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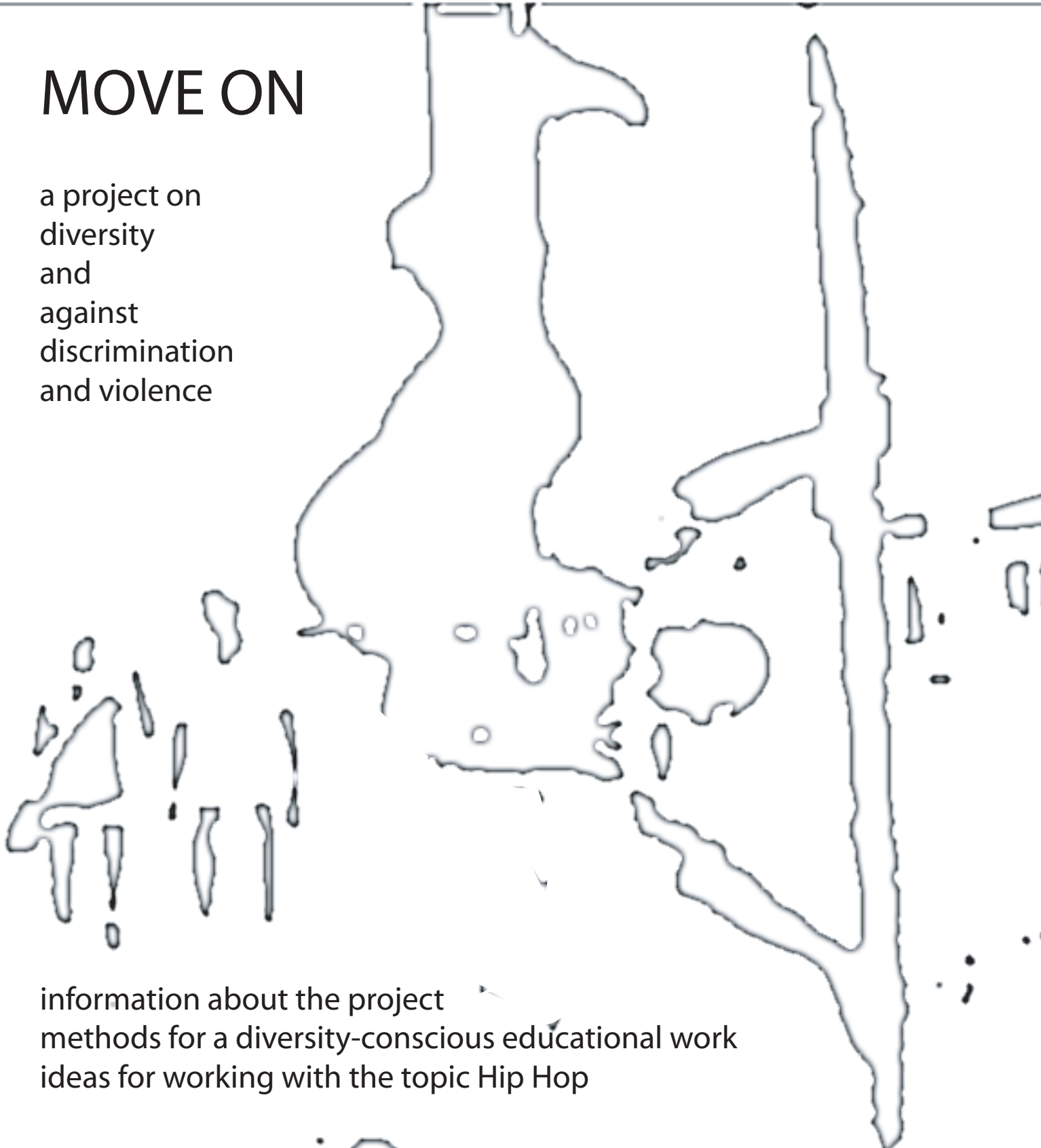
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documentation about an international youth project:

MOVE ON

a project on
diversity
and
against
discrimination
and violence



information about the project
methods for a diversity-conscious educational work
ideas for working with the topic Hip Hop

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MOVE ON - A project on diversity and against discrimination and violence

Introduction

The ten-day exchange project "MOVE ON - a project on diversity and discrimination and against violence" has brought together, in October 2009, in Sievershausen and Berlin (Germany) young people from Bosnia, Germany, Portugal, Serbia and Turkey. All together, we have created a common space, where we could meet, share and explore our wealth of experience and our behaviours. MOVE ON has created a "common move ahead", both at the conceptual, as well as the physical level and has given us all new perspectives.

The project MOVE ON was funded by EU Programme YOUTH IN ACTION and was explicitly developed by and with young people with "lesser possibilities". The group was composed of young people between 16-27 years old, who are facing in their daily lives different, often simultaneous, forms of discrimination and massive conditions of inequality and who have had no opportunity so far to participate in international programs.

The special common learning space was made possible by a concept developed by the international leading team during various meetings and through phone calls. On the base of previous experiences in the development of international youth projects with similar target groups and on the base of the needs, ideas and desires expressed by former participants, we decided to take up the Hip Hop movement as a starting point for the project. At the same time we decided to foster not only the participation of young people involved or belonging in that movement, rather we encouraged in every way the creation of a heterogeneous group. The heterogeneity of the group brought about different experiences and positions which could come together in a common reflection with differences in terms of nationality, gender, age, family background, health, migration history, size of place of residence, etc., without any of these perspectives becoming dominant. The work on the issue of discrimination was characterized by a process of sharing experiences concerning exclusion and by the awareness that even with respect to different characteristics the mechanisms of exclusion and discrimination are similar and linked with similar feelings and limitations. The intensive exchange of views on these painful experiences (i.e. through the "lemon exercise") has strengthened the group, bringing the participants very close to each other and has increased the awareness of their own prejudices and discriminatory behaviours.

In a second step, we have analysed and discussed the mechanisms of discrimination in a choice of Hip Hop songs and videos and we have simultaneously discovered the Hip Hop movement as one that turns against oppression and discrimination.

This process of discussion was accompanied by workshops on music and Urban Dance, which were designed by the participants themselves (As a result see the film, "one minute" and the songs on the DVD).

With respect to the topic of Hip Hop one highlight was represented by the visit to "The Battle of the Year" in Braunschweig and the following discussions based on observations made there.

The following days were subsequently devoted to the development of a discrimination-aware perspective, for example through specific activities dedicated to the discovery of Berlin and to the examination of communication processes (see city game, communication workshop). In this phase it was important to try out the "new perspective" in the group, to realize and articulate the changing impression of each other and the new experiences with ourselves in the special context of this common, shared space, aside of every day life.

"Free to move on" was the title suggested by one of the participants for an "Open Space" working session on the last day. "This is really special here because I can be like I am and somehow also may be new, because all that the people at home does know and think about me, doesn't matter here, and I can be a bit out of the boxes in which people put me".

In this sense, again a heartfelt thank you to all the people involved and to the financial sponsors and advocates of all kind, who have helped make this meeting what it was and will remain ...

A very special space to be and move ...

So one minute ... move on!



Perspectives of the participants:

Ümit Badem:

Hip hop aslında tek bir yerde oluşmamış. Dünyanın her yerinden her kültürden birşeyler almış ve yepyeni bir kültür oluşturmuş. Graffiti, dans, rap. Bunların her biri başka şekillerde başka yerlerde ortaya çıkmış ama şu an bir bütün ve bütünleştirici.

Hip hop, ayrımcılığa karşı doğduğu için, insanların yüzlerine gerçekleri vurduğu için kardeşinle herşeyi paylaştığın için ve zaten seninle onları kardeş gördüğün için birleştiriyor bizi.

Yukarıdaki yapmaya çalıştığım şeyler oluyor etrafta. Bu saldıranlar polis de oluyor sivil de ama birileri tek oluyor. Hip hop o teklifi ortadan kaldırıyor. Belki yine de kavganın olduğu ama daha adaletli bir dünya yaratıyor.

Biz buraya toplandık. Neden? Çünkü birşeylerden konuşmak istedik. Çünkü birbirimizi tanımak istedik. Bazı şeyleri sonlandırmak, bazı şeyleri öğrenmek istiyoruz. Biz burda tartışmak için ayrılmadık. İyi bir konu öğrenince yapacak çok şey var. Ayrımcılığı hip hopla anlatmak çok daha iyi; çünkü hip hop farklı kültürlerin iç içe olduğu bir kültür. Hip hopla ilgili de birçok şey öğreniyoruz. Aslında hip hop bizi buraya getirdi. Yüzümüze birşeyler çarptı ve bize birşeyleri gösterdi. Galiba bizi ayrılmayacak da.

(english translation:)

Hip hop does not actually occur in one place. All over the world have taken something from every culture and created a whole new culture. Graffiti, dance, rap. In each of these have appeared elsewhere in other ways, but now a whole and integrative.

Hip hop, was born against discrimination for people to face the truth you for sharing everything with your brother for hitting and you're already on your brother, combining them with us

I'm trying to do the above things happening around. Those who are attacking civilians, but police said it was the only one to someone. It eliminates the uniqueness of hip hop. But maybe that's still fighting to create a more equitable world.

We have gathered here. Why? Something because we want to talk. Because we want to know each other. Some things end, we want to learn some things. We did not leave here to discuss. There are many things to do when you find a good topic. Much better to describe hip-hopping discrimination because of hip hop farklı culture is a culture nest. We learn many things about hip-hopping. In fact, hip hop has brought us here. Something crashed on us and showed us something. I guess I never will part us.

Lemi Karaca:

Hip hop insanları biraraya getiren bir kültürdür. Farklı ülkelerden birbirini tanımayan insanlar birbirlerini gördüklerinde daha önceden tanışmış gibi samimi olabiliyorlar. 2Pac'in farklı ülkelerden hayran kitlesi var ve istemeden de olsa o insanlar bir birlik içerisinde. Move On projesi'nde bizim için öyle. Farklı ülkelerden tek bir amaçla geldik, farklı diller konuşuyoruz, ten renklerimiz farklı, saç renklerimiz farklı... Hip hop bizi birleştirdi. Çünkü hip hopta bir sınır yok. Her insan bu kültüre katılabilir. İster aktif ister pasif olsun. Dünyanın her neresinde olursa olsun yanlış bir iletişim olduğu zaman hip hop kültürü buna cevap verebilecek güce sahip. Sorunları dile getirmesi buna kanıt. Move On Projesi bize aynı evi paylaştırdı farklı olduğumuz halde. Hip hopun gücü.

(English translation:)

Hip hop is a culture that brings people together. People who do not know each other from different countries view each other as they had met before they can be sincere. 2Pac's fans are from different countries, albeit unintentionally and then in a union. On projesi'nde move for us it is. We came from different countries, one purpose, we speak different languages, different skin color of the hair color of differently... Hip hop have joined us. Hopta no limit because hip. Each person can participate in this culture. Whether you're actively or passively. No matter where in the world when a false communication of hip hop culture have the power to respond. Issues raised in this evidence. Move On project made us different that we share the same house in this case. Power of hip hop.

Elisabeth Omonga:

Immer wieder

Immer wieder

Immer wieder Beleidigungen einstecken

die uns im Tiefsten sehr verletzen

Warum soll ich meine Gefühle verstecken?

Und zu sehen wie Leute rumhetzen?

Laufen Laufen

Jeden Tag weglaufen

Saufen Saufen
ist die heutige Devise

Ich persönlich will mich offen zeigen
möchte die innere Krise nicht verschweigen
die grüne Wiese wird schwarz und weiß
Farblose Gedanken, darauf geb' ich 'nen Scheiß'

Für mich heißt es jetzt moving on
auch wenn es manchmal schwer fällt
und mein Herz sinkt, so dass es nicht mehr hält

Für mich heißt es jetzt moving on
obwohl wir uns so fremd scheinen
dabei sind wir doch von der gleichen Spezies
Aliens sind wir nicht

Wir lieben, atmen gemeinsam und weinen

Für dich heißt es jetzt moving on
Zeig deine Emotionen und dein Leid
Wir treffen uns alle im gleichen Kreis

Für uns heißt es jetzt moving on
da wir die Schmerzen teilen
und unsere gebrochenen Herzen verheilen

Wir haben Fragen Fragen Fragen
dazu kann ich nichts sagen sagen sagen

Fühle deine Gedanken
voller Verzweiflung
Willst flüchten, doch die Mauer will keine Befreiung

sie fragt:

Vorurteil oder Vereinigung?

Ignoranz oder Verteidigung?

Weitergehen oder Stehenbleiben?

Im Grunde genommen macht es kein Unterschied!

Ach, wenn unsere Welt einst friedlich blieb.

Gewaltsame Sprüche

Aggressive Gerüche

Bleib mal locker!

Peace for the world...

Projekte hin und her

Die Frage bleibt noch WER?

Wer steckt sein Mut zusammen?

Wer opfert sich für die wertvolle Gerechtigkeit?

Für die harmlose Offenheit?

Eine nie endende Philosophie.

Wie kommen wir alle in Harmonie?

Eine Bitte hab ich noch: Für dich Für uns Für alle

MOVE ON!!!

(Another english text by Elisabeth:)

STILL WAITING . . .

waiting for the real love...
but watching people fighting!
waiting for peace and harmony
but seeing people struggling!
Waiting for justice in the world...
but hearing people shouting!

When are we going to move on
And see the enlightning of the sun?
When are we going to recover from our blindness
And feel the reality of united kindess?
When are we going to heal the world
And begin to have a beating heart, which is colord'?

Egalité liberté and the pursuit of hapiness
must we give up yet?
Sharing thoughtst like it's world war 3
having knowledge but loosing the key.

Culture traditions and visions
everybody's searching for their American Dream
Nothing is like what it seem.

Join me in my time machine
you'll see things you've never seen
Travel with me to a wonderful world
where you experience no cold
Fly far away with me -Stay in a place called Love
Hopes we'll share and problems we'll solve.

Imagine a life without racism, classism, sexism

Imagine a life without nationalism, communism, religism, materialism ethnism

Imagine a life

Now stop! Rewine... Wake up!

I said Imagine so now you're back here

Don't wanna be here?

Take a glass of beer!

Still waiting for the real love?

Still waiting for peace and harmony?

Still waiting for justice?

SORRY!.. Not in this world but don't worry!

You gotta move on cause now it's her turn.

Imagine a life . . .



Programme MOVE ON

	Mon 12	tue 13	Wed 14	Thursd 15	Frid 16	Sat 17
9 breakfast						
10 – 13		Who is who Programm Rules Hopes/Fears	What's up? Getting into contact Sound game	What's up? Lemon exercise exchange on experiences with categorisation in small groups	What's up? Living in a world of (media) images work different questions around images/prejudices	Midterm evaluation Hip Hop Movement
13 lunch						
15-19	Arrival to Sievershausen around 17:00 a clock	Teambuilding Chaos Rally Reflexion groups	Workshops on Dance Music Art Reflexion groups	Workshops on Dance Music Art, Film-Workshop	Hip Hop and discrimination Reflexion groups	Visit BOTY photos, film, inter-views
20 dinner						
	Welcome and Dinner	Teambuilding	Internat. Evening reflexion	free	Internat. Evening presentation	Travel to Berlin

Sun 18	Mon 19	Tue 20	Wed 21	Thurs 22
free	Workshop Communication Reflexion groups	City game	Open space	Departure
12 Brunch				
Reflexion BOTY and interviews Planning Jam Event	free	Preparation jam event 19:00 JAM Kinzigstr. 9	youth in action follow up? Final evaluation	
		JAM	Farewell party in the house	

Methods for educational work

In the following pages you find a description of some of the methods we have been using in the seminar MOVE ON. We would like to share these conceptual ideas and the processes within our seminar with you as multipliers and trainers in order to continue the exchange on practical experiences as well as on basics and objectives of international youth work today.

We just would like to emphasise that these methods need always to be adapted to the concrete context in which your seminar is situated and to the targeted group you are working with. You will need to change maybe the time-frame because you think that you will need more time with your group. Or you will look for other ways of explaining the context or asking the questions.

We are interested to hear from your experiences and your comments to our ideas and we are glad if these methods are helpful for you in the process of preparations of international projects.

name	CHAOS RALLEY
Aims	<ul style="list-style-type: none"> • Get to know each other • Get to know the location • Work in team • Approach the topics (possible) • Fun
Age and groupsize	From 10 - 15 players on each age, since the tasks can be adapted
Time	This game can last quite long. It is important to keep suspense in the development of the action (1,5 – 2 hours max.)
Material	<p>Big playing field, dice.</p> <p>On the playing field there is a start-field and an end-field and in between them there are 45-55 serially numbered fields. Differently coloured pawns are needed for each group, which are in the start-field at the beginning.</p> <p>Further needs: big, safe outdoor space or house, where the participants can move independently.</p> <p>The cards with the numbers and tasks have to be distributed/hidden in the space in advance, unknown to the participants.</p>
Description of the method	<p>The participants are divided into small groups randomly. Each group choose a colour.</p> <p>In order to be able to recognize the group and create a feeling of belongig in the up-coming chaos, each group should wear the respective colour: cheeks can be painted with watercolours; a coloured t-shirt can be wore, as well as a coloured bracelet. Alternatively each group can choose a recognition feature (dance/walk/song).</p> <p>To start the game a participant of each group goes to the game-leader table and throws the dice (the best would be big foam rubber dice, which you can roll on the floor and where all can see the numbers).</p> <p>The pawn is moving forward according to the number showing up on the dice. Each number on the playing field represents a small card, which was hidden in a specific space. Fantasy has here no borders and as soon as the pawn stops in a new number the group can start the joint (!) search for the number. When the group find the little card, the participants read the task on the back side of the card and leave it there, where it was.</p>

	<p>At this point the group is running back to the game-leaders table and stand in a line waiting for its turn, because only one group at a time can complete the own task presenting it to the game leaders. The ammount of fun depends on the tasks! They can be for eexample..</p> <p>Build a human pyramid! Each participant of the group has to imitate an animal! Each participant of the group has to do 4 push-ups! Sing together a song for children in different languages! Present a dance which represents your group! A love poem you recite together as a group (...)</p> <p>After having completed the concrete task (the jury at the game-leaders-table has to accept it) one of the group is throwing the dice again and the new number has to be found. Once reached the final field, the group has to look for a hidden treasure; a treasure for each group should be hidden in advance. This game is not about loosing or winning, it is rather about having fun all together. The participants will nevertheless run till they are beat!</p>
<p>Debriefing of the method</p>	<p>This game aims above all at creating the group, and at generating fun and movement among the participants. If you want you can ask the group how they felt during the game and with their group. If there was something especially easy or difficult. Questions and tasks during the game can eventually approach specific topics, which are significant for the project and can be further discussed during the evaluation phase. It is possible to conclude the game with a tribute to all the participants and with a joint collection of all the small cards.</p>
<p>Outcomes during the project MOVE ON</p>	<p>The game was a lot of fun for all of the participants. The atmosphere afterwards was rleaxed and people came quite close together in their groups. Many of them were surprised how it was possible to communicate with each other in the small groups without one common language but with all efforts and supports they could use.</p>
<p>Attention! Possible variations</p>	<p>There are participants who are at first shy, not directly communicative and not dynamically participating. In the small group, others can criticize these participants because they do not engage themeselves in the chaos. These processes should be taken into consideration and eventually be discussed in the groups and afterwards in the evaluation. Some of the participants can „go under in chaos“, it is therefore important to pay attention that the tasks are solvable for all and that they don't expose single participants. It is also important to pay attention to possible dangers in the space around and make the participants aware about it. If you want the game to last longer: while throwing dice only 1 to 3 steps are</p>

allowed, so that the distance stays short: number 4 is 1 step; number 5 are two steps; number 6 are 3 steps. If you want it to end faster you can allow the groups to throw the dice twice each round.

Remember well all the small cards are hidden!

Instead of the tasks it is possible to write just a word on the small cards: i.e. the name of an animal. The task is then specified at the game-leaders table.

Into the game-leaders group there can be as well some of the participants and into the groups you can as well include the team-leaders!

Before starting you can give the groups the time to build their own pawn for the game with different materials that you offer and to create for example a logo for their groups.

name	SOUND CHECK
Aims	<ul style="list-style-type: none"> • getting to know each other • dealing with ones own stereotypes and prejudices • exchange about music preferences and styles
Age and group size	At least 12 persons
Time	2-3 hours (depends on the number of participants! At least one minute per song and 60 minutes for preparation and debriefing.
Material	CD player and/or mp3 player facility, favourite songs of the participants, list of these favourite songs, if possible: material for a profile of each participant including a (polaroid) picture.
Description of the method	<p>The participants are asked to transfer their favourite songs to the team leaders beforehand to ensure all songs are collected and ideally copied to a single medium. At the beginning of the session profiles of every person are put up in the room. These profiles may include a photo. One way of generating profiles are partner interviews (avoiding music related questions, of course). An alternative is simply collecting the names of the participants on single cards at the walls around.</p> <p>Now every song is played for at least one minute. While the music is playing the participants are invited to figure out whose favourite song it is and go to the according profile (or name). Participants should pay attention who is standing where, who was standing next to their name when and to remember which song they matched to which person. The correct matches are revealed after the analysis of the session. The seminar team counts the number of right matches, to present afterwards how many people choose the right person for each song. Needless to say the seminar team and every participant takes part in the session.</p>
Evaluation of the method	<p>The first part of the debriefing begins right after the end of the music round. These questions may help:</p> <ul style="list-style-type: none"> • What did you think about the music round? Was it easy/ hard? • What attracted your attention? • What guided your decisions? • When especially, were you unsure? <p>Finally, after this round the right matches are revealed. A sample of each song is played and the person, calling this song his/ her favourite comes to the front.</p>

	<ul style="list-style-type: none"> • What was a surprise? • When did you miss (if so)? • How did you feel when people (wrongly) stood next to your name? • What else attracted your attention? <p>The analysis should deal with the issue that our assumption about the music of others are not only guided by experiences with the person but also by socially and culturally influenced connotations to certain styles of music, which are transported by the media, by (political) discussions and within our friends-group for example. There are many stereotypes in our heads, which do not necessarily fit to the reality. Using specific examples the chance and challenge of this method is to emphasise that contradictions are the normal.</p> <p>The following questions might be discussed as a next step:</p> <p>Which music styles exist? Which music culture do you identify with? Maybe there is more than one? Which music do your friends listen to? How do you relate to other kinds of music?</p> <p>After the session the favourite songs of each participant and the general preference in music can be added to the profiles.</p>
<p>Outcomes, discussions and remarkable aspects during the project MOVE ON</p>	<p>Participants described this method as very interesting and exciting. It was apparent that the young people had a great variety of preferred music styles. By and large it was surprisingly hard to guess the right person for each song, even though sometimes the general idea was right.</p> <p>A participant from germany, for example, chose a spanish song, because his parents moved from spain to germany and he likes this music. But there have been also three other spanish songs during this game. Still: Which song belonged to which participant?</p> <p>We quite often missed it. Some participants chose national as well as international songs as their favourite ones. In these cases guessing right was quite a challenge: While a young man from Turkey chose an emotional quiet song as his favourite, the favourite music of the Turkish women were by Bob Marley, for example or English rock songs. A male Serbian participant brought a Spanish song as his favourite, a young Turkish man an english hip hop song yet another female a mixture of Oriental and electronic sounds. Based on this information we were able to intensely discuss and reflect the issues of subcultures, stereotypes and ascriptions. To go into the feelings people had when they were “wrongly” associated with a song was especially interesting.</p> <p>Another intriguing point was the (im-)possibility to guess the gender based on the music. Contrary to the expectations of many, quite a few of the favourite songs of the male participants were quieter and more emotional than those of the female ones.</p> <p>A very emotional moment in this exeries was when everybody in the circle eclained why this song was so important fot him/her. People showed a lot of themselves, their biography and about hte difficulties they faced in life. It was an important moment of</p>

	<p>building trust and respect within the group.</p> <p>A last heavily discussed question was: How to respect the music of others in spite of disliking it and actually not wanting to listen to it? This method was a reason to discuss the treatment of different music styles in the seminar. For example some participants expressed that they would prefer to listen to all the music equally during breaks, while eating and in the evening. Because of the mix CDs and the awareness of the issue the young people subsequently paid more attention to this request.</p>
<p>Attention!</p>	<p>It is important to collect all the songs in advance and to ensure the CD player or computer plays every song. If favourite songs are known to some participants, these persons have to "lie" when the song is played. The person whose favourite song is played has to assign her-/himself to someone else to avoid revealing the truth.</p> <p>During the debriefing it is important to pay attention to examples that can be employed to irritate images people actually have to inspire a reflection about stereotypes. A nice thing to do is to provide a CD with all the song at the end of the seminar. Designing the cover art could be an assignment for some participants.</p>
<p>Possible variations</p>	<p>Music is an easy way to involve young people. There are different ways to use this. It is important to ensure the young people have enough time and space with their own music. One variation of the method is to reveal the persons name right after each song. The advantage is: everyone is closer to his/her feelings to the situation and still remembers who s/he guessed, but the end of the session loses its appeal since more and more persons can be excluded.</p>

name	THE LEMON
Aims of the method	<ul style="list-style-type: none"> • Entry into the topic difference, diversity, prejudices, discrimination • Sensibilisation for diversity within all kind of groups • Exchange on own experiences and feelings • Development of a critical perspective on culturalisation and categorisation
Age and group size	10 – 30 person from 10 years on
Time	Aprox. 3 hours
Material	Lemons (minimum half of the ammount of people in the group), big sheets of paper, markers, colored paper
Description of the method	<p>The participants are asked to describe how lemons are... The mostly general descriptions (like yellow, fresh, round...) are written down on a flipchart by the facilitator. Then each participant receives an own lemon (or in pairs) and is asked to have a good look on them. After some minutes, they are all collected again and mixed up and the participants are asked to find 'their' lemon out of all the others. In nearly all cases, this is possible without any problem!</p> <p>Then the facilitators can ask to the group:</p> <p>How it was possible to find out your own lemon? (form, marks, smell) ... Was there anything else surprising or remarkable? What else did the process made you think about? Is this exercise having something to do with you all day life?</p> <p>Of course this exercise is about processes of categorisation. Lemons are in a first all the same. But when you have a closer look on each, you realise the many many details each one is special for. Of course the lemon is only helpful as a starting point for thinking about discrimination. A direct transfer to human beings is running the risk of biologizing differences and brings back to the idea of race (take care about this when working with this exercise in your contexts). We all agree that within humans there are no different races, but we can still use the experience with our lemons to reflect about structures of categorisation within our working and living contexts.</p> <p>Interesting in this part of process is to leave enough space for the participant's thoughts and ideas (which can be expressed within question two and three). There are many other topics inside!</p>

	<p>The fourth question leads into the own experiences. The participants will tell some example and also the facilitators can share some. We are all meeting these kinds of categorisations every day. We are all making experiences with them concerning several categories, whether it is nationality, gender, the social background. It can be experiences on interpersonal and structural level. Sometimes categorisations are very clearly expressed, but sometimes, they are more hidden – as well as the valuations behind.</p> <p>The next step is to invite the participants to work on the following questions in small groups of 3 or 4 people.</p> <p>When did you experience being put into a box? How did you feel? Which box (gender, country, hippie, student...)?</p> <p>When did you put others into a box? How did you feel? Which box?</p> <p>The groups are asked to take their time to reflect on one concrete example each and tell each other what happened. It is useful first to have one round on the first questions and then another round on the other position. They are asked to write down their feelings on small cards, also the boxes. It should be clear for them, that all the personal experiences are only shared in the small groups and they are not told in plenum or to others. The small group work will last around 60 minutes.</p> <p>You should have a break afterwards, so groups who need some more moments can take their time.</p>
<p>Evaluation of the method</p>	<p>Back to the plenum, you can start with the following questions:</p> <ul style="list-style-type: none"> • Did you all remember a situation in your life where you felt being put into a box? • How did you feel in the small group? • Which boxes did you collect? Either those you was put in or those you used to put others... <p>Concerning this question, the groups can put their cards with boxes on the ground or on a flipchart (or you ask them to put before sitting in the plenum and you show it at this point).</p> <p>As next step, have a look at the feelings when ‘being put into a box’. Try to arrange the cards a bit and let the group realise the variety of feelings.</p> <ul style="list-style-type: none"> • Was it difficult to remember and name the feelings? • What comes to your mind when you look at this mix of feelings? <p>Let some space for discussion, surprises, comments...</p>

	<p>After this have a look on feelings when 'putting others into a box'. The same: Try to arrange the cards a bit and let the group realise the variety of feelings.</p> <ul style="list-style-type: none"> • Did you all remember a situation in your life where you put others into a box? • Was it difficult to find examples? Why? • Was it difficult to remember feelings? Why? • What comes to your mind when you look at this mix of feelings? <p>Other helpful questions:</p> <ul style="list-style-type: none"> • Do you think feelings can change in the process with one situation? • Do you see a connection between both positions, situations? • What can be helpful to arrive to handle the feelings? • What can be helpful to get out of this boxes? <p>It mostly becomes visible that it is more easy to remember and to talk about situations and feelings where people were experimenting categorisation or discrimination themselves. Arriving to this point it is a good chance to ask for reasons and consequences.</p>
<p>Outcomes, discussions and remarkable aspects during the project MOVE ON</p>	<p>In the project MOVE ON, this exercise was a very central one. We worked with it on the fourth day after a intense time of getting to know each other and team building. We choose small groups constellations that already worked with each other and experienced a good communication (with two languages and one translating person, but internationally mixed groups), which was a very good base for confidence and openness.</p> <p>Many of the participants discovered a lot about themselves and the topic in this morning session. "I know that it is an important topic – discrimination – but now I feel how much I am having to do with it – and there are so many boxes I am in.. and I put others in..." one participant said in the closing circle. What was amazing for many of the group was how similar the feelings were even if their experiences were quite different and about different categories. "It gave me power and selfconsciousness to share my stories and realise that he others are having similar experiences with this topic".</p> <p>The time for discussion about where I am putting others into boxes or discriminating others was not enough in the end. One participant kept claiming this in the end of the project "I would have really liked to dedicate more time to the work on our own discriminating actions and the feelings with this".</p>
<p>Attention!</p> <p>Possible variations</p>	<p>When you are working on helpful ways of handling the feelings and on constructive alternative behaviour in the end of the exercise, take care not to arrive to a moralising attitude. Out of the perspective of anti-bias-work, it is rather important to strengthen the fact, that there are different supportive strategies and the challenge for each of us is to listen to the own feelings and needs and define a useful strategy for me in this moment. If I feel a need of distance to a person or a group I felt discriminated by this is a way of dealing with it and a way of taking care for me. And it can be part of a process, where elements of reflexion, communication, publicity can also take part – maybe later, when I feel the power.</p> <p>Another more general point is to take care about the time schedule. It is easily happening, that the talk about own experiences with being put into a box becomes much longer than planned, which takes the space for the other position. It is anyway the more uncomfortable and challenging position to reflect. You can avoid this by giving an extra</p>

space to these experiences... if you can take the time it is the best to give space for this topic in the afternoon or next morning and have a new round of small groups to share experience and a new session of plenum about the feelings and categories and possibilities of handling afterwards. You can initiate this session with another exercise like for example 'the island' (...) or a work with images (...) or the sound game, which you find described in this documentation.



Workshop to the topic of HIP HOP, the MOVEMENT and DISCRIMINATION

After having approached discrimination out of the own experiences of the participants and having had a look at the mass media and mainstreamly shared ideas of right and wrong in our societies we arrived to the topic of Hip Hop.

The afternoon session started with the Hip Hop Bingo, which you find described in the following method frame.

As a next step the participants were divided into two groups randomly and they worked on a brainstorming on what Hip Hop means to them, what aspects they especially identify with or like and what they criticise. This was also the moment to explain to each other meanings, origins and the use of words which are not clear for everybody.

Back to the big group some of the participants explained the development of Hip Hop and its way from USA to the countries we are living in. They presented the actually different ways of understanding and living Hip Hop nowadays.

Then the participants could choose between **three different workshops**:

- 1) Analysis of three Hip Hop videos
- 2) Analysis of the texts of two Hip Hop songs
- 3) Analysis of the structure of a Breakdance battle

- 1) Analysis of two Hip Hop videos

The group gathered around a computer and they were watching and discussing two videos. For this work we have been choosing two different videos which show Hip Hop as a tool and movement against discrimination. The group analysed the content as well as the images of the videos and discussed about similarities and differences with other videos they know.

La Rage - Keny Arkana - French Rap (English subtitles)

La Rage (The Rage) by French female rap artist Keny Arkana. Released in 2006, La Rage refers to global politics and the 2005 riots in the banlieues (ghettos) of Paris which spread to other cities.

→ <http://www.youtube.com/watch?v=z8txhtB2e5M&feature=related>

Changes – 2 Pac – English Rap

Changes is a song by the quite famous us-american rap artist. Released in 1998 Changes refers to his own experiences with discrimination.

→ <http://www.youtube.com/watch?v=o8Y9-JLSRXw>

More links to videos that you could use for a critical and empowering work on Hip Hop you can find in a list below.

2) Analysis of the texts of two Hip Hop songs

The song-group was working on two different songs to compare. On the one hand we chose a song of **50 cent - Candy Shop (2005)** and another song of **The Roots - What They Do (1996)**. The group compared the texts and discovered that the first one is a rather sexist song while The Roots sing criticises sexism and racism in Hip Hop music. They exchanged on reasons why sexism is so present in Hip Hop and how they evaluate the local Hip Hop scenes in their countries.

3) Analysis of the structure of a Breakdance battle

The third group gathered to discuss the origin, the meanings and their impressions of the structure of a battle. They discussed also the attitude of many young people within the Hip Hop scene and exchanged on their own experiences with in- and outgroups within their local youth-scenes.

After the sessions the groups presented their results to each other.

As a last step of this afternoon the participants were invited to participate in a positioning to the topic and get into a broader discussion.

Move - positioning to the topic Hip Hop

The team leader said a sentence; all others position themselves in the room and corporally express their position concerning this point. The participants were asked to find their own position between a point in the room saying YES and in the other corner a one saying NO without getting irritated by others positions. They are asked to use all the space possible and to discover the many different understandings and meanings.

Before starting the team leader emphasised that every position is allright and that there is no right and wrong in this moment, but it is about sharing perspectives and understanding each others view.

- I love Hip Hop
- Hip Hop battles are a creative way of fighting/power manifestations
- Hip Hop changed my life
- Hip Hop culture discriminates women
- Hip Hop is an open movement and includes everybody
- Hip Hop can promote violence

After the first positioning to one question some people voluntarily expressed why they are standing exactly where they stand. Concerning some questions very intense discussions arrived and people were very involved in this.

After the visit to the Battle of the year (BOTY) many of the discussion were continued. A very central discussion which came up out of a concrete experience within the seminar was the one about the N***** word. In a small group and later also in informal contexts people felt the need to exchange on what it meant for them and how they perceive the handling of it in their surroundings and the local (Hip Hop) scenes .

Out of this arrived a debate about using jokes and irony as strategies for handling discrimination and oppression.



Name	HIP HOP BINGO
Aims of the method	<ul style="list-style-type: none"> • Introduction of central aspects of Hip Hop • Analyse and discuss „diversity“ in the history of HiP HOP • Approach own ideas
Age and groupsizes	From 10 participants on Age: each age, since the questions can be adapted
Time	40-50 minutes
Material	<ul style="list-style-type: none"> • A working-form „Bingo“ for each participant (see below) • Pencils
Description of the method	<p>Each participant receives a working-form and a pencil. The team leader waits a moment to see if all participants understand all aspects of the sheet.</p> <p>The task for everyone is now to walk around in the room and ask each other questions and approach the topics listed in the form.</p> <p>Each gathered piece of information correspond with a little case in the form. The objective is to complete two lines (horizontal – vertical – diagonal) while finding a participant pro case, who can answer the respective question/give information about the topic.</p> <p>Once the participants found a person and exchanged about one topic/question (→ Don't hurry, take your time to exchange!!), they can write the name of the person in the case. After that both partners move on and look for another person to exchange about another question/topic. The person who is completing first two lines calls „Bingo“! The other are warmly invited to continue the game.</p>
Debriefing of the method	<p>The evaluation is on the one hand about the content. It is interesting to go through all the cases and see possible answers in the group. It is important to point out which were the more difficult questions and why (for example female Hip Hop artists) and to answer upcoming questions.</p> <p>On the other hand the evaluation is about the process.</p> <ul style="list-style-type: none"> • Did all people follow the principles of exchange or were people 'running through the game to win'? • How did it feel for the partners when people were trying to be fast? • How is 'winning' present in other allday-experiences?
Attention!	The questions/topics on the working-form should be adapted to the group and to the topic of the seminar.

4 elements of hip hop	Male rap artist:	Hip hop movie:		Breakdance move:
A Bosnian Rap Artist:	What does the dj does with the turntables?		A german rap crew:	Make a rhyme:
Urban dance:	Where is the birthplace of hip hop?	The word "to dance" in Serbian:	A turkish rap artist:	
What means MC?	What is beat box?	Famous Portugal Rap Crew:	A female rap artist:	A word from the graffiti scene:

Make your name tag!

If you have five answers in two lines, then scream:

"i said a hip hop the hippie the hippie
to the hip hip hop, and you dont stop
the rock it to the bang bang boogie say up jumped the boogie
to the rhythm of the boogie, the beat" - BINGO 😊

(your name – "hip hop style")

HIP HOP Video - Clips on YOUTOUBE

La Rage – Keny Arkana

- <http://www.youtube.com/watch?v=z8txhtB2e5M&feature=related>
- <http://www.youtube.com/watch?v=sLg3qObN0Cg&feature=related>
- <http://www.youtube.com/watch?v=J8Ce9ry0yNg&feature=related>

Nas (with Text) - The Message

- <http://www.youtube.com/watch?v=1rqLADn2X7s>

Nas (with text) - I can

- <http://www.youtube.com/watch?v=PTqjThZei7U&feature=related>

Grandmaster Flash – The Message

- <http://www.youtube.com/watch?v=O4o8TeqKhgY&feature=related>
- <http://www.youtube.com/watch?v=NpbKZmk5h0g&feature=related>

Fight The Power – Public Enemy

- <http://www.youtube.com/watch?v=8PaoLy7PHwk>

N.W.A – Straight Ouatta Compton

- http://www.youtube.com/watch?v=DJ0_HYuR_fk&feature=related

Old School New York Boogie

- <http://www.youtube.com/watch?v=eK79ileE3W8&feature=related>

NYC Breakerz Vs Rock Steady Crew

- <http://www.youtube.com/watch?v=NpdLz0WFbQM&feature=related>

NYC Breakerz – Graffiti Rock

- http://www.youtube.com/watch?v=5dJ76l_Xtis&feature=related
- <http://www.youtube.com/watch?v=oUEj8MS739M&feature=related>

Breakin' part 1 (1984 Movie) Starring Michael 'Boogaloo Shrimp' Chambers as Turbo. Adolfo 'Shabba-Doo' Quinones as Ozone and Lucinda Dickey as Kelly.

→ <http://www.youtube.com/watch?v=QwBaP-DYJr0&feature=fvw>

→ <http://www.youtube.com/watch?v=p88plbOqRgg&feature=related>

Locking

→ <http://www.youtube.com/watch?v=MvCpzZwXq38>

Original Lockers 70's – 9

→ <http://www.youtube.com/watch?v=FWZLVdICsJE>

→ <http://www.youtube.com/watch?v=2qLNSx6VXA0&feature=channel>

→ <http://www.youtube.com/watch?v=YWOHBra3WGs&feature=channel>



SONGTEXTE

The Roots - What They Do (1996)

(→ <http://www.youtube.com/watch?v=FyeHXCOAFME>)

[Chorus: Raphael Saadiq]

Never do....what they do, what they do, what they do...
Never do....what they do, what they do, what they do...

[Verse One]

Yo, yo
Lost generation, fast paced nation
World population confront they frustration
The principles of true hip-hop have been forsaken
It's all contractual and about money makin
Pretend-to-be cats don't seem to know they limitation
Exact replication and false representation
You wanna be a man, then stand your own
To MC requires skills, I demand some shown
I let the frauds keep frontin
And roam like a cellular phone far from home
Givin crowds what they wantin
Official hip-hop consumption, the 5th thumpin
Keepin ya party jumpin with an original somethin
Yo, I dedicate this to the one dimension-al
No imagination, excuse for perpetration
My man came over and said, "Yo we thought we heard you"
Joke's on you; you heard a bitin-ass crew but um..

[Chorus: Raphael Saadiq]

Never do....what they do, what they do, what they do...
Never do....what they do, what they do, what they do...

[Verse Two]

Thin is the line that run between love and hatred
The game is ill-natured, it's nothing sacred
Aiiyo, it's funny when I see some rap niggaz due to make it
A few'll blow up, or go as far as they can take it
My nine to five, is just to hit ya get the party live
I'm Black Thought, used to rap for sport
Now the rhymes sayin rent payin life support
I take it very serious-ly, within this in-dustry
It's various crews that try to touch me
But I come with the beautiful things, and I bless the track plushly
Around the world crowds love me, from doin tours
Receipient of applause from all of you and yours
Creator of original sounds to send to stores
you take home, to absorb and sweat it out your pores
Now who can stop the music runnin through these veins

Infinitely go against the grain, that's why my motto's to..

[Chorus: Raphael Saadiq]

Never do....what they do, what they do, what they do...

Never do....what they do, what they do, what they do...

[Verse Three]

Livin the life of limos and lights

Airplanes and trains, short days and long nights

Keyboards and mics, bass chords and drum kicks

And my mental thick to hit my head like brick

As I embark on a mission welcomin to the dark

When I first spark the arts, when the listenin start

Open your head wide, and let the Thought inside

My style fortified by all of Philadel-phi

I've dealt more stealth than all the wicked weal-thy

Mentality undetectable by the naked eye

Then I get paid when the record is played

To put it short "I want it made" like Ed, nuff said

Then after that, I'm puttin on my cousin Hamed

We let the ladies blend with the darkskin thoroughbred

and discover, my level is that of no other

And Roots crew reign offical and true while I'm continuin to..

[Chorus: Raphael Saadiq]

Never do....what they do, what they do, what they do...

Never do....what they do, what they do, what they do...

Never do....what they do, what they do, what they do...

Never do....what they do, what they do, what they do...

Never do....what they do, what they do, what they do...

Never do....what they do, what they do, what they do...

50 cent - Candy Shop

(→ <http://www.youtube.com/watch?v=WHKtyFPFTmo>)

[50 cent:]

I take you to the candy shop

I'll let you lick the lollypop

Go 'head girl, don't you stop

Keep going 'til you hit the spot (woah)

Olivia ;

I'll take you to the candy shop

Boy one taste of what I got

I'll have you spending all you got

Keep going 'til you hit the spot (woah)

[50 cent:]

You can have it your way, how do you want it
You gon' back that thing up or should i push up on it
Temperature rising, okay lets go to the next level
Dance floor jam packed, hot as a teakettle
I'll break it down for you now, baby it's simple
If you be a nympho, I'll be a nympho
In the hotel or in the back of the rental
On the beach or in the park, it's whatever you into
Got the magic stick, I'm the love doctor
Have your friends teasin you 'bout how sprung I gotcha
Wanna show me how you work it baby, no problem
Get on top then get to bouncing round like a low rider
I'm a seasons vet when it come to this shit
After you broke up a sweat you can play with the stick
I'm tryin to explain baby the best way I can
I melt in your mouth girl, not in your hands (ha ha)

I take you to the candy shop
I'll let you lick the lollypop
Go 'head girl, don't you stop
Keep going 'til you hit the spot (woah)
[Olivia:]

I'll take you to the candy shop
Boy one taste of what I got
I'll have you spending all you got
Keep going 'til you hit the spot (woah)

[50 cent & Olivia:]
Girl what we do (what we do)
And where we do (and where we do)
The things we do (things we do)
Are just between me and you (oh yeah)

[50 cent:]

Give it to me baby, nice and slow
Climb on top, ride like you in the rodeo
You ain't never heard a sound like this before
Cause I ain't never put it down like this
Soon as I come through the door she get to pullin on my zipper
It's like it's a race who can get undressed quicker
Isn't it ironic how erotic it is to watch em in thongs
Had me thinking 'bout that ass after I'm gone
I touch the right spot at the right time
Lights on or lights off, she like it from behind
So seductive, you should see the way she wind
Her hips in slow-mo on the floor when we grind
As Long as she ain't stoppin, homie I aint stoppin
Drippin wet with sweat man its on and popping

All my champagne campaign, bottle after bottle its on
And we gon' sip til every bubble in every bottle is gone

I take you to the candy shop
I'll let you lick the lollypop
Go 'head girl, don't you stop
Keep going 'til you hit the spot (woah)
Olivia;
I'll take you to the candy shop
Boy one taste of what I got
I'll have you spending all you got
Keep going 'til you hit the spot (woah)

I take you to the candy shop
I'll let you lick the lollypop
Go 'head girl, don't you stop
Keep going 'til you hit the spot (woah)
[Olivia]
I'll take you to the candy shop
Boy one taste of what I got
I'll have you spending all you got
Keep going 'til you hit the spot (woah)

2Pac – Changes

(Video - Clip: <http://www.youtube.com/watch?v=o8Y9-JLSRXw>)

I see no changes wake up in the morning and I ask myself
is life worth living should I blast myself
I'm tired of being poor and even worse I'm black
my stomach hurts so I'm looking for a purse to snatch
cops give a damn about a negro
pull the trigger kill a nigga he's a hero
give the crack to the kids who the hell cares
one less hungry mouth on the welfare
first ship 'em dope and let 'em deal the brothers
give 'em guns step back watch 'em kill each other
it's time to fight back that's what Huey said
two shots in the dark now Huey's dead
I got love for my brother but we can never go nowhere
unless we share with each other
we gotta start making changes
learn to see me as a brother
instead of two distant strangers
and that's how it's supposed to be
how can the devil take a brother if he's close to me
I'd love to go back to when we played as kids
but things changed and that's the way it is

That's just the way it is
things will never be the same
that's just the way it is
that's just the way it is
things will never be the same
that's just the way it is oh yea

I see no changes all I see is racist faces
misplaced hate makes disgrace to races
we under I wonder what it takes to make this
one better places let's erase the wasted
take the evil out the people they'll be acting right
'cause both black and white is smoking crack tonight
and the only time when we chill is when we kill each other
it takes skill to be real time to heal each other
and although it seems heaven sent
we ain't ready to see a black president
it ain't a secret don't conceal the fact
the penitentiary's packed and it's filled with blacks
But some things will never change
try to show another way
but you staying in the dope game
now tell me what's a mother to do
being real don't appeal to the brother in you

you gotta operate the easy way
I made a G today but you made it in a sleezy way
selling crack to the kids
I gotta get paid well hey well that's the way it is

That's just the way it is
things will never be the same
that's just the way it is oh yea
that's just the way it is
things will never be the same
that's just the way it is oh yea

We gotta make a change
it's time for us a people to start making some changes
let's change the way we eat let's change the way we live
and let's change the way we treat each other
you see the old way wasn't working
so it's on us to do what we gotta do to survive

and still I see no changes can't a brother get a little peace
it's war on the streets and the war in the Middle East
instead of war on poverty
they got a war on drugs so the police can bother me
and I ain't never did a crime I ain't have to do
but now I'm back with the blacks giving it back to you
don't let 'em jack you up back you up
crack you up and pimp slap you up
you gotta learn to hold ya down
they get jealous when they see ya with a mobile phone
but tell the cops they can't touch this
I don't trust this when they try to rush I bust this
That's the sound of my tool you say it ain't cool
my mama didn't raise no fool
and as long as I stay black I gotta stay strapped
and I never get to lay back
'cause I always got to worry 'bout the pay backs
some buck that I roughted up way back
coming back agter all these years
rat-tat-tat-tat-tat that's the way it is

That's just the way it is
things will never be the same
that's just the way it is oh yea
that's just the way it is
things will never be the same
that's just the way it is oh yea

some things will never change

Brothers Keepers - Sag mir wie es wär´

Dieser Song geht raus an all die Bürger von Babylon.
Mit Angst vorm schwarzen Mann, doch auf dem Weg
ins Solarium.

Habt ihr euch jemals vorgestellt, wie es ist,
wenn man morgens aufsteht, rausgeht und als einziger
anders aussieht.

Egal, was für Klamotten man trägt,
ich hoff ihr versteht.

Ihr würdet durchdrehen, wenn ihr ein paar Wochen
so lebt.

Fernsehen anschaltet und nur schwarze Politiker seht,
schwarze Bullen die euch anstarren von früh bis spät,
schwarze Verkäufer – egal in welchen Laden ihr geht.
Schwarze Ärzte, schwarze Bankiers, ein schwarzer Planet.

Und jetzt versuch mal an die Fakten zu denken, an die
ihr sonst nie denkt:

unsere Vorfahren wurden gekidnappt von ihrem Kontinent,
auf dem Globus verteilt und überall missachtet, versklavt
und verhaftet, gepeitscht und geschlachtet.

Und ihr dachtet, es sei alles nur halb so schlimm
und wir Schwarzen sind nur wütend, weil wir halt so
sind.

Was wär, wenn du es wärst?
Sag mir wie es wär, wenn du es wärst!
Sag ´s mir
Dies geht noch mal raus an all die Bürger von Babylon.
Mit Angst vorm schwarzen Mann, doch auf dem Weg
ins Solarium.
Habt ihr euch jemals überlegt, wie es ist, wenn man
morgens aufsteht, rausgeht und als einziger anders
aussieht?

Wie es ist, wenn es heißt, dass deine Rasse primitiv ist.
Wie es ist, wenn du den Hass erlebst, der so tief sitzt.
Doch wie es ist, wenn du für ein Projekt wie Brothers Keepers,
in dem du Leuten helfen willst,
ständig nur Kritik kriegst.

Wisst ihr wie es ist? Nein, ihr wisst es nicht.
Jeder will heut anders sein, doch jeder ist es nicht.

Ich hab hier von Geburt an den Rassismus mitgekriegt
und diese kleine Story klingt vielleicht wie ein Witz für dich:

ich kann't nen Typ namens Frank, ein waschechter Punk,
mit Irokese, bunten Haaren, allem drum und dran.

Der sagte, er hätte noch weniger Chancen als ich. Ich
sagte, er hat seinen Look selbst gewählt, das konnte ich nicht.

Das wofür manche mich hassen, das hab ich von Natur aus.
Ein anderer sagte mal, er kennt Rassismus aus dem Urlaub.

Doch auch das ist lange nichts, was man mit dem vergleichen kann,
was es heißt, als Schwarzer zu leben, hier in 'nem weißen Land.

Sag mir wie es wär, wenn du es wärst! Sag 's mir
Ihr wisst, ich hörte schon im Kindergarten Weiße zu
mir Nigger sagen. Jetzt nach all den Jahren wird es
Zeit den Scheiss zu hinterfragen.

Denn, wenn ich mich aufregte, war für sie die Sache klar:
„Du bist doch kein echter Nigger, Sam, du hast doch glattes Haar!“

Aha, die Farbe reichte aus, um mich zu beschimpfen.
Doch sie wunderten sich, dass es mich traf und es traf
mich am schlimmsten.

Viele hier verstehen dies Gefühl nicht im geringsten,
doch ich will, dass es alle kapier 'n, sogar die dümmsten.
Wie oft warst denn du der einzig Weiße im Raum voller
Schwarzer? Noch niemals, das bezweifel ich kaum.

Und wie oft bist du kreuz und quer durch 's Land gefahr
'n und egal wo du hinkamst, fingen sie an, dich
anzustarren.

Ich will Nazis vernichten, nicht durch Exekution,
ich will sie nach Afrika schicken, denn dort checken sie 's schon,
was es wirklich heisst, ein echter Außenseiter zu sein.
Denn uns von hier aus zu raffen, ist ihr Hirn scheinbar zu klein.

Was wär, wenn du es wärst?
Sag mir wie es wär, wenn du es wärst!
Sag 's mir

Hey Leute, ich möchte euch was fragen.
Fragen, was ihr gegen eure Mitmenschen habt?
Könnten wir ein`n Tag Plätze tauschen,
dann würdest du verstehen, was ich sag.

Sag mir wie es wär, wenn du es wärst!
Sag 's mir

Was würdest du denn tun, wenn du es wärst?
Sag mir wie es wär, wenn du es wärst!
Sag 's mir
Was würdest du tun,
jeden Tag? Jede Nacht?



Battle Of The Year World Finals 2009

17th October 2009, Volkswagenhalle, Braunschweig, Germany

“Every year the best and most innovative B-Boy crews from all over the world came together and dance. The Battle Of The Year is a platform for B-Boys and B-Girls and Hip Hop culture in general and an opportunity for all participants to express themselves in a peaceful and non-racist environment.

The BOTY is up to this day a non-profit event which is a merit of the honorary workers and sponsors that make this competition happen with their help. Since 1996 the BOTY-Team try to integrate young and motivated people willing to take part in the planning and implementation process of the BOTY.

The BOTY doesn't only support talented B-Boys and B-Girls but also gives the youth a chance to be creative and show their talents in other subjects like administration and organisation.”

<http://www.battleoftheyear.de/about/philosophy.html>



Name	CITY GAME – different impressions of a town
Aims of the method	<ul style="list-style-type: none"> • enable the participants to explore the city / town • uncover different quarters and neighbourhoods and focus the perception on contradictions and the unexpected • encourage participants to question the dominant perception of the city/ town • provide insights into the day to day life
Age and groupsize	This method is suitable for any group as long as the questions and tasks are modified accordingly. If the participants are younger one of the team leaders should accompany the group but stay in the background.
Time	At least half a day. It is recommended to offer some leisure time directly after the assignments by scheduling the reports and discussion late in the afternoon.
Material	<ul style="list-style-type: none"> • copies of a map of the chosen area • questions or tasks for each group • tickets, if needed • a digital photo or video camera • computers
Description of the method	<p>First the team selects some neighbourhoods of the city (or areas of the town). These areas should provide diverse impressions of the local life. The next step is coming up with three or four questions regarding interesting aspects of the areas or a special task the groups are invited to fulfill. These questions/tasks provide help to the participants to get involved in the neighbourhood, its characteristics and to get into contact to the inhabitants of the area. At least one of the questions should include the task to talk to local people. One assignment to all of the groups can be to look for differences and contradictions on-site and to document these with help of the camera. The chosen neighbourhoods/ areas are presented to the participants right before starting with the assignments. The participants get the opportunity to arrange groups of similar size according to their interests. Each group is provided with maps and questions regarding their neighbourhood/ area, tickets (if needed) and money for lunch. The group appoints one person mainly responsible for the camera, even though everyone has an equal opportunity to shoot/ take pictures. The groups should agree on a maximum duration of video/ amount of pictures (about 20 min. video/ 30 pictures) to ensure the material can be processed later on. If there are no questions left, each group starts to explore the city/ town from different perspectives. As soon as the first group gets back they start to copy their pictures/ videos to the computer and select the pictures/ scenes most important to them (video: 3-5 minutes, pictures: 15).</p>

<p>Debriefing of the method</p>	<p>The groups start by reporting their experiences and showing their footage. The participants are asked to present a collection of questions and answers, to briefly describe the neighborhood / area and to describe the perceived differences and contradictions they based upon their footage. There might be some time for a short discussion after each presentation. When all groups finished their presentation it is advised to take a look at the overall impression on-site.</p> <ul style="list-style-type: none"> • What attracted your attention? What did surprise you? • Why? • How did your perspective on the neighbourhood/ area change? • How do we get our usual conceptions of cities/ towns? • What difference makes wearing a "different set of glasses"? <p>This should make clear, that our perception of places as well as of persons are often affected by expectation and conceptions we had before. That is why we often involuntary see and get confirmed what we expected anyway. But if we consciously "wear a different set of glasses" it gets easier to perceive different aspects. Surprising or irritating aspects that are part of a person or city as well. Another part of the puzzle! Only many different perspectives can provide an idea of a city, a country and the persons.</p>
<p>Outcomes, discussions and remarkable aspects during the project MOVE ON</p>	<p>During MOVE ON, the city game was a very important moment, since the group spent the first half of the time outside of the city. Not it was the moment to discover this great place! We chose 5 different areas of the city (Mitte, Kreuzberg, Friedrichshain, Prenzlauer Berg/Wedding, Neukölln) and prepared different approaches to these diverse districts. There were questions for two groups, photos which guided another group and the task to simply change objects continuously with the people for a last one. A common task for all groups was to discover what (maybe different) meanings the places do have to the people they meet there.</p> <p>The debriefing of the activity was very joyful as all groups spent a special time on the street and came up with a lot of surprising aspects, moments and encounters. One group decided as a whole to choose another district to discover and they were very honest with their decision and reasons behind in front of the team and group. A starting point to talk about self – responsibility concerning meeting own needs within the structure of the seminar and the position of the international team.</p> <p>Another group presented a photo documentary of their trip which offered an intense insight into the warm and close dynamic within the small group.</p> <p>It was a good choice to set the city game before presenting the project to the public the same day. The group could perfectly use the energy to prepare last things and enjoy their lively and close connection.</p>
<p>Attention!</p>	<p>When planning a project it is important to choose neighbourhoods / areas that do not confirm a lopsided concept of city and thus avoid to reinforce usual conceptions and expectations. Hence the team has to reflect its own concept of city and to risk unusual views on its own environment.</p> <p>It is very important to calculate enough time for this activity and for the travel into and back from the center!</p>

Possible variations

It is possible to collect the existing ideas and images of a city in the group before beginning the city game. Possibilities ways of collecting concepts are a brainstorming or a collectively created collage of newspaper articles. This "image" can be compared to the footage after finishing the analysis of the outcomes.

Name	LET'S SEE DRAWING
Aims	<ul style="list-style-type: none"> • Awareness about how to obtain items that affect communication • Experience different ways of communicating • Understand the importance of communication in life experiences • Experiences and perceptions of communication
Age and group size	12-30 years 12-24 people
Time	Approximately 1.5 hours
Material	3 flipchart Pen Sign predetermined for each group
Method Description	<p>Participants are divided into three groups. Each group is given a hand drawn picture. Now it is their task to explain to another group how to draw it without that they can see the image. The teams will draw the shape and they can ask questions but they will be only answered with yes or no.</p> <p>After the practice ended it results that the participants draw the new picture quite different from the original. This experience is the starting point to enter in a discussion about communication.</p> <p>In the debriefing, the factors affecting the communication of our different life experiences and perceptions of the issues should be highlighted.</p> <p>What kind of power relations are to be found in communication? What messages are sent beside the words? What is helpful in order to establish a communication which enables people to connect to each other? How can we communicate in a way that we all feel enough space to answer?</p>

Name	OPEN SPACE
Aims of the method	<ul style="list-style-type: none"> • Offer a free space for exchange and discussion on the participants topics • Experience and reflect a self-organized learning process
Age and group size	10 – 100 person from 14 years on
Time	minimum 3 hours
Material	Markers, sheets of paper, ideas ☺
Description of the method	<p>First the idea of the 'open space' - method is explained to the participants. They need to know that is the time and the frame now to get into exchange and discussion about the topics that each of them personally is interested in. The main structure of an open space is that every participant who wants can propose a topic, place it into a time schedule and invite others to join this group. There are parallel groups, different sections (minimum two) and a free choice to choose a group, to stay or to move.</p> <p>There is a huge philosophy and development behind the concept, which you can find for example on the following websites: http://www.openspaceworld.org/cgi/wiki.cgi?WorkingInOpenSpace http://en.wikipedia.org/wiki/Open_Space_Technology</p> <p>For a small 'open space' in international youth work it is helpful to adapt the method and introduce the elements and chances according to the groups experiences and state of the process.</p> <p>Harrison Owe , creator of the concept and author of the book "Open Space Technology: A User's Guide" names "four principles and one law", which represent the basic ideas of open space work.</p> <ol style="list-style-type: none"> 1. Whoever comes is the right people ...reminds participants that they don't need the CEO and 100 people to get something done, you need people who care. And, absent the direction or control exerted in a traditional meeting, that's who shows up in the various breakout sessions of an open space meeting. 2. Whenever it starts is the right time ...reminds participants that "spirit and creativity do not run on the clock." 3. Whatever happens is the only thing that could have ...reminds participants that once something has happened, it's done -- and no amount of fretting, complaining or otherwise rehashing can change that. Move on.

	<p>4. When it's over, it's over ...reminds participants that we never know how long it will take to resolve an issue, once raised, but that whenever the issue or work or conversation is finished, move on to the next thing. Don't keep rehashing just because there's 30 minutes left in the session. Do the work, not the time.</p> <p>Owen explains his one "Law," called the law of the two feet as follows: „If at any time during our time together you find yourself in any situation where you are neither learning nor contributing, use your two feet, go someplace else“. In this way, all participants are given both the right and the responsibility to take care about their own learning processes, capacities and limits.</p> <p>When the main ideas are transported to the group and all main questions are solved people start writing their proposals on a paper and present them to the group. Sometimes there are some more words needed to get the question clear for everyone and sometimes two proposals can be perfectly moved into one. It can be helpful to have an eye on the positioning of the topics then in the time schedule and to check that there is a minimum of 45 minutes per section. When all is set, the groups are asked to start the first round, to enter into the topic and to bring a very short 'result' on a poster back to the plenary. In our experience it has been helpful to come back into the plenary after the first round and get then into the second sections with a common starting point. In this point different experiences can be made and it is up to the team to see the groups capacities and limits.</p>
<p>Debriefing of the method</p>	<p>The debriefing first focuses on the process:</p> <ul style="list-style-type: none"> • How did you experience the method? • What was different for you from other learning settings you know? • What was surprising? What was helpful? What was difficult? <p>Then some impressions of the contents can be shared in the plenary. The team makes clear, that the main work was done in the small groups and now in plenary it is just the moment to share important ideas or outcomes, which the groups perceive as relevant for all the group. An exposition of the posters with some notes and results can then close the process</p>
<p>Outcomes in the project MOVE ON</p>	<p>In the project MOVE ON, we placed the exercise in the end of the project. The participants set up a lot of questions and topics to discuss on very different levels and concerning a variety of aspects and experiences.</p>
<p>Attention!</p> <p>Possible variations</p>	<p>The process to explain the method well, to organise the time schedule and to debrief the process can be easily more than planned. So be careful to work flexible so that you don't need to stress in the last section.</p> <p>An open space can overstrain a group or parts of a group as most of the people are not used to work in such an open structure and take care for their needs. Setting up an 'open space' always means to balance between keeping the structure very clear and opening up as much space as possible within!</p>

RECIPES FROM THE COOK!

During all the seminar time we had great great food by our wonderful cook Nobu. He gave us three of is spezial receipes for this documentation!

Cold Pasta with Nuts sauce (ingredients are for 2 person)

1. boil water and cook spaghetti or Fettchine or Penne
2. meanwhile prepare sauce : mix everything together well
 - a. Peanuts butter or Tahin (3 tbsp)
 - b. Olive oil (2 tbsp)
 - c. Salt (1 tsp)
 - d. Dill (some)
 - e. 1 clove Garlic grinded
 - f. 50ml white wine, or sherry
 - g. tomatoes cut in cube (one tomato)
 - h. black pepper a puff
 - i. white pepper a puff
 - j. 1 tsp lemon juic
3. take the noodles out when done. And cold it immediately in ice water. Mix well with sauce, and done.

Cold vegetables in Balsamico

1. Grill well Aubegine, Zucchini, Paprika (as much as you want)
2. When done, mix the sauce
 - a. Balsamico vinegar (black)
 - b. Olive oil
 - c. Black pepper
 - d. salt
 - e. sweet liquor (Porto, Madeira, etc)
3. All liquid amount must be same, and just mix together with Vegetable. Store them in Freezer for half an hour.
4. Take them out from sauce, and put on dish. Add Parmigiano over the top of vegetables. If desired, the sauce can be add fresh cream.

quick dish (chick-peas and tuna)

1. Open Chick-pea can. Cut small onion in small cube, and cook on the pan with olive oil.
2. Add the Chick-peas too, and take off from fire.
3. Open a Tuna can, and put into a bowl, then mix all chick peas and onion. Add salt, black pepper, fresh coriander, hint of lemon juice. Done.

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Information on the programme YOUTH IN ACTION:
http://ec.europa.eu/youth/youth-in-action-programme/doc74_en.htm

german national agency of the programme YOUTH IN ACTION:
<http://www.jugendfuereuropa.de/>

