



European Crime Prevention Award and EUCPN Best Practices Annual Conference 2009 Project Entry Form

The theme for this year's European Crime Prevention Award and EUCPN's Best Practices Annual Conference is **"Preventing crime and victimisation among children and young people. Current and future challenges – school, cyberspace and recruitment to criminal groups"**.

The following are some areas that the projects may focus on:

- Crimes committed by and against young people in cyberspace. Online crime and how to prevent it.
- School as an arena for immediate and long-term prevention.
- Recruitment to criminal groups. How to turn young people away from a life of crime.

The list is not exhaustive. The projects may address any question relevant to this year's theme.

Please complete the attached form (the boxes are expandable). Note that the last point is for a one-page description of your project.

As we intend to compile a visual presentation of the entries, we kindly ask you to provide material for this (videos, photos, leaflets, etc)

Entries should be in English, but may be accompanied by a version of the entry in the national language if wished. Each country may enter one project as its ECPA entry and up to two other projects to be presented at the conference. Projects should be submitted only through the National Representatives. The full ECPA rules may be found at www.eucpn.org

Deadline for entries is **October 1st 2009**.

Send your entry or entries to: bpc.ecpa2009@bra.se

If you have any questions, please contact Lina Nilsson at lina.nilsson@bra.se



ECPA/BPC 2009

Please answer the following questions in English.

1. Is this your country's ECPA entry or is it an additional project? (Only one ECPA entry per country plus up to two other projects.)

2. What is the title of the project?

KABAWIL e.V.

3. Please give a short general description of the project.

The German NGO KABAWIL was founded in 2003 in Düsseldorf, Germany. KABAWIL'S work is based on their concept of relation oriented cultural work for children and teens. It brings people from different backgrounds (social status, education and nationalities) together. Besides the professional training the groups also learn how to communicate, how to solve conflicts, to take responsibilities for themselves and others, some of them start to develop a new perspective for their lives. Performing is one of the concepts mile stones, it brings public apperception, approval and acceptance.

KABAWIL's work always emphasises on the actual and future living environments of the participants, based upon biography works with the various groups. Currently KABAWIL is involved in various projects with socially disadvantaged groups to support them. KABAWIL's work per annum involves about 300 adolescents and can be divided into the following project categories:

- a. Working with teens without a school leaving certificate and without perspective for their future
- b. Annual dance theatre production with teens of various backgrounds and professional actors based on a sociopolitical relevant topic developed with the group and if funded, performances abroad, like cultural exchange programs
- c. Dance/ Rap/ Spoken Word projects in continuation with young men in juvenile prison
- d. Cross generations projects – dance theatre
- e. Gender related projects

4. Please describe the objective(s) of the project.

Being involved in a cultural production, participating in cultural working processes offers the participant a new perspective on his/her life and his/her positioning in society. The adolescent is addressed in his/her actual living environment. His/her interests are of importance and his/her individual potential will be uncovered. New, positive experiences with learning and sharing the production process with a very dynamic and vivid group, enables them to develop and enlarge their personal skills. Professional artists and educators support and see them through this. Education and the performing arts collaborate on a very high level. KABAWILs work substantiates an elaborate artistic and pedagogic standard. Continuity, tenacity and stamina are asked for and endorsed at the same time.

5. How was the project implemented?

Petra Kron and Othello Johns worked for some years with long time truants in the field of dance and fine art. Considering the enormous development and change, observing the process of maturing and realism among their students, Kron/Johns shaped their concept of relation oriented cultural work. In order to get financing for further projects they founded the NGO KABAWIL in 2003. Kabawil is in cooperation with the various social services in town and other authority, which support children and teens. Ever since KABAWIL brings multiple, intercultural and integrative projects to life - see also www.kabawil.de

6. Were partners involved in planning and/or development and/or implementation of the project? If so, who were they, and what were their roles?

A highly motivated, competent and committed team of artists, educators, parents, skilled volunteers, teachers and authorities cooperated and cooperate to put the various projects into practice - with different cultural backgrounds too.

KABAWIL collaborates with various cultural institutions, NGO's and schools like: museum kunst palast Düsseldorf + Junges Schauspielhaus Düsseldorf + Forum Freies Theater Düsseldorf + Tonhalle Düsseldorf + Zakk Düsseldorf + Brother's Keeper e.v. + Globalklang e.V. + Unicef Düsseldorf + Schools for learning impaired + Schools for hearing impaired + Schools for mentally and physically handicapped + Krater Theater Amsterdam, Netherlands

7. How did you build in plans to measure the performance of the project? Has the project been evaluated? How, and by whom?

There was and is a constant evaluation. Dr Reinhold Knopp, one of the NGO members is teaching sociology at Düsseldorf university. He and some of his students evaluate the ongoing projects. A sociologist made Interviews with the teens after time - about lack of confidence and social strategies - all of them told, that they are growing and increased their competence. At the moment a student is writing her Master thesis about the current production "Life Zero".

8. What were the results? How far were the objectives of the project achieved?

The concept works. KABAWIL has been growing ever since it started. This year Kabawil managed to find a permanent place to stay - which helps a lot. They are still in a permanent struggle for financing the work, because for some they are not artful enough and for others they are too arty. Kabawil keeps working anyhow, because they believe in it, they/ we get to see the results. For example, highly aggressive adolescents were most likely to accept non-aggressive strategies in dealing with interpersonal conflicts, got new perspectives and learned through the peers. Or all kids learned in Africa, that Water is a key resource of the future; maintaining natural water sources and securing good quality drinking water are of particular relevance - back in Germany they had a new position, more respect about a resource, which is taken for granted in Europe.

9. Are there reports or documents available on the project? In print or on the Web? Please, give references to the most relevant ones.

DVD "Wer hat Angst vorm schwarzen Mann?"
Information in print

10. Please, write a *one page* description of the project:

a. "Move it 1" (2008) & "Move it 2" (2009) - Projects for 40 young adults without graduation and a variety of multiple hindrances and without perspective for their future: .

Move it applies to adolescents with negative school careers, truants and teens without a school leaving certificate. Most male participants are known for violent behaviour, macho attitudes and are previously convicted and on probation. Many girls are auto-aggressive, they keep on violating their bodies and souls. Both sharing the deficit of positive self-affirmation. For the time of 8 months, 5 days a week, from 9am to 3pm every day a team of motivated, competent and open artists and educators work in pairs of two based on the concept of relation oriented cultural work with the group. The teachers assist and demand the group in the fields of dance, theatre, music, creative writing, fine art, biography work, application training, cooking and dietetics and achieving a cultural competence.

The group develops their own little dance theatre piece together in creative writing classes, which is presented on a public stage. The topics are always emanating from their individual biographical backgrounds, such like: different migrating histories, conflicts in families, among ethnical groups, among religions and in love relations eg. Move it enables its members to gather new and positive experiences, to grow a realistic self awareness and consciousness, to learn alternative behaviour patterns and to work on a perspective for their future. Some use the possibility to join KABAWIL's annual dance theatre production. The evaluation proofed for every Move it student:

Acceptance and pride from their families, courage to speak up for oneself, more trust in oneself, choice of behaviour and habitual language use referring to the situation, the first time experience of completing and the first time experience of having been supported in a demanding way. Though for some the period of 8 months is too short to really change their patterns. A young man on probation managed to stay away from trouble for the project duration, but shortly afterwards he was in juvenile prison - but 8 months he was supported.

b. KABAWIL auditions every year in June a group of 30 teens the age of 13 to 21 for their annual dance theatre production. The group consists of different backgrounds (social class, education, nationalities). Besides training units in music, the performing arts and writers workshops on the weekends! and during holidays, the group travels together for intense training units in a foreign environment, teachers and students cook and eat together, they coach each others homework, some parents support on a honorary basis, a family like situation originates (which is noteworthy, considering that there are mostly about 20 different countries of origin in the group). For the final rehearsals mostly 2 professional actors and a director join in to bring the dance theatre piece on stage together. At least 10 performances are shown in a theatre and in schools.

"Leyla and Madschnun" (2009) dealt with a love relation between a young Muslim and a Christian girl, love between different cultures and religions. Which was part of everyday life of almost everyone in the group. The kids referred to personal experiences and they realised that the problems didn't really change that much over decades of time and that love can overcome any border. "Leyla and Madschnun had a guest performance in Istanbul at Istanbul Lisesi. The German group was confronted with young Turkish people so different from what the average Germans understand of being a typical Turk.

"Who is afraid of the Black Man?" (2008) is a dance theatre piece that deals with being a person of colour in Germany. It is about where you come from and where to feel home. And it is about love and friendship across any kind of border. The group translated the play into English and travelled to the Netherlands and to Ghana and performed there. The evaluation showed that they experienced a new way of caring and friendship and they learnt personally and physically that water is not always granted. That there is more to it than just opening the tap.

"Life Zero" - the current dance theatre production is dealing with online worlds and identity.