaregirls.org/portfolio/marastyal-helpline/ and link the victim.

2. You can call police in case of emergency, 15 is police contact number anywhere in Pakistan.

3. National Commission on the Status of Women can be informed on telephone number; 051-9224875.

4. Provincial Commission on the Status of Women can be contacted. The office address is House No 42/B, Sahibzada Abdul Qayuum Road, University Town Peshawar and via email address at hr.pcswkp@gmail.com

5. If you need further help, you can contact on Aware Girls telephone numbers; 091 5863990 or 0333 0959325
ADDRESSING THE ISSUE OF VIOLENCE AGAINST WOMEN

To address gender Based violence, the responses needed can be divided into 2 categories:

1. **Curative Strategies:** Providing Support and Services to the Victims of Gender Based Violence
2. **Preventive Strategies:** Addressing the Social and Structural Roots of Violence

To address the structural and social causes of gender Based violence it is important to challenge the gender roles, norms, and stereotypes which condition men and women to act in a specific way. Alternative norms Based on equality and non-violence should be promoted through School Education, Civil Society programs, and Media. Social norms such as Honor or being “real man” should be redefined non-violently, young people both men and women should learn that being real man does not mean to be dominant, controlling and abusive, similarly the concept of “good women/pious women” should also be redefined as a person who has full control of his life and body.

Sensitizing men on the issue of violence against women, mobilizing men to play active role in ending violence against women and building the self-esteem of girls and women helping them to speak up and seek help in situations of violence is important for putting an end to the culture of violence and discrimination.

Power imbalance is one of the very important root causes of gender Based violence, programs focusing on Gender Equity and Equality, Equal Opportunities for Women, Girls Education, Economic and Political Empowerment of women, Equal Inheritance Rights, Equal Marriage Rights, Sexual and Reproductive Health Rights of women and Human Rights Protection will ultimately lead to power balance among genders, and thus reduced gender Based violence.

Media is playing an important role in shaping the gender norms, Movies, Dramas, or songs which perpetuate discriminatory gender norms should not be broadcasted; humiliation of women or harassment shouldn't be romanticized. Media can also play role in sensitizing communities by generating debates on the issues of gender Based violence.

Social Media and Citizen Journalism are revolutionary in setting new trends and influencing communities. It can be used by citizens and activists to highlight the issue of violence challenge the discriminatory norms and harmful cultural practices against women. It can also be used as Educational Platform to educate people about the mechanisms which protect women against violence and the ways to seek help in situations of violence.

Acknowledgement is the first step to address any social issue; so it is important to conduct research and get a real picture of the prevalence of gender Based violence, attitudes of people towards it, and the systems which exist to provide protection to women. The facts found from research can be used to identify new trends and emerging problems which can help set national and local policy priorities and can help in tailoring interventions according to the needs of different stakeholders.

System should be developed by government and Civil Society Organizations to provide support and resources to victims of violence against women such as Shelter Homes, Medical Support, Legal Support and Psyco-social Support. In many countries, women find themselves trapped in viscous cycle of violence because they are unable to find support either at the community level or from
state. Supportive communities are Supportive States are crucial for addressing violence against women and for breaking the silence around violence.

There should be laws and policies at National level which can provide protection to women against. Countries should ratify International treaties and conventions which protect women rights such Convention in Elimination of Violence Against Women and can help Civil Society to advocate for improved laws for the protection of women from violence.

Women can demand their right of protection against violence only when they are aware of their right and the mechanism to ask for their right. Therefore government and Civil Society organizations should conduct programs on Literacy of the laws and Mechanisms which protect women rights.

At times, there are good laws on paper but they are poorly implemented. Often women who face violence in families find it difficult to ask for their rights because the law enforcing agencies replicate gender biased attitudes of their communities in their work. Effective implementation of the laws and gender sensitization of the law enforcement agencies is important for enabling women to practice their rights.

Strong Civil Societies make strong societies, because they highlight issues, they bring attitude transformation in their communities, and they pressurize the political stakeholders to develop laws and mechanisms which protect women from violence.
Handout: Situations of Violence

There follows a list of various situations in which some form of violence occurs. Study these situations and try to rank the situations starting with the situation you feel is the most serious and ending with the one you feel is the least serious. Number the most serious situation 1, the next one 2 etc. Take about 5 minutes to do this and discuss your ranking with someone else. Also discuss your reasons for this particular ranking.

a) An eighteen-year-old boy assaults an older woman, ties her to a chair and gags her.

b) A mother hits her child hard in the face because it repeatedly refuses to listen.

c) A husband threatens to hit his wife if she refuses sexual contact.

d) A man breaks into his ex-wife’s house and batters her to the extent that she requires hospital treatment.

e) A man verbally abuses his wife every day, calling her names like ‘stupid cow’ and ‘stupid bitch’.

f) A husband kicks his six-month pregnant wife in the belly.

g) A father maltreats his whining dog and gives his two crying young children a serious beating.

h) A man holds his wife over a fourth-storey balcony and threatens to push her off.

i) A man hits his wife in the face with his fists because he doesn’t like the food she has cooked.

j) A man locks his wife in a closet during the day because she looks at other men too often.

k) A young boy calls a girl his age “cross-eyed pig” and pushes her out of the way.

Source: Aarnink / Boland / Van der Vlugt, Seksueel geweld aan de orde, een basiscursus voor hulpverleners, Utrecht 1991
Handout: Signs of Abuse

Signs that may point to abuse:

Physical Symptoms:

1. bruises
2. contusions
3. injuries (burns, cuts, bite marks, head wounds)
4. missing teeth
5. fractures (ribs, nose, other bones)
6. dislocations (particularly jaw and shoulder)
7. hearing problems
8. genital problems
9. skull injury

Psychosomatic Symptoms:
symptoms of fear (heart palpitations, hyperventilation, trembling, sweating, dizziness, stomach pains, pains in the cardiac region, shortness of breath, insomnia) symptoms of powerlessness (weakness, depression, dejection, fatigue) symptoms of tension (headaches, sleeping disorders, stomach pains, menstrual disorders)

Psycho-social Symptoms:

1. feelings of guilt
2. shame
3. watchfulness
4. lack of concentration
5. negative self-image
6. social isolation
7. relational problems
8. problems with sexuality
9. suppressed emotions
10. conflicting emotions

Behavioural Symptoms:
numb and / or submissive behaviour apparent nervousness frequent cancelling or missing of appointments staying close to the partner at all times use of phrases like: “my husband will ... /won't let me...”

Psychiatric Disorders:

1. multiple personality disorder
2. suicidal tendencies (self-destructive behaviour)
3. dissociate symptoms
4. psychotic behaviour
ICTs: Information and Communication Technologies

ICT refers to Information and Communication Technologies. It includes any communication device or application, encompassing: radio, television, cellular phones, computer and network hardware and software, satellite systems and so on, as well as the various services and applications associated with them, such as videoconferencing and distance learning. ICTs are often spoken of in a particular context, such as ICTs in education, health care, or libraries.

Even though the newer ICTs, namely mobile phones and computers tend to dominate discussions of ICTs, print media, radios and televisions, often referred to as traditional mediums still play important role especially in developing countries, as they expand the reach of ICT initiatives and facilitate the spread of information.

What is Computer?

A **computer** is an electronic device that manipulates information, or "data." It has the ability to **store**, **retrieve**, and **process** data. You can use a computer to type documents, send email, and browse the internet. You can also use it to handle spreadsheets, accounting, dataBased management, presentations, games, and more.

All types of computers consist of two basic parts:

- **Hardware** is any part of your computer that has a physical structure, such as the computer monitor or keyboard.
- **Software** is any set of instructions that tells the hardware what to do. It is what guides the hardware and tells it how to accomplish each task. Some examples of software are web browsers, games, and word processors such as Microsoft Word.
- *In any training program, the trainer should practically teach participants about the basic use of computer such as Turning ON the computer, Opening Programs, and Shutting Down Computer*

What is Internet?

Internet is the interconnected network of many computers spread all over the world. There are many applications for use on the Internet, the most widely used of which are the World Wide Web, email, and chat. Internet access is required to use any of these applications.

World Wide Web, also known as web or WWW, is a gigantic collection of websites that are built and maintained by different entities including educational institutions, nongovernmental organizations, governments, and corporations.

A web browser is the tool that enables you to get to, open, and read a web page on a website. There are many web browser applications; Internet Explorer, Google Chrome and Firefox are the current leaders. In the Address Bar of Web Browsers you can write the address of any website you want to have access to.
What is Search Engine?

A program that searches for and identifies items in a database that correspond to keywords or characters specified by the user, used especially for finding particular sites on the Internet. A web search engine is a software system that is designed to search for information on the World Wide Web. The search results are generally presented in a line of results often referred to as search engine results pages (SERPs). The information may be a specialist in web pages, images, information and other types of files. The most used Search Engine is Google. It's easy to use; open **www.google.com**, a page will appear, enter name or key words for your search, a long list of webpages, images and videos will appear.

What is Email?

Email is the most-used Internet application. Its uses and reach have widened over the years thanks to its ease of use, speed, and low cost. Today, many more personal and official tasks are accomplished via email. From birthday wishes to college applications, from proposal submissions to notifications of funding, from legal contracts to class assignments, almost everything is handled through email.

There are many ways to get email accounts. Sometimes organizations and colleges provide email addresses to all of their employees and students. Generally, however, people also maintain a personal or organizational email through signing up for one of the free services provided by MSN's Hotmail, Yahoo! Mail, or Google's Gmail. An easy way to set up email on Google is

- Open **www.gmail.com**
- Click on Sign Up
- Enter your basic information, and the ID you want for yourself (e.g. `digitalstory@gmail.com`)
- Check the availability of the email ID, if it's available click on "I agree" and the "Next"
- Your email is Ready to Use

What is Radio?

Radio is an apparatus used to transmit radio signals, it also receives radio signals. There are different Radio Stations (at FM and AM Frequencies) which transmits Radio Signals. These signals can be received at Radio Device which is now days available in Mobile Phones, in Cars, and also as a separate device. There are areas where people don’t have access to Television but they have access to Radio. Radio programs have a great influence on shaping attitudes of people in the community. Radio programs can be used to educate people about laws and mechanisms which protect women rights and human rights, about the inventions, about politics, science, and any other thing.

What is a Helpline?

A telephone service which provide help with problems e.g. on Medical Helplines one can get immediate medical help, they call ambulance or doctor; on Police Helpline people can get help from Police. Similarly there are Helplines which provide help to women e.g. Marastyal Helpline of Aware Girls which provides information, counseling and referral services such as legal aid, shelter, and medical aid to the victims of Gender Based Violence.
Hotlines are similar to Helplines, they are specific Telephone lines which address some specific problems or communicate with people on some specific issues e.g. Sahailee Hotline of Aware Girls provides information on reproductive health issues to women.

What is Social Media?
It refers to websites and applications which are used for social networking, social media also refers to the interaction among people in which they create, share, and/or exchange information and ideas in virtual communities and networks. Social Media is the media of people, people who can’t necessarily publish their ideas and stories on the mainstream can publish it on social media. Social Media has led to the development of a new kind of Journalism known as Citizen Journalism; when citizens use social media to raise issues of their community which may not be covered by the mainstream media.

Social Media networking tools include but are not limited to Facebook, Twitter, Youtube, Orkut, Flicker, Youtube, Vimeo, Flicker etc. Social Media can be used to raise awareness about violence against women, to change the attitude of people towards violence, and to generate discussions on eliminating violence against women. Social media is very useful in bringing up issues and stories directly from the community.

Facebook: Facebook is a social networking tool, Users must register before using the site, after which they may create a personal profile, add other users as friends, exchange messages, and receive automatic notifications when they update their profile. Additionally, users may join common-interest user groups, organized by workplace, school or college, or other characteristics, and categorize their friends into lists such as "People From Work" or "Close Friends". Organizations, companies or causes can make their Pages to promote their business, ideas, or non-profit organizations. To access Facebook you can click on www.facebook.com

Youtube: Youtube is a video sharing website, anyone can make an account on Youtube using their email account, and can share their video free on internet. Unregistered users can watch videos, and registered users can upload an unlimited number of videos. Videos considered to contain potentially offensive content are available only to registered users affirming themselves to be at least 18 years old. To access Youtube click on www.youtube.com

Twitter: Twitter is an online social networking and microblogging service that enables users to send and read "tweets", which are text messages limited to 140 characters. Registered users can read and post tweets, but unregistered users can only read them. Twitter is very useful for campaigning, hashtags are produced to raise awareness or to highlight any issue e.g. #digitalstories or #endVAW, the most used hashtags known as Trending Hashtags can be seen on the Left side of the screen on Twitter. On twitter the Users can follow anyone; from film stars to Politicans, users can also tag anyone in their posts using “@” e.g. @awaregirls. To access twitter, click on www.twitter.com

Vimeo: Vimeo is a video sharing website, in countries where Youtube is banned, people can use Vimeo to share videos. Unregistered users can watch videos and registered users can upload limited number of videos for free, to get more space the users have to pay. To access vimeo please click on www.vimeo.com
**Blogs:** Truncated expression of weblog, it is an online forum or website where people, groups, companies or organizations publish their posts, these posts may be articles about issues, stories, news, press releases, or reviews. Anything you write.

Different people used blogs for different purposes. Blogs can be used as personal diaries (Where people write about events, opinions, and ideas). Companies use blogs to communicate with their customers and other stakeholders, Activists use blogs to raise awareness about issues they work for or to advocate for a specific purpose e.g environmentalist use blog to raise awareness about environmental issues and to force governments for protecting environment. Peace Activists write blogs to promote non-violence and reconciliation in their communities or to raise awareness about conflict or peace processes. e.g. Malala

Microblogging is Writing about issues, or your feelings in short forms rather than long articles such as Facebook status! When you don’t have access to mainstream media, you can create your own media. You can write about issues which are discouraged otherwise by the mainstream media e.g. Awaraan Earthquake awareness was done through blogging and social media, Shahzeb case got attention because of social media, Malala wrote blogs. You can have access to a large number of people, the %age of people using internet globally is 77%. Two way communication! You can receive feedback and response of people, You can reach to people across the globe, It is a strong advocacy and awareness raising tool But- you may have access to only a certain class of people who use internet- so community work is always important to reach out to people who don't have access to internet.

Blogging is a very important tool to speak about gender Based violence, to share stories of women, to make information available to women, and to campaign for ending violence against women. Blogs can generate debates on the issue, the more we write the more the issue will get attention. To set up a Blog: (There are many other websites too for Blog Posting such as word Press etc)

i. Open [www.blogspot.com](http://www.blogspot.com)
ii. Sign in with your Gmail Account, if you don’t have a gmail account then click on Sign up and make a Gmail account
iii. Once you have set up your google account, now you can name your blog. Opposite to the “Blog Title” select a name for your blog
iv. In the tab "blog address/URL” write the url you want for your blog, click on Check availability to make sure the URL is available
v. Now Click on Continue, and select a Template for your blog
vi. Once you have selected the template, your Blog is now complete. You can check settings to customize your blog or you can start posting blogs
vii. Click on “New Post”- a page will appear where you can write blog
viii. The blogger interface is extremely simple to use. Give a title to the post, and write your story, your essay, and your opinion in it. You can add pictures and videos to it by clicking on the respective links above.
ix. Once you are done, click on Publish Post. You can also Save it as Draft or can view it before publishing.
A STEP WISE GUIDE TO DIGITAL STORY TELLING

What is Digital Story?
When someone tells their story using computer technology e.g. by putting pictures, some music and a narration together, these are short but powerful stories. Digital storytelling is the practice of using digital technologies to enhance the essential practice of storytelling. Digital storytelling is the use of computer-Based tools to tell stories. As with traditional storytelling, most digital stories focus on a specific topic and contain a particular point of view. It usually contains some mixture of pictures, text, recorded audio narration, video clips, and/or music. Digital stories can vary in length, but most of the stories used in education typically last between 2 and 10 minutes. Digital Story Telling have been very powerful in addressing gender Based violence and in generating conversations on very sensitive issues around violence. It’s one of the most empowering tool in giving voices to women and the un-heard issues. It’s revolutionary in terms of breaking the silence around abuse of women because women can share their personal stories directly with the world in few minutes.

Story Telling
Story telling is a very ancient human expression through which human beings share their experiences. Story telling can be found in each culture. Story telling is interactive in which the audience asks questions to be able to imagine the situation and the process and the story teller influences the audience. Story tellers used words, emotions, and actions to express themselves. Story tellers tell story which encourages active imagination. Story telling can be combined with other forms of arts such as theatre, video, audio dramas, images, songs, dances, and paintings etc.

Story Circle
Story circle is a technique in which people come together, build relationships and help one another. They sit in a circle and share their personal life stories without the fear of being judged and with the expectation of empathy. People in the circle listen to the stories with care and empathy; they don’t interpret the story teller. Story circles are used for catharsis, for healing, and for gaining strength. It makes us feel that we are not alone facing harsh circumstances, life is happening to everyone. Story circles are play very important role in trauma healing of women who have been either affected from conflict or from domestic abuse.

Digital Story Telling
Digital storytelling is the practice of using digital technologies to enhance the essential practice of storytelling. Digital storytelling is the use of computer-Based tools to tell stories. As with traditional storytelling, most digital stories focus on a specific topic and contain a particular point of view. It usually contains some mixture of pictures, text, recorded audio narration, video clips, and/or music. Digital stories can vary in length, but most of the stories used in education typically last between 2 and 10 minutes.

The topics used in digital storytelling range from personal tales to the recounting of historical events, from exploring life in one’s own community to the search for life in other corners of the universe, and literally, everything in between.

A pioneer of the Digital Stories named as Daniel Meadows has explained digital stories very beautifully as “short, personal multimedia tales told from the heart.” The beauty of this form of digital expression is that these stories can be created by people everywhere, on any subject, and shared electronically all over the world.
Through internet, one can share stories with far more people, wherever they are in the world allowing everyone to access stories, personal histories and recollections.

**Why create digital stories?**  
*(Excerpt from Toolkit for Change: Using Personal Stories to sustain working Landscapes and Rural communities)*

Digital stories are used to help us educate, motivate, and activate diverse audiences to engage in conversations they might not otherwise have. They can be used to inform audiences on a wide-array of topics. The stories allow us to learn about ourselves and our communities and —create conditions for change. Powerful personal stories may encourage people to think differently, create dialogue, promote participation, or lead an individual/group to take action. The format of digital stories makes them great communication tools because they can be easily shared and distributed for low or not cost via website links, email, social networks, DVDs, etc.

In today’s fast-paced world of technology and digital devices, digital storytelling is a great way to engage all types of audiences. For young people, —digital is their language and they know and understand the technology, making digital storytelling an especially attractive means of communicating ideas and experiences.

**Skill Required for Digital Story Telling:**

Though anyone can make digital stories, it’s not a rocket science but some skills can enhance the quality and impact of Digital Story Telling. These skills are

i. Script Writing  
ii. Photography  
iii. Photo Editing  
iv. Video and Video Editing  
v. Audio Recording and Audio Editing  
vi. Movie Making (e.g. Through iMovie, Windows Media Maker, Adobe Premier Elements etc)

**What makes great Digital Stories**  
*(Adapted from Toolkit for Change: Using Personal Stories to sustain working Landscapes and Rural communities)*

Here are some elements that produce powerful digital stories.

**PERSONAL VOICE:**

We all have different ways of talking and putting ideas across. Your unique rhythm, inflections, and word choices convey an authenticity that engages viewers since it is usually so different from the slick sounding reporters we see in the commercial media. People are also more drawn into stories when they are told from a personal point of view and convey first-hand experiences. It is recommended for the storytellers to write their scripts in the first person and record their own narration. Here is an example:

"My dad was the most important person in my life. He was my hero and the one person who influenced me into believing that agriculture is a way of life. It's not just what you do, but who you are. It defines you as a person."  
Lacey Maddalena, The Next Hundred Years, PFL
EMOTIONAL CONTENT:
Passion, frustration, hope, loss, dreams—this is the stuff that makes our lives rich and meaningful. Stories that tap into these experiences are incredibly moving, especially when the storyteller expresses her/his sentiments on the topic. The storytellers should include powerful personal experiences and share strong feelings in their stories. Here is an example:

“As it turns out, my brothers thought they could do a better job without me. And because of how my father’s estate was drawn up and passed down, they were well within the law when they forced me out of the family partnership.” Cindy Noble, Unforeseen Consequences, PFL

CREATE A SCENE:
Stories are especially appealing when they transport us away from where we are or what we are thinking about. Stories do this through scenes that describe a key moment with such detail that you get a real sense of that moment, place, or experience and its impact. We recommend that digital stories include at least one scene. Here is an example:

“Memories pull me back standing atop a mountain peak overlooking the valley below. I close my eyes and imagine that massive wetland amongst the fields of cotton, alfalfa, corn, orange groves, dairies, and relic oaks that currently cover the valley floor. Open fields and suburbs are now bound and woven together by canals and irrigation ditches. The water that once fed the giant wetland, now feeds a tapestry of agricultural, industrial, and municipal developments.” Gia Martynn, Blue Gold, PFL

USE SOUND:
Music sets the mood for a story, adds texture to it, and provides pacing for the images and narration. Sound effects (bird songs, babbling brook, wind in the trees, traffic) add texture, detail, or give a feeling of the place where the story occurs. Sound of water, music, sound of person laughing or crying; it makes the story more powerful.

INCLUDE TEXT:
Words are usually seen on screen at the beginning (title) and end (credits) of a film. But text can also be used creatively to convey additional information—think facts and figures—or to repeat and reinforce key points in the narration.

KEEP IT FOCUSED:
Digital stories are short! The scripts focus on one or two key points and the productions include 20 – 30 images. It takes time and patience to distill our detailed experiences, feelings, and observations down to 300 – 400 words and a folder of photos. One can’t cram your whole life into a three-minute multimedia piece and help them pick one experience to tell a bigger story and to select their most compelling pictures.

Steps of Digital Story Telling

- **Story Telling through Story Circles:** Make an intimate circle, set norms of confidentiality and share personal stories of violence, courage, and change. The theme of personal stories should be in line with the workshop theme. Story circles enable people to process and interpret their pain, gives them strength and the feeling that they are not alone.
Script Writing: Sit with yourself, take out a paper and start writing. Write in free style, don't care about your handwriting, your spellings, and your grammar. Keep on writing until you are done. Then read your story, highlight the areas you want to include in your 2nd draft, underline the areas you want to remove, and point out for yourself where you want to add more information. Start writing your 2nd Draft and do the additions or remove sentences you want to remove. Once you are done, look at it again and see it has the personal touch, the emotional content, question or a message at the end and if it focussed. Write the 3rd Draft, show it your friends and take their suggestion. Write the final draft if required.

Selecting Title: Select a title for your story, a suitable title is very important

Preparing Story Board: Prepare a Story Board, it should include what kind of music you want to add, at what point you want to add the music, what kind of pictures you want to include, and what will be the sequence of pictures.

Collection or Selection of Pictures: Select 30-40 pictures for your digital story. Make sure these pictures are either your personal or Open Source Pictures. (Check the Module on Photography and Photostory)

Editing Pictures: Edit the pictures according to your story board, Use Picasa, Fotor, Adobe Photoshop or any other photo editing tool. You can also add text to these photos. (Check the Module on Photo Editing to learn Photo editing)

Audio Recording and Audio Editing: Record the Sound/Audio in a silent room, make sure your voice is emotional. Your voice can make the story very powerful. Use Audacity to edit the recorded voice/sound e.g. to trim at, to increase or decrease the pitch, to reduce the noise, or to fade in or fade out the sound. (Check the Module on Audacity to learn how to download and use it)

Selecting and Editing Music: Music sets the mood for a story, adds texture to it, and provides pacing for the images and narration. Select music that will enhance your story and not compete or overwhelm the narration. Download Open Source Music for your video and edit it according to your story board using Audacity.

Movie Making- putting Pictures, Voice, and Music Together: Now that everything is ready; pictures, voice, music and narration so it's time to put everything together using any video maker e.g. Windows Media Makers, iMovie, Adobe Premier, or any other software. Use interesting effects and transitions according to the Story Board, prepare Title Page and Credits Page using the video maker. The first draft of digital story is ready, we can call it Rough Cut. (Check the Module on the Use of Window Movie Maker to learn movie making)

Screening of Rough Cut: Once the Rough Cut is ready, screen it to the group and take their feedback. Listen to the feedback carefully, because they are the audience.
Revising and Finalizing Digital Story: Revise the Rough Cut, make the required changes, show it to the group or to the Facilitator, do if any revisions are required. If revisions are not required then your Final Digital Story is Ready.

Publishing Story: Publish the Story, convert it to a format which can be played on your computer or can be uploaded on Video Sharing Sites.

Share Your Story: There are a variety of places that you can share your story; schools, colleges, special community events, community, organizations, meetings, businesses, websites, social media, Facebook, iTunesU, YouTube etc
WHAT IS PHOTOGRAPHY
(Excerpt from School Curriculum in Photography)

The word photography comes from two ancient Greek words: photo, for "light," and graph, for "drawing." "Drawing with light" is a way of describing photography. When a photograph is made, light or some other form of radiant energy, such as X rays, is used to record a picture of an object or scene on a light-sensitive surface. Early photographs were called sun pictures, because sunlight itself was used to create the image. Mankind has been a maker of images at least since the cave paintings of some 20,000 years ago. With the invention of photography, a realistic image that would have taken a skilled artist hours or even days to draw could be recorded in exact detail within a fraction of a second.

Today, photography has become a powerful means of communication and a mode of visual expression that touches human life in many ways. For example, photography has become popular as a means of crystallizing memories. Most of the billions of photographs taken today are snapshots—casual records to document personal events such as vacations, birthdays, and weddings.

Photographs are used extensively by newspapers, magazines, books, and television to convey information and advertise products and services. Practical applications of photography are found in nearly every human endeavor from astronomy to medical diagnosis to industrial quality control. Photography extends human vision into the realm of objects that are invisible because they are too small or too distant, or events that occur too rapidly for the naked eye to detect. A camera can be used in locations too dangerous for humans. Photographs can also be objects of art that explore the human condition and provide aesthetic pleasure. For millions of people, photography is a satisfying hobby or a rewarding career.

Today photography is widely recognized as a fine art. Photographs are displayed in art museums, prized by collectors, discussed by critics, and studied in art history courses. Photography has an extremely important role today. It is used in advertising, magazines, science and research, newspapers and perhaps even in your own work. Without photography, our lives would certainly not be as exciting. We would have never been able to show Earth from outer space, or the first man walking on the moon. We would of never been able to find a cure for many diseases if photography was not around. So, science and art heavily depend on photography.
PHOTO STORY AND PHOTOGRAPHY
(This section is an excerpt from the Training Manual "Youth Media Team: Still Photography Training Manual)

Definition of Photo Story:
"A photo-story is one of the most effective ways of communicating and documenting what is happening around you over a period of time. Together with words (i.e. captions), it is a powerful and effective method of capturing and combining a series of moments into a cohesive message. Photo-stories also act as an important document of society and culture. They reflect the truth and reality of a situation or issue and will eventually be an important record in history" (From the YMT Photography Manual)

Structure of Photo Story:
A photo-story (sometimes called photo-essay) is a series of photographs combined together so that, as a whole, they communicate some kind of message or story about the subject. The trick is in the editing and combining of photographs to ensure that what you want to communicate is done in the strongest way possible. There are some wonderful simple stories everywhere. They don't have to be big, heavy and serious. For example, a story of an elder making an Ulu makes a wonderful photo-story and is an excellent way of preserving this traditional skill in a set of photographs. (From the YMT Photography Manual)

Step Wise Procedure of Developing Photo Story:

Step 1: Choose a subject to photograph. It can be anything, but try to be as specific and focused as possible. For example, your idea might be to photograph a story on traditional Inuit games. But, you need to determine either exactly which games you want to focus or maybe a very specific location. You can even dig deeper and maybe find a place where people train and practice for individual games. Even more specific might be a story on the coach of a traditional game. So, try to keep pulling off the layers until you find something that is different and interesting.

The subject should also be something that you know about or have a curiosity about, because the best photo-stories come from people who have done their research on a particular topic and somehow are able to show this knowledge in their photographs.

Step 2: Determine the structure of the story. The most common types are as follows:
- **Linear story.** This is where the story has a beginning, middle and an end, just like a written story.
- **Through the eyes of one person.** This is when a story is told about one particular person, for example, the coach of a traditional Inuit game.
- **Location.** This is when a story is told about a particular location, for example, a training camp for Inuit games.

Step 3: Write down a series of sentences that describe what it is you ultimately want to communicate. For example, if I wanted to shoot a story on a group of Inuit athletes I might want to portray how difficult it is to reach such a high level. So, I would write sentences like:

- "athletes train for long hours at all times of the day."
- "the food diet is very strict."

~ 103 ~
• “there is a great amount of pain involved in training”

Write about 30 sentences that provide a framework for your story.

Step 4: Shoot the sentences! That is, take each of the sentences you have written and attempt to capture the idea in a photograph. For example, if I take the 1st sentence above, I would follow a group of athletes around and try and capture early morning training sessions against a sunrise. For the 2nd sentence, I might take a close up photograph of a food container with details of the ingredients. For the 3rd sentence I would capture faces in pain or someone who has been injured.

Step 5: Attempt to organize your pictures according to the structure you decided upon in step 2. Try to share your story in 8-14 photographs.

Step 6: Write a caption (1 sentence) that describes each photograph you have chosen (it maybe different from the sentences you started with).

Step 7: Show the photo-story to someone who hasn’t seen it before. Ask them to describe what they think is being communicated in the story. Does it match with your intentions? If not, why not? Can you find other photographs that will say what you want to say? (It may mean going out and taking more photographs).

THE MECHANICS OF PHOTOGRAPHY
Cameras are mechanical/electronic devices and it’s important to know how they work, see and record information in order to be able to communicate with photographs in the most effective way.

Glossary Of Terms For Understanding The Mechanics Of Photography

Anchoring & Basing  A compositional technique that ensures the photograph has a balance between foreground and background. It is particularly useful when using wide-angle lenses.

Aperture (see also F-stop)  The opening in the lens that allows light to enter the camera. Aperture is usually described as an f-number. The higher the f-number, the smaller the aperture and the lower the f-number, the larger the aperture.

Aperture Priority  An operating mode that automatically sets the aperture and lets you manually set the shutter speed.

Automatic Exposure  When the camera measures light and makes the adjustments necessary to create an image.

Automatic Focus  When the camera automatically adjusts the lens to sharpen the image.

Composition  Techniques for ensuring the photograph communicates the message it is intended to. It ensures that the viewer sees what the photographer intends him/her to see.

Centre of Interest  The most dominant part of the photograph.

Depth of Field  The amount of the scene from foreground to background that is in focus.

~ 104 ~
Digital Workflow A term referring to the processing of an image from capture to final end use (e.g. print or web upload).

Digital Darkroom The process of downloading and manipulating digital photographs on a computer in a way that was previously performed in a traditional film darkroom.

Documentary Photography A method of photographing that is realistic and unedited version of events and things.

Environmental Portraiture A portrait of someone in a particular environment. The environment usually attempts to portray something about the personality and character of the person being photographed.

Flash A form of artificial light that is either built into the camera or used externally.

Frames & Windows A compositional technique that uses something in the scene to surround the Centre of Interest.

F-Stop (see also Aperture) The opening in the lens that allows light to enter the camera. Aperture is usually described as an f-number. The higher the f-number, the smaller the aperture and the lower the f-number, the larger the aperture.

ISO Speed A way of increasing or decreasing the amount of light entering the camera without having to adjust the shutter speed or aperture.

Main Light The primary or dominant light source that influences texture, volume and shadows in a photograph.

Manual Exposure Mode An operating mode that requires the user to determine and set both the aperture and shutter speed. This is the opposite of automatic exposure.

Overexposed When too much light is recorded in the image, causing the photo to be too light in tone.

Perspective Creating the effect of three dimensions on two-dimensional photograph.

Photo-Story (sometimes called Photo-Essay) A series of images that when combined form a story about a subject or place.

Rule of Thirds A compositional technique that splits the scene into equal thirds horizontally and vertically. A subject can then be placed where the lines intersect for a more pleasing and effective composition.

Shutter The apparatus that control the amount of time during which light is let into the camera. This is equivalent to blinking your eyelids.

Shutter Priority An operating mode that automatically sets the shutter speed and lets you manually set the aperture.
Symbolism  A compositional technique that uses objects in a scene to symbolize a particular issue or event.

White Balancing  A way of correcting the colour temperature of specific light sources, such as tungsten (light bulbs) or fluorescent lights.

Zoom Lens  A lens that can be adjusted to cover a wide range of focal lengths

Basic camera operation
Most cameras these days and certainly the ones you will be using in the workshop are digital. However, whether film-Basedd or digital, the principles of how an image is made are the same.

Cameras have 4 important parts: the lens, shutter, light meter and digital sensor (or film).
In the case of a digital camera, it also has a memory card for storing the data that is recorded on the sensor.

It is important to know about the parts of your camera and how they work together because it will give you more choices on how to best communicate with your photographs.

A camera operates like your eyes and brain. When you look at an object, a part of your brain tells your eye how much light to let in so that it can build a mental image of what it is you are looking at (e.g. a chair, a sunset, a person you know etc). If it is dark, your pupils will dilate (i.e. get bigger) to let in more light. If it is bright, your pupils will constrict (i.e. get smaller) to let in less light. Now close your eyes and imagine that you want to see the object for just a fraction of a second. If you open and close your eyelids very quickly, you are actually taking a mental snapshot of the object. Now imagine that you are standing in a dark room. If you open and close your eyelids quickly, you probably wouldn't see anything because you're not letting enough light into your eye. What you have to do is open you eyelids for a longer period of time in order to let in sufficient light.

In completely automatic mode, a camera will do exactly the same thing. The camera body is like your brain and the lens is like your eye. The light meter in the camera (the part brain that measures light) will determine how much light there is and will tell the lens (the eye) exactly how much light to let in. The lens aperture (the pupil) will dilate or constrict accordingly and the shutter (the eyelids) will open and close to record the image on the digital sensor (the part of the brain that builds an image). The shutter will open quickly or slowly depending how much light there is.

Most of us will use cameras in automatic mode, but it is necessary to be able to override some of the operations in order to get better pictures, be more creative and communicate our messages.

F-stops & Shutter Speeds
"F-Stop" refers to the amount of dilation or constriction of the lens aperture (the pupil). F-stops are numbered from f1.2 to f45.0 (most cameras go from f4.0 to f22.0, because it’s cheaper to make lenses with this narrower range).

The lower the number, the more the lens aperture (the pupil) is dilated. The higher the number, the more the lens aperture is constricted. In other words, the lower the number, the more light is let into the camera and the higher the number, the less light is let into the camera.
The shutter speed (how quickly the shutter opens and closes) also plays a vital role in how much light is let into the camera. A fast shutter speed will let in less light than a slow shutter speed. Therefore, there’s a relationship between the shutter speed and the f-stop. If you have an f-stop with a low number (a dilated lens aperture) then your shutter speed tends to be faster to let in less light to compensate for dilation. If you have an f-stop with a high number (a constricted lens aperture), then the shutter speed tends to be slower to let in more light to compensate for constriction. The following diagram illustrates this:

**Relationship Between F-Stops and Shutter Speed**

<table>
<thead>
<tr>
<th>LARGER F-STOP</th>
<th>F-STOP</th>
<th>SMALLER F-STOP</th>
</tr>
</thead>
<tbody>
<tr>
<td>F2.0</td>
<td>f4.0</td>
<td>f5.6</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>______________</td>
<td>_______</td>
<td>________________</td>
</tr>
<tr>
<td>SHUTTER SPEED</td>
<td>SLOWER</td>
<td>FASTER</td>
</tr>
</tbody>
</table>

Most modern cameras allow you to operate on 4 main settings:

- **Automatic** (usually denoted with the letters "AE" or a green rectangle on your mode dial) where f-stops and shutter speeds are determined for you automatically.
- **Aperture Priority** (usually denoted with the letter “A” on your mode dial) where you can set your f-stop and your shutter speed is automatically adjusted for you.
- **Shutter Priority** (usually denoted with the letter “S” on your mode dial) where you can manually set the shutter speed and the f-stop is automatically set for you.
- **Manual** (usually denoted with the letter “M” on your mode dial) where you can manually set both your f-stop and the shutter speed at the same time.

1. **ISO Speeds, Flash and Tripods**

   In the previous section on f-stops and shutter speeds, it was mentioned that f-stop on most cameras tend to range from f4.0 to f22.0 and shutter speeds tend to range from 2 seconds to 1/4000 second. Sometimes it is not is not practical to use these settings or the light is outside the range of f-stops and shutter speeds. For example, if you are shooting indoors and there isn’t enough light you may find yourself with a setting that requires an f-stop of f4.0 and a shutter speed of 1 second. A one second shutter speed will result in a blurred image, because your hand cannot hold the camera steady for that long. But, you cannot dilate the f-stop any further to let in more light because you have reached the end of the f-stop range (i.e. the lens aperture is dilated as much as possible). In this type of situation, you have four basic options:

   - Use a flash to create artificial light
   - Use a tripod to stabilize the camera
   - Change to ISO speed (see below)
   - Do all of the above

**ISO Speeds**

ISO speed is a term that dates back to the old film camera days. When using film, you had to decide whether you were going to be shooting outside or inside. If you were shooting outside on a bright day, you would choose a film with a low ISO rating (e.g. 100). If you were shooting inside where there wasn’t enough light, you would choose a film with a high ISO (e.g. 400). The
problem was that once you had put the film in the camera, you basically had to use it all up before changing it and quite often ISO 400 film was not as good quality as ISO 100 film.

Even though digital cameras do not use film, they still have a setting that allows you to change the ISO setting, but the wonderful thing is that you can change it for each photograph (or have the camera automatically set it for you!). The principle remains the same. If you are shooting in a darker location, set the ISO to a high number than if you are shooting in a bright location. However, remember that the quality of high ISO photographs is still inferior to the quality of low ISO photographs. In other words, try to use a low (e.g. 100 or 200) setting as much as possible, unless it is absolutely necessary to change it.

**Final note on Flash, Tripods and ISO Speeds:** Sometimes you will be in situations where you have reached the limit on everything i.e. the f-stop is as wide as possible, the shutter is a slow as practicable WITH a tripod, and the ISO speed is as high as possible. The only things to do in this situation are either to forget about taking the photograph altogether or set-up special high powered flash lights to artificially create more light (this is what is happening in specially designed photo studios or on movie sets when you see the big lights with boxes attached them).

2. **Depth of Field**
When you look at photographs or even a movie, you will notice that sometimes both the foreground and the background are in focus, and other times, only the foreground is in focus and the background is blurred. Depth of field means how much of the image from foreground to background is in focus.

The good news is that **changing f-stops** (something you already know about) **controls depth of field.** When you set your f-stop at a low number (e.g. f4.0), less of the image from foreground to background will be in focus (i.e. the background will be blurred). When you set your f-stop to a high number (e.g. f22.0), more of the image from foreground to background will be in focus. In other words, if you want a blurry background, focus on your subject and set your f-stop to a low number. If you want a sharp background, focus on your subject and set your f-stop to a high number.

### Example : F-Stop with a Low Number
![Example image of F-Stop with a Low Number](image1)

### Example : F-Stop With a High Number
![Example image of F-Stop With a High Number](image2)

3. **White Balancing**
As humans, we are able to adapt to the type of lighting we are in. Daylight looks much the same as a room of light bulbs or fluorescent lights. Our eyes and brain automatically adjust to the conditions we are in. But, in reality, different light sources have different colours. For example, a
normal light bulb gives off light that is orange. A fluorescent bulb gives off light that is green. Daylight is bluish at midday but more orange later in the day. In other words, if our eyes and brain didn't adjust automatically and we were looking at a white sheet of paper under fluorescent lights, the white sheet would be green.

Cameras have to be told what kind of light they are working in. They have an automatic setting, but this does not always work, especially in mixed lighting conditions, so you need to know how to do this manually. Most cameras have settings for tungsten (i.e. ordinary light bulbs), fluorescent, daylight, cloudy etc. Locate these on your camera and learn how to use them.

4. **Automatic Versus Manual Focus**
Almost all cameras these days have automatic focus. On digital SLR cameras, you gently press the shutter release and the camera lens will focus. You can change the setting so that your camera focuses on one or few specific points in the scene or on many. Some more sophisticated cameras will actually track a moving subject, continuously keeping it in focus as it moves. This is particularly useful when photographing sports, for example. Also, many cameras allow you to select a specific focus point. This can be very useful when, for example, there are many things in your scene and you want to select which ones are in focus and which ones are not.

Autofocus systems work really well in a majority of lighting situations, but in very low light, they can sometimes have trouble focusing. In these circumstances, you will need to switch to manual focus. There is usually a focusing ring on your lens and by moving it around manually you can focus on a very specific part of a scene (**WARNING! Please make sure you have set your camera on manual focus before turning the manual focus ring, otherwise you may damage the auto-focusing system!**). Manual focus is also useful when focusing close-up on small objects. You may also use it to create special effects, for example, when you want an image to be intentionally out of focus (see below). To get an accurate focus using manual focus, zoom in all the way on your subject and move the focus ring to achieve a sharp image. Then zoom back out to get the frame you want and take your picture.

**Compositional Techniques**
Composition relates to how you organize all the elements of a scene within the rectangle of the photograph. It's basically your choice, but there are some rules that can help you make your photographs look better and be more effective in communicating what you want.

1. **Rule of Thirds**
Imagine your camera's viewfinder is etched with lines that divide it into equal vertical and horizontal thirds (some cameras do this for you). The "Rule of Thirds" is a technique that places your subject at one of the points where these lines intersect. This rule has been used in painting and photography for a long time simply because it works. Our brains find such placements of subjects to be both pleasing and dynamic.

*Example:*
2. **Centre of Interest**
Every photograph has a dominant part to it. In portraiture, it is obvious – it the person you’re taking a picture of. In landscape photography, it's less obvious. It is up to you to decide what is it you want the viewer to see. The dominant part of the photograph is generally called the “Centre of Interest”. It is very important that other things that compete for attention do not surround the Centre of Interest.

*Example:*

3. **Lines and Shapes**
A technique for drawing attention to the Centre of Interest is to use lines and shapes that naturally surround it. When composing your photographs, look for things that surround your subject that can be used to draw a viewer's attention to the subject. If no obvious lines exist, you may also try creating them by turning your camera at angles, for example, to create diagonal lines out of horizontal lines.

*Example:*

4. **Anchoring and Basing**
Anchoring or basing usually refers to how the human brain perceives things that are lower down in the picture as more important than things that are higher up. When a photograph is top heavy, it makes us feel uneasy. Adding a Based or an anchor (something strong to the bottom of the photograph) alleviates that unease and can help to add a balance to the composition. For example, you can use a Based or anchor to lead the viewer's eye into the frame and to your centre of interest. Be careful though, that your anchor or Based does not become the Centre of Interest when you don’t want it to.

*Example:*
5. **Filling the Space**
Before you click the shutter, make sure that you look at the edges of the rectangle. Is there something you have unintentionally left out? Everything that you put in the frame should be a conscious decision and not an accident.

*Example:*

6. **Frames & Windows**
Sometimes, it's very difficult to find lines, shapes, anchors or Baseds in a scene. In these cases, we can artificially create a frame within a frame to enhance the Centre of Interest. This is sometimes called a "window". Again, be careful that the frame or window does not accidentally become the centre of interest.
7. **Perspective**
The world is three-dimensional (i.e. there is height, length and depth), but a photograph is only two-dimensional (i.e. height and length). Therefore, we need to trick the brain into thinking that a photograph is three-dimensional by using techniques such as lines, shapes, anchors, Baseds, depth of field. All these can be used to create an illusion of depth. For example, a person in the foreground appears larger than the person in the background. This gives an illusion of depth on a 2-dimensional plane.

*Example:*

![Example Image](image1)

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8. **Symbolism**
Sometimes you don't have to be so obvious about things to communicate a message. For example, if I want to show how Inuit athletes eat healthy food, I don't have to take a photo of someone eating healthy food. A stronger image might be a close-up of a food container. This is called a “symbol” and allows the viewer to think a little. Symbols can be positive, negative, strong or subtle. Always look for ways you can use symbols in your photographs.

*Example:*

![Example Image](image2)
9. **A Note About Zoom Lenses**
Most camera lenses nowadays have zoom lenses i.e. you can photograph a wide-angle shot and then zoom in to take a close up without even moving your feet. This has many advantages, particularly when it's impossible to get closer to your subject, such as at a sports event. However, it's often the case that many good people shots are ruined by over-reliance on the zoom lens. Many people are too shy to walk up to someone and ask to take their photograph, so they often stand at a distance and use a zoom lens instead. But, this has two problems. First, it is not very ethical because you have not asked the person's permission and two, it tends to spoil the intimacy of a photograph. You can always tell when a photographer has got close to the subject. The photograph somehow comes alive and the angle at which the photo was taken is always more pleasing and better composed (see example below) than when taken with a zoom lens. See also the section on "Portraiture" below.

*Example: A Sense of Intimacy When Photographing Up Close*

![](image)

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10. **Seeing The Light versus Seeing The Subject**
Light is a very strong part of a photograph, yet when taking pictures, many photographers see only the subject. It is easy to be overly influenced by what the subject is compared to what the subject looks like in the light. Light has a huge effect on how a subject looks in a photograph. Light can compete with the subject if you are not careful. It can distort, hide and change a subject's appearance in ways that do not help your photo unless you intentionally use light to do these things to creatively enhance the photograph.

You should always be aware of where your main light source is. Usually, when you are shooting outside, the main light source is the sun. The sun is usually lower in the sky in the morning and evening and higher in the sky at midday. Be aware of the kinds of shadows the sun is casting on your subject. Move around to see how this affects the light and shade. If it is not what you want, either return to the scene at another time of day or think about using a flash. Flash does not always have to be used indoors. It is very effective in eliminating shadows created by the sun (e.g. when someone is wearing a hat and it's sunny, it's useful to use a flash to eliminate the shadows on a person's face under the hat). Also, be careful when the main light source is behind the subject, because the camera will meter off the sun and underexpose (i.e. darken) your subject. For example, if you are photographing a person and the sun is directly behind them, they will appear black (i.e. silhouetted). Sometimes you may want to create this effect, but it should not be an accident.

The main message in all of this is to THINK ABOUT THE LIGHT BEFORE YOU PRESS THE SHUTTER!
PORTRAITURE
Portraits are probably the most common type of photograph people take. What defines a portrait is that a person is unmistakably the Centre of Interest. There are basically two types of portrait:

- **Neutral background portrait**: this is where the person is taken either close up or with a controlled background (as in a studio).
- **Environmental Portrait**: Any background that isn't neutral can be considered an environmental portrait. Usually the environment suggests something about the personality of the person.

The trick to a good portrait is to show something in the picture that reflects the personality or character of the person being photographed. To be able to achieve this, it requires a variety of skills such as listening, interviewing and keen observation.
**Audacity Basics Tutorial**

Adapted from Student Multimedia Studio, For detailed Tutorial visit: [http://audacity.sourceforge.net/manual-1.2/tutorials.html](http://audacity.sourceforge.net/manual-1.2/tutorials.html)

Audacity® is free, open source, cross-platform software for recording and editing sounds. To download Audacity in the following link: [http://audacity.sourceforge.net/](http://audacity.sourceforge.net/)

### Main Tool Bar of Audacity

<table>
<thead>
<tr>
<th>Selection Tool</th>
<th>Envelope Tool</th>
<th>Time Shift Tool</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Selection Tool" /></td>
<td><img src="image2.png" alt="Envelope Tool" /></td>
<td><img src="image3.png" alt="Time Shift Tool" /></td>
</tr>
</tbody>
</table>

**Selection Tool**
This is the main tool you use to select audio. Click in a track to position the cursor, or click and drag to select a range of audio. If you drag from one track to another, you can select multiple tracks. Extend a selection by shift-clicking a new point in the track. Playback will always begin at the position of the selection cursor. If a range of audio is selected, only the selected range will play.

**Envelope Tool**
The envelope tool gives you detailed control over how tracks fade in and out, right in the main track window. When the envelope tool is selected, the amplitude envelope of each track is highlighted in a green line, with control points at the beginning and end of each track. To change a control point, click it and drag it to a new position. To add a new point, click anywhere in the track where there is not already a control point. To remove a point, click on it and drag it outside of the track until it disappears, then release.

**Time Shift Tool**
This tool allows you to change the relative positioning of tracks relative to one another.

**Cursor to Start**
Places the cursor at the start of the project. **SHIFT + click** expands the selection to the start of the project.

**Play Button**
Press the play button to listen to the audio in your project. You can also hit the spacebar to start or stop playback. Playback begins at the current cursor position. If a region of audio is selected, only the selected region will play. To quickly play the entire project, execute **Select All** before playing. If there are multiple tracks going to the same channel in your project, they will be mixed automatically for playback.

**Record Button**
Press the record button to record a new track from your computer's sound input device. Use the **Preferences** to configure the recording options. In particular, there is an option to record stereo or mono, and there is an option to play the other tracks while recording. Recording always happens at the project's sample rate.
in time. To use this tool, simply click in a track and drag it to the left or right. To align two tracks together or reset their time shift back to zero, use the Align Tracks Together or Align with Zero commands.

Zoom Tool
This tool allows you to zoom in or out of a specific part of the audio. To zoom in, click anywhere in the audio. To zoom out, right-click or shift-click. If you have a middle button, you can middle-click to do the same thing as Zoom Normal.
In addition, you can zoom into a region by clicking and dragging the mouse to highlight the region you want to see, then releasing the mouse button.

Draw Tool
Enables the user to draw in to the actual waveforms. This is especially useful to eliminate small pops and clicks from material.

ALT + click smoothes a area of audio
CTRL + click & hold edits only one sample, no matter whether you move the mouse left or right.

Pause Button
Will pause during playback, or during recording. Press again to unpause.

Stop Button
Press the stop button or hit the spacebar to stop playback immediately.

Cursor to End
Places the cursor at the end of the project.
SHIFT + click expands the selection to the end of the project.

1. Create a new project
Open Audacity then IMMEDIATELY SAVE IT to your Jump Drive before recording or importing audio!
Recommended: Create a folder on your jump drive for your Audacity project and save it into that folder. If you don’t do this, your “Project” may not open on another computer unless you copy both the project file AND the project’s “data” folder to your jump drive. Warning…. Different versions of Audacity are not compatible with each other.

2. Recording your Voice
Click on the red Record button to begin recording.
Click on the blue Pause button to pause the recording. Press it again to continue recording from where you left off.
Click on the yellow Stop button to stop recording. The cursor will return to its previous position, before the recording was started.

~ 116 ~
3. Playback Audio

Click on the green Play button at the top and you will hear the file you have just recorded or imported.

**NOTE 1:** The audio will playback from the position of the playback head. You might either have to:
- Click on the "Skip to Start" button on the toolbar to return the playback head to the beginning of the project or,
- Use the "Selection Tool" to position the playback head at the position where you want to start playing the audio.

**NOTE 2:** You can playback just one audio track by selecting the "Solo" button on a track.

**NOTE 3:** Any time you can’t do anything. Hit the “Stop” button then try again.

4. Importing an Audio File

- Simply drag and drop the audio file in to the Audacity window. Or....
- Select Import Audio ... in the Project menu.

**NOTE:** Version 1.2.6 CAN NOT import WMA (Windows Media Audio) files. If you have a WMA file, you can download and use the free Jodix WMA to MP3 converter to convert it. Download site:
http://www.wma-mp3.org/

5. Moving audio clips to another position on the timeline

Select the Time Shift Tool. It is used to move an audio clip to the left or right on its track.

6. Splitting a clip for editing

First we've got to select a portion of an audio clip on a single track using the **Selection Tool**.

In the example below, we have a small sentence of speech, where the speaker made a pause after the first word. We'd like to eliminate that pause.

The part after the pause is selected as shown (darker gray area):

**Select the area you want to “split”. Just click/drag over the area**

Now, use the **Split Function (Edit > Split)** to remove the selection area from the original track and move it to a new track as shown below:

Now use the **Time Shift Tool** to grab the bottom audio clip and move it to the left as shown below:
When you play back both tracks, the audio now doesn't have as long a pause.

7. Use the Envelope Tool to fade audio volume down/up in the middle of a clip.
   
   **Note:** If you want to fade the volume of a clip at the beginning or end, just use the selection tool to select the area of the clip where you want a fade then choose the **fade in** or **fade out filter** to apply the “fade” to the selected area.

**Creating “Keyframes” to control the audio levels**

1. Switch to the **envelope tool**
2. Click on the audio file to create a **“keyframe”** and “lock” the volume of the audio track at its existing volume level
3. Click to the right of the first keyframe to create a **2nd Keyframe** then drag down to reduce the volume level.
4. Click again to the right of the second keyframe to create a **3rd keyframe** that will lock the volume to the level of the 2nd keyframe
5. Finally, click to the right of the 3rd keyframe to create a **4th keyframe** then drag the envelope to up to increase the volume level.

An example of an audio clip that fades down then up, then down, then up, etc:
8. Apply effects

You can apply a variety of effects, from those built into Audacity, to VST effects, and effects native to your OS.

- With the selection tool, select all or part of your track.
- From the Effect menu, choose your desired effect. For this example, we’ll use Echo, as applied to a simple click track.

  ![Effect Menu]

- Set any parameters called for by the effect, listen to the preview, and when it's how you like, press OK. The effect will process, and display the result. The example below is the raw click track on top, and the echoed click track on the bottom.

  ![Click Tracks]

- You can process the same track with many effects, though it’s possible to amplify the waveform too much, resulting in ugly digital distortion. If that happens, undo to the last step before distortion kicked in, and instead of applying your next filter, apply an Amplifier effect, set to -3dB. If your next process still results in distortion, undo the distorting effect and the Amplify effect, then redo the Amplify effect at a stronger level. -6dB would be good.

- Note: It’s always a good idea to duplicate a track (Command or Control-D) before doing any editing that changes the waveform.

- Try all the filters, and see what they do and how the sound with your source material.
9. Exporting your finished “Audio” as an MP3

NOTE: Unless you installed the LAME MP3 encoder, Audacity will only allow you to export WAV format audio files. See the SMS Tutorial, Downloading and Installing Audacity, for instructions about installing and activating the Lame MP3 encoder.

Just click on FILE > Export As MP3

The MP3 file you EXPORT is the file you want to send to your instructor. DO NOT SEND the Audacity Project file (the one with an .aup extension).
Tutorial for Using Windows Media Maker
(This Tutorial has been adapted from the Official website of Windows Microsoft)

Understanding the Windows Movie Maker tools
Windows Movie Maker is divided into three main areas: the panes, the storyboard/timeline, and the preview monitor.

About the panes
Windows Movie Maker provides several different panes that you can work in, depending on which tasks you want to complete.

- The Tasks pane lists the common tasks that you may need to perform when making a movie, including importing files, editing, and publishing your movie.
- The Collections pane displays your collection folders, which contain clips. The collection folders appear in the Collections pane on the left, and the clips in the selected collection folder are displayed in the Contents pane on the right. The following picture shows the Collections pane:
• The Contents pane shows clips, effects, or transitions you’re working with while you create your movie, depending on the view you’re working with. You can change the view to show thumbnails or details.

• You can drag clips, transitions, or effects from the Contents pane or a collection from the Collections pane to the storyboard/timeline for your current project. You can also drag clips to the preview monitor to play them. If you make changes to a clip, those changes are only reflected in the current project; they do not affect the source file.

About the storyboard and timeline
The area where you create and edit your project is displayed in two views, the storyboard and the timeline. You can switch between these two views when making a movie.

• Storyboard. The storyboard is the default view in Windows Movie Maker. You can use the storyboard to look at the sequence or ordering of the clips in your project and easily rearrange them, if necessary. This view also lets you see any video effects or video transitions that have been added. Audio clips that you have added to a project are not displayed on the storyboard, but you can see them in the timeline view. The following picture shows the storyboard view in Windows Movie Maker:

![Storyboard view](image)

• Timeline. The timeline view provides a more detailed view of your movie project and allows you to make finer edits. Using the timeline view you can trim video clips, adjust the duration of transitions between clips, and view the audio track. You can use the timeline to review or modify the timing of clips in your project. Use the timeline buttons to switch to storyboard view, zoom in or out on details of your project, narrate the timeline, or adjust the audio levels. The following picture shows the timeline view in Windows Movie Maker:

![Timeline view](image)

About the preview monitor
The preview monitor enables you to view individual clips or an entire project. By using the preview monitor, you can preview your project before publishing it as a movie. You can use the buttons underneath the preview monitor to play or pause a clip, or to advance or rewind a clip frame-by-frame. The Split button allows you to split a clip into two parts at the point displayed in the preview monitor. You can make the preview monitor larger or smaller by clicking View, pointing to Preview Monitor Size, and choosing a size. You can also drag the window to make it larger or smaller.
To import files into Windows Movie Maker

1. Click File, and then click Import Media Items.
2. Navigate to the location that contains the digital media files you want to import, and then click Import.

Tips

• You can import several video clips at once. For consecutive clips, click the first video clip in the list, press and hold down the SHIFT key, and then click the last clip in the list. For video clips that are not consecutive, press and hold down the CTRL key, and then click each clip that you want to import into Windows Movie Maker.
• You can also import video files and pictures by dragging the files from Windows Photo Gallery into Windows Movie Maker.

Editing: Work with clips in Windows Movie Maker

After you’ve imported files into Windows Movie Maker, you're ready to start the main part of moviemaking—editing. Using Windows Movie Maker, you can edit clips in a variety of different ways. You can split a long clip into two shorter clips, combine two clips into a single clip, trim the beginning or ending of a clip, and even create new clips.

Split and combine clips

You can manually split video and audio clips into smaller clips to make your clips easier to work with. For example, if you have a video clip that has two different scenes, you might want to split the video clip at the point where the one scene ends and the other begins, and then insert a transition between the two clips.

Conversely, you might have a file that was divided into smaller clips that you want to combine. However, you can only combine contiguous clips. "Contiguous" means that the start time of the second clip immediately follows the end time of the first clip. For example, if you have a video or audio file that was divided into clips when it was imported into Windows Movie Maker, and the clips are named Clip 1, Clip 2, and Clip 3, in that order, you could combine Clip 1 & Clip 2, or Clip 2 and Clip 3, but you cannot combine Clip 1 & Clip 3.

You can combine contiguous video clips on the storyboard or in the Contents pane (before adding the clip or clips to the storyboard/timeline).
To split a clip
1. In the Contents pane or on the storyboard/timeline, click the video or audio clip that you want to split.
2. Under the preview monitor, click the Play button 🎬.
3. When the clip reaches a point near the place you want to split the clip, click Pause.
4. Under the preview monitor, use the playback controls to find the point where you want to split the clip.
5. Under the preview monitor, click the Split button.

Tip: You can drag the playback indicator on the seek bar to the exact spot where you want to split the clip.

To combine clips

1. In the Contents pane or on the storyboard, hold down the CTRL key, and then click the contiguous clips you want to combine.
2. Click Clip, and then click Combine.
   The name and property information of the first clip in the group is used for the new clip and the time is adjusted accordingly.

Tip: You can combine more than two clips at a time as long as they are consecutive. To select multiple clips, click the first clip, press and hold down the SHIFT key, and then click the last clip.

Trim (hide) parts of a video clip

When you trim a clip, you make a new start and/or end trim point. The start trim point determines when the clip will begin to play, and the end trim point determines when the clip will stop playing in your project and final movie. When you trim a clip, the trimmed part of the clip is not actually removed from the source file; it's just hidden so the trimmed part doesn't appear in your project or published movie.
To trim a video clip

1. If you are in the storyboard view, click View, and then click Timeline.
2. On the timeline, click the clip that you want to trim.
3. Use the playback controls under the preview monitor to find the point where you want to trim the clip.
4. Do the following:
   - When the playback indicator is at the point where you want the selected video or audio clip to start playing back, click Clip, and then click Trim Beginning.
   - When the playback indicator is at the point where you want the selected video or audio clip to stop playing back, click Clip, and then click Trim End.

Notes

You can also drag the trim handles on a clip to set the start and end trim points. Trim handles appear as small black triangles at the beginning and end of a clip after you click the clip on the timeline. When you hold your pointer over a trim handle, the pointer changes to a red double-headed arrow. Drag a trim handle to set the new start or end point of the clip.

Trimming a clip with the trim handle

You might need to click the Zoom Timeline In button one or more times to see clips more clearly on the timeline. The Zoom Timeline In button appears on the timeline toolbar as a magnifying glass with a plus sign (+) in it.

To undo a trimmed clip

1. If you are in storyboard view, click View, and then click Timeline.
2. Click the trimmed clip on the timeline, click Clip, and then click Clear Trim Points.

Create clips

You might want to create several smaller, more manageable clips from a single existing video clip to make it easier to work with your project. Windows Movie Maker creates clips in different ways, depending on the clip's source. If the source clip is from a digital video (DV) camera, Windows Movie Maker creates clips that are Basedd on the time stamps that the DV camera inserts when the source video is originally recorded, as well as significant frame changes in the video.

1. In the Contents pane, select the video clip for which you want to create clips.
2. Click Tools, and then click Create Clips.
Note
Clips can be created automatically for Windows Media Video (WMV) files and Audio-Video Interleaved (AVI) video files that use the DV codec. For other video file formats, clips cannot always be created automatically using clip creation, so the video file appears as one large video clip in Windows Movie Maker. For these large video clips, split the clip manually to separate the large video clip into smaller clips.

Add transitions and effects to pictures and video in Windows Movie Maker
You can improve your moviemaking by adding your own special touches to make your movies look distinctive and professional. By adding transitions and effects, you can make sure that your movie flows nicely from one scene to the next and give it the look you want.

Transitions
A transition controls how your movie plays from one video clip or picture to the next. You can add a transition between two pictures, video clips, or titles in any combination on the storyboard/timeline. You might choose to use a popular and great-looking transition like a Fade. Or you might choose to use more brash transitions, such as, Bars, Shatter, or Zig Zag (to name just a few).
To add a transition
1. On the storyboard/timeline, click the second of the two video clips, titles, or pictures that you want to add a transition between.
2. Click Tools, and then click Transitions.
3. In the Contents pane, click the transition that you want to add. You can click Play under the monitor to see a preview of what the transition looks like.
4. Click Clip, and then click Add to Timeline or Add to Storyboard.

Notes
• You can also add a transition by dragging it to the timeline and dropping it between two clips on the Video track. Or, if you are in the storyboard view, you can drag the transition to the transition cell between two video clips or pictures.
• If you upgraded your computer from Windows XP to Windows Vista, any additional transitions and effects that you had previously downloaded and installed will not be available in the current version of Windows Movie Maker.

To change the transition duration
The amount of overlap between two clips determines the transition duration. At times, you might want to make the transition shorter or longer.
1. To view the Transition track of the timeline, expand the Video track.
2. On the Transition track of the timeline, do one of the following:
   • To reduce the transition duration, drag the beginning of the transition towards the end of the timeline.
   • To increase the transition duration, drag the beginning of the transition towards the beginning of the timeline.

To change the default transition duration
1. Click Tools, click Options, and then click the Advanced tab.
2. Type the time (in seconds) that you want transitions to play back by default after the transitions are added to the storyboard/timeline.

To remove a transition
1. Do one of the following:
   • On the storyboard, click the transition cell that contains the transition that you want to remove.
   • On the timeline, click the transition on the Transition track that you want to remove.
2. Click Edit, and then click Remove.

Effects
Effects enable you to add special effects to your movie. For example, you might have an imported video that you want to look and feel like a classic, old-time movie. If so, you could add one of the Film Age effects to a video clip, picture, or title to make the video for that clip look like an old-time movie.
To add an effect
1. On the storyboard/timeline, select the video clip, picture, or title to which you want to add the effect.
2. Click Tools, and then click Effects.
3. In the Contents pane, click the effect you want to add. You can click Play under the preview monitor to see a preview of what the effect looks like.
4. Click Clip, and then click Add to Timeline or Add to Storyboard.

Notes
- You can also add an effect by dragging the effect from the Contents pane and dropping it on a picture or video clip on the Video track of the timeline, to the effect cell of a video clip, or to a picture on the storyboard.
- The thumbnail view in the Contents pane displays examples of the different effects.
- If you upgraded your computer from Windows XP to Windows Vista, any additional transitions and effects that you had previously downloaded and installed will not be available in the current version of Windows Movie Maker.

To change an effect
1. On the Video track of the timeline or on the storyboard, click the video clip, picture, or title that has the applied effect you want to change.
2. Click Clip, point to Video, and then click Effects.
3. Do one of the following:
   - To remove an effect, in the Displayed effects area, click the effect, and then click Remove. Repeat as necessary.
   - To add an effect, in the Available effects area, click the effect you want to add, and then click Add. Repeat as necessary.

Tips
- If you add multiple effects, you can change the order in which they are displayed by using the Move Up or Move Down buttons.
• To quickly add an effect, you can drag an effect to a video clip, picture, or title on the storyboard/timeline.
• If you add the same effect more than once to a clip, the effect is applied as many times as you added it. For example, if you add the Speed Up, Double effect two times to the same video clip, the clip would play four times as fast as the original clip.
• You can also remove an effect by selecting the effect cell in the storyboard that contains the effect you want to remove, and then pressing the DELETE key.

Add movie titles and credits in Windows Movie Maker

With Windows Movie Maker, you can add a title, your name, the date, credits, and other text to your movie. For example, you might want to add a title to introduce a person or scene that appears in your movie.

You can add title text to various places in your movie: at the beginning or end, before or after a clip, or overlaying a clip. The title plays for the specified amount of time, either on the screen by itself or overlaying the video as it plays, and then the title disappears and the video clip or picture continues.

The following picture shows a project with a title that appears before a video clip:

![Beginning title on the timeline](image)

The following picture shows a project with a title that overlays a video clip as the clip plays:
Overlay title on the timeline

The following picture shows a project with credits that appear at the end of the project:

Credits on the timeline

**To add a title or credit**
1. If you know where you want the title or credit to appear in your movie, click that location on the storyboard/timeline.
2. Click **Tools**, and then click **Titles and Credits**.
3. Click the link that corresponds to where you want to add the title or credit.
4. In the **Enter text for title** box, type the text that you want to appear as the title or credit. After you type the text, the monitor displays the default animation and format for the title or credit you want to add.
5. To change the title animation, click **Change the title animation**, and select a title animation from the list.
6. To change the font and color for your title, click **Change the text font and color**, and then choose the font, font color, formatting, background color, transparency, font size, and position of the title to your liking.
7. Click **Add Title**.

**To edit an existing title**
1. On the storyboard/timeline, click the title you want to edit.
2. Click **Edit**, and then click **Edit Title**.
3. Make the changes you want to make, and then click **Add Title**.

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To change the title duration
1. To make sure that you are in timeline view, click the View menu, and then click Timeline.
2. Select the title whose duration you want to change.
3. Do one of the following:
   - To extend the playback duration of the title, drag the end trim handle toward the end of the timeline.
   - To reduce the playback duration of the title, drag the end trim handle toward the beginning of the timeline.

To remove a title
1. On the storyboard/timeline, click the title that you want to remove from your movie.
2. Click Edit, and then click Remove.

Note: Trim handles appear as black triangles at the beginning and end of a clip. The pointer changes to a red double-headed arrow when you hold it over a trim handle.

Publish a movie in Windows Movie Maker
When you finish working on a project, you can publish the project as a movie. A movie is a Windows Media file with a .wmv file name extension or an Audio-Video Interleaved (AVI) file with an .avi file name extension. When you publish a movie in Windows Movie Maker, you can share it with others in a number of ways—through your computer, on a recordable CD, on a recordable DVD, as an attachment in an e-mail message, or on videotape in a DV camera.

To publish a movie to your computer
1. Click File, click Publish Movie.
2. Click This computer, and then click Next.
3. In the File name box, type a name for your movie.
4. In the Publish to box, choose where you want to save your movie once it’s published, and then click Next.
5. Choose the settings you want to use to publish your movie, and then click Publish.
6. If you want to watch your movie after it has been published, select the Play movie when I click Finish check box.
7. Click Finish.
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