



**BITI***in*

# Being in

The **BEING** booklet collection is part of the eponymous project focusing on the questions of sustainable development and being in the broadest sense of the word. The research topics include food, natural resources, energy, recycling, health, various forms of pollution etc.

The purpose of the booklets is to raise the awareness of the young about the seriousness of the discussed problems at the global level and encourage them to live sustainably and practise responsible consumption in everyday life and in their local environment.

## Credits

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# Being in





# Being in, international youth exchange

(25. 7. 2018 – 5. 8. 2018, DIC Ljubljana)


*He is on another world. A like world.  
He is other on the like world. Alike.  
He is alike on the same world.  
Other on another, the same.*

(D. Zajc)

How else can we conclude the twelve-day international youth exchange than by quoting the verses of Dane Zajc, a poet who also spent his youth in the building at 26 Poljanska Street. The exchange brought together the young and the not so young from different worlds and in the end connected them into one world – the same world, proving that critical thinking and art truly know no limits.

The exchange took place at the Ivan Cankar Student Hall of Residence (DIC), where, for twelve days, more than sixty young people and their mentors from Mostar, Sarajevo, Novi Sad and Ljubljana lived and created. The entire exchange was conceived with the aim of including young people in various spheres of social life. The young could thus participate in a theatre, video, street art and music workshop, where, under the guidance of experienced mentors, they discovered new skills and deepened their knowledge in various areas. The mentors of the theatre workshop were **Bogdan Janković** (SRB), **Miha Maver** (SLO) and **Urška Klajn** (SLO); **Radovan Jaušovec** (SLO) and **Boštjan Božič** (SLO) were mentors of the video workshop; **Matej Markovič** (SLO), **Blaž Bačar** (SLO) and **Patrik Komljenovič** led the street art and graffiti workshop; while **Orhan Maslo Oha** (BiH), **Sandi Horvat** (SLO) and **Vuk Janković** mentored the participants of the music workshop. The emphasis of the exchange was on the work of the young, their active inclusion in the project, their active participation and thereby active cooperation. The participants of the theatre workshop engaged in a range of theatre practices, learnt the techniques of speech, improvisation and movement. At the video workshop, the participants learnt about the basics of photography and studio photography and prepared short videos for the final production. The participants of the street art workshop focused especially on graffiti – with the aid of the stencils they created, they produced canvases, created the set for the final production and drew the “BEING in” graffiti on location in Ljubljana. All the participants of the music workshop were from the Mostar Rock School. They worked primarily on creating original music for the final production.





The twelve-day story thus concluded at the final production, which connected all the mentioned workshops. Free under the open sky of DIC's courtyard, the spectators were thus witness to a multimedia event throughout which the analogue and the digital and the real and the virtual constantly alternated. The final product of the entire exchange was conceived as an experiment for which there was no pre-written script – we only knew that something would happen. Just as the path is often more important than the goal, we thought that, this time, the process was more important than the result. What does being in mean to young people today? How do they perceive social networks? Where is the boundary between the real and the virtual? Will I take part in the next elections? Am I satisfied with the system in which I find myself? Will I actively participate or just not care? These are the questions we thought about, crowning our reflection with a round table discussion at which, in addition to the participants of the exchange, the philosopher, former debater, cultural sociologist and expert in the field of social networks **Filip Dobranić – Muki and Borut Cink**, a programme manager at the Movit Institute and executive editor of the Mladje magazine, also shared their views and knowledge. Cink concluded the almost two-hour discussion with the positive thought that what truly counts is above all the exchanges such as BEING in, which bring together young people that come from different cultural environments, but have similar interests, think critically and are aware that all of us have our own problems that can be solved. This creates an energy that can be used to transfer the things you do in your local environment to other places and establish them in a broader social environment.

A special role in the project was played by the group for documenting, research and evaluation, led and coordinated by two members of the host group **Nina Golob and Žan Dolinar**. The group took care of the project's "processing" in real time, including constant updates, publications on the project's website and social networks and continual evaluation. A part of this was a short presentation of Youthpass, a tool for documenting skills and competencies, and the preparation of certificates that all the participants of the exchange received at the end. The group was also tasked with polling the participants. In addition to the classical questionnaire on the exchange and the participants' expectations and experiences, the group also carried out a research on the topic of the lifestyle, behaviour and health of the young and their participation when it comes to physical activity, on the one hand, and the use of new technology and web tools, on the other. It was prepared and carried out by **Miha Indihar**, a pedagogue employed at DIC. It is a pilot part of a broader research that we intend to carry out later on a larger sample of high school students and young people. The results will be a composite part of the project's final report.

We thus concluded another successful Being exchange full of new ideas, inspiration, knowledge and, most importantly, rich life experiences. We have learnt that the participation of the young is not as negligible as it might seem at first sight. They only need to be heard and noticed more often.

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# Participating groups

**KUD Pozitiv** DIC from Ljubljana operates in direct connection with the Ivan Cankar Student Hall of Residence (DIC) and includes students, former students and other young people and professionals related to the youth work at DIC. The Pozitiv group is active in the fields of media and performing arts, such as dance and theatre, publishing, video...

In addition to their authorial production, the Pozitiv group and society also conceive and organise larger and more complex projects in the field of youth culture, culture in general and international collaborations and exchanges of the young.

**Rock šola Mostar / Rock School Mostar** from Mostar operates in the Pavarotti Music Centre in Mostar and offers music education to individuals and groups. In addition to individual lessons, the Pavarotti Centre also organises workshops with known musicians, concerts, recordings and lectures on the topic of the music industry, its theory and business. It brings together people from the wider area who want a career in music. At its core, Rock School Mostar is a specific music school based on an urban and unconventional approach to music. In addition to the concerts they organise, they also cooperate internationally with countries like Slovenia and Macedonia. Furthermore, Rock School Mostar has a special mission. In the ethnically divided town, it brings together the young from both sides of the Neretva, showing the path to and instilling hope for the future in a town boasting a rich cultural heritage and history.

**Teatar 34** from Novi Sad is one of the key international partners of KUD Pozitiv. With 34 being its house number and with only 34 seats, it is one of the rare very imaginatively conceived theatres. It advocates the promotion of modern art forms, but mostly swears by the established theatre tradition. It comprises two different art groups: young people and older actors who are engaged in Scena 34 and younger actors who are engaged in the Vesela Kornjača group. The formation of two different age groups was one of the primary goals and purposes of Teatar 34, which wanted to offer talented and ambitious individuals a chance to participate and develop their skills.





**Medija Art** from Sarajevo is a non-political and independent organisation that strives to improve the status of culture and art in society. It is mainly involved in preserving and establishing performance art, providing cultural education, nurturing cultural differences and supporting artists from smaller cities. Aged between 15 and 35, the members of Media Art assume different roles in promoting culture. They are known for organizing Juventafest, an international high school drama festival, which has now taken place for seven consecutive years. The goal of the festival is to encourage the participants to get more involved in theatre.

# Workshops

*The conception, description  
and course of work*

The topic, principle and motto of the exchange was inclusion: a creative, full-fledged and responsible inclusion of the young in all areas and levels of socio-economic life and overall being, including all people, all species and the living environment.

The workshops were tools with which we approached the foregrounded complex question.

The project was of a research nature, taking into the greatest possible account the initiative of the young and using tools they feel comfortable with. The workshops took place at the analogue – entirely physical – level and, with the help of contemporary technologies, also at the virtual level.

The end goal was the final production, which was created in a processual way, on the basis of interactive cooperation.







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# Dance-Theatre workshop



# Dance-Theatre workshop

During the workshop, the participants said and expressed what BEING in means to them in today's society and everyday life; how they picture it; what they want and how they will realise it; whether they perceive their life as "analogue or virtual"; what their attitude to new technologies and social networks is like; whether they are members of virtual groups and internet forums or Facebook and Instagram users...

The workshop participants employed speech and physical theatre; in cooperation with the rock workshop, they included live music and, in cooperation with the video workshop, they used multimedia tools and practices, while the set was made in the street art workshop.

The final production was directed towards the public physically present during the performance at the final event, but also towards the public that could live stream the final event.

The experimental approach enabled a "subjective" direction of the performance, which involved not only the actors, but, to a certain extent, also the "viewers – followers" (by viewing the stream). For the young generation, followers have become an inseparable part of life and its perception.

**Mentors:** Bogdan Janković, Urška Klajn, Miha Maver

**Participants:** Ema Ajster, Aleksandra Čavić, Vanesa Drev, Teodora Grujić, Aldin Karahasanović, Jelena Knežević, Gabrijel Lazić, Marko Mičić, Ana Miketić, Lara Ostojić, Filip Radovanović, Nikola Šučur, Teodora Vrankic, Nađa Vukorep, Vuković Helena





# Rock workshop

The rock music workshop explored contemporary sound and style, various styles and genres without special schematic rules. The instruments were used as a means of expression. The creative process, the preparation of music themes and samples were based on the texts and the music and visual material created in other workshops. Part of the material used as the musical accompaniment and the various sound effects and interventions was created in the studio, while part of it was played live and was an integral part of the final performance.

**Mentors:** Orhan Maslo, Sandi Horvat, Vuk Janković

**Participants:** Luka Bago, Luka Cvitanović, Lubna Ćurić, Miran Dabić, Ernes Džeko, Riad Guzin, Darjan Horvat, Omar Omeragić, Davor Sakić, Marko Stojić, Teo Šarkezi, Mario Šimunović



# Video workshop

At the workshop, the participants learned about the medium of video in all its dimensions and searched for answers to the question of what BEING in means for the field of video.

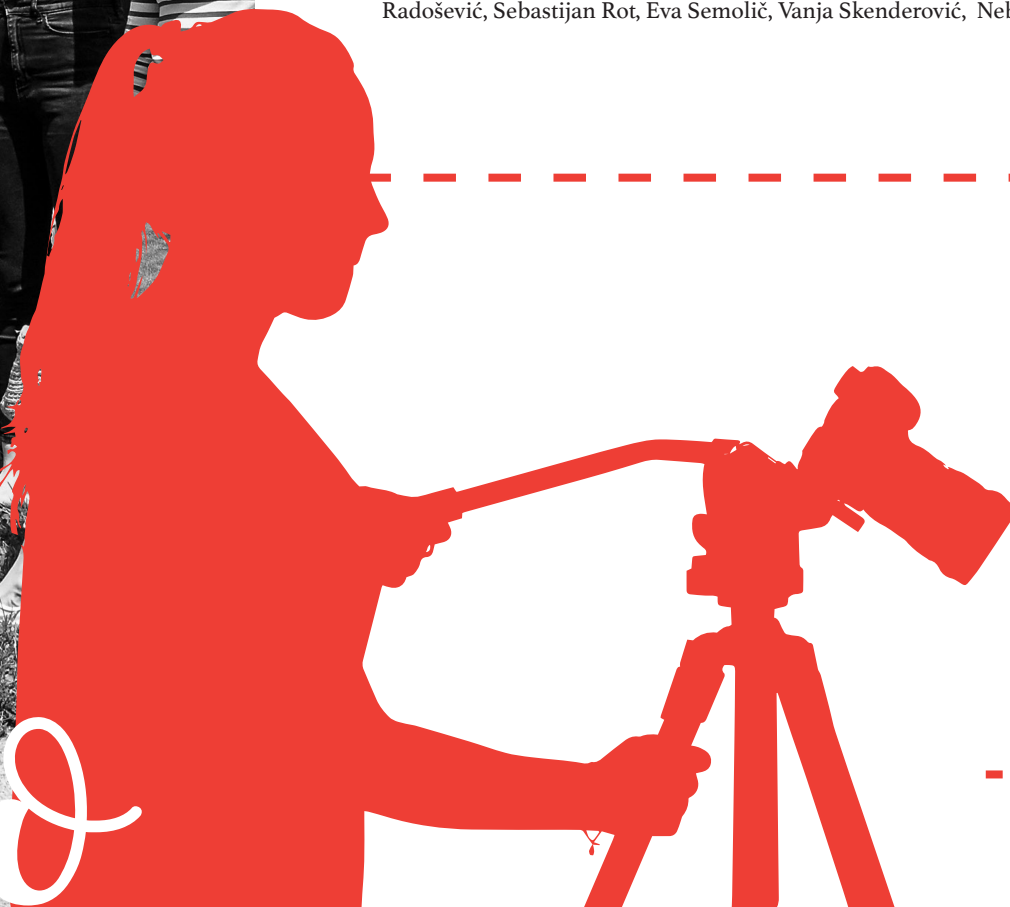
How can we use video to be IN?

In cooperation with other workshops, the participants of the video workshop prepared video contents, clips and animations that were a composite part of the final production and were part of the VJ material played live.

In addition, through the process of learning how to work with the camera and how to edit the footage, the participants also created several experimental artistic and documentary videos that documented or complemented and rounded off the project.

**Mentors:** Boštjan Božič, Radovan Jaušovec

**Participants:** Eldar Delalić, Lena Dragoljić, Vita Gradič, Luka Kirn, Djordje Lazić, Vuk Radošević, Sebastijan Rot, Eva Semolić, Vanja Skenderović, Nebojša Topalov, Špela Vene



# Video



# Street art and graffiti workshop

Through various mediums and forms of fine art, the workshop participants researched the topic of the BEING in project. They made posters, stencils and prints. A large part of their activities consisted of drawing graffiti. During the exchange, a large mural of Ivan

Cankar was painted on the façade of DIC's A building.

In cooperation with other workshops, the participants also made the set for the final production.

**Mentors:** Matej Markovič, Blaž Bačar, Patrik Komljenović

**Participants:** Jon Ažman, Vanja Babič, Nina Viktoria Baškarad, Ana Marija Dragaš, Gloria Gračnar, Igda Jarić, Zoe Maslo, Luna Maslo, Milana Radak, Tesa Štihec, Ivona Tolić, Ivana Tominc.







## *The documenting, research, evaluation and follow-up group (dres)*

The group cooperated and connected with all other workshops; it followed the work process, documented the daily happening at the workshops, published photos, videos and texts on social networks (Facebook, Instagram, Youtube) and the project's website. The group's task was also to evaluate and certify the competencies, knowledge and skills obtained in the project by using Youthpass.

An important activity of the group was also to evaluate the project as it developed. Members of the group conducted interviews (surveys) with the participants of the exchange on the topic of the project, which are a composite and important part of the project and its final findings.

### **Mentors and group members:**

Nina Golob, Drago Pintarič, Žan Dolinar and Miha Indihar

*menting, research  
ion and follow-*

*dres*



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# The Being in round Table discussion

The international youth exchange, which took place at the end of July and the beginning of August, also featured a round table discussion to which we invited the participants of the exchange – the young from Slovenia, Sarajevo, Mostar and Novi Sad, and two guests – **Filip Dobranić – Muki**, a debater, philosopher, cultural sociologist and theoretician in the field of social networks, and **Borut Cink**, a programme manager at the Movit Institute and the executive editor of the Mladje magazine, one of whose issues was dedicated entirely to the participation of the young.

**Drago Pintarič**, the founder of KUD Pozitiv and the conceiver of the exchange, who also led the discussion, opened with the following quotation from Tomaž Deželan, a professor at the Faculty of Social Sciences and an expert in the field of the inclusion of the young: “The participation of young people is crucial for the future of Europe.” In a way, he thereby established the thread of the discussion that, in accordance with the concept of this year’s exchange, revolved around the problems of the young participating in social life and the reflection on what “BEING in” means for young people today and when they are “OUT”. Participation of the young is a very broad term, which **Borut Cink** initially divided into two branches – political participation and participation during

which the young co-shape and co-create activities for their peers. Referring to political participation, he pointed out the common view that the young are in general passive, apathetic and do not get involved in various spheres of social life. We, however, too quickly forget that social networks are an important part of our everyday and that the young participate in forums, various activist groups and protests. The question is the actual reach of such “internet activism”. The decision of the young on whether to participate or not is actually not a decision. It is more a matter of whether they are satisfied with the system they live in or not. If they are, they do not participate in the political sense, if they are not, they are prepared to go further – also by way of online activism, which, according to Cink, often ends without any extension in real life and remains only online.

**Filip Dobranić**, who explores the internet and democracy and creates campaigns that try to directly influence the authorities and achieve and change things, was of a similar opinion. In this sense, Dobranić has always perceived the internet as the beginning, as an initial event, for almost nothing can be done merely via the internet. We must always do something in reality – either push a button or change legislation.

Cink pointed out another aspect of the participation of the young and, referring to Deželan’s quotation, pointed out that the inclusion of the young is important not only for Europe, but globally. What he had in mind was especially the participation that the Youth in Action programme was based on, that is, the young co-creating and co-shaping the activities in youth work such as exchanges, festivals and the like.

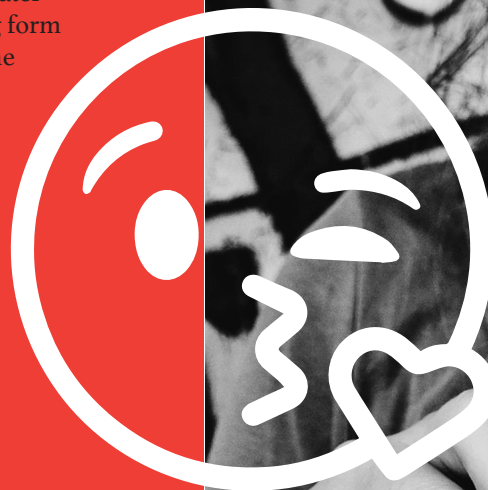
In the second part of the discussion, the young participants of the exchange were given the opportunity to present their views on the topic and their experiences with participation. The participants from all participating countries shared the opinion that the young are insufficiently engaged, included and also interested in the happening around them. The bombarding with innumerable data and pieces of information causes their superficial comprehension and,



in addition, a myriad of fake news, which spread ever more widely. The media are out of control and the young believe that, with a certain selection of what is suitable for publication and what is not, the media would achieve a greater credibility and consequently trust. In addition, it is crucial that the young form their own opinion, take a stance, critically think and make their mark. The participants from Novi Sad and Sarajevo pointed out that the young get their information on the happening in society mostly at home. They said they are not familiar with the programmes of political parties because they are not really interested in them. They see the solution above all in a more active inclusion in a community outside their home whose members have common interests and think similarly because this is how they would establish their opinion, their view of the world and consequently critical thinking and inclusion in the broader social sphere.

The discussion also touched on art as one of the fundamental means of social critique and the possibility of influencing people. The young agreed that art does have such a power and potential, but that recently it had been too often abused for political purposes and thus might have negatively affected the voters.

Answering the question of how it is possible to bridge the increasingly larger divide between generations, Filip Dobranić drew on his research of public space. If public space was once a street where children played, it has now moved to social networks, causing less and less in-person communication and transferring relations into the virtual, thus displacing genuine interpersonal relationships. Cink summed up the discussion with the positive thought that such discussions are important, but what truly counts is above all the exchanges such as BEING in, which bring together young people that come from different countries, but have similar interests, think critically and are aware that all of us have our own problems that can be solved. According to him, this energy can be used to transfer the things you do in your local environment to other places. One round table discussion certainly does not solve anything, but young people with common interests and their energy can place things in a broader social environment, which is what we have to believe in and strive for.



*Being in round  
table discussion*



