

Appendix No. 2



Female gamers, women in games. The role of a gamer in digital and real lives.



Competences



2.3 Engaging in online citizenship



3.1 Developing content



4.2 Protecting personal data

4.3 Protecting health

Tags

- Violence
- Hate
- Women
- Humiliation
- Gender
- Social roles
- Roles in games

Audience

Teenagers aged 15-18.

Overview

The workshop is about women in a widely-understood perspective of on-line gaming. During the workshops, the students will learn about and consider various aspects of violence [or – more broadly – injustice] against women in the online gaming community and in the games themselves. The last stage of the workshop comprises an Oxford debate on whether women are treated in the same way as men in the online gaming community. Arguments for the final debate will be collected throughout the entire workshop.

Cautions

- Some segments of this workshop scenario refer to the sexual fantasies of the gamers that might be considered shocking or perverse.
- Before holding the workshop, the instructor should learn about the rules governing Oxford debates and to enlist assistance with setting up the room so that the debate can be held efficiently.

Objective

- Making students aware of inequalities, injustices, discrimination against women and girls in the gaming community.
- Finding a way to publicise the problem and to undertake real (though long-term) work on reducing it.
- Indicating cultural patterns of women that are sometimes overlooked in the gaming community.
- Designing a campaign against violent behaviours towards female gamers.
- Debate on equality of women in the online gaming community.

Required media

- Canva

Work methods

- Debate
- Brainstorming
- Text analysis
- Designing actions
- Presentation

Working Methods

SEGMENT 1

- Welcome. Organisational activities. Workshop agenda. Describing the purpose of the programme. Announcing the debate.
- 30 minutes
- A multi-media presentation entitled *Gamification against Hate Speech*
- Conversation
- Projector, screen/board.

SEGMENT 2

- Who are women in the lives of every human being and what associations are related to this?
- 15 minutes
- Conversation, work cards (association cards).
- Appendix No. 1, Appendix No. 2.

The actual work during the workshop begins by dividing the class into two groups. The first one receives Appendix No. 1, the other – Appendix No. 2. The instructor asks students to write down any associations they might have. After the allotted time ends, collect the answers. During the conversation, the instructor directs the group towards the common conclusions: Women often play many roles. It is not possible to know who the female gamers are. Perhaps the female gamers are mothers, wives. So why do we see brutality, violence, and discrimination against women in games, while the majority of people in their lives offline would never refer to their own mother like that (e.g. using swear words)?

Working Methods

SEGMENT 3

- A gamer in the theatre of everyday life
- 20 minutes
- Text analysis, conversation
- Appendix No. 3.

The instructor hands out Appendix No. 3 to everyone and asks them to read it. Next, the instructor talks to the participants on how people assume roles in different life situations, what kind of relationships exist between men and women in different situations. Then, the instructor comments that a game is just a situation like this. You never know how a fairy would behave, or a warrior. A certain convention is usually adopted, but it cannot be assumed that everyone knows it and can play it. It is impossible to know who plays what character. Sometimes a woman is a boy of a few years of age, and a teenager girl plays a murderous warrior. Conclusion: In games, people sometimes behave in such a way that they would never do offline in their real lives. Sometimes such behaviour is contrary to law, ethics, and morality.

SEGMENT 4

- Conversation about rape in games. Designing a media campaign using the E-A-S-T method.
- 90 minutes
- Designing a campaign using the E-A-S-T method.
- Computers with Internet access or phones/tablets. Appendix No. 4, Appendix No. 5.

The instructor hands out Appendix No. 5 to all participants and asks them to read the text. Please note that the quote concerns real-life games, but it also works for online games. After the allotted time is over, the instructor comments that the text refers to playing the role discussed in the previous segment. Persons that use violence often play a role, they do not stop to consider the consequences of their own behaviour offline. Next, the instructor asks what other types of violence are used in games towards female gamers and female characters. The instructor asks the students to state the titles of games in which violent situations might take place (in the meantime the instructor writes them down on the board).

After the first part of this segment is completed, the instructor asks the students to design a "sister" campaign online, to be published in social media, about violence against women in computer games. The campaign may be like the #metoo movement, but it might also take other forms. The campaign is to consist of 5 posts that are informative and persuasive in nature (they need to convince as many people as possible

Working Methods

not to use violence or to initiate social discussion on the topic). The campaign should be designed using the EAST method by teams, so the instructor is to divide the class into smaller groups and hand out Appendix No. 5. The instructor gives an example of a good, effective campaign (the topic is irrelevant) that resonated with the public in your country. After the students complete the task, the groups present their work results. The instructor discusses these projects with the class, focusing on creativity and diversity of the ideas.

SEGMENT 5

- "Glass ceiling" and "sticky floor" in professional life and in the gaming community
- 30 minutes
- Multi-media presentation
- Working with text, conversation
- Appendix No. 6 , Appendix No. 7.

The instructor discusses the terms "sticky floor" and "glass ceilings" (Appendix No. 6). The instructor asks whether the students heard of such phenomena and whether someone in their circles experienced it, and whether they are aware that these terms came to exist as a result of research. The instructor then asks them to think how "sticky floor" and "glass ceiling" translates into the gaming community and the way women are treated. After a brief exchange, the instructor hands out Appendix No. 7 to each participant and asks them to individually name the steps that every gamer must overcome to get into the lead or to a good team. After a moment, the instructor asks the students to mark / add the elements that take place in women (the goal is to present the differences between the obstacles that women and men face in games).

The instructor notes that modern women are more aware and feel better and better in the gaming community. They do not expect any special treatment or concessions, but they play just as well as men do, or even better. They also talk a lot about it on online forums, in interviews, etc.

Working Methods

SEGMENT 6

- “Woman behind the wheel” and jokes about blondes. Workshop led using the hexagon method makes participants aware what kinds of gender-based stereotypes concern women.
- 40 minutes
- Working with hexagons, conversation
- Pre-prepared hexagons, Appendix No. 8

The instructor tells the group that they will work with the hexagons. The instructor hands out several hexagons to each person. The instructor writes one word on one of the hexagons: Woman, and places it in the centre of the floor. Then the instructor asks the participants to write down on their hexagons any stereotypes that they associate with women and join them to the central hexagon, creating a honeycomb (see: Appendix No. 8.). After this part of the exercise has been completed, the group talks some time about the sources of stereotypes about women, in which social groups one can most often hear negative (or perhaps positive?) comments, how women respond to jokes about blondes, etc. Together with the group, the instructor thinks on which of the stereotypes listed can be found in the digital worlds and how can we eliminate it, and whether we have the tools to do that.

SEGMENT 7

- Building female characters in games and an anti-discrimination system
- 40 minutes
- computer with Internet access
- working on female characters in the game
- stationery: large sheets of paper, crayons, markers, newspapers, scissors, coloured paper, etc.

The instructor shows the participants a website popular in their country, which contains information about female characters in computer games. We quote a Polish site, but these characters are famous in many countries:

naekranie.pl/artykuly/top-20-najciekawsze-postacie-kobiece-w-grach

The instructor asks whether the students know these characters. The instructor draws attention to the different goals of their tasks, different advantages, and in the end, different silhouettes and clothes. The instructor divides the group into teams of several persons and hands out stationery to each of them. The task of each team is to design their own character (clothing, powers, skills, objectives) and also to develop an anti-discrimination system in the game (both from the level of gamers and the level of game designers), which will consist of five elements. Each group uses such materials that they think are right – they may prepare a drawing with comments, they might create a collage, etc.

After they complete the task,

Working Methods

the groups present their ideas. The instructor writes them all down on the board and discusses it with the group – think which of them can be implemented and which of them are dreams.

SEGMENT 8

- Oxford debate: Women in the online gaming community are treated in the same way as men.
- 80 minutes
- Oxford debate
- Appendix No. 9.

The instructor discusses the rules of the Oxford debate. They are all presented in Appendix No. 9. The column on the left shows the order of actions, the column on the right – the duties of individual persons. Prepare the place in the classroom together with the students and hold the Oxford debate on this topic: Women in the online gaming community are treated in the same way as men. After the debate is over, the instructor talks to the participants about the results of the debate and the arguments used by both sides.

Working Methods

SEGMENT9

- Summary, feedback
- 15 minutes
- conversation, possibly Mentimeter

The instructor thanks the students for participating in the workshop. The instructor praises the projects they have created. The instructor encourages them to continue working. The instructor reminds the students that fighting discrimination and hate is an important factor that promotes a more healthy functioning in the digital environment. Unfortunately, no good technical solutions exists at this time that would effectively reduce this negative phenomenon.

The instructor should allow the students to exchange post-workshop thoughts. For example, the instructor may run an evaluation survey using: Mentimeter.

In brief

The workshop is devoted to making participants and participants aware of how gender-based stereotypes function and its aim is also to prevent hate in the online gaming community. During the workshop, the students perform various exercises, read texts on the topic, design an online campaign and hold an Oxford debate.

Sources

- Erving Goffman, *The Presentation of Self in Everyday Life*, 1956, University of Edinburgh.
- *Gwałt w grze* [Rape in the game], Małgorzata Łojkowska, 26 March 2014, „Duży Format” wyborcza.pl/duzyformat/1,127290,15691884,Gwalt_w_grze.html

ESSENTIAL MATERIALS

Appendix No. 1



Appendix No. 3

I have said that when an individual appears before others his actions will influence the definition of the situation which they come to have. Sometimes the individual will act in a thoroughly calculating manner, expressing himself in a given way solely in order to give the kind of impression to others that is likely to evoke from them a specific response he is concerned to obtain. Sometimes the individual will be calculating in his activity but be relatively unaware that this is the case. Sometimes he will intentionally and consciously express himself in a particular way, but chiefly because the tradition of his group or social status require this kind of expression and not because of any particular response (other than vague acceptance or approval) that is likely to be evoked from those impressed by the expression. Sometimes the traditions of an individual's role will lead him to give a well-designed impression of a particular kind and yet he may be neither consciously nor unconsciously disposed to create such an impression. The others, in their turn, may be suitably impressed by the individual's efforts to convey something, or may misunderstand the situation and come to conclusions that are warranted neither by the individual's intent nor by the facts. In any case, in so far as the others act as if the individual had conveyed a particular impression, we may take a functional or pragmatic view and say that the individual has 'effectively' projected a given definition of the situation and 'effectively' fostered the understanding that a given state of affairs obtains. [...]

Thus, when the individual presents himself before others, his performance will tend to incorporate and exemplify the officially accredited values at the society. To the degree that a performance highlights the common official values of the society in which it occurs, we may look upon it, in the manner of Durkheim and Radcliffe-Brown, as a ceremony - as an expressive rejuvenation and reaffirmation of the moral values of the community. Furthermore, in so far as the expressive bias of performances comes to be accepted as reality, then that which is accepted at the moment as reality will have some of the characteristics of a celebration.

American college girls hide their intelligence, skills, and courage from attractive boys, thus demonstrating the qualities that undermine their international reputation as capricious people. These girls allow their boys to explain to them in a boring way the things that the girls have known for a long time, they hide their proficiency in mathematics

from their less able boyfriends, they lose table tennis matches long before it ends.

One of my favourite techniques is to misspell long words. My boyfriend takes great pleasure in it and writes: "Honey, you really don't know how to spell properly".

In this way, the natural superiority of men and just as natural inferiority of women is confirmed.

Erving Goffman, *The Presentation of Self in Everyday Life*, Helena Danter-Śpiewak, Paweł Śpiewak, Warszawa, Wydawnictwo KR, 2000, p. 36, 64, 68-69.

Appendix No. 4

It's not you, it's your character

I was 16 and I was the only girl in the group. My friend lived on the outskirts of our town, his parents went out somewhere. We played an RPG game.

RPGs are the games of imagination. Every game takes place in an imaginary world, in the future or in the past.

In an RPG game, you can be anyone you want – a human, a dwarf, an elf, or an orc. Everyone plays their roles – in this way, great stories are created live. The game master sets the scenes, asks the gamers what they are doing in individual scenes, and so the story develops. The game master must be neutral, but they may also add extra characters to the mix.

In our game, the one I'm talking about, I created a character of a sorceress. We were sitting at a large table, there were four of us. Our characters performed various missions, the story unfolded in the gloomy Middle Ages.

At one point, the game master asked me to leave the room with him. He took me to the walk-in closet and closed the door. He didn't turn on the lights. He presented a scene for me, in which my character was kidnapped and raped. The kidnapper was some handsome prince or king. What I remember most is the word "gently" – now he's gently raping you.

I ran away, and raced to the bathroom to vomit. I asked my boyfriend to step out with me, I whispered to his ear what has just happened, without using the word "rape". I was embarrassed, I was crying. My boyfriend yelled at the guy that did this to me – he didn't use that word either.

Then we went back to the table. The game master said that now I can take revenge. A scene was introduced, where we would fight the rapist. I declared that my character gets killed in that fight. I didn't want to play with a character that had been raped.

This feeling came up very quickly, though not at once. I felt that something wrong has happened and that it was irreversible. I tried to keep it together, but I wasn't doing well. I wanted to leave, to get to the bus stop I would need to walk an empty road. My boyfriend asked me to stay. He was worried about me, but he wanted to keep playing.

I couldn't talk to anyone about it. I would hear that I'm over-sensitive and that I'm exaggerating: "It's not that strong. It's not you, it's your

character". My boyfriend didn't want me to tell anyone about it either.

I was wondering to what extent was I the one who "asked for it". I went to a friend's house, I didn't ask the parents, I created the wrong character.

Remember, that in RPGs things are happening among the gamers in real life and also between the characters in the game. The game master took me out of the room, and in the game – he kidnapped my character. Some people play like this – if you are not in the given scene, leave for a moment. Players cannot hear something, where they are not present in the scene – that would be the easy explanation. But I think that boy simply knew that he was doing something that wasn't right.

I stopped playing with that group, and started looking for a new one. And then, the question appeared: should I say in advance that I don't want any rapes? Now I do that and people think that I'm crazy.

At the beginning, I thought it was a slip-up, but it later turned out that it wasn't. During one of my first games with my new team, I was imprisoned together with other characters. Several players declared that they were raping my character. I stopped this and I wanted to leave. I remember the outrage that I was interrupting the session. The tally for the first year of my playing is five rapes, without counting the situations where my characters have been harassed or threatened with rape. I

began to feel threatened that during one of the sessions someone would rape not my character, but me.

I started to create rape-resilient characters. For example, such a character is a harpy, or is very ugly. But it didn't always help.

I'm still in touch with that boy – we meet at different RPG meetings. He raped my character. I'm sad when I meet him. I don't know what to tell him.

Gwałt w grze [Rape in the game], Małgorzata Łojkowska, 26 March 2014, „Duży Format” wyborcza.pl/duzyformat/1,127290,15691884,Gwalt_w_grze.html

Appendix No. 5

Planning online campaigns using the E-A-S- T method

E for EASY! First of all, your posts should be short. Social media is not the place for lengthy essays. Anyway, we are used to quick and simple messages today. It is important that you adjust your language to your audience. Few people browse the Internet with a dictionary of foreign words at hand. Remember to always consider your goal. Tell the audience of your campaign what you expect of them in a simple way. Don't be afraid to refer directly to your audience. At least they'll know that you are talking directly to them.

A for ATTRACTIVE! Remember, we live in such times that access to information is not a problem. It is the excess of information that is the problem. Since we are attacked by various messages everywhere we go, we only pay attention to those that are most attractive to us. Remember that attractiveness means different things for different people. While creating content for social media, provide your audience with what they may think attractive. To find out what it is, you may do research or use your intuition. It is also worth adding interesting and eye-catching graphics and illustrations to your materials. Emotions are also important. Your posts should evoke them. They'd better be positive. Something that is moving is easier to remember. In the end, add an important distinction – either entertainment or content that encourages reflection. Mixing the two might turn out to be disastrous.

S for SOCIAL! Action – reaction. In social media, the most important thing is interaction. The audience wants to act: to share, to like, to recommend, to announce, to invite, to respond, to write opinions, to boast and to actively build their image in the media. So make sure that the content from your campaign is easy to share. Remember! Engaged users are the best allies of your campaign. Answer questions efficiently – nobody likes if their questions are left unanswered. Finally, leave some space for your potential audience. They are also creative and sometimes have something interesting to communicate!

T for TIMELY! Doing things on time is always a good idea. If you take on something important, the DEADLINE is, paradoxically, both your greatest enemy and your best friend. Plan your social media activity well. Nobody likes long silences. In the meantime, the audience can forget about your campaign. So, don't post 3 posts on one day only to keep quiet for three weeks. Please note that the majority of social media makes it possible to plan posts. Try to make sure that your posts are relevant to current issues, events or trends for your campaign audience. Nobody will be interested in out-of-date content.

Appendix No. 6

Occupational segregation

Women workers have traditionally been concentrated in poorly paid, routine occupations. Many of these jobs are highly gendered – that is, they are commonly seen as 'women's work'. Secretarial and caring jobs (such as nursing, social work and child care) are overwhelmingly held by women and are generally regarded as 'feminine' occupations. Occupational gender segregation refers to the fact that men and women are concentrated in different types of jobs, based on prevailing understandings of what is appropriate 'male' and 'female' work.

Occupational segregation has been seen to possess vertical and horizontal components. Vertical segregation refers to the tendency for women to be concentrated in jobs with little authority and room for advancement, while men occupy more powerful and influential positions. Horizontal segregation refers to the tendency for men and women to occupy different categories of job. For example, women largely dominate in domestic and routine clerical positions, while men are clustered in semi-skilled and skilled manual positions.

Anthony Giddens, *Sociology*, transl. Alina Sulżycka, Warszawa, Wydawnictwo PWN, 2005, p. 413. [Anthony Giddens, *Sociology*, p. 756-757].

Sticky floor – a term describing the phenomenon that belongs to the wider problem of gender-based discrimination on the labour market, which mostly applies to the status of female workers. It is used to describe a situation where it is impossible or it is rarely possible to be promoted to a higher position. Female workers are “stuck” to their current function and are unable to get promoted and to develop their careers [source: pl.wikipedia.org/wiki/Lepka_pod%C5%82oga].

Glass ceiling – an invisible barrier which makes it difficult for women, as well as for national, ethnic, sexual or religious minorities, but also ability-based minorities, etc. to reach high-ranking positions in business or politics.

The phenomenon is “invisible” because usually, in each specific case of experiencing promotion difficulties, organisations find other explanations for them, but at the same time, at the level of the whole population, using statistical analysis, it can be observed that women (and the above- mentioned minorities) with the same qualifications are less likely to be promoted and receive lower salaries.

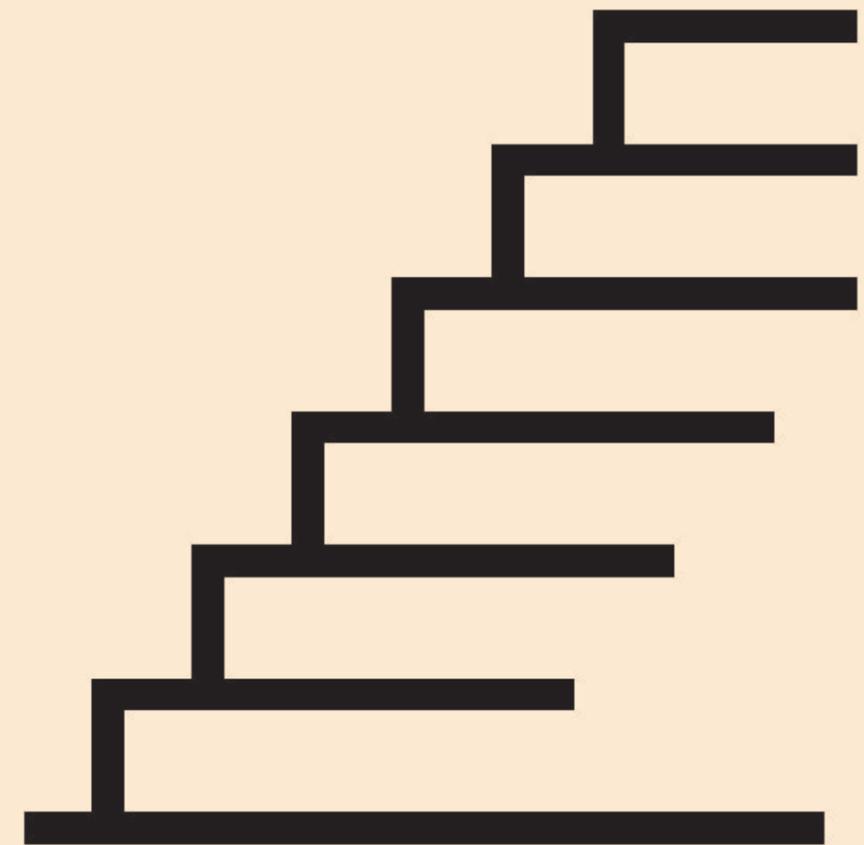
“The glass ceiling is not simply a barrier related to an individual's inability to cope on a higher position. The glass ceiling is more about

women as a community who are prevented from having a career because of being women". It exists even in the countries that are commonly believed to be at the forefront of promoting gender equality.

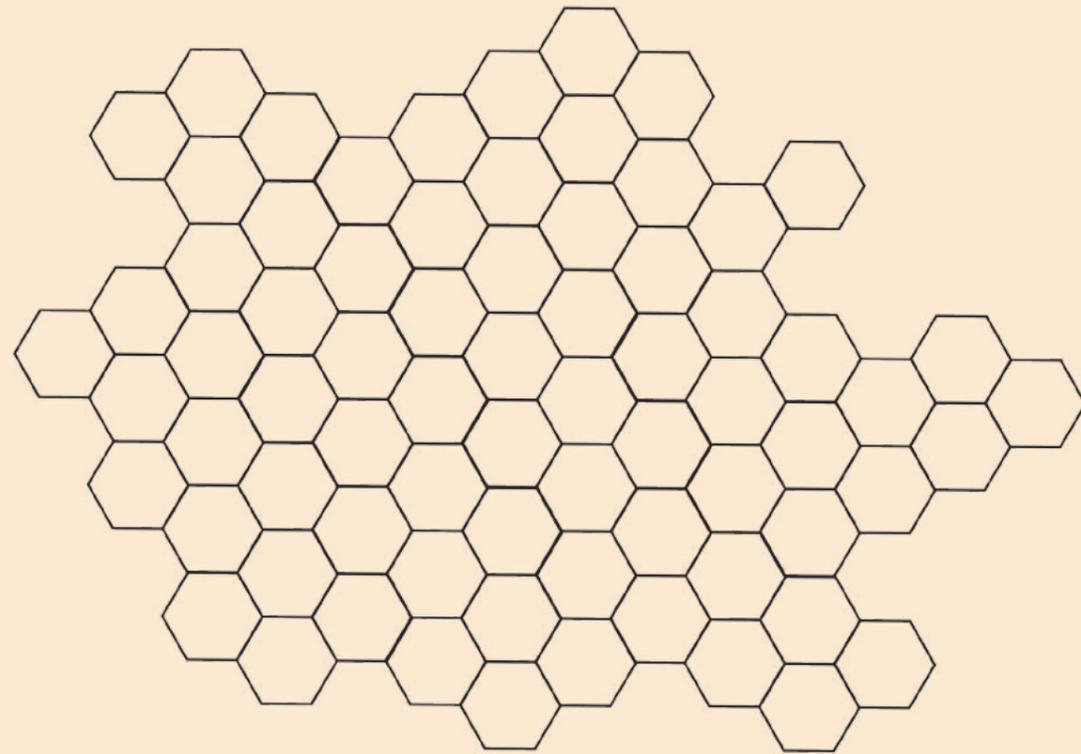
The reasons for the existence of the glass ceiling can be found, for example, in the established social roles that assign managerial roles to men, in the traditional division of responsibilities within the family (according to which women are more often involved in housework and child care), as well as in the creation of so-called "occupational ghettos" (offering women jobs in which promotion is difficult)

source: pl.wikipedia.org/wiki/Szklany_sufit

Appendix No. 7



Appendix No. 8



Appendix No. 9

DRAWING ROLES

DRAWING SIDES ANNOUNCING THE TOPIC OF THE DEBATE

TIME FOR THE TEAMS TO PREPARE

OPENING THE DEBATE SPEAKER

1 – PROPOSITION SPEAKER

1 – OPPOSITION SPEAKER

2 – PROPOSITION SPEAKER

2 – OPPOSITION SPEAKER

3 – PROPOSITION SPEAKER

3 – OPPOSITION SPEAKER

4 – PROPOSITION SPEAKER

4 – OPPOSITION QUESTIONS FROM THE AUDIENCE

ANSWERS TO QUESTIONS FROM THE AUDIENCE

JURY DELIBERATIONS ANNOUNCING THE RESULTS OF THE DEBATE

OXFORD DEBATE RULES CHAIRMAN

- Manages the debate
- Introduces the speakers
- Announces the topic of the debate
- Announces the result of the debate
- Makes sure that the speakers stay civil and behave themselves

SECRETARY

- Keeps the time for speeches
- 4 minutes per speech o Warns about the approaching end of the speech about 30 seconds before it ends
- 1 minute for questions from the audience 1 minute for the answers to the questions from the audience

JURY

- Assesses the speakers' speeches

SPEAKERS

- Speakers 1 – defining the discussion, quoting most important arguments
- Speakers 2 – elaborating on the arguments and referring to the arguments raised by opponents
- Speakers 3 – undermining the arguments raised by the other side and possibly expanding on their own arguments
- Speakers 4 – summarizing arguments raised by the given side.