TEAM ARNHEM 2016

RADICAL REFramING

IDENTITY & INTEGRATION
RESEARCH METHODOLOGY

FRAME INNOVATION (KEES DORST)
PROGRAM

**Kick off**  Crash Course

**Phase 1**  Archeology: problem history + relationship design

**Phase 2**  De-framing: paradox + context + field + themes

**Phase 3**  Re-framing: interventions + frame development

**Phase 4**  Futures: from frames to design proposals

**Phase 5**  Transformation: integration in organisations
Crash Course Frame Creation

- By Kees Dorst (1) and Dick Rijken (2).
- For cityprofessionals, designers, academics and clients.
- Question: What are the underlying themes of radicalisation?

1. University of Technology Sydney  2. The Hague University of Applied Sciences
UNDERLYING THEMES CRASH COURSE

Belonging  Fear  Arrogance  Adventure
Feeling threatened  Need for structure  Feeling alone
Anger  Recognition  Euphoria  Discriminated against
Patience  No way back  Assertiveness  Heroism
Belief in yourself  Sense of control  Hope  Vulnerability
Seeking guidance  Identity  Wanting to do something
Me and others  Freedom of choice  Small  Cold
Rage  Love  Now it’s my turn  Lack of understanding
Injustice  Detachment  Uncertainty  Excitement
Conviction  Justice  Religious  Respect  Shame
Keeping up appearances  Sexual desire  Inflexibility
Social pressure  Superiority  Feeling at home  Pride
Security  Connected  Wanting to make a difference
Trust  Becoming an adult  Appreciation  Inflated ego
Where are my roots?  Mistrust  Giving meaning
PHASE 1

ARCHAEOLOGY

PROBLEM HISTORY + DESIGNING RELATIONSHIPS
ARCHEOLOGY analysing the problem history
When somebody is radicalised, you can no longer reach him/her.

You can still do something in the early phases.

What happens during the early phases?

What's going on?

What are the themes?
RELATIONSHIP DESIGN

consultations
design team
fieldlab

verbindingen

Arnhem

Stads professionals

jongeren

NO ACADEMIE

Spreken we elke vrijdag

Laat stadsprofessionals naar ons komen
Heel voorzichtig te werk gaan

No exposure

goed luisteren:
wat speelt er echt?
PARADOX

problem analysis: what makes this difficult

NO ACADEMY - TEAM ARNHEM - VRAGENFORMULIER VOOR PROFESSIONALS

Kruis de woorden aan die een redelijke representatie zijn van wat er speelt bij verschillende partijen rondom de problematiek

- Aansluiten
- Angst
- Arrogantie
- Avontuur
- Bedreigd voelen
- Behoefte aan structuur
- Boosheid
- Er alleen voor staan
- Erkenning
- Euforie
- Gediscrimineerd
- Geduld
- Geen weg terug
- Geldingsdrang
- Geloof in jezelf
- Gevoel van controle
- Heldendom
- Herkenning
- Hoop
- Houvast zoeken

- Identiteit
- Iets willen doen
- Ik & anderen
- Keuzevrijheid
- Klem
- Kwetsbaarheid
- Liefde
- Nu is het mijn beurt
- Onbegrip
- Onrecht
- Onthecht
- Onzekerheid
- Opwinding
- Overtuiging
- Religieus
- Respect
- Roeping
- Schaamte
- Schijn ophouden
- Seksueel verlangen
- Sociale druk
- Starheid
- Superioriteit
- Thuis voelen
- Trots
- Veiligheid
- Verbonden
- Verschil willen maken
- Vertrouwen
- Volwassen worden
- Waardering
- Waar zijn mijn wortels?
- Wantrouwen
- Woede
- Zelfoverschatting
- Zingeving

Kleur de gebieden in waar radicalisering onder jongeren een probleem is
"Volwassenen neigen ernaar hun eigen jongeren uit te sluiten."

“We zijn doorgeslagen in de 'participatiesamenleving'”

“Er zijn veel meer leuke jongeren in Arnhem!”

"Vanwege haar enthousiasmerende motivatie hebben we een stageplek die eerst niet bestond voor Fatima gecreëerd.”

“Er zijn 7 fases van radicalisering, in de eerste paar kan je nog wat doen.”

"Een multi-radicale samenleving."

"Angst voor het onbekende is de grootste drijfveer voor weerstand.”

"We weten zo weinig van elkaar. Vraag, toon interesse in de ander en zijn cultuur.”

"Het positieve van een mengcultuur: je kunt uit beide systemen putten.”
CONTEXT & FIELD

those involved
THEMES researching themes in broader field

Theme 1  Individual strength
Theme 2  Uprooted online, identity problems
Theme 3  Obstacles/ hurdles
Theme 4  Informal network(s)
RESEARCH THEME 1 INDIVIDUAL STRENGTH

• Seeing yourself as an asset.

• Avoid playing the role of victim.

• Relying on your individual strength.

• Taking responsibility.

Research question
Can we design an alternative qualification for youngsters?
RESEARCH THEME 2 UPROOTED ONLINE

• Young Muslim girls feel safe and accepted in small local networks (on the street, in the neighbourhood, at school).

• On the internet they are criticized for their personality, identity and culture.

• They experience the big online network as negative and feel uprooted instead of connected.

Research question
Can we develop for this target group a new interface that stands between their local networks and worldwide networks?
If a youngster can only see the obstacles he/she will avoid taking that path.

Research question
*Can we design new pathways for youngsters or cast new light on existing obstacles?*
Research question
*Can we strengthen youth networks and show youngsters who are really close to them?*

Youngsters do not always realise the value of their networks.

They have to switch frequently between networks, within they have various identities. This is confusing.
PHASE 3

RE-FRAMING

INTERVENTIONS + FRAME DEVELOPMENT
MIJN PROBLEEM:

Ik ben een bezorgde buurman van het sportveldje. De derde klas van de middelbare school voetbalt daar altijd 's middags, maar in de avond blijven een aantal leerlingen veel te lang hangen. Het zorgt voor geluidsoverlast en afval. Als het zo doorgaat bel ik de politie!! Die wijkclubmedewerkers moeten ze in toom leren houden.
FRAMES clusters of themes lead to frames

courage
pride
ability
individual strength
individual rules
feeling strong
self-confidence
vulnerability
feeling supported

powerful
tempting
resilience
selling yourself

FRAMES TALENT HUNT

FRAMES OBSTACLE COURSE
FRAME 1 TALENT HUNT

Talent
• your own, individual thing.
• something you can do well.
• a special ability.

Hunt
• a search.
• looking for prey = which you want to catch.
• rewarded with a ‘trophy’ = goal achieved
Before completing an obstacle course, you do some training. You practise to complete the course as best you can.

Examples of obstacle courses

• Mud run → setting goals.
• Hexathlon → various obstacles.
• Maze → not knowing where it ends.
• Hippie sport → making as few mistakes as possible.
• Relay race → working together, passing on the baton.
• Hurdles → overcoming the obstacles as fast as possible.
• Parkour → challenge, earning respect, seeking out difficulties, improving yourself, taking risks.
PHASE 4

FUTURES

FROM FRAMES TO DESIGN PROPOSALS
On the basis of the frames: **talent hunt** and **obstacle course** a course was designed for youngsters and youth workers.

Youngsters hunt for their (hidden) talents along a track, on which they overcome a number of obstacles (obstacle course).
Step 1   Hunting
Step 2   Interview
Step 3   Tutorial
Step 4   No Show
Step 5   Platform
STEP 1 HUNTING

Hunting for (hidden) talents of a youngster using the talent form.

The hunt is led by a youth worker who is trusted.

The youngster selects 5 confidants who are close to him/her; these are the ‘scouts’.

The scouts fill in the talent form and specify (hidden) talents of the youngster.
The findings of the five talent forms are the basis for an interview with the youngster.

The youth worker records the full interview in a pop-up film studio located in an autonomous, neutral venue.

The interview is filmed with the phone of the youngster.

The interview is analysed.

The youngster edits the interview recording to create a short film of maximum 3 minutes.
The interview offers the youngster more insight into her/his own (hidden) talents.

The youngster edits the interview film himself/herself: the material is therefore viewed often and the essence captured.

In order to edit, skills are acquired from the technical team *

The interview is also indirectly a form of training for a job interview.

* (team of youngsters that have been trained)
In a workshop supervised by the technical team, the youths learn to make and edit a tutorial (short film).

The youngster makes a tutorial in which she/he explains how you can use a certain talent and what the talent means to her/him.

‘I want to show people that dancing helps me in dealing with emotions …’

‘I want to show people how I deal with my insecurity…’

The fill-out storyboard is the basis for the tutorial.
Wanting to teach somebody something is also a talent, which she/he shows through the tutorial. And if you explain something to someone else, you will better understand what it's about.

- Team Arnhem
STEP 4 NO SHOW

No Show is a private session.

The youngsters show one another their films (interview and tutorial), which are only located on their telephones.

Invited youth workers help the youngsters to identify, use and share their newly discovered talents even better.

Then the youngsters themselves decide who to invite for a No Show, for example their confidants, future employers and/or people who offer internships.

Together youngsters possess a number of tutorials that they can publish on their own (private) online platform. Work on this platform is currently taking place.
STEP 5  PLATFORM

The youngsters can watch and share tutorials and interviews on an online platform. And offer/receive feedback.

Source of knowledge: by youngsters, for youngsters.

• A place where youngsters can discuss the underlying theme of each tutorial with one another online and anonymously (if they wish).

• Youngsters show one another how they themselves deal with difficulties and discomfort.

• Youngsters help one another without any involvement from professionals.

• They build up their own network and form a new club together.
Hierbij verklaren wij dat

Heeft voldaan aan het traject Eigen Talentejacht en zichzelf heeft bewezen als:

[Signatures]

Arnhem, ___ ___ ___

[Logos]
PHASE 5

TRANSFORMATION IN ORGANISATIONS
“The interviews with my youngsters were a real reward, the conversations invaluable. It’s a wonderful way to get even closer to the youngsters. All jackets are taken off, all masks removed. I’ve the feeling I know them better now. That enables me to advise them better and offer the right perspective.”

- Melvin Kolf (youth worker Klarendal)
INTEGRATION  new possibilities

Handover products to cityprofessionals

Pedagogic research

Developing prototypes

New study program
In Klarendal the team worked closely with youth workers who have started to use the ‘Talent Hunt Course’.

The youth workers and the technical team have developed skills to supervise youngsters taking the talent hunt course.

They have appointed a technical team of youngsters and followed an extra training program with them (8 weeks in 2017).

The fieldlab is now a pop-up film studio and has been handed over to the youth workers, who can experiment there.
Trainingsprogram

- Introduction and explaining talent hunt form
- Directions pop-up studio
- Interview + filming course
- Film + sound editing course (1)
- Film + sound editing course (2)
- Tutorial recording course
- Tutorial editing course
- Organizing ‘No Show’ + presentation of certificates
Studio onderdelen:
1. Achtergrond constructie
2. Zwartdoek
3. Trapje
4. Lampion
5. A2-vel
6. Statief en telefoonhouder
7. Lampion
8. Daglichtlamp
9. Reflectiescherm
10. Klapstoel

Overige onderdelen:
- Duktape
- Richtmicrofoon
- Eigen smartphone
- Draagtas
Stijn Sieckelinck (pedagogue and academic) has set up an important research program on radicalisation. Among other things it researches the effect and power of the ‘Talent Hunt Course’.

In Arnhem, youngsters with structural experiences of failure use products with names such as talent hunt course, obstacle course and buro zend-uit, to become directors of the quest to discover their own talents, and to share and deploy these talents. The products help youths to develop resilient identities.

- Stijn Sieckelinck
DEVELOPING PROTOTYPES

Social designer Luuk Wiehink (Team Arnhem), Stijn Sieckelinck, youth workers Melvin Kolf and Tarik Hamdiui and Gamechangers studio NL have teamed up to form a coalition.

Two products of team Arnhem are further developed and prototyped:

• DIY application through which youngsters follow the phases of the talent scouting course and can act as their own employment agency.

• Online platform (private) where youngsters can watch, share and discuss one another's film material.

Stijn Sieckelinck has been invited to submit an application to NWA Startimpuls.
During RRII it became clear that many city professionals are calling for change.

“Give us a new technical repertoire and instruments and especially scope.”

As a result the Gamechangers (GC) studio NL was set up.

With GC studio NL professionals are educated. Together with social designers they go through the stages of the Frame Innovation model to find new approaches to problems from their practice.

GC studio NL is part of a worldwide network of similar studios. With the Sydney studio as its base.
“The interventions with the talent hunt tools allow themes that lie at the heart of radicalisation to be addressed. Themes such as: not feeling at home, lacking any hope, having no faith in society.”

- Niels Emeis (advisor to the Municipality of Arnhem)
“Because of the talent hunt program youngsters become more aware of what they can achieve and what they are good at. This gives them a boost and they see that they are valuable. Self-examination is stimulated and they acquire new skills such as editing during tutorials. Moreover, by making and sharing their work, they can be of assistance to other people. They have become part of something bigger.”

- Melvin Kolf (youth worker Klarendal)
“The talent hunt course certainly has potential for the profession. Melvin has shown the product and the results to colleagues and various colleagues called this the new form of youth work. If you want to work with youngsters, then winning the trust is very important, and the talent hunt course helps us greatly in this regard.”

- Tarik Hamdiui (youth worker Klarendal)
Collaboration between
No Academy (Paul Gofferjé jr.)
University of Technology Sydney (Kees Dorst)
The Hague University of Applied Sciences (Dick Rijken)

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