Call of Prev

A project by

cultures interactive

Glossary

Agenda

Glossary

Bugs → A bug is an error in a program. Bugs are caused, for example, by faulty code in the implementation of video games and can sometimes have a serious impact on the player's life, causing graphical errors, lags or crashes.

Darknet → The Darknet is a part of the Internet that is not publicly accessible via search engines and can be accessed using the Tor browser. It is possible to be largely anonymous there. The Darknet is also known as a global space for illegal activities such as trafficking drugs, weapons or stolen data. It serves as an important platform for anonymous communication not only for enemies of democracy, but also for opposition forces in countries where Internet access is censored and monitored.

Discord → Discord is a messenger service created primarily for computer gamers that has over 100 million monthly users. In 2018, the platform hit the headlines when it was revealed that Reconquista Germanica, a far-right network operating in secret, was organising its troll attacks on YouTubers there.

Drachenlord → Drachenlord is the name of the YouTube channel of Rainer Winkler, who has gained a lot of publicity as a victim of online and offline bullying, especially in German-speaking countries, but also beyond. He has a remarkably large and international community of haters, i.e. anti-fans, who for years have triggered daily police operations in his home town and led to national media coverage.

Editor → Software or tool used to create, edit or modify content. In games, for example, an editor can be used to create custom levels, characters or game worlds. Usually all the elements that appear in the game are available.

Ego-Shooter/First-Person-Shooter oder FPS/Single Shooter → An ego-shooter is a category of video games in which players experience the world from the perspective of their character, with the view being presented through the character's eyes (in the first person). In first-person shooters, players typically use a variety of firearms to fight enemies or complete missions. These games often focus on quick reflexes, accurate aiming and tactical thinking. First-person shooters are very popular in the gaming world and include games such as Counter-Strike, Call of Duty and Overwatch.

Game-based-Learning → Game-based learning refers to the use of video games in educational contexts. This approach uses the motivational power of games to achieve learning objectives and transfer knowledge. In contrast to gamification, which integrates playful elements into non-gaming contexts – such as reward systems in learning applications - game-based learning is based on the use of complete games.

Gaming-GIFs → The acronym GIF stands for Graphics Interchange Format and describes animated images that are shared in forums or via messengers. In the gaming community, this is often used to create and share scenes or moments from video games to capture funny or impressive gaming moments.

Imageboards → Imageboards are online discussion forums where users can post images, videos and text on various topics. These forums are popular because they offer anonymity and the ability to post images and comments without registering. Memes are often used as a means of communication. Some boards, such as 4chan or 8chan, are known for right-wing extremist content.

Incel → The abbreviation "incel" stands for "involuntary celibate" and refers to an internet subculture of heterosexual men who derive their aggressive view of the world – and of women in particular – from their own experience of being unable to find a (sexual) partner through no fault of their own and against their will. In various internet forums, a scene has emerged that shares an attitude of entitlement in relation to sex and a general blaming of women, developing extremely misogynistic and racist theories. This subculture is also associated with far-right views and attacks.

In-Game-Chat → In-game chat is text or voice chat built into games that allows you to communicate with other players while you play.

Memes → Memes are creative, figurative images that spread quickly across the Internet. They are images, short videos or texts that are humorous, ironic or satirical – sometimes even cynical – shared mainly on social media and constantly evolving. The images or structure of a joke are used over and over again, referring to each other and undergoing significant changes. Many memes and their evolution can be traced back over the years and have found their way into the language of youth. At a certain point in time, some memes, such as Pepe the Frog, were also shared and accentuated in right-wing extremist circles.

Nodes → Are the individual gameplay elements that are available in the Adamara action editor and each have specific functions (dialog, combat, elapsed time, etc.). They can be linked together and set in relation to each other to create game actions and quests

NPC → This abbreviation stands for "non-playable character" and refers to characters in video games or role-playing games that cannot be controlled by the player. NPCs are often used to populate the game world, perform tasks or advance the plot. NPCs also exist as a meme describing a person who does not think for themselves. It is used in right-wing discourse to describe people who "believe what they read in the papers", but has also become very popular beyond that, for example being included in the selection for the "Youth Word of the Year 2023" by the Langenscheidt publishing house.

Quest → In video games and role-playing games, a quest is a task or goal that players must complete within the game. Quests can take various forms, such as finding items or information, and are used to engage players in the game's storyline.

RPGs (role-playing games) → Role-playing games are a type of video game in which players take on the role of a fictional character and make decisions to advance the plot. These games are often characterised by a complex storyline, the solving of challenging tasks and, above all, the continuous development of the PC (playable character).

Serious Game → A serious game is a video game designed to meet specific educational or training objectives. These games are often used in educational or professional contexts to convey learning content in an entertaining way.

TeamSpeak → TeamSpeak is a voice communication software that is often used by players to talk to each other during the game. It allows the creation of private voice channels and is often used for coordinated multiplayer games.

Trope → Tropes are recurring patterns, themes or motifs that appear in books, films, series and video games. An example of a character trope is a helpful character who appears repeatedly in fairy tales, or the evil antagonist in an action film, or the femme fatale in any genre.

Twitch → Twitch is a popular streaming platform where users can watch and create live broadcasts of video games, music and other content. It is best known for its gaming streams and has a large community of streamers and viewers.

Preface

Gaming is no longer a marginal phenomenon, but a global subculture and industry that connects young people in particular, and people of all ages and backgrounds, often digitally. As with any form of entertainment, there are opportunities and challenges for prevention and democracy, which we have addressed in the Call of Prev pilot project.

As a civil society organisation, cultures interactive e.V. (CI) is committed to strengthening democratic structures. Since 2005, CI has been working in the field of youth culture with a human rights-oriented approach to prevent right-wing and Islamic extremism among young people. We focus on the increasing diversity of youth cultural trends and take a biographical and narrative approach. This enables our educators and youth culture workshop leaders to promote the development of relationships and understanding in their work with young people. The result is a fundamentally appreciative but sometimes critical exchange that has a lasting character-building effect.

In our combination of youth cultural practice and intensified civic education, it is also important not to work primarily against something, but to develop something in favour of it. For discussion, social relations, joint and (self-)critical reflection, mutual recognition and youth cultural design – and the ability to think in terms of human rights and act democratically. You can build on a hip-hop, skateboarding or punk workshop etc. as well as much as on a gaming workshop.

In the Call of Prev pilot project, we have tried to develop a game that fits our educational approach and is effective: above all, the game should be fun and motivate young people. We then use it to talk to the young people – and they talk to each other – about themselves and the world they live in. Empowerment through their own creative programming is also an important factor. The result is the game Adamara – Harsh Waters and the accompanying editors. We have succeeded in programming a playable game and several so-called GUI editors – toolboxes with a graphical user interface –, training a team of pedagogues and equipping them with appropriate methods to attract young people to Adamara and professionals to our pedagogical approach of human rights-oriented youth work and dealing with cross phenomena extremism prevention through games.

With this booklet, we want to share our experiences and thus further develop prevention work in the field of gaming, which is still in its infancy. We also want to support professionals in their work with young people, providing them with new educational strategies and effective methods.

About this brochure

Why is it worthwhile to use game elements or even games in civic education and the prevention of extremism? There are several reasons. Firstly, the use of games or their thematisation ties in with the world in which young people live: A large proportion of today's 13 to 25 year olds like to play games, sometimes for several hours a day. In addition, various editors enable young people to create their own game worlds or add to existing ones. In doing so, the young people not only experience themselves as protagonists, but also provide information about the kind of coexistence they want or about the topics and conflicts that concern them. In addition, right-wing and Islamist extremist actors have long since discovered and used games, platforms and game aesthetics as a strategy. It is therefore important to discuss with young people what they encounter in games. Irrespective of misanthropic content, civic issues and questions of coexistence are also negotiated in games and on gaming platforms: Are women real gamers? How is Islam represented in different historical and war games? Which characters are perceived as cool, appealing, interesting or completely absurd?

According to the Gesellschaft für Konsumforschung, the digital games industry in Germany already generated more revenue than the film industry in 2013 (Monitoring Kultur- und Kreativwirtschaft 2013). The study "Jugend-Information-Medien" (Youth Information Media) by the Medienpädagogischer Forschungsverbund Südwest also points out that only six percent of young people in Germany say that they "never play digital games" (JIM 2022: 49). Three-quarters of all young people claim to play games regularly. Extremists do not miss this medium with its access to young people and use digital games for their propaganda.

43% of young people surveyed said they had been exposed to extreme political views and conspiracy theories online (JIM 2022: 54). This is another reason why it is important to address games in civic education and the prevention of extremism. This is not about casting a general suspicion on games and their young users, as is often the case in political discourse. Of course, not everyone with an affinity for games is automatically radical or extremist. However, countless examples of right-wing and far-right game worlds, as well as the use of video game-oriented aesthetics in multimedia productions of Islamist extremism, show that it is important to address the relationship between gaming and extremism. This is done in the first part of this handbook.

In order to develop a computer game for prevention work based on game-based learning, in-depth professional and technical knowledge was required. During the first year of the project, ten dossiers on different phenomena of group-focused enmity (GFE) and extremism were written and presented to both the game developers and the independent pedagogical team. It became clear that emotionalisation, affects and atmospheres play an important role in the game, as well as the construction of enemy stereotypes. In addition, several related Telegram channels and Discord groups were monitored for a year. The results showed that the gaming scene can be a playground for right-wing and far-right extremist ideas in particular, but that the aesthetics and strategies for recruiting young people do not differ much between the two phenomena (right-wing extremism and Islam-based extremism). The results of the research and the dossiers are presented in the second part of the handout.

As in all other youth cultural activities at cultures interactive e.V. (CI), practical and creative activities go hand in hand with civic education – and in the best case, these two elements are so closely interwoven that an integral process of personal development

is created for the young people. In its many years of work in various democracy promotion projects, CI has developed and tested a variety of approaches that have proved useful for the educational work in the Call of Prev model project: Practical experience has consistently shown that it is useful and advisable to work across phenomena in educational settings in order to reach as many young people as possible with one offer. You can read more about the lifeworld approach and narrative work with young people in the third part.

The fourth part of the handout is a bit more technical. It explains the game Adamara – Harsh Waters and the its editors. You will learn about the chosen scenario, the game settings, technical details and the functions of the different editors. All images in this booklet are from the game and will help you to better visualise Adamara.

The fifth part of this guide deals with educational work with the game. Here you will learn more about the methodology that can be used to work with the game, as well as the possibilities of using the editors, which can be used by young people to create their own game sequences. For the pedagogical work in the workshops, CI deliberately opted for a process-oriented approach, which offers flexibility and freedom of design, as well as the opportunity to respond directly to the suggestions, interests and problems of the young people. Nevertheless, a more structured flow chart for a possible workshop is also presented to illustrate this.

Call of Prev also organised several dozen intensive workshops and reached well over three hundred young people in various settings across Germany. How was Adamara received by the young people? What was built with the editor? What themes and personal experiences were addressed and deepened in the workshops? These questions are answered in the chapter six. Three illustrated game stories by young people show the possibilities of the themes we encountered in the workshops, among other things. They also illustrate how young people use this tool creatively.

This brochure cannot do without the insights we have gained in the form of 'lessons learnt', which we believe are worth considering when designing game workshops. It is important to us to share our experiences and learnings with others. In particular, the challenges we faced during the project should not be underestimated. In terms of the aforementioned process-orientation and target group specificity, the most appropriate methods should always be chosen. In additions to the game and the editors, the project has (further) developed a number of methods that can be used without any technical effort when working with young people. They can also be used to complement the work with the game and the editors. The detailed methods section can be found at the end of this guide. An overview at the beginning provides guidance on the different phases and possible modules of a game workshop (pp. 52–93).

Even though it was full of challenges, we can now say: it turned out well! And the young people as well as ourselves and numerous educators now have a new gaming tool at their fingertips!

01 Background: Gaming and extremism

Alongside heavy metal and horror films, PC games, and in particular so-called "killer games" or "first-person shooters", are at the centre of public debate when it comes to finding reasons for school massacres, youth violence and, increasingly, right-wing extremist attacks.

The theory that first-person shooters lower the inhibition threshold of young people and are the cause of violence or even school massacres is highly controversial (see Kunczik 2017). Equally controversial is the question of the influence of game content on political attitudes. As a result, the role of games in planning crimes or in radicalisation processes has often been overestimated – and examined in a very one-sided way. The focus has often been on the type of games used. If a (young) person plays ego shooters for hours on end, it is assumed that he will eventually use violence in the real world. This was strongly disputed, especially by the gaming community: Of course people are able to maintain the difference between games and reality, they said. And yet, given that many gunmen and right-wing extremist attackers have been part of a gaming scene, the question arises: is there a connection? And if so, what is it?

Right-wing extremism

While the international networking of the various right-wing populist and far-right parties and groups in Europe is often still wishful thinking on the part of many far-right actors, the online far-right scene has long since become a global community. The right-wing extremists Anders Breivik (Utoya/Norway), Stephan Balliet (Halle/Germany), Brenton Tarrant (Christchurch/Australia) and many others came from this community. They are usually described as lone wolves, but online they were all connected to a large community that gave them support in the form of funding and information, but also a great deal of recognition and the distribution of their tracts. The far-right scene does not rely on newspapers and lectures, but communicates via Discord, imageboards such as 4chan and 8chan[1], Steam or in-game chats and TeamSpeak. There are also various platforms on the so-called Darknet and the Russian Facebook alternative VKontakte. This makes it easy to network around the world. But it is there that a language has developed that relies not on piecemeal shifts in discourse but on the complete dissolution of boundaries – "endless free speech" in the language of the new right. The channels monitored for Call of Prev included numerous "jokes" and memes about femicide and the Shoah. But it is not just verbal violence. In line with a strategy that Roland Sieber has described as the "gamification of terror", trolling attacks from the far-right scene, as well as attacks, are charged with a gaming aesthetic. Right-wing extremist attackers such as Stephan Balliet used the single-shooter perspective in live recordings of their attacks (cf. Speit 2020) and accompanied them with completely disinhibited and

1 The internet forum 8chan has now been shut down, as right-wing extremist trolls and right-wing extremists used the sub-board "/pol/ – politically incorrect" to exchange information on a large scale.

cynical comments such as "Hey, my name is Anon and the Holocaust never happened" (Stephan Balliet, quoted in Sieber 2020, p. 45). Rankings of various right-wing extremist terrorists, from Anders Breivik to Stephan Balliet, are also circulating online and are rated not only according to the number of victims, but increasingly also according to the depiction of violence. However, less violent applications of gamification can also be found in the right-wing scene: In 2016, the Identitarian Movement (IM) planned an app called 'Patriot Peer' to organise 'national resistance' as a game in which players receive points for actions (Prinz 2017).

Islam-based extremism

In contrast to the instrumental use of gaming by right-wing extremists, the relationship between Islam-based extremism and gaming is more divided. Firstly, gaming – such as card games and gambling for money – is generally considered disreputable and suspect in Islamist extremism because it is perceived to distract from the faith. In particular, games that depict sex, revealing clothing, violence, drugs – or even attacks on Muslims or Islamic pilgrimage sites or geographical areas – are naturally perceived as sinful and banned. This means that most of the previously successful and popular (first-person) shooter and strategy games are considered banned (see Baraa 2016; Generation Islam 2019a; El-Kamili 2020; Ibrahim 2020).

At the same time, the use of games and game elements by actors of Islamist extremism has been extensively researched for around two decades (cf. e.g. Al-Rawi 2016; Dauber et al. 2019; Lakomy 2019; Schlegel 2020: Rauscher 2020). While the Lebanese Hezbollah, for example, developed its own video game with "Holy Defence" (2018), the so-called Islamic State (IS) relied primarily on the use of gaming aesthetics in its publications and videos (cf. Al-Rawi 2016; Lakomy 2019). A "gamification of terror" can also be observed in Islamist extremism, for example when violent radical groups make a "game" out of attacking "infidels" (cf. Schlegel 2020). This was also the case with the so-called IS, whose members repeatedly announced that they had the opportunity to realise what was only a game in the very popular game series "Call of Duty" (2003 – 2022) (cf. McDonald 2018).

The group in Germany that focuses by far the most on the use of pop cultural or subcultural elements is 'Muslim Interaktiv'. This group is currently working with the aesthetics of video games, especially in the trailers of the video series "Muslim Interaktiv setzt Zeichen". Here, elements reminiscent of the aesthetics of computer games (including first-person shooter perspectives and drone shots displayed as images within images, certain sounds and fonts; cf. Dauber et al. 2019) are used, in particular animated lettering appearing in the image accompanied by techno sound elements. Similarly, superimposed bloodstains, including the associated sound effects, are reminiscent of various shooter games and RPGs (role-playing games).

Similarities between the two phenomena

The use of the gaming community with its various platforms for exchange and net-working offers actors of both right-wing extremism and Islamist extremism advantages for various reasons:

1 Access is low-threshold for interested youths and young adults, who often move confidently between different gaming platforms: they are guided from one offer to the next by their existing gaming and discussion habits as well as by acquaintances and friends.

2 Access is more difficult and time-consuming for less tech-savvy educators, who often have little interest in gaming, as well as for researchers, the police and the judiciary. This makes monitoring and, if necessary, prosecution much more difficult or more superficial.

3 It is possible to make statements in gaming communities and on relevant platforms that are not exempt from prosecution in the context of newspaper, publishing or party work – and, since changes to the guidelines, no longer on Facebook and YouTube. According to Röpke, TeamSpeak played a major role in the development of the Identitarian movement and its discourse. The NSU trio also used TeamSpeak to communicate with right-wing extremists worldwide (see Röpke 2020).

There is now an extensive literature on right-wing extremism and gaming, as well as on Islamic extremism and gaming. If you would like to delve deeper into the subject, we recommend the free brochure "Gaming und Rechtsextremismus"[2] and the article "You can kill infidels, but unfortunately there is no suicide vest – Gaming und islamisch begründeten Extremismus" published by Infodienst Radikalisierung. The anthology "Rechte Egoshooter" by Baeck and Speit (2020) and the online article by Linda Schlegel on gaming and Islam-based extremism are also worth reading. Unfortunately, there is still a lack of reception research, i.e. valid data on how extremist games are viewed or perceived by whom and how young people, but also adults, react to racist or extremist discourse on gaming platforms or in in-game chats.

2   A brochure published by the Amadeu Antonio Foundation, available at www.amadeu-antonio-stiftung.de/publikationen/gaming-und-rechtsextremismus-25–fragen-antworten-zum-thema/ .

02 Research and Monitoring — The Ideas Behind the Game

The aim of the game development for Adamara – Harsh Waters was not to create a Serious Game that uses gamification to convey political content, similar to the video games "Through the Darkest Times (2020)" or "This War of Mine (2014)". Instead, Adamara favours so-called "Game-based Learning": young people should primarily have fun and be creatively engaged while playing, but at the same time find areas of experience and opportunities for discussion that are embedded in the game and oriented towards their lifeworld.

In order to be able to incorporate the experiences and topics from the young people's lives that were to be stimulated and discussed into the game, dossiers on current phenomena and motivations of group-focused hostility were compiled in preparation, particularly with regard to the two extremisms mentioned above. In addition, the project team intensively analysed which emotions are regularly addressed or even evoked by both extremisms and how both – especially in relation to each other – construct images of the enemy. Conversely, these preliminary considerations for the design of the game worlds also provide indications of what can be discussed with young people on the basis of the game.

Group-focused Enmity and Extremism

02.1

With regard to the design of the game and the training of the freelance team members, intensive research was carried out into group-focused misanthropy, right-wing extremism and Islam-based extremism – partly in connection with the game, partly independently of it. Experiences from the PHÄNO_cultures project, in which cultures interactive e.V. implemented cross-phenomena civic youth culture education from 2018 to 2020, were also incorporated.

The dossiers provided to the development team covered right-wing extremism and the gaming scene, anti-Slavic racism, anti-Muslim racism – in particular the racist discourse surrounding so-called clan crime, Arab anti-Semitism, extremism and gender, Turkish right-wing extremism, ethnic right-wing extremism and right-wing land grabbing, and right-wing extremism in eastern Germany. In addition, two introductory dossiers on the project-relevant phenomena of right-wing extremism and Islamist extremism were compiled. In preparation for the workshops, the contents of the dossiers were presented in training sessions for team members and recorded as podcasts.

The key findings from the dossiers were summarised for the development team (dev team), who translated the findings into stories and game experiences to provide suggestions for game development. Issues identified as particularly relevant included identity, living spaces, language and symbols, narratives, victimisation and empathy. Emotions and enemy stereotypes were also discussed in relation to extremism, and will be discussed in more detail in the following chapters.

With regard to identity, the following questions were particularly relevant:

- Is identity presented as static or fluid in the game?
- What identification opportunities are offered to young people in terms of characters, gangs and friends?
- How much do NPCs – so-called non-playable game characters – target stereotypes? For example: "white, kind old man", "tough, gruff, muscular woman", "corrupt politician".
- Should NPCs be – at least partially – irritating?

The aim should be to create a set of characters that is as diverse as possible and that allows young people to identify with and be irritated by the game in equal measure. Stereotypes and an accumulation of character tropes should be avoided.

(Living) Spaces, Language, and Symbols

Spaces play an important role in identities. Being oneself, being "like that" needs a place. That is why there are so many controversies about space: Who owns Israel/Palestine? How did Willy Brandt recognise the Oder/Neisse line? Wasn't the GDR always an illegally occupied part of the FRG? Who is (not) allowed in certain districts? Can I be a Muslim in Germany or do I have to go to Lebanon? Can non-Muslims live in Turkey? Who owns gaming, who is a real gamer?

Spaces are therefore also extremely relevant for extremists. In addition to concrete physical spaces, this can also mean virtual spaces – for example, the right-wing and misogynist part of the gaming community is often concerned with spaces free of women (women should not have a say or participate in gaming structures, messenger groups or forums).

For right-wing extremism, spatial concepts such as "living space in the East", "nationally liberated zones" or "secure German borders" are also important. For Islam-based extremism, the – ideally global – caliphate is the space to which it orients itself. In the course of jihadist expansion in Iraq and Syria, the so-called Islamic State provided both a projection surface and a physical space to which radicalised people felt they belonged; in its absence, it is certain mosques. Language serves to consolidate identity and differentiate from others. This also applies to certain linguistic scene conventions: subcultural codes in graffiti such as Bombing, Tag, Wholetrain, Can, Taki, Mode2, Wildstyle; but also feminist, postcolonial, left-wing codes such as PoC, FLINTA*, non-binary, social construct, poststructuralism, TERF etc.; or codes in the right-wing extremism/incel/gaming pool such as Sus, NPC, Stacey, wimp, MGTOW, Incel and in Islam-based extremism such as Aya, Kuffar, swt, "pork Muslim".

Language can therefore act as a door opener in the sense of recognition and exclusion. Language is also always associated with certain groups and can be identified ("Writes like my teacher").

Symbols are low-threshold and offer a quick way of identification – for those who can read them (SS rune, black sun, 88 are signs of right-wing extremism; the raised index finger and the "IS logo" are important signs in Islam-based extremism). However, if symbols are unfamiliar or misinterpreted, this can sometimes lead to communication difficulties. For example, the so-called "silent fox" hand sign for the wolf salute can also be interpreted as an expression of sympathy for Turkish ultranationalism. In general, young people have a high affinity for symbols, whether they are painted on clothes, backpacks, mobile phone covers, blackboards during breaks or toilet stalls. Symbols are often intended to provoke and irritate the uninitiated.

In light of the above, the following questions were central to the development of the game What characterises the language in the game? How much information does it give about the creators? Is the language used inclusive? Do the gangs in the game use different symbols and linguistic codes? Do they have a particular style? What are the gang spaces? How do they relate to the game spaces? Do they compete for spaces?

All of these issues played an important role in the construction of the gangs in the game: both gangs have a narrative that simultaneously offers an explanation of the world and a vision, an identity and thus an offer of identity for young people, their own symbols, spaces and clothing.
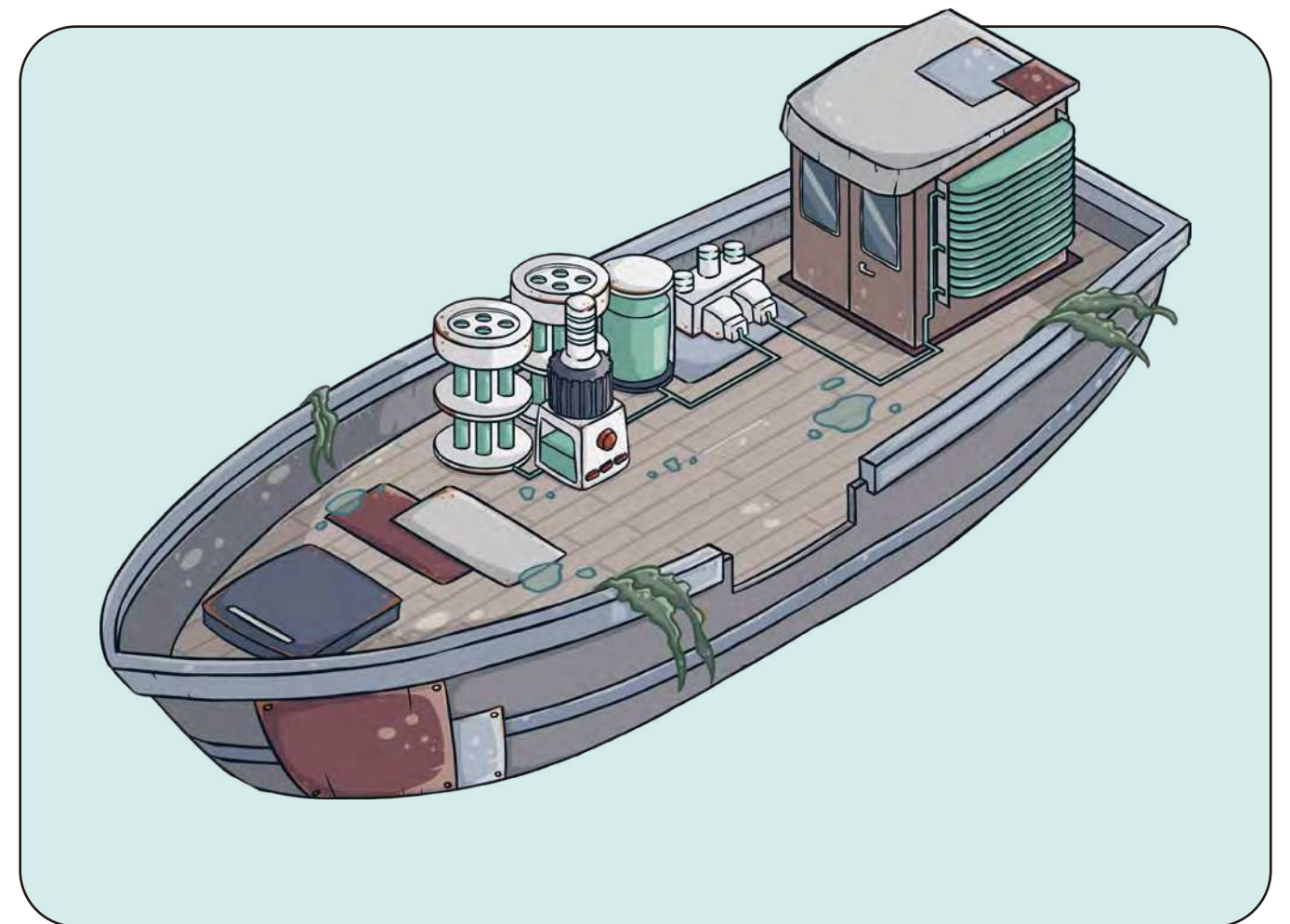
02.2 Emotions in extremism

Actors in both phenomena and extremism work heavily with feelings, emotions and affects. On the one hand, by addressing, catering to and reinforcing existing feelings; on the other hand, by presenting their content in an emotionally charged way in social media, through image composition, music, choice of words and facial expressions of the speakers. However, the feelings of fear, pride and anger seem to be particularly present.

From a psychological perspective, fear is the most important and powerful emotion and is therefore at the centre of almost every psychological theory (cf. Riemann 1961, 2011). Extremist actors also make use of this insight: Reinforce or trigger fear to then offer ways out. In the experience of cultures interactive e.V., the worries and fears with which young people are confronted include fear of violence and physical and psychological abuse – whether in the family, at school or in the social environment; material fear of the future; fear of meaninglessness and lack of meaning in life; and material fear of loss and fear of being alone.

These fears are often echoed by extremists: The "Identitarian Movement" (IB), for example, exploited fears of sexualised violence with its "#120db" campaign in 2018, portraying the threat of girls and women being raped by refugees as omnipresent.

In addition, various far-right groups and right-wing parties created the image of an "alienated Europe" where atheists and Christians could no longer live in peace and where all the rules had been turned upside down. They also claimed that "Islam" (far-right groups and parties do not distinguish between Islam and Islam-based extremism) ultimately wanted to exterminate Germans and Europeans.

Such narratives work so well on an emotional level, especially in East Germany, because the upheavals of "reunification" still have an impact there: Living conditions changed within a short period of time, millions of people lost their jobs – and had to come to terms with the fact that a rather degrading image was painted of them ("Wende losers", "whiners", "too stupid for the free market economy", etc.). This created insecurity, a lack of prospects, but also fear, which in some cases has an intergenerational effect (cf. Kollmorgen 2005). Right-wing extremist parties and groups specifically work on the fear of being overlooked as an Ossi, of being considered less important and of having fewer opportunities and future prospects (cf. Hensel/Engler 2018).

But the "fear of being alone" is also taken up by the right: Everyone finds a place in the comradeship, in the party. It is all about the group. The fear of loneliness, for example, has recently been addressed and processed particularly frequently on numerous far-right incel sites, forums and chat groups: The immigration of mainly Muslim-read men from countries such as Iraq, Syria and Afghanistan would sooner or later lead to half of "German men" remaining alone.

In addition, right-wing extremism often centres on the fear of a loss of identity due to the loss of traditions and 'old' values. Modernity, feminism and cosmopolitanism are portrayed as threats to one's own supposedly original ethnic identity.

In Islam-based extremism, the fear of being alone is fuelled and "nurtured" particularly intensively – "Western" relationship structures are described as pathological, sinful, insecure and fragile. This is contrasted with the ummah (lit. translation: mother) as the community of all true believers, in which all believers have a place. Strict moral rules also apply to marriage. The promise to young people that resonates here is that a heterosexual Islamic marriage is not temporary, it does not end when one person no longer feels like it. This relationship is forever, it is absolutely secure. Love is portrayed in memes and postings as patient, enduring, not based on superficial values and sometimes even as 'hard work'.

The other major fear expressed in Islam-based extremism is that of not being able to practice one's religion freely in the 'West' as a person of Muslim faith. This can be linked in particular to young people's own experiences of anti-Muslim racism and refers to corresponding social debates in Western Europe about Muslim clothing, circumcision, compulsory swimming lessons, but also to the rejection that people of Muslim faith often face. As a result, this becomes a threat to their own lives.

The right-wing extremist attack in Hanau in 2020 was repeatedly mentioned by actors of Islam-based extremism, also in order to maintain the impression of an omnipresent danger. In December 2020, "RealitätIslam", a social media channel close to "Hizbu Tahrir", published the video: "Do we see everything worse than it is?" The response: "We would like to report positive things, but there are none. The haters of Islam are everywhere!"

Last but not least, Islam-based extremism creates the fear of not entering paradise, of not leading a life pleasing to God, of not being a person of sincere Muslim faith. Young people are made to fear that their need for fun, a large circle of friends, and material possessions will deprive them of any chance of an afterlife.

Extremists exploit the fears of young people for recruiting.

Both right-wing extremism and Islamist extremism also appeal to secondary emotions such as honor and pride – for some, pride in the "fatherland", one's own culture or ethnicity, for others, pride in the "one true" religion.

Accordingly, honor and pride are ubiquitous themes in the propaganda of rightwing and Islamist extremism. The narrative goes like this: "The others (the enemies of the German people or of Islam) have taken your honor and pride. We can give it back to you and achieve even more recognition as a proud community through joint efforts". However, this special sense of honor and pride also comes with duties: to be a "proud true Muslim" or a "proud German" requires certain behaviors, above all adherence to rules and submission to the authorities of the respective scene.

Young people are attracted by the martial rhetoric and pathos, including the corresponding images – not because they necessarily want to give their lives for war, but because the pathos reminds them of action films or computer games. They expect the scene to provide opportunities for provocation and a higher cool factor, as well as a sense of being something special. Extremists present themselves as "the last true defenders" (of Europe, Germany, Islam), constantly and courageously going against public opinion and not shying away from conflicts with the law – all for the cause.

People like to create an ideal self to which they can relate. For young people, this ideal self is often linked to fantasies of greatness (actor, rapper, professional footballer). This is also where the often pathetic images and memes of extremist groups as 'true heroes', 'true believers', 'last defenders', and 'only doubters' – linked to conspiracy narratives – come in.

At the same time, however, young people are not indifferent to the issue that arouses pathos and a sense of power: they want to see themselves as committed fighters for a cause that is close to their hearts or against something that really worries them. In other words, they want to see themselves as courageous enough to defend their interests and to protect and support "their group".

Compassion is also an important emotion in the battle for minds – in Islam-based extremism, the 1995 Srebrenica massacre, the "refugees from the Assad regime in Syria" (IS appears in this narrative as a fighter for the oppressed), the displaced Rohingya from Myanmar and the situation of the Uyghurs in China have all been made the subject of discussion. The approach: Shocking photos of desperate people are used to evoke sympathy and then appeal to the viewer: "Muslims are suffering worldwide – and you are doing nothing!" The "#120db" campaign mentioned above followed a similar approach: rapes and murders were described in detail, with the pain and suffering of the bereaved also emphasized. In the end, the questions were: "Why don't you intervene?" "Why are German feminists silent when sexualized violence is perpetrated by Muslim men?"

Constructing images of the enemy in rightwing and Islam-based extremism

Both the external and internal enemy images have the function of homogenizing one's community: Being German or Muslim is then no longer an arbitrary affiliation but a fixed, clear but also very rigid identity in which rules play a major role and which lives above all from images of the enemy.

The image of the enemy within necessarily arises from the image of the enemy without: the enemy is outside. The enemy is different from the in-group and threatens the ideal world. The enemy's aim is to change, suppress or even destroy one's own group. If voices from within the group challenge its homogeneity, this threatens unity against the enemy, and the internal "traitors" become enemies.

The enemy images of "threats from within" always have one thing in common: the enemies within disrupt the (supposed) cohesion and homogeneity of the group. But the fact that the group is homogeneous is what makes it a group in this perception; all differences, contradictions and doubts are therefore dangerous. Therefore, the troublemakers must either be driven out of the group, brought into line, or eliminated. The enemies are seen primarily as devious and seductive; they tend to act individually or in small groups. They want to destroy the group from within. This image of the enemy thus follows an anti-Semitic narrative.

What the 'external threat' enemy images have in common is that a threatening, large, almost overwhelming enemy wants to crush, destroy and wipe out the group from the outside until there is nothing left of it. This enemy is described as loud, wild, brutal and cruel, and appears in hordes/masses/floods. Their danger comes from their sheer mass and ferocity. This is a racist narrative.

But there are also constructions of enemy images in the so-called "center of society", as the regular survey of the center shows. Here it is less a matter of staging a firmly closed, homogeneous group than of defending oneself against guilt and presenting one's own exemplary democratic attitude and openness to the world, which can be expressed in sentences such as:

- "I'm not anti-Semitic. Nobody I know is. But the Muslim immigrants, I'm worried that anti-Semitism is on the rise in Germany."
- "Sexism has been overcome in Germany. But with all the refugees, of course it's coming back."
- "It's worrying how right-wing populism is on the rise in the USA. It's not like that here."
- "Germany isn't that racist. It's just East Germany. Because they are dictatorship-minded and not as open-minded as we are in Baden-Württemberg, for example."
- "COVID deniers always come from the provinces."

With regard to the game, the following questions arose from these preliminary considerations Who is perceived as the enemy in the game, and by whom? Who is the main enemy of each gang? Are there internal and external enemies in the game?
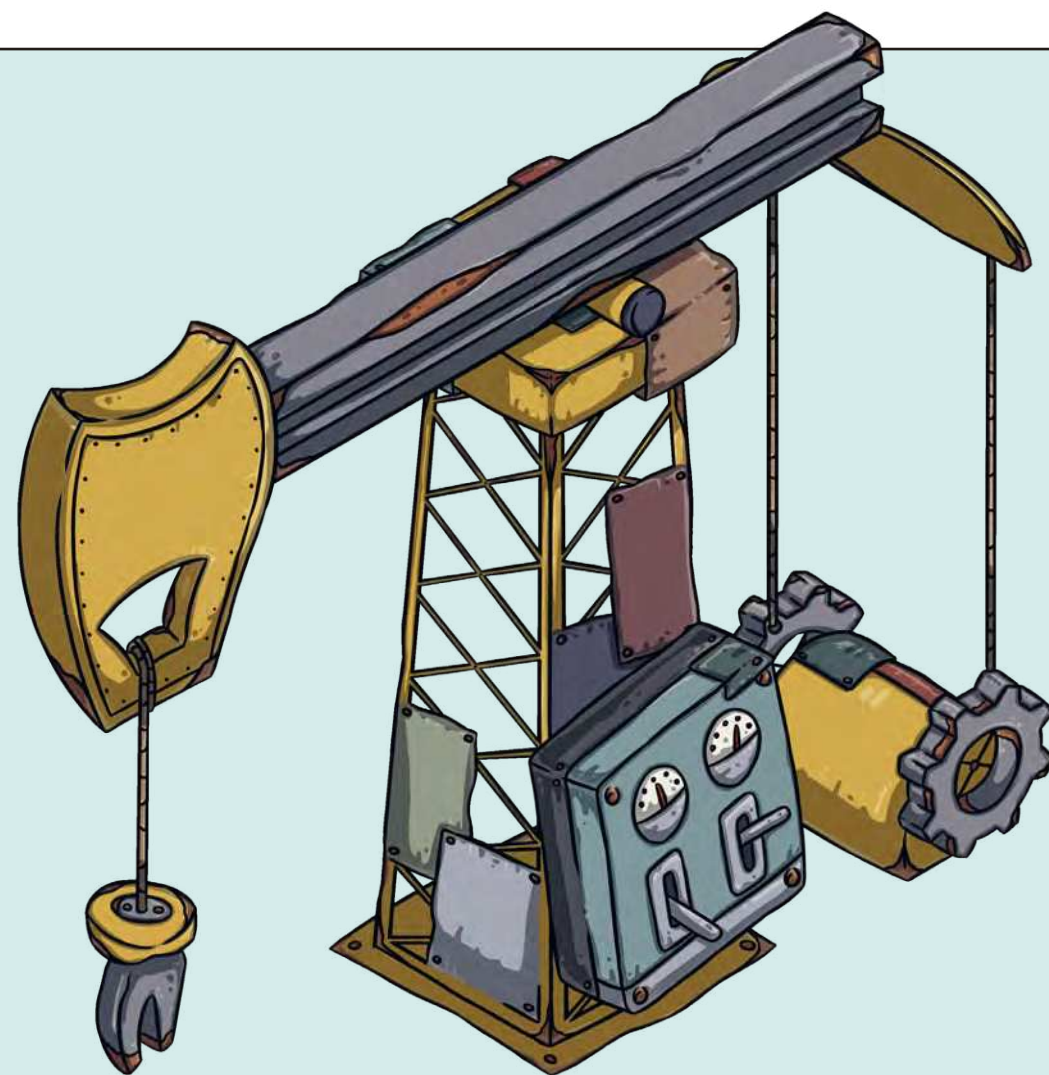
02.4   Results of the Monitoring

At the beginning of the project, a number of relevant actors in the fields of right-wing extremism and Islamist extremism were identified and their social media platforms were continuously monitored. On the one hand, this served to provide the team members with insights into the codes and themes of the two extremisms. The results of the monitoring were also incorporated into the design of the game world and quests. The monitoring pool included relevant actors from the Identitarian movement as well as the aforementioned "Muslim Interactive" group, but also groups and individuals with less affinity to youth culture.

Right-wing extremism

Three Telegram channels with close links to the Identitarian movement were monitored: Martin Sellner's "Telegramelite" channel (around 60,000 subscribers, information and discussion channel), the "GegenUni" Telegram channel (2,400 subscribers, information and discussion channel) and, from 2023, "Lukreta" (1,100 subscribers, purely information channel). There are also two other Telegram channels belonging to the scene that deny or trivialise the coronavirus pandemic ("Impfen, nein danke!", caround 11,000 subscribers, discussion channel and "Impfopfer DISKUSSION", around 16,000 subscribers, also a discussion channel), as well as some smaller channels belonging to the Anastasia movement and ethnic settlers.

On Instagram and YouTube, relevant far-right influencers (Freya Rosi, Der Schattenmacher, Shlomo Finkelstein aka Kasper-Kast, etc.) or other scene figures (e.g. right-wing hip-hop from the "New German Standard" scene) were also monitored. One member of the team also managed to monitor a right-wing Discord server called "AfD Gaming" for about a year. This was the most relevant for the project. This is because the anti-vaccination and racist settler channels tend to appeal to people between the ages of 35 and 65, while the Identitarian movement's environment seems to consist mainly of 20–30 year olds, although their influence on the discourse should not be underestimated. Moreover, in recent years the Identitarian movement has increasingly targeted young people from the educated middle classes. For example, it tries to set up groups in secondary schools, organises reading groups on fascist theorists such as Evola and tries to spread conservative and far-right ideas in universities through the "counter-university". In contrast, the players of "AfD Gaming" (who were in fact all male) were between 15 and 25 years old, according to the monitoring process. What is described in the corresponding anthology by Baecke and Speit (2021) became clearly visible here: There is no limit to what can be said.

In the chats of the extreme right, there is no limit to what can be said.

Conspiracy theories, as well as racist, sexist and anti-Semitic jokes and memes, were posted almost by the minute – such as gaming GIFs of a woman being run over by a car, photos from the colonial era, but also pictures of Hitler or comic images of locomotives marked "to Auschwitz". The recent scandal surrounding the Dragonlord was also popular, as it was with much of the gaming community. It was only after the server had been up and running for almost a year that personal information was shared, revealing the age of the users, their occupation (school, training or university) and finally their relationship status. There were also a few incels on the server who complained that girls and women at school/university didn't want to have anything to do with them because they wore Wehrmacht uniforms or wanted to talk about the German wars all the time. The incel attitude annoyed other users, who either made fun of it or – in rare cases – offered help to become a "real man". The "Sigma" was often described as the ultimate ideal alpha male. Among incels, the Sigma is considered the third and most desirable form of masculinity alongside the "Chad" (good-looking, muscular men who supposedly get almost all the women) and the "Virgin"/Incel (shy, poorly dressed, rather unattractive or inconspicuous, women are not interested in him). Sigma" refers to a man who is attractive to women but is not (particularly) interested in them; Hitler was cited as an example.

Islam-based extremism:

The main strategy of Islamist extremists is to attract young people with a mixture of moderate and extremist content, mainly through Instagram, TikTok and YouTube (and in some cases Facebook).

The modus/ZAD research project refers to the groups active there as 'peripheral clusters', which generally facilitate entry into extremism. However, further radicalisation or even planning to leave the country or carry out attacks then takes place in Salafist mosques, WhatsApp or Telegram groups or private chats to which young people are directed from social media (see Kiefer/Hüttermann, 2017).

For the project, relevant channels of the actors already known from the PHÄNO_ cultures project were monitored. For example, the YouTube channels of the three groups close to Hizbu Tahrir: "Generation Islam", "Reality Islam" and "Muslim Interactive". All three have proved to be virtuosos in their use of social media, with "Muslim Interaktiv" in particular gaining in importance with its formats and campaigns, – especially in relation to the racist murders in Hanau in early 2020. The appearance of "Muslim Interaktiv" is reminiscent of earlier actions of the Identitarian movement – an emphatically youthful, sporty and martial appearance, a catchy symbol (the Kaaba in a drop of blood) and well-organised demonstrations. In addition, the channels of actors such as "Ibrahim El-Azzazi", "Tarek Bae", "Abul Baraa" and "Message of Islam" were used.

It was striking that in almost all cases, young people's individual experiences of racism and discrimination were prominently raised and linked to. Suggestive questions such as "Are we still safe?", "Do you know this too?" and phrases suggesting "Islamophobia in the West" were repeatedly raised, as were prominent sweeping quotes from right-wing conservative to right-wing extremist politicians. Since, unlike right-wing extremism, personal experiences of discrimination and racism can certainly act as a push factor into radical groups, they were mentioned particularly often – even before the topics of gender, corona and conspiracy narratives.

These groups are correspondingly interactive in their offerings to young people and provide further opportunities to exchange experiences via Discord or Twitch, for example. In contrast to right-wing extremist actors, the topic of gaming is generally not addressed. Not all actors of Islamist extremism can be found on Discord or Twitch. These platforms are also used with varying degrees of seriousness – in some cases they are only used to draw attention to their own YouTube channel.

For example, the Discord server 'Islam Community' regularly links to the YouTube channel of the Salafist group 'Message of Islam', which also has a Twitch account, although it is rarely used. "Al Batul, a Hamburg-based group from the Shia extremist spectrum[3], operates a Discord server under its own name. Compared to right-wing extremist platforms, however, it is noticeable that the language does not tend to cross the line – crude insults are not considered good style. On the contrary, the Discord servers have a large number of rules of conduct. Users are regularly reminded of the rules.

3 The group presumably gained traction because the ex-Salafi Samaneh Hashimi Tarighi, one of the very few very active women in Islamic extremism online, joined the group in around 2021. "Al Batul" is in close contact with the Islamic Center Hamburg, which is monitored by the State Office for the Protection of the Constitution. The head of the IZH was found to have close ties to fundraising associations with close ties to Hezbollah.

Results and relevance for young people

As in the PHÄNO_cultures project, the similarities in the strategies of Islam-based extremism and right-wing extremism were also striking in this monitoring. The Discord server "AfD Gaming" also proved to be extremely helpful for the creation of a glossary of right-wing extremist and misanthropic terms in the gaming community environment, which was made available to the team. As was established in the workshops at schools and youth clubs, various gaming terms – such as "sus" or "NPC" – have seeped into the everyday language of young people in particular, even if they are rarely charged with a misanthropic meaning. The monitoring also provided further indications of the attitudes and attitudes of the gangs in the game.

Summary of Dossiers, Monitoring results and Preliminary Considerations

02.5

The aim of the dossiers and the monitoring was to identify currently relevant phenomena of group-focused enmity, but also narratives, symbols, enemy images, etc. in right-wing extremism and Islam-based extremism, in order to address these in an alienated form in Adamara – Harsh Waters. As a result, it can be stated that :

- Right-wing extremism and Islamism use similar youth culture strategies to reach young people. Not only do they use similar aesthetics, but they also relate to and feed off each other.
- In the course of the research for the dossiers, it became clear that certain feelings, narratives and patterns are common to all phenomena of group-focused misanthropy, such as fear or shame, but also victim competition between those affected by discrimination, the construction of enemy images, the struggle for space and the meaning of symbols.
- The monitoring was not only informative with regard to the development of right-wing extremism and Islamism, but also revealed which feelings are associated with turning processes and in which areas and along which themes turning processes take place among young people.

In Adamara – Harsh Waters, the gangs, with their narratives about the state of the game world and their mutual references, represent a translation of right-wing extremism and Islam-based relationships, as well as their "working off" against each other. Furthermore, gender images that are essential to extremism are addressed in various side quests. An attempt has been made to address the emotions of pride, fear and anger that extremists often address or evoke in the course of the game, as well as to present general narratives about other groups. In this way, the feelings, thoughts and explanatory patterns relevant to the process of radicalisation could be discussed with the young people during the game.

03 Proven approaches of cultures interactive e.V.

03.1 Why cross-phenomenal?

The cross-phenomenal approach developed by cultures interactive e.V. and tested in numerous workshops with young people in the nationwide PHÄNO_cultures project, which is funded by the Federal Agency for Civic Education from 2018 to 2020, not only focuses on extremism, but also has a preventive effect with regard to right-wing extremism and Islam-based extremism and their various manifestations.

It was recognised early on that findings from the prevention of right-wing extremism could also be used for the prevention of Islam-based extremism (see Glaser 2016; 2017). Similarities in the content, self-representation and media presence of both extremisms can also be identified. In terms of cross-phenomenon prevention work, similarities in radicalisation processes can be identified, as well as similarities, common themes and interactions between the two extremisms in terms of their respective ideologies.

Similarities in radicalisation processes include subjectively perceived experiences of disintegration, exclusion and crisis. On the one hand, this refers to a lack of educational and professional prospects and material opportunities for advancement, but above all to experiences of lack of recognition, exclusion and devaluation. These are particularly the result of racism and/or racist prejudices on the part of the majority society.

The age at which processes of turning to radical ideologies, content and groups occur is also generally the same for both phenomena: they take place in adolescence. Last but not least, the attractiveness of the promise of belonging to a group characterised by a special bond can be found in both phenomena (cf. ibid.).

The overlaps between right-wing extremism and Islamist extremism are not limited to the more structural aspects of group-focused misanthropy and authoritarian structures.

Prominent representatives of both extremisms also regularly formulate conspiracy ideologies, most recently in relation to the coronavirus pandemic and the war against Ukraine.

Anti-Semitism is immanent and virulent in both extremisms, although there is an increasing tendency not to formulate it too clearly on prominent channels, but to convey it through anti-Zionist or conspiracy ideological content, or to relativise the Shoah, for example. There are also overlaps in the categories of gender and sexuality. Both extremisms formulate rigid gender images, idealise heterosexual family concepts and describe queer identities, gender mainstreaming and feminism as a major threat to their respective normative conceptions of society. In addition, both extremisms are considered to be adept at using social media and youth culture approaches.

However, it is important not to lose sight of the key difference between the two ideologies: While right-wing extremism, even in its current manifestations, strives for ethnically homogeneous and segregated societies, Islam-based extremism presents itself – superficially – as a champion against racism. This is an instrumentalisation of young people's experiences of racism (Baer/Gross/Jäger 2020; Baaken/Ruf 2018).

However, perhaps the most important argument in favour of working across phenomena in prevention is the fact that both extremisms are very much linked, including in their systematic efforts to reach young people. Every assault or terrorist attack by one extremist scene can become a topic of discussion in the other scene for weeks or months and be used to reinforce its own ideological world view. Right-wing and far-right extremists portray groups such as the so-called "IS", "Al-Qaeda" and "Hizbu Tahrir" as the "true face of Islam", while for representatives of Islam-based extremism the perpetrator of the Hanau attack reveals the "true face of the West". Both are at least partly dependent on their counterparts to make their positions justifiable and credible, and they also fuel each other. After all, this is nothing less than the all-decisive, "final" battle: a war between competing concepts of society and faith. It makes sense, therefore, to address this "battle of extremisms" with young people, especially when they are approaching it in their own conversations.

Perhaps the most important argument in favour of working across phenomena in prevention is the fact that both extremisms are very much linked, including in their systematic efforts to reach young people.

Last but not least, a process-based, cross-phenomenal approach in preventive, human rights-oriented youth culture work with children and young people also means avoiding attributions that often have a stigmatising effect: For example, the prejudice that right-wing extremism can only be found in eastern Germany and that Islam-based extremism is a problem of "migrant neighbourhoods" in large German cities. This will inevitably be perceived by the young participants as an attempt to focus the workshop on a specific type of extremism and to label them accordingly (cf. Baer/Groß/Jäger 2020).

03.2 | The Narrative Approach

The narrative-biographical approach is comparatively new and unique in prevention work with young people. Based on the narrative interview techniques of qualitative social research according to Fritz Schütze, the approach was further developed for educational youth work by Gabriele Rosenthal and Michaela Köttig. cultures interactive e.V. then introduced the methodology in the form of "narrative discussion groups" (cf. Weilnböck 2021; 2022) in the promotion of democracy and the prevention of anti-democratic and anti-human tendencies.

As an empirical research method, this type of interview aims to support the interviewee through an open listening attitude and specific questioning techniques – co-narrative – to get into an individual narrative flow about personal areas of experience (above all by avoiding why-questions, which always invoke reasons and arguments and lead away from the primary individual experiences). This questioning technique allows the interviewees to develop and narrate their personal experiences at their own pace and in their own experiential logic – in some cases reliving and mentally processing them and thus developing personally. The active listening of the facilitator is of great importance.

This form of narrative dialogue can provide essential information about the subjective experiences, views and evaluation structures of the person concerned, which can be used in particular for direct, client-oriented social work, civic education and prevention. The approach assumes that people's political attitudes are not only linked to ideologies (e.g. "Islam's struggle against the West"), but above all to specific biographical and life-world experiences (e.g. "I have experienced a lot of racism and have often noticed that teachers try to talk me out of my religion. In one particular situation, for example, a teacher tried to get me to ..."). (see: Rosenthal/Köttig/Witte/Blezinger: 2006).

The narrative approach is based on the following premises:

1. That – similar to talk therapy in a therapeutic setting – it can be emotionally relieving to talk about experiences that are perceived as difficult.
2. That it is possible to process these difficult experiences through storytelling and to make personal changes and progress.
3. That people who tell stories that are rich in experience and accurate can come closer to their individual world of experience and their real, often unconscious needs and then act accordingly.

The narrative approach is particularly helpful for the ever-growing circle of young people who can hardly be reached by the usual methods of civic education – because they do not (or no longer) accept other points of view or, as young conspiracy ideologues, generally meet all factual arguments with mistrust, defence or ridicule and feel "indoctrinated" by educational offers per se.

Since the Fair Skills project from 2009 to 2011, cultures interactive e.V. has tested and continuously developed the narrative approach in various projects of human rights-oriented youth cultural work and civic education with young people – and has since recognised the increasing urgency of open, process-oriented, narrative methods in democracy promotion and prevention. While the more recent projects on "Narrative Discussion Groups in Schools", due to their long duration, were able to facilitate personal and group processes, e.g. to reduce bullying, but also to understand how one's own views have developed and the significance of the family, the living environment and certain personal experiences, in the PHÄNO_cultures project, for example, selective narrative dialogue was used primarily in difficult discussions and in the time-out area. The 'time out' provides a space where, beyond any specific educational intentions, it is possible to engage in personal dialogue and explore what moves a young person, where they are in life – and what may have led to aggression, delinquency and misanthropy.

After several years of working with the narrative approach and gaining practical experience, it also seemed suitable and promising for the Call of Prev project. This is mainly because the engagement of the young people with their environment and the relevant social and political content initiated by the game encourages the verbalisation of personal experiences and feelings. For example, after playing Adamara – Harsh Waters, young people were asked what they thought of the game, what story inspired (or bored) them, what feelings the game evoked in them – and most importantly, what individual memories of their life-world emerged in their play life and in subsequent conversations. Emotions, not internal logic or contradictions, are also at the centre of the players' life stories."

When the young people actually work with the game editor, they are free to decide whether they want to extend the story of the game or create their own story. Working with the narrative approach is also a good idea at this stage of the workshop, as the memories and associations from their lives can be used to expand the game. On the one hand, to explore which of their own experiences, thoughts and stories the young people would like to contribute – and work on – and, on the other hand, because narrative questions can be used to encourage participants to put themselves in the shoes of others, which is important for developing game stories and dialogues, but also has the side effect of developing important social skills 'playfully' (see also the 'either-or' method).

Narrative questions can be used to encourage participants to put themselves in the shoes of others.

In summary, working with human rights-oriented youth cultural work in the context of the real world means:

1. Taking young people seriously as experts on their lives and their living environment.
2. Addressing the realities of young people's lives and their real interests and perspectives.
3. Motivating young people to share their stories and exchange ideas: What music do they listen to? What media/channels and chats do they follow? How are they doing in school and in life? What are they experiencing? What do they care about in their home, neighbourhood and family? What are their favourite places? How do they try to shape their environment and what (socio)political issues are they interested in?
4. To open up opportunities for young people to experience themselves as active (co)creators, to discover their creativity, but also to discover and demonstrate their abilities beyond school knowledge.

The concept of the educational work in the "Call of Prev" project was also based on this approach: Adamara aims to encourage young people to talk about their experiences, ideas, challenges and needs, and in particular to explore their social and political aspects. Working with the different editors as a toolbox offers young people the opportunity to create their own worlds and develop new stories, ideas and dilemmas for the game.

03.3 Lifeworld Orientation

Since its foundation in 2005, cultures interactive e.V. has worked with a lifeworld-oriented approach in its encounters with young people (see Thiersch 2020). This includes the idea of low-threshold, inclusive programmes as well as the suggestion that the work should be oriented towards the everyday experiences, interests and needs of young people.

It is also helpful to critically reflect on one's own position as a representative of social work and civic education in their fundamentally hierarchical relationship and thus enable a good, human rights-based relationship: "In social work, power becomes violence when it does not see or ignores the individuality of the other person in the self-evidence of its position" (Thiersch 2020: 111).

Lifeworld orientation means recognising young people as experts in their own lives. It also means taking their interests and leisure activities seriously and not making fun of them. In youth culture workshops, young people are addressed as competent in dealing with phenomena such as gaming, social media or hip hop. Another advantage of the lifeworld orientation is that it reaches young people who do not feel addressed by traditional methods of civic education and who are sceptical about educational events as a whole and their representatives (cf. e.g. Baer/Groß/Jäger 2020; Weilnböck 2022; Anwander/Groß/Jäger 2023;).

A challenge in preventing extremism is often the fact that many young people

04 Adamara — Harsh Waters

The development of serious games has a long tradition in civic education. However, the realisation of a participatory mobile game with low-threshold editors as an entry-level method for educational use has never existed before. Adamara — Harsh Waters does not impart knowledge, but invites to exchange experiences, to discuss and to (self-)reflect.

Core Elements of the Game

The game "Adamara", which was developed within the "Call of Prev" project, is characterised by the following core elements Story-driven, narrative story design, dystopian game world and micro-adventure. These are explained in more detail in the following section.

• Story-driven: Narrative Story Design

Adamara is Narrative Driven. This means that the progression of the game is not primarily determined by game mechanics (as is the case with many first-person shooters, skill games and racing games, for example), but by a narrative. The game thus follows in the tradition of well-known game series such as "Final Fantasy", "Baldur's Gate", "Metal Gear Solid" or "Mass Effect". In the single-player game, players take on the role of the main character, moving through a game world and interacting with objects and other non-playable characters (NPCs). Players discover and experience the game world and its story from the perspective of the main character. By following the clues and hints, they delve deeper into the story. The game is not about winning in the traditional sense, although scoring and ranking elements are important to attract different types of players. It is more about exploring and empathising with the main character and overcoming dilemmas and challenges. What makes it special: Narrative storytelling and game design are the basis for talking and reflecting on real experiences along virtual narratives. By "stepping into someone's shoes", project participants can both have experiences and articulate them without having to fully reveal themselves. Instead, they talk about the story of a fictional character – and can thus share their own feelings and world views more easily and with a lower threshold.

• Dystopian Game World

The game is set in a near future where the world has been flooded. It is unclear if there is any land left. The game character has no parents. The characters he meets at the beginning of the game are an authoritarian, rather unfriendly old man called Helmut, and then Elli, an assertive and reliable young woman.

As the story progresses, the character (SC) is confronted with two factions of fellow citizens who have very different ideas about the new world. Some claim that there is no more land, so the main task is to maintain and technically upgrade the ship city. They believe that people should stay where they are and preserve what already exists, not change it. The other group wants to leave the city and go in search of land – they are convinced that humans are not made for life on the water and should try to change. Throughout the game, the SC will meet many other characters who do not necessarily belong to one of the gangs, but will increasingly be forced to choose a 'side', for which they will have to complete gang candidate quests, tests of courage. As the game progresses, it becomes clear that the resources of Adamara are very unequally distributed. The "power magnate" Anita and her entourage represent a third faction in Adamara. They don't believe in gang warfare and the ideologies associated with it, and instead focus on the smooth running and general optimisation of the city. "People should just pull themselves together, everyone who wants to can become something here."

Dystopian scenarios have been all the rage in games for a number of years now. The big battle royale titles like Fortnite work in much the same way as survival hits like Ark: Survival Evolved, DayZ or Conan Exiles, or smaller games like Frostpunk or

Rimworld: players start without resources in a (initially) hostile world and try to make their way through. In recent years, numerous films and series have also taken up the survival narrative: "Lost", "The Walking Dead" and "Tribes of Europe" are all set in an apocalyptic future and ask very explicitly how society can be shaped after the collapse of a previous order.

Call of Prev picks up on this trend and uses this familiar and popular structure for a dilemma-based narrative. In the game, the two factions offer clear and seemingly simple answers to the challenges of the (game) world. In the course of the game, however, the main character also encounters more complex characters who offer further interpretations of the world beyond a simple wrong-right dichotomy. The dystopian starting point creates incentives to pursue ideas beyond the "either/or" and to test them in the game world in the face of omnipresent constraints and restrictions – and to reflect on the course and outcome of these tests.

· Microadventure

The story of Call of Prev is driven by the main narrative. However, the numerous side-stories and micro-adventures are also central to the potential for reflection. The micro-adventures bring more (small) explorable maps, additional quests and NPCs into the game. They add depth to the game world. For example, a transgender carpenter may be looking for a specific tool in the game. By obtaining the tool, the main character learns more about the carpenter's history and gains reputation, i.e. notoriety in Adamara.

The micro-adventures take up themes that have been raised by participants in previous cultures interactive e.V. workshops.

· Isometric Graphic

Players will be able to view and control their individual character and the world from an angle of approximately 30°. The isometric view creates a three-dimensional impression, even though the game is technically two-dimensional. The isometric view is particularly common in strategy games, sports and business simulations, and role-playing games. The best-known isometric games include classics such as Baldur's Gate, Age of Empires, Sim City, Zelda and Civilisation, as well as successful new releases such as Gears Tactics.

There are also aesthetic reasons for choosing an isometric viewpoint, because unlike real 3D game worlds, a very high-quality, realistic look can be achieved with comparatively little effort. Unlike 2D games, isometrics also offer greater spatial depth. In addition, it is much easier to design different maps, even very large ones, because it is possible to work with so-called map tiles. Maps are made up of individually designed tiles. These tiles can also be used to create custom maps in the editor.

In parallel with the development of the game, two editors were created to allow young people to create their own world and tell their own story using the same graphics and assets. As in the game, a character is designed and named, who goes on an adventure, builds a house, makes friends or has to fight crabs, which are generally a hostile factor in the game. The game editors for seminars and workshops in the Call of Prev project are characterised by the following core elements:

· Visual Editing

In order to allow participants to implement all the content and mechanics of their micro-adventures into the game themselves, the editor has been designed to be user-friendly. Thanks to this editor, participants can create complex stories with sophisticated game mechanics using drag and drop. This includes a map creation editor where players can simply drag and drop pre-built elements onto a blank map. The plot editor can also be used to create complex quests and progressions that are linked to conditions. For example, the appearance of a character or room can be linked to the possession of a certain item (e.g. a door can only be opened with the right key). Thanks to the graphical user interface, participants do not need to learn a programming language to integrate new story elements into the existing game world in a plausible way.

· Editing Game Mechanics

Nodes can be used to implement quests and larger parts of the game. As the nodes also contain features such as combat, time, order, etc., it is possible to create quests with complex gameplay. For example, players can create storylines in which certain tasks must be completed under time pressure or in a specific order to achieve the quest's objective. This makes it possible to cater for the different interests and gaming experiences of young people.

Adamara – Harsh Waters does not impart knowledge, but invites participants to share experiences, discuss and (self-)reflect.

05 Introduction to the pedagogical work

In the workshops, the methodology consists of three elements: working with the game, working with the editors and the accompanying pedagogical methods. The methods were mainly developed between November 2022 and March 2023. This was done against the background of the experiences from the first workshops: As the work with the editors could certainly trigger empowering experiences of self-efficacy in the young people, but these seemed less suitable for addressing or counteracting group conflicts, for example, the team members should be provided with a set of methods related to the topic of games. The collected methods can be found at the end of this handout and are categorised into warm-ups, familiarisation methods and game methods that introduce game design, game art and storytelling.
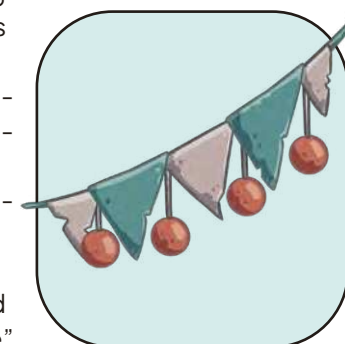
Working with the game Adamara 05.1

The requirements for using the game in class are a stable internet connection and either Microsoft tablets or laptops with a Windows operating system and a pre-installed Google Chrome browser, as this is the best way to run the game. The game does not necessarily need to be used at the beginning of the workshop. In general, it is advisable to follow the motivation of the young people: As the game, unlike other games used in the context of civic education and/or prevention of extremism, is not based on "gamification" but on "game-based learning", i.e. the focus is on having fun, young people should only play for as long as they feel like it. There is no need to play the game to the end. In fact, it is counterproductive to the basic idea of working with the game if young people play beyond their motivation.

In addition to the question "How was the game for you?" as an introductory question to the subsequent discussion of the game, questions such as "What did you find particularly interesting about the game? What did you like? How did you get through the game? Criticism of the game is also generally welcome and can be used as an opportunity for discussion: This can be used to develop first ideas about what the young people want to achieve in their work with the editor. Questions such as: "What do you like and dislike about the game?", "What stories do you miss? What ideas would you like to realise? What would you consider important?"

Topics that can be raised after the game or carefully introduced include:

- Personal experiences of peer pressure based on gang behaviour and gang conflicts.
- Perceptions of the structure of the city of Adamara and the different explanations for the status quo and future prospects there can be a starting point for discussing personal experiences of social inequality and power, as well as personal ideas about living together, diversity and human rights.
- The gang narratives – especially about the other gang – can be used to address dynamics and experiences in the areas of enemy stereotypes, group-based misanthropy and extremist ideologies.
- The side quests, in particular, also allow for a constant examination of gender roles.

When working with the game, it is important to really start with the experiences and interests of the young people – in a narrative, listening way – and not to "impose" analogies to political issues on them. It is advisable to ask which characters and stories in the game have made an impression on them and whether they seem familiar. This could be, for example, Helmut as an unpleasant, authoritarian figure, the "cool" gang leader or the story about the couple's conflict. However, if some young people do not find a story or character personally relevant or exciting, experience shows that it is absolutely advisable not to start an abstract discussion about the game world. In this case, a direct transition to working with the editor is recommended. This gives young people the opportunity to quickly work on their own stories and plot ideas that they find more relevant (or more entertaining) than those they have seen in the game so far.

Use criticism of the game to invite young people to develop their own ideas.

Working with the editors also requires internet access, the use of tablets and the installation of Google Chrome. Using the access code set up in advance in the so-called module system, workshop modules can be created for the planned number of small groups and the time period during which online editing is possible can be defined.

First, the young people meet in small groups. They should decide for themselves the size of their small group and whether they want to organise it according to sympathies and friendships or according to common ideas. At this point, it seems important to counteract the tendency towards isolation: the result should not be that all the young people set up a Quest on their own. Here it can be helpful to refer to working in development teams, where everyone has the opportunity to realise their own ideas, but still needs to coordinate in order to achieve a common result. Experience has shown that this process can be challenging, especially in groups or classes characterised by conflict, but this should be used as a learning opportunity.

Work is then carried out in small groups to create maps and quests. Experience has shown that it is useful to have repeated rounds of group work in which ideas can be presented and discussed, small groups can be informed of their progress, and feedback – especially recognition – can be given.

In addition, it has been found that many exciting discussions arise from one-to-one contact or exchanges between team members and small groups. It is therefore a good idea to check in with the small groups regularly to see if they need help, but also to encourage them to share their ideas. Certain issues, such as domestic violence – see the section on field experience – should sometimes also be addressed in individual discussions. This is particularly important when young people need to deepen these experiences and also need options for dealing with the situation. Again, it is important that work with the narrative, real-life approach always takes place in a confidential and protected space.

Themes

When you work with the editors, you come up with topics that are currently important and burning issues for young people. And that is what this process is all about. They reflect directly related life-world experiences and their perceptions of society and the environment, and therefore generally reveal close links to political and social issues, even if they may not be fully aware of this. The maps and quests created by the young people therefore offer starting points for civic education work in which the young people do not have to be won over to the issues, but already bring them with them in an acute form. These then need to be taken up and developed further with the group.

Important points

Working with the editors (especially the action editor) is by no means low-threshold and you need a lot of working time for real games. In longer workshops, where there is enough time to get to grips with the Action Editor, a good structure is therefore necessary. The introduction to the editor needs to give the young people a good overview of the functions available and the framework in which they can realise game stories. Young people should also be helped to plan their games well, e.g. thinking first about how many scenes or maps they need, which characters should appear, and how the game should be introduced and concluded. Storyboards or similar planning tools can be used for this purpose.

The work with the Adamara game and the editors needs to be framed. As in other workshops, it is important to organise an introduction in which the group and the team get to know each other, expectations can be articulated and a thematic introduction can be created. Group dynamics also need space. Last but not least, playing the game and working with the editors requires concentration, a lot of screen time and sitting quietly, which should definitely be broken up with analogue methods. To this end, the project has developed new methods or adapted existing ones.

Regardless of whether young people define themselves as gamers or not, most young people at least have games on their mobile phones and consoles at home – and are familiar with the most popular games. Gaming can also be used as a starting point for civic education outside of Adamara.

Themes

- Representation of violence in games, in the media in general and in real life.
- Familiar stereotypes, racism and representations in relation to game characters.
- Using common narratives of 'good' versus 'evil', destruction of enemies and ultimate villains that appear in many games, experiences of enemy stereotypes, prejudice and extremism can be addressed.
- Current experiences of young people in gaming chats, particularly in relation to hate speech, extremism, fake news and group-focused misanthropy.

Important

A sense of the group's interest is needed here. An exciting discussion with three young people about a game that the rest of the group doesn't know can be just as demotivating as a maths lesson. Therefore, game topics should be used as an introduction to which all young people have something to say (see suggestions in the methods section).

Overall, it is important that Adamara, the editors and the accompanying methods are well linked. Depending on how easy it is to reach a group for civic education or how much motivation there is for game design, priorities can be set. However, it is very important that the work is consistently process-oriented and open to relationships.

Many starting points for civic education work can be found through the theme of games.

Example of a workshop process:

This process is an example of how a workshop might be structured. The methods can be used interchangeably and it will always be necessary to set process-oriented priorities as the workshop progresses. All methods are described in detail in the Methods section.

Day 1

- Introduction and orientation: Sociometric positioning, introduction to Bingo, introduction to Blubb
- Group dynamics and introduction to Adamara: The Sinking Island
- Introduction to the game
- Evaluation of the game
- Topics arising from the game, if applicable

Day 2

- Warm up: Vomiting Kangaroo Game Edition
- Introduction to character design: My favourite... my hate..., Recognising your game character
- Expand on character design topics as needed
- Introduction to working with the editor
- Group brainstorming and idea collection
- Presentation of ideas

Day 3

- Warm-Up: Gaming Moves
- Reflection on decisions made during the game: Either-or
- Introduction to editorial work
- Interim reports from the working groups
- If necessary, deepening of topics arising from the editorial work

Day 4

- Warm up: One-sentence story
- Completion of the games
- Presentation of the games
- If necessary, revisit and deepen themes that emerge
- Evaluation and conclusion

06 Practical experience
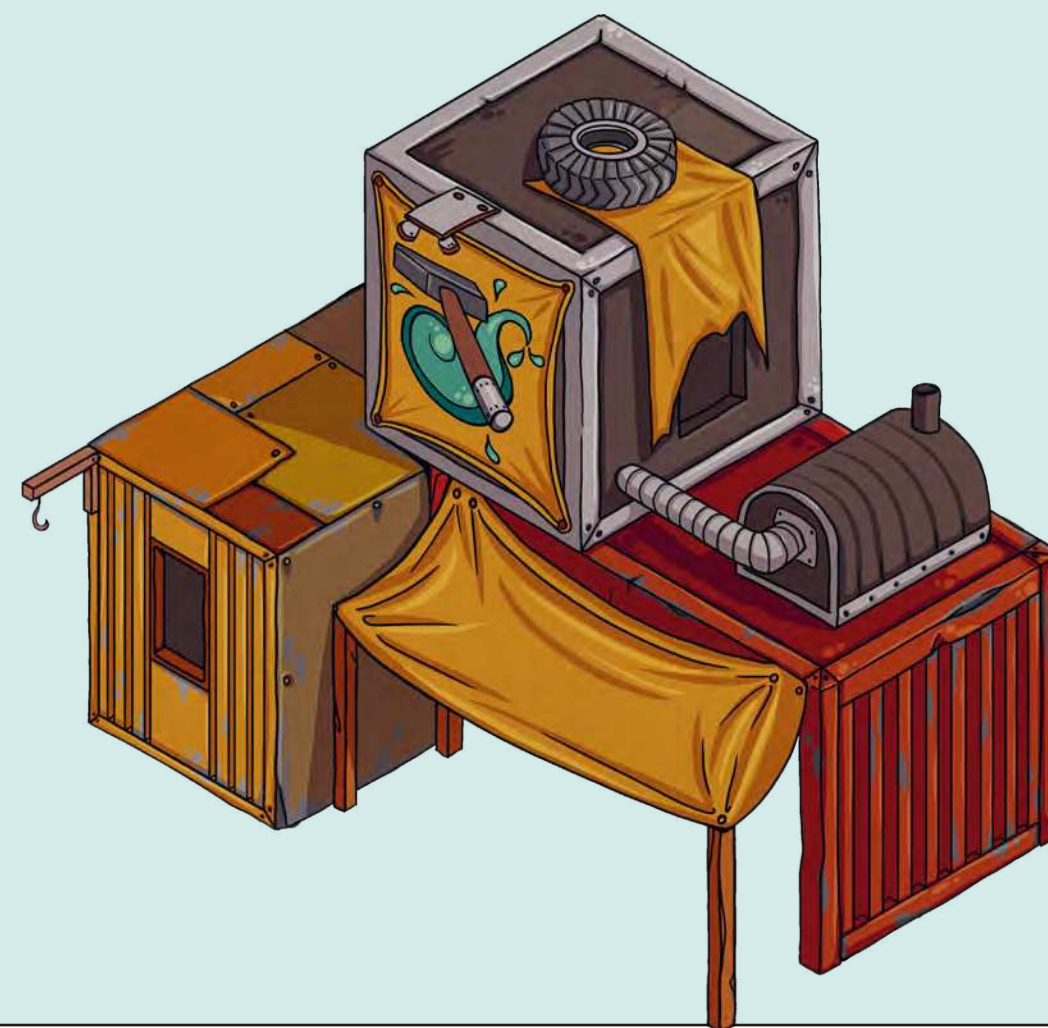
The Call of Prev team has used and tested Adamara in different contexts, school types and group compositions. Although the game itself often failed to fully engage the young people, the work with the editors was very successful. Even young people who do not necessarily define themselves as gamers were very effectively mobilised to exchange ideas about game worlds and characters, and to work on their own maps and game stories. In particular, the opportunity to produce very tangible results in the form of playable maps and quests in a relatively short space of time was highly motivating for the young people. The lifeworlds of the young people were strongly reflected in the results of the work, opening up opportunities for dialogue and individual approaches that usually only become apparent later in the working processes of extracurricular education.

The resulting maps and game stories are an expression of the young people's worlds of thought and life.

Context of the workshop

A certain degree of voluntary choice between workshop topics is a basic principle of the youth culture work of cultures interactive e.V. This means that the young people can usually choose between different youth culture programmes. In order to still offer a choice in a project that only works with games as an approach, several small workshops were organised in parallel with "Game Design", "Character Design" and "Story Telling". It has been shown that even a game format, when presented to young people without an alternative, can create resistance. One class, for example, whose teacher had determined the content of the workshop over the young people's heads, tended to reject the format. Most of the workshops took place in the context of inter-class school project days, where they were offered alongside other workshops. It became clear that it also depends on which workshops are offered as an alternative. For example, the young people in a Berlin school where the gaming workshop was part of a project week on anti-discrimination stated that they had chosen gaming because they thought it was a "cool" alternative to the other workshops which already had the topic of "anti-discrimination" in the title. This is another indication that it is worthwhile to organise workshops in a lifeworld-oriented way and to suggest the possibility of active participation in the title.

The project days took place both in grammar and comprehensive schools and as open programmes in youth leisure centres. The workshops lasted from two to five days and the differences between the settings (youth club or school, alternative programmes or not) and thus the degree of voluntariness became very clear, as did the needs of the young people. However, both the work with the editors and the framing methods related to the game could be used in such a variable and flexible way that the different contexts and needs of the young people were effectively taken into account.
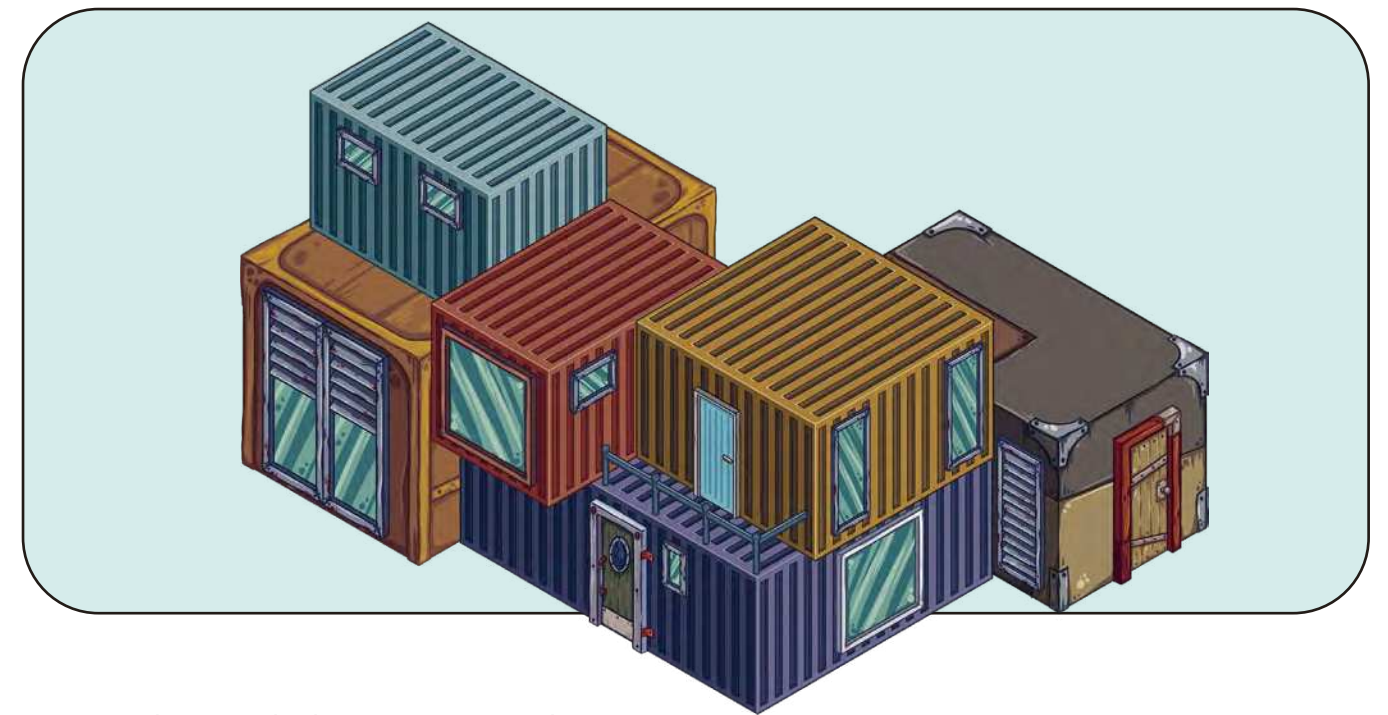
How is the workshop promoted?

Whether young people decide to take part in an Adamara workshop, and what their expectations are, depends of course on how the workshop is advertised. "Playing" as a keyword in an advertisement has a certain appeal, and highly motivated young people often came to the workshops. However, there were also some disappointed young people who expected to be able to play all the time – even though the workshop description explicitly mentions creating a game design. Some young people also reported that the term game design had a dauntingly technical effect on them. In order to cater for young people's different interests, from 2023 onwards the workshops were split into Game Design, Game Art and Storytelling. In some schools, this meant that game design and game art were offered in parallel, with predominantly male and predominantly female young people choosing them respectively. Despite the development of the gaming scene in recent years, and despite the fact that most young people have a connection to gaming, at least through mobile games, it became clear that an offer on 'game design' tended to appeal to young people socialised as males. In the context of a gender-sensitive approach, this also raises the question of whether it is beneficial to divide the offer in this way. It is advisable to organise the workshops in such a way as to allow for a thematic division, while at the same time trying to introduce female participants to game design.

As in other youth culture workshop formats organised by cultures interactive e.V., young people in the workshops often asked the question: "What does what we are doing here have to do with discrimination?" This confusion is a good way to start a debate about what young people understand as 'political' – and what is not.

The game

The young people's feedback on the game itself was relevant, concrete and constructive – and sometimes challenging, as the game cannot compete with the usual playing and viewing habits of the usual high-budget game productions, which was not the stated aim of the project. However, the pedagogical integration, process orientation and variety of methods described above were able to overcome occasional resentment and channel it productively.

In many cases, the entertaining discussion of the game itself was primarily a means of preparing a basic understanding of the possibilities of the editor's work.

Although the young people's feedback on the game occasionally presented the team with pedagogical challenges, it also offered exciting, unforeseen opportunities: On the one hand, the engagement with the game gave the young people the opportunity to act as experts by formulating what they considered to be good games. On the other hand, there was often feedback about how great it was to be able to honestly criticise, productively change and help shape something that young people rarely experience in everyday school life. In this respect, the game proved to be a learning opportunity for constructive criticism, even among more negative young people. The offer to 'improve' the game or another game was taken up by many young people with the appropriate commitment.

In some settings, the game also proved to be a good conversation starter: young people drew comparisons with their own lives based on Adamara. For example, Adamara acted as a door opener for conversations about so-called cleavages, such as urban/rural, poor/rich, classism, place of residence, family relationships, friendships, love and bullying. In other groups, young people tended to get little out of the game's storyline because it was too text-heavy for them. They simply clicked through the dialogues without reading the text.

Working with Editors

Working with the editors was clearly the highlight of all the workshops. Almost all the young people were very motivated to create maps and quests. Most of them got off to a good start with the apparently low-threshold map editor, and many young people immersed themselves in their maps and were thus motivated to familiarise themselves with the much more demanding action editor. When time allowed, quests and short stories were also created, although this required a lot of supervision from the team members and a relatively high level of perseverance from the young people.

Working with the editors was an opportunity to talk to individuals or groups about how and why their characters, maps and stories were created. Especially in groups that did not work so well in the plenary session in terms of dynamics, these discussions provided the most exciting moments of civic education. It became very clear that the maps and game stories had very direct references to the young people's thoughts and lives, and that they also liked to present and explain them.

This resulted in maps and game stories with references to experiences and issues such as racism, sexism, heteronormativity, anti-Slavic stereotypes, right-wing extremist young people in the neighbourhood, climate change, war, living in deprived areas, poverty, segregation and domestic violence (see the following example quests).

For example, one group created a game story about a drug dealer. This led to an exciting discussion about racist stereotypes and drug dealing as a way of climbing the ladder after failure in middle class life. A workshop participant who had fled the Ukraine created a quest in which she had to fight a series of water monsters in a small house. The accompanying conversation was about whether or not you would fight for a cause. A boy who tended to be bullied created a quest where he had to rescue a friend from a dangerous island, which led to a conversation about when and how to hurt and help each other. One girl created a quest where two girls fall in love, but the father of one of them torpedoes the relationship because of racism and homophobia. Many young people created maps with poor and rich neighbourhoods, or set up dream cities or headquarters for their characters, which led to discussions about fantasies of social advancement and real inequality.

However, practice has also shown that working with the action editor in particular is by no means easy and, combined with technical problems, demands a lot of the young people, especially in terms of their frustration tolerance. Accompanying and supporting them so that they leave the workshop empowered was therefore sometimes one of the biggest challenges. The importance of the gender aspect mentioned above was often evident here: FLINTA*s were often much harder to motivate to take on the challenges of editing, but were enthusiastic about their successes afterwards.

Another challenge in the workshops was the amount of attention tied up by screens. Accompanying methods must be well placed – for example, at the beginning of the workshop or after a break – so that they are not perceived as interrupting the work process.

Other game-related methods

In the workshops, the work with Adamara was framed by a range of game-related methods. Different formats such as discussion rounds, world cafés (small groups of participants at tables distributed around the room) or standograms (positioning in the room in response to questions posed) were used to explore very different topics. For example, in one workshop there was a very reflective introductory discussion about whether the young people preferred to be single or multiplayer, which offered deep personal insights and encouraged the young people to reflect on their view of themselves and their environment.

Various methods were also used to discuss (game) characters in a way that led to conversations about racism, stereotypes and gender roles. Exciting examples of this were the characters Spees from the game "Apex Legends" (a black man with dreads and piercings wearing a crop top) and Ursula from "The Little Mermaid" (overweight, heavily made up, queer coded, in contrast to the small, thin white main character).

At the same time, methods in which young people talked about their favourite or hated characters or presented their favourite games, for example, were well received by young people as a space in which they could experience themselves as experts on the world in which they live. In such formats, the narrative approach made it possible to create an open dialogue between the young people.

There were also some workshops or working groups that focused on character design (outside of Adamara): Here, too, there were exciting discussions about racism, gender stereotypes, clichés and prejudices, not least of which led to the realisation that there is not yet enough choice in the creation of characters in Adamara to be able to create characters that reflect the whole lifeworld of the young people.
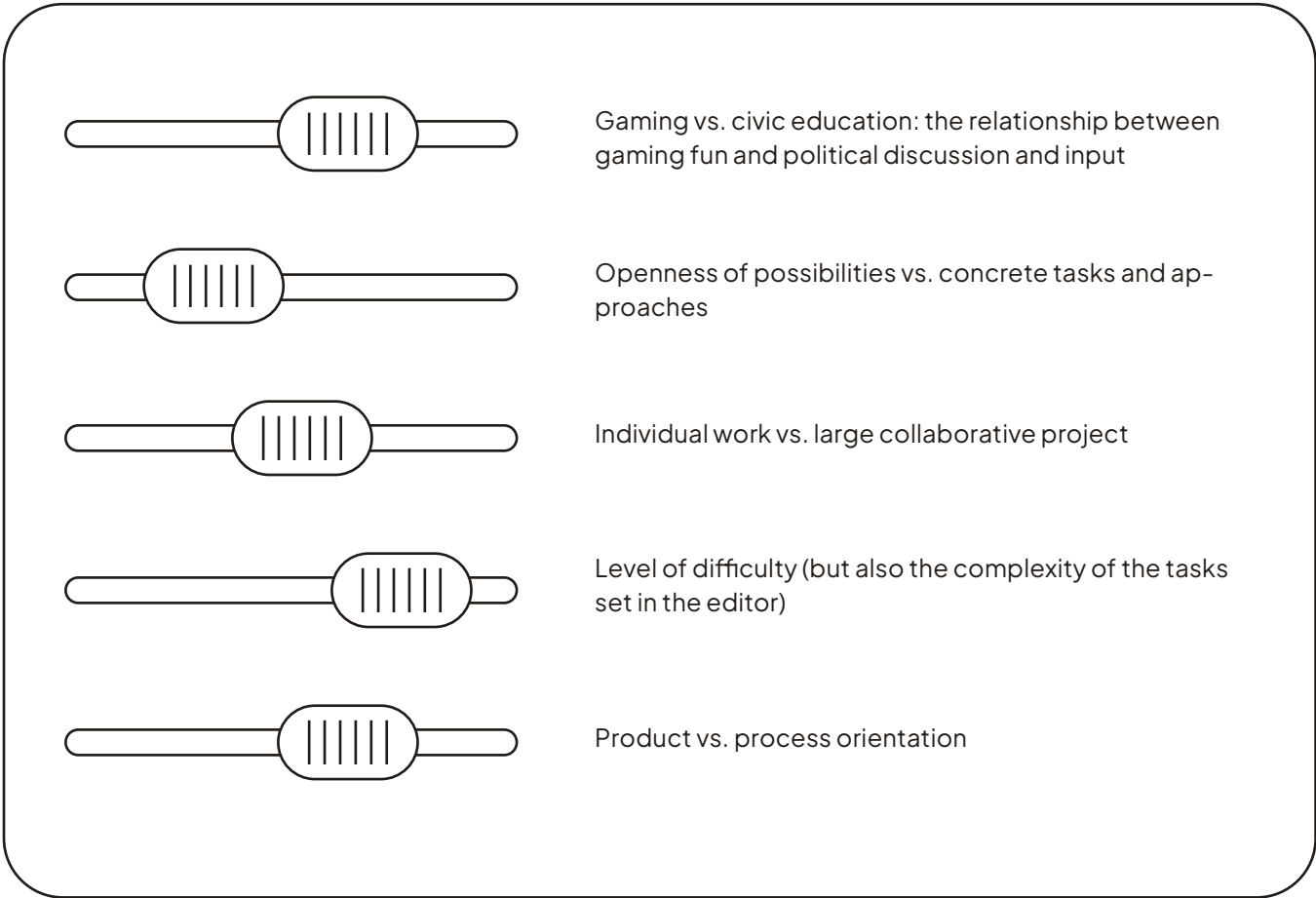
Technical challenges with workshop products

Adamara had a few bugs right up to the end, which sometimes blocked the progress of the game. It turned out that the workshop was much more difficult to run in schools without stable Wi-Fi. However, the technical equipment of schools in Germany varies greatly. In the experience of the project team, this depends not only on the financial resources of the local authorities, but also on how 'promising' the young people are considered to be. Technical equipment was often much better in grammar schools.

In fact, experience shows that any digital work – in schools or in general – always leads to technical problems. In terms of involving young people, this means being prepared to deal with the resulting frustration in an educational way. In addition, working with the editor sometimes means that the workshops become very product-oriented, e.g. because the young people work intensively on their maps and quests and want to present their results. The pedagogically important discussion of issues and experiences then needs to be supported in appropriate additional formats.

Setting priorities

Thanks to the flexibility of the editors and the framing methods, very different workshops could be realised. Overall, the concept offers many possibilities for pedagogical adaptation and variation, which need to be handled sensitively in order to find a good balance, to do justice to the group or to set priorities. When working with different groups of young people, the appropriate methodological and pedagogical focus must be found for each situation. The aspects of the methodological focus that were most discussed and worked on by the workshop team are listed below:

Gaming vs. civic education: the relationship between gaming fun and political discussion and input

Openness of possibilities vs. concrete tasks and approaches

Individual work vs. large collaborative project

Level of difficulty (but also the complexity of the tasks set in the editor)

Product vs. process orientation

Game Stories from Young People

The following games were created by young people as part of our workshops. All cards, dialogues and game mechanics were created by the young people.

01 Stress at Home

9th grade, community school, Berlin

Story

The main character comes home to find his mother in the kitchen, crying and with bruises on her face. The dialogue reveals that the father beat her when he was drunk. The main character then confronts his father, but is brusquely rebuffed and told to go get a beer. The mother joins them and an argument ensues in which the father is verbally very violent. The main character then calls for reinforcements and a fight ensues with the father, who then disappears. The game leaves it open where (in the programming, he is teleported away). The mother reacts in confusion and kicks the main character out of the house.

Approaches to civic education/prevention

This game served as a starting point to talk in detail about different dynamics and forms of violence. The main focus was on violence in the family and how it affects those involved. The focus was on the distinction between verbal and psychological violence and the serious consequences that even subtle forms of violence can have. Building on this, other forms of violence, such as bullying or racist remarks, were also discussed.

02   El Chapos' Casino

9th grade, community school, Berlin

Helmut

Du bist respektlos zu mir und du kommst immer zu spät, desswegen kündige ich dich, da ich dich nicht mehr brauche.

Was soll ich dazu sagen?

Helmut

Dein Verhalten gefällt mir garnicht, es tut mir leid, du bist gekündigt!

BITTE... kündigen sie mich nicht, das können sie nicht tun, ich muss mich und meine Schwester mit Essen und Trinken versorgen!

DU HURSOHN NIEWIEDERN ARBEITE ICH FÜR DICH WALLAH WENN ICH DICH NOCHMAL SEHE FI DICH.

Quests (1)

🏴 Begebe dich in Elchapos Casino und suche dir nach einer neuen Arbeit.

Ghost Head

Ich heiße MC Lovin, was machst du so im Casino?

Ich suche nach einer Arbeit, wo man viel und schnell Geld verdinnen kann.

Ich bin hier bloß, weil ich zocken möchte.

Ghost Head

Ich kenne eine Person, die hier im Casino auch ist, die Person Arbeitet für den größten Internationalen Drogen Händler Anführer der Welt. Der Anführer heißt Elchapo.

Danke, ich frage die Person im Casino nach einer Arbeit, die ich verrichten kann für Elchapo.

Story

The game character Nacos is fired by his employer at .... Logistics and has to look for a new job. Hoping to make a lot of money quickly, he goes to the huge and glamorous casino run by gangster boss El Chapo and asks to be let in. He is eventually let in by a member of El Chapo's gang, who gives him a job. He has to make a delivery to El Chapo's island, but he doesn't know exactly what's in it. El Chapo's island is swanky and extremely well guarded. There he meets El Chapo and is promised new jobs.

Approaches to civic education/prevention

In general, there was a lot of discussion in the group about rich and poor and social inequality. The young people mainly used the visual approach through the maps – and several maps were created with barren 'poor neighbourhoods' and very over-decorated and leafy 'rich neighbourhoods'. This was used as a starting point to discuss marginalisation and power relations around financial wealth. Topics included Drug dealing as a way to get ahead? Status symbols, who has a job and who doesn't? How do you spend your money? What would you do with money? What would you do for money?

03 Back to Home — The Family Needs Help

Ghost Head

[en: Lieber Spieler ich brauche deine Hilfe. Die Regierung möchte mir nicht sagen wo meine Familie ist. Kannst du mir helfen sie zu finden?]

Story

The government has taken control of the character's family and he is on a mission to find and free them. Various NPCs are questioned to get information. The character has to decide how far to go. There are several opportunities to tell the truth or lie, to steal or fight. In the end, the family is reunited.

Approaches for civic education/prevention

The discussions that arose from this game story focused a lot on moral choices and the reasons behind them. Based on games the young people were familiar with, it was also about the presentation of "good and evil". When does someone go from being a hero to a villain? Do we learn about the backgrounds and motives of "villains" in games and how are they portrayed? What would you do to save your own family?

Elli

Hey, aufwachen! Stirb mir jetzt nicht weg, hörst du? Hier, trink was ...

[Wasser rinnt in deinen Mund und du schluckst es gierig herunter.]

07 Lessons learned

The challenge of game development

There is a wide range of game types and qualities in the digital games sector. Comparably successful games on the market that inspire many young people, such as "The Elder Scrolls 5 – Skyrim", cost around $86 million to produce, according to Chip.de, while games such as "Final Fantasy VII" or "Call of Duty – Modern Warfare 2" cost up to $200 million (see Chip.de 2016). It is therefore impossible to try to match the viewing and gaming habits of young people with an educational game in a model project.

Nevertheless, several meetings were held with young people to conduct product audits on styles, game settings and naming, in order to get as close as possible to the wishes of young people and to actively involve them in the development process.

Game-based learning means that players learn by playing. In the case of Adamara, the task was to design a game in the field of youth cultural civic and educational prevention work on group-focused misanthropy. In concrete terms, this means that young people are encouraged to reflect on their own life choices, for example through repeated dilemmas in the game. For this to succeed, developers, narrative designers and game artists need to be fully informed about multiple and intersectional forms of discrimination, such as anti-Muslim racism, sexism, anti-Semitism, etc., in order to counter these concepts in production. Recruiting trained people (or people willing to be trained) for such a project, with a relatively low hourly wage for the gaming community, was a major challenge. On the one hand, the development team had limited knowledge of extremism, group-focused misanthropy and ideology-building. On the other hand, the core team's suggestions for narrative and quests often required much longer discussion than the project's duration allowed. Time pressure was an issue anyway: developing imaginative stories and characters that allow analogies to real-life phenomena is a mammoth project.
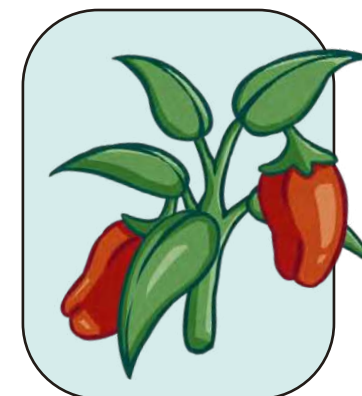
Playing Habits / Gender Perspective

Experience shows that young people play Adamara for different lengths of time. This is not only due to the fact that the game appeals to young people in different ways, but also because their playing habits can vary greatly. Some people spend a lot of time roaming the map and exploring the world of Adamara, others pay more attention to the dialogue, while others just want to get from battle to battle as quickly as possible. It is therefore important to find a good time to evaluate the group, allowing enough time for those who are immersed in the game, but not too much time for those who are only briefly involved.

As is so often the case, these workshops also showed the need for flexible scheduling and a certain sensitivity to the different needs of the participants. Another component of reaching the target group is the gender perspective. While the young male participants in the workshops were often more interested in the actual programming, the female participants were more active in drawing and designing. During the course of the project, the choice of workshops for the young people was therefore made more diverse in order to take into account the different points of reference for civic education: Game Design, Game Art and Narrative Design. This was abandoned after a few sessions, as this selection resulted in a strong segregation between male and female young people.

Technology

All programmes and workshops that use technical aids such as computers, tablets, etc. must take into account the possibility of technical difficulties. Not only do batteries need to be charged and the internet stable, but software should be updated. If the internet goes down, etc., a plan B is essential.

To be able to work independently of the internet, the project team installed its own server with a router for the workshops. However, on the fourth day of one project week, the server broke down and the young people were unable to complete their work and present it to the group.

It is also necessary for the team members to receive intensive training in preparation for the workshops. On the one hand they need to be technically skilled, on the other hand they need to know the game and the editors well and be able to edit themselves. A lot of time was spent training the team members, a separate manual was developed and a lot of induction was required.

Civic education

The aim of the workshops organised by cultures interactive e.V. is to discuss and engage with young people's issues, to listen together and to get to know each other. The product is less relevant for civic education work. For young people, however, it is an incentive to participate and go home with a result. A Tiktok channel has therefore been set up to share the young people's results. Participants show their quests in short videos, explaining what they had in mind for their worlds and who their characters are.

In an open-ended workshop, it is not clear in advance what topics the participants will come up with. According to the lifeworld concept of cultures interactive e.V., the team members do not specify topics, but take up the topics of the young people. However, this requires the civic educators to be familiar with many topics related to group-focused misanthropy. On the other hand, the work with the editors has shown that young people process very harrowing stories. The workshop team members therefore need to be able to empathise with the young people and deal with difficult situations.

The target group

Over the course of several months of workshops, the aim was to reach as diverse and heterogeneous a number of young people as possible across the country. The aim was to find out in which types of school and age groups the workshops were particularly well received and what, if anything, needed to be taken into account.

The result

Technically challenging, content complex and preparation intensive. Simple is different. In the end, however, the effort was worth it. In the difficult phases of the project, there were those who preferred to hide the game in a drawer. But the more young people used their own quests and created worlds to talk about their lives, visualise their problems and talk to the team about their own challenges, the more the benefits of Adamara became clear.

Call of Prev filled a gap in civic education and the prevention of extremism: On the one hand, game-based learning has so far mainly used serious games, which leave less room for participants to set their own priorities. On the other hand, the work with the editor is particularly promising and can be used in many ways beyond the project and the prevention of extremism.

Regarding the development of the game, the following can be said: Even if the games developed for civic education and prevention of extremism will never come close to triple-A games, they still offer a change from a school-based approach.

The Call of Prev project with "Adamara – Harsh Waters" and the educational concept makes a contribution to civic education in the field of games and the prevention of right-wing extremism and Islam-based extremism.

In an open-ended workshop it is not clear in advance what topics the participants will bring to the table.

Methods

During the course of the project, several methods were developed to accompany the work with the game and the editor. However, these methods can also be used independently.

The following list gives an overview of the workshop phases for which the methods are particularly suitable. It also contains questions and suggestions for civic education when working with the game "Adamara: Harsh Waters" and the editor.

The division into different modules, which was tried out and discarded in the course of the third year of the project, can still be found there: However, even if the game workshop is not offered in this modular form, the questions and suggestions are still helpful for the work. The section on game design, i.e. specific game mechanics and their complex interaction, is kept short, as the editor can and should be used in the context of this focus. Workshops on game art and narrative design can – within certain limits – be run without technology or the editor, but the game design workshop cannot.

Overview of Methods

General Methods	There is a detailed description of each method. Further ideas and resources are given in *italics*
Getting Acquainted / Getting Started	
Sociometric positioning	Position yourself in the room according to your own position on the game topics.
Getting to know each other Bingo	With game-related questions
Alta Ego	Introduces like name game "I'm packing my suitcase"
Blub presentation	A character is drawn from a "Blub" template, which is used to make an introduction.
My Digital Me	Participants design themselves as game characters
Tear-out character	A character is torn out of paper and used as an introduction.
Superhero slingshot	Anyone who ... thematically adapted
Island game	Like Journey to Solidaria with paper
Other ideas	*Figures, avatars or blubbs can also be used afterwards to measure moods or opinions by asking participants to stick them on a given barometer (e.g. on the wall).*
Warm Ups	
Who am I?	Who am I? With game terms
Vomiting kangaroo	Using game characters
Game moves	Like fire/water/air
Other ideas	*Basically, WUPs that are very movement intensive are a good way to balance the work on the tablets. E.g. Ninja Slap, Zombie, Host or sorting exercises.*
Group Dynamic	
Gaming Jeopardy	In trivia format
Console Olympics	Cooperative game in which players must work together to move an object across a line.
My favourite... my hate...	Participants present elements of their "gaming world", e.g. their favourite games or favourite characters/hate characters.
The Sinking Island	Participants think together about what they would do to survive on a half-submerged island. Transition to the Adamara game.

Character Design or Game Art

Questions and themes of civic education	• Inwiefern repräsentieren Gaming-Charaktere unsere Gesellschaft (Ethnien, Inklusion etc.) • To what extent do game characters represent our society (ethnicity, inclusion, etc.)? • What stereotypes and clichés do you often come across? How might these be broken? • Which characters do you identify with and why? • Are there any characters you would like to be friends with? • What qualities does a character need to have for you to get along with them? • What about female/male characters in games? How does hypersexualisation/hypermasculinisation affect you? • Which characters can be role models? What makes them role models? • Have you seen characters with disabilities? Are disabled people well represented in games? • How can character design influence gameplay decisions? • How are villains portrayed in games? Can you see the motivation behind their actions? Or are they just evil? Are they stereotypes? Queer? Foreign? • What moral or ethical decisions are made in relation to the characters? Do you like to play evil sometimes? And why? • LGBTQIA* characters?

Methods	
Drawing silhouettes	Drawing small characters from given silhouettes.
Recognising your game character	Participants design avatars based on descriptions given by others.
Continuing to draw the character	*The upper part of a character is drawn, the sheet is folded and passed on.*
Designing a game character	Participants look in detail at the design of a game character.

Game Design

Questions and themes of civic education	• What mechanics are cool/stupid? • Why do you want to play a game? • What mechanisms make you addicted?

Methods	
Board game design	A simple board game is designed using a template.
Uno Specialcard	Participants develop additional cards and rules for UNO.

Story Telling

Questions and themes of civic education	• How important is the story for the game experience? • What elements make a good story? • How do stories affect emotions (own examples)? • Which games particularly draw you into their world and why? • Which characters do you feel emotionally attached to and why? • How important is freedom of choice to you and why? • Do you sometimes find social or political themes in game stories? • Are game stories realistic? • How important is narrative style (linear/non-linear/flashbacks)? • Are there games with interesting moral questions or dilemmas? • Plot twists? • Side quests? • How do story and gameplay support each other?

Methods	
Continue writing the story	*Each participant is given a sheet of paper and writes the first sentence of a story. The sheet is then passed around and the next person writes a new sentence, folds away the first sentence and passes it around again. When the participants have all the sheets, read out all the stories.*
One Sentence Story Energiser	The participants tell a chain story together in different variations.
Either-or	The participants develop different possible choices based on given situations.

Familiarisation methods

All who … / Chair Pogo (Superhero Slingshot)

Objectives	• Warm up • Activate the participants
Prerequisites	• No major physical limitations of the participants
Duration	10–15 Minuten
Participants	max. 20 participants from the age of 12
Preparation	• Circle of chairs (one chair less than the number of participants) • Flip chart
How to Play	The participants sit in a circle of chairs and are divided into three or four sub-groups, e.g. Spiderman, Supergirl, Hulk, Black Panther, Daredevil, Elektra, Batman, Flash, Tank Girl. One person stands in the middle of the circle. The person in the middle calls out one of the designated superheroes. All the people previously assigned to that character must then switch places. The person in the middle of the circle also tries to get a seat. This leaves one person without a chair, who stands in the centre of the circle of chairs and calls another character out of the circle. With the exclamation "Superheroes", all the seated people must change places. The only rule is not to slide into the seat next to you.

Everyone who… / Chair Pogo Variation

The person in the middle starts a sentence with "Anyone who…" and spontaneously adds the end of a sentence, e.g. "Anyone who has ever played Call of Duty" or "Anyone who likes superheroes". "Anyone who has screen time" etc.

However, the end of the sentence must also apply to you and must not be recognisable from the outside.

Anyone who feels they have been addressed must now move. Anyone who has not found a seat remains in the middle and thinks of a new ending for the sentence "Everyone who …".

Remarks	This game is a good way to get to know the group and is therefore recommended at the beginning of a workshop. It is helpful to memorise a few things and come back to them later if necessary. In this way you show your interest in the participants' world and can raise relevant issues. The game can be used to introduce the topics of the following exercises. To do this, you can specify different subject areas from which the categories should be drawn. For example Youth cultures, favourite music, political opinions, etc.

Familiarisation Bingo

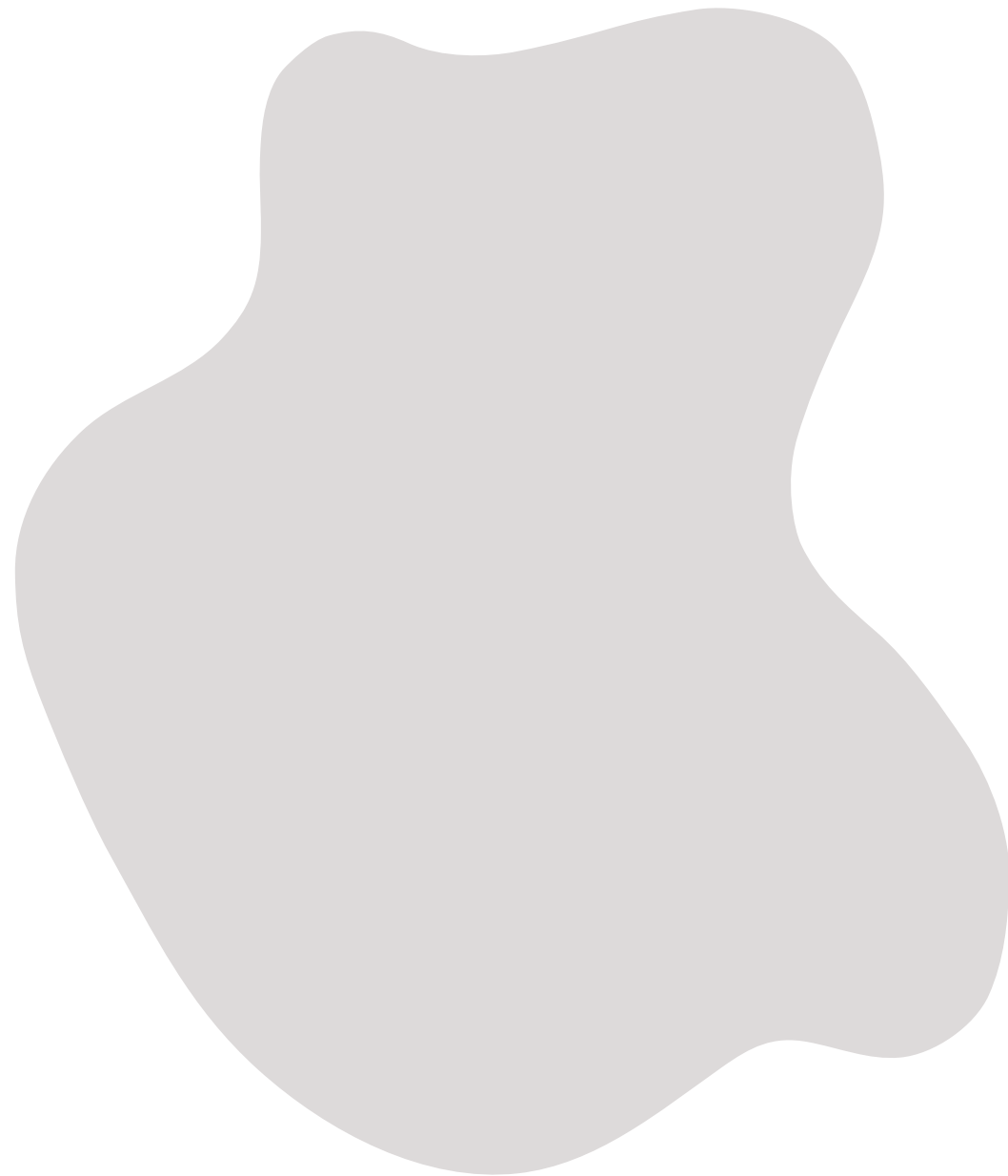|	
Objectives	• Warm up • Activate the participants
Duration	10 – 15 Minutes
Participants	From 8 participants, 12 years and over
Material	One bingo sheet per participant
Preparation	Adapt the questions to the group
How to Play	Participants are given one sheet of the bingo template per person. The first task is to fill in a row of four squares (horizontally, vertically or diagonally). To do this, participants should move around the room asking each other questions. When a person is found to whom the statement applies, the person's name is entered. (Depending on the time available, two lines or the whole sheet can be filled in. At the end, the sheet of the person who has won can be gone through in plenary.
Remarks	The method is suitable for groups that do not know each other as well as for groups that know each other

Plays games for more than five hours a day (console, PC, mobile phone)	Likes to play football	Likes to watch super-hero movies	Likes to eat spaghetti
Has more than ten gaming apps on their mobile phone	Speaks more than three languages	Likes maths	Speaks more than two languages
Has ever posted on TikTok	Chats with more than ten people a day	Has online contact with people they have never met live	Ever attended a protest
Has ever been bullied online	Likes to read comics/mangas	Likes to drink coke	Has gamed all night before

Blubb Introduction

Objectives	• Get to know each other • Start creative processes
Duration	20–30 Minutes
Participants	10–15
Material	Blubb templates, pens
Preparation	Print out templates
How to Play	The participants use the template to draw something from their "blubb" that they will later use to imagine themselves. The template can be varied (completely free, a figure, a monster, etc.). Then everyone presents their Blubb.
Remarks	Either everyone uses the same blubb to visualise the different associations, or different blubbs are used.

Copy template
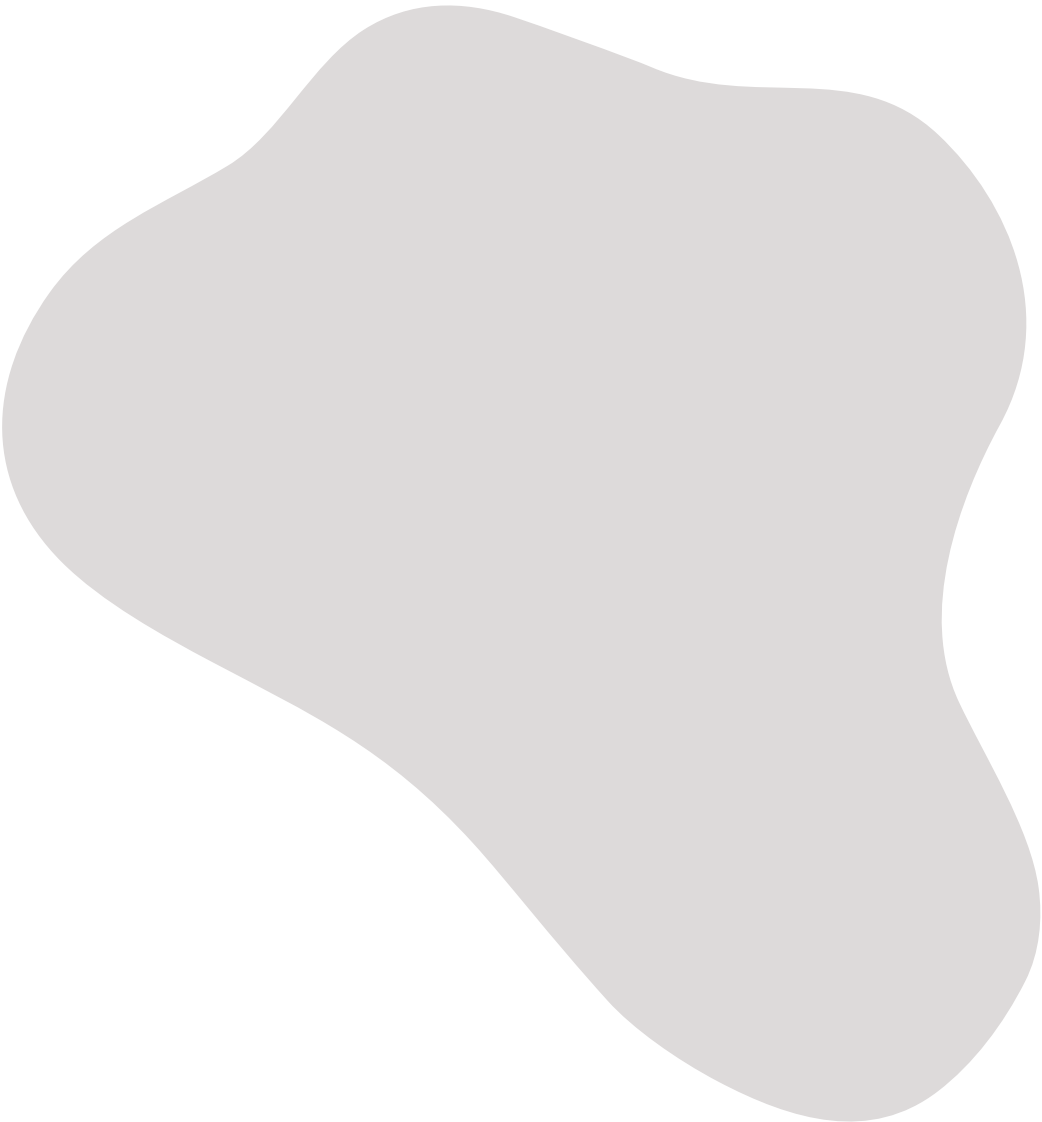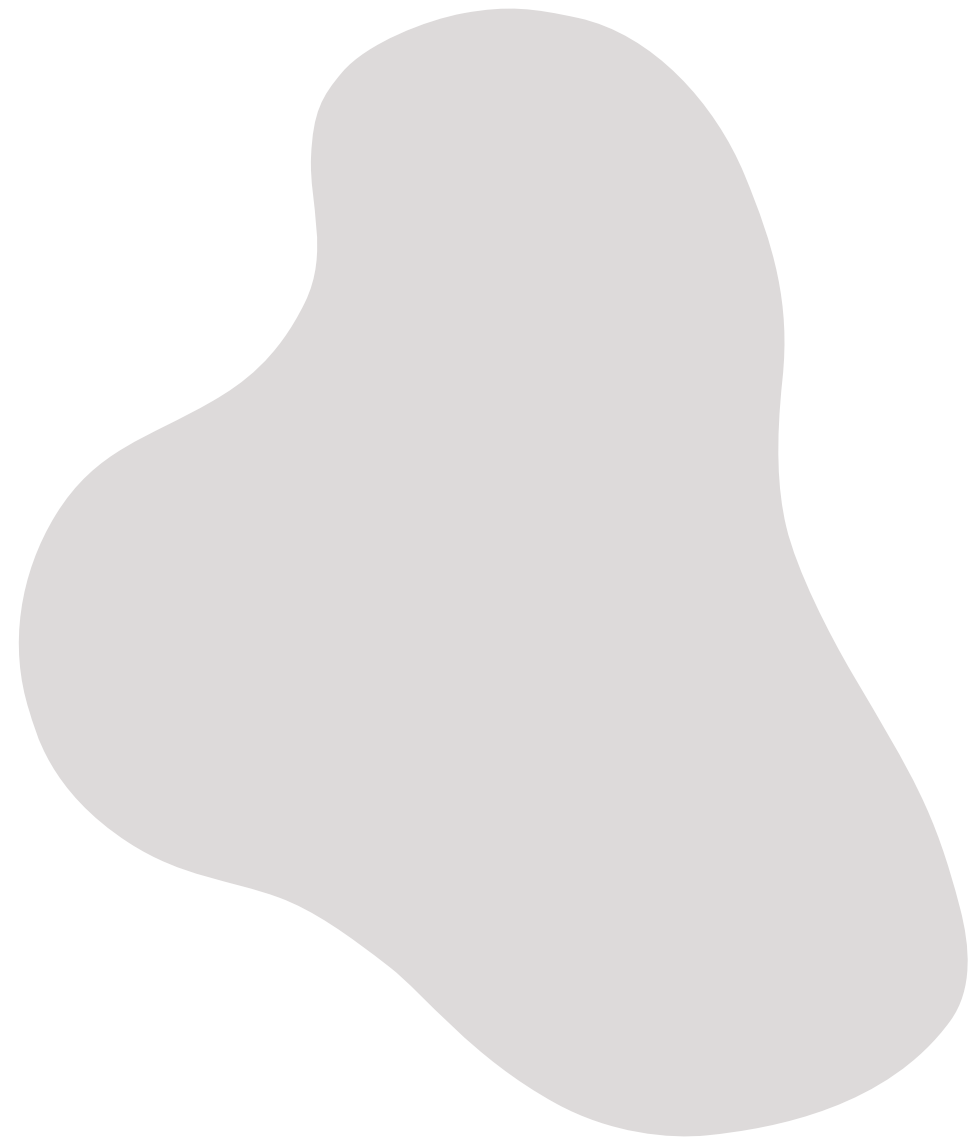
Introducing
The Alter Ego

Objectives	• Get to know each other • Loosen up
Duration	30–45 Minutes
Participants	max. 20, alle Altersstufen (je größer die Gruppe, desto länger und anspruchsvoller ist die Methode)
Material	-
Preparation	-
Procedure	Introducing Alter Ego is a name game similar to "I'm packing my suitcase": In a circle of chairs, all participants introduce themselves with their gamer name and a mnemonic that has the same initial letter as the gamer name (ideally from the gaming sector or related to it).

For example

The first person to start says: "My name is banani02, I like buffs". The next person in line should repeat: "This is banani02, she likes buffs" and then continue: "My name is ghostbuster and I like gg".

The more people there are, the more difficult the game becomes, as all the previous names have to be repeated with additions. If anyone gets stuck, the others can help.

Anmerkungen	If the children don't have gamer names, use a nickname or your own name.

Sociometric
positioning

Objectives	• Get to know the group • To stimulate discussions • To make the opinions oft he group visible
Conditions	Sufficient space
Duration	Depends on the number of questions and positions
Participants	Max. 25 participants, from 10 years old
Materials	Masking Tape
Preparation	Prepare the room (move tables and chairs)
Procedure	The method is thematically very open, it is suitable for getting to know each other, but also for working out topics in the group and for a targeted introduction to topics. It works by asking the participants to position themselves in the room in relation to different questions.

The team leader explains that the aim is to position themselves on certain questions. A centre line is defined, which has been made visible beforehand, e.g. with masking tape. Then one side is marked 'Yes, I agree' and the other side is marked 'No, I disagree'. The participants are asked to think of an answer to the questions and then position themselves in the room. Graduations are also possible (e.g. "I agree 30 per cent") by having the person stand closer to the centre line.

The second step is to ask each person why they are standing where they are. The aim should be to stimulate discussion within the group. Sometimes it is good to allow people with very different opinions to take turns speaking.

Possible questions

Yes-no questions:
- I spend my pocket money on games.
- Games are important to me.
- I like to play games on my phone.
- I am free to choose how much time I spend online.
- I like to chat with other gamers.
- I have other hobbies besides gaming.

Depending on the workshop, other questions may be possible:
- I like creating my own characters.
- I like writing stories/I like making up stories.

Which is better:
- Singleplayer or multiplayer?
- Mario Brothers or Minecraft?
- Switch or Play Station?
- Shooter or Jump'n'Run?

Torn-out Figure

Objectives	Get to know each other
Duration	20–30 minutes
Participants	About 20–30, all ages
Material	Coloured paper
Preparation	–
Procedure	Everyone is given a piece of coloured paper to fold in half. Then they tear out a figure to represent themselves. The figure can be abstract. The torn-out figures can then be coloured. However, do not spend too much time on them, they should remain rough sketches. Each person then introduces themselves using the figure.
Remarks	**Variations** a) For very large groups, the figures can also simply be hung up in the room. It is also possible to guess which figure belongs to whom. b) It is also possible for two participants to make a character for each other. In this way, the main characteristics chosen can be discussed.

My digital me

Objectives	• Get to know each other • Introuction to character Design • Dealing with strenghts and weaknesses • Dealing with images of self and others
Duration	30 minutes – 3 hours (depending on the variation)
Participants	About 20–30, all ages
Material	Template, coloured pencils
Preparation	–
Procedure	Participants design themselves as a game character (either using the template or freely). They can decide whether their avatar is very similar to them (e.g. has the same hairstyle and can't spell) or is completely made up. They should also think about what special characteristics the character has (or maybe they would like to have). They can design their own outfit and come up with various props. In the second step, the young people are given the task of coming up with a background story for their character: How and where does the character live? Do they appear alone, do they have (many) friends? What drives the character? The characters are presented to the whole group and all ideas are acknowledged and praised. Participants can be encouraged to justify their choices and discuss how much they have in common with their avatar. They can also reflect on which characteristics are seen as positive/negative, what they like about certain game characters, and whether they prefer to play with an avatar they identify with or whether they would rather play a completely different role. Participants are then asked to relate the characters to each other: Which characters would fit into the same game setting? Which characters could be friends or allies, which could be enemies? Why? How do the characters see each other? Which characters – apart from their own – would the young people like to play?
Remarks	**Variations** For very large groups, where introducing all the characters would be beyond the scope of the game, the avatars can simply be hung around the room. You can then guess which avatar belongs to whom.

Island Game

Objectives	• Warm-up • Activate participants • Encouraging collaboration
Duration	Physical game. Do not use with participants who are afraid of contact or in a group that does not know each other.
Participants	10 minutes
Material	Max. 20 participants
Preparation	Newspaper or chairs
Procedure	Build "islands" from newspapers laid on the floor or with groups of chairs
Remarks	The participants are told that they are in the sea after a shipwreck or plane crash. Unfortunately, the life rafts are floating around and have to be reached by everyone. The principle of the game is similar to "chair dancing". Everyone runs around the room and as soon as the music stops, everyone has to get to the life rafts, the sea rages and more and more islands sink into the sea. There is less space, so everyone has to help each other. While the music is playing (preferably on one of the participants' mobile phones), the whole group moves around the room. When the music stops, everyone has to find a safe place on the life rafts. The aim is for everyone to be able to save themselves on the islands. At first there is enough space on the rafts. However, there is less and less space each time – a piece of newspaper or a chair is removed. As the space gets smaller, the participants have to help each other so that everyone can be rescued. Anything goes (piggybacking, holding on, standing on one leg, etc.). The game continues until there is hardly any room left, even with mutual help. Unlike "chair dance", no one is eliminated. Several rounds can be played.

Picture Game

Objectives	• To start a conversation • To illustrate diversity through game characters • To stimulate reflection
Duration	Approximately 30 minutes
Participants	10–20 participants
Material	Printed and laminated board game
Preparation	–
Procedure	The pictures are spread out on the floor in the centre of the circle of chairs. The participants are asked to choose a character – either because they can identify with it and like it, or because they find the picture rather unattractive. Other questions could be Which character would you like to play? Which character would you like to have as a friend? Which character would be good to protect you? Once all participants have chosen a picture, the pictures are presented in turn. Everyone is given the opportunity to introduce their character and tell what they find exciting about them. For example, a young person might say "I chose this picture because I think the character is cool!", it is advisable to ask specific questions: "What exactly do you like about this person?" or "Why is this person a role model for you?" A discussion about the pictures often starts during the presentation round. When all participants have presented their picture, the discussion and the young people's descriptions are taken up. The team leader facilitates the discussion and asks questions about the participants' contributions. If during the presentation and subsequent discussion it becomes clear that the young people have a great need to talk about the topic, other methods can be used after the picture method to explore the topic in more depth.
Sources	cultures interactive e.V.

Warm ups

Space for notes

Who am I?

Objectives	• To get in touch • Loosen up
Duration	Approx. 15 minutes
Participants	5 – 20 participants
Material	Slips of paper, pens, masking tape
Procedure	Each participant chooses an object or character (possibly from the game world) and writes it on a piece of paper. When everyone has finished, the pieces of paper are collected, shuffled and distributed face down again; it is important that you cannot read what is written on your own piece of paper. The aim is to guess the character on your own forehead using yes/no questions. Alternatively, you can hold the piece of paper so high on your torso that you cannot read what is written.

Variation

Everyone goes around the room, meets in pairs and then asks each other a question. Tell the participants that they should write down something that everyone knows.

Remarks	Tell the participants that they should write down something that everyone knows.

Gaming Moves

Objectives	• Warm-up • Activate participants
Duration	variable
Participants	10–15
Materials	-
Preparation	Knowing the figures
Procedures	The (selected) figures are practised by the participants until everyone understands the positions. The game starts and everyone runs around the room. When the leader calls out a figure, everyone must imitate the figure called out. When the leader calls "continue", the participants run around the room again.

Suggestions for characters
(can be modified and extended with the participants)

Superman does a flying pose
Antman makes himself very small
Super Mario jumps on the spot
Catwoman clutching her cat paws

Vomiting Kangaroo

Objectives	• Warm-up • Activation oft he participants
Duration	Variable
Participants	From 10 participants
Materials	-
Preparation	Know the figures
Procedure	All participants stand in a circle. The trainer stands in the centre of the circle and explains the figures (see below), i.e. representations formed by three participants. The (chosen) figures are practised by the participants until everyone has understood the positions. The first person steps into the centre of the circle and the game begins. The aim of the game is to leave the circle. The person in the middle turns around with an outstretched index finger, stops in front of one of the other players and calls out one of the possible figures, e.g. "Jump and Run". The person called and the people standing next to them must now show the "Jump and Run" figure. Anyone who has the wrong posture or reacts too slowly is moved to the centre for the next round and a new round begins, with the person in the centre deciding which figure to do.
Remarks	The leader should make sure that the person in the middle does not give instructions too quickly, so that everyone can keep up with the pace. The game should start with one figure and only increase the number of figures after a while. This keeps the game lively for a long time. Educational tip: The game combines great fun with high demands on concentration and reaction skills. Pay attention to the choice of figures for physically handicapped participants.

Suggestions for characters
(can be modified and extended with the participants)

Console: The person in the middle shapes the screen and two people play.
Just Dance: Everyone dances
Firewall: One person stands in the middle and forms the wall and the people on the outside indicate that they want to get over it.
Dance Revolution: All three: left foot in front, right foot in front, jump and land with both feet on the outside.
Jump and run: The person in the middle is running, the others are jumping.

Group Dynamic

Space for Notes

My favourite — My hate

Objectives
- Get in touch
- Loosen Up

Duration   60–90 Minuten

Material   -

Procedures   Participants take turns presenting one of these topics:
- Their favorite game
- Their favourite character/hate character (can be a childhood character, not just a game character)
- The best game story you know/the stupidest game story you know.

This can be done by watching a trailer together, by collecting images on digital boards, or by simply researching on the internet.
Encourage participants to justify their choices and follow up with discussion. Topics and questions from the character design overview can be raised here.

Console Olympics

Objectives	• Kooperation fördern • Gruppendynamik kennenlernen
Duration	30–40 Minuten
Participants	From 10 participants
Materials	Masking tape, console (any object), sufficient space, clean surface
Procedure	The object of the game is to place a console as far as possible behind a crepe tape marker as a group (alternatively, a cable on the floor can be used as a marker instead of crepe tape). The line must not be stepped over, nor must hands be used to support oneself behind the line. The console must be put down and not thrown. Groups are formed with a minimum of 5 participants and care must be taken to ensure that there is a balance of larger and smaller participants in each group. Each group will initially retreat for 15–20 minutes with a console and masking tape to develop and try out techniques. After the group has worked individually, everyone comes back together and shows each other the techniques they have tried in the group. Each group has two tries. The group that gets the pencil as far behind the marker as possible is the "winner". As a final step, all groups can think together and try out which technique worked best or how the techniques they have seen can be turned into a common recipe for success. Then, of course, everyone tries one last time together to get the pencil as far behind the line as possible.
Remarks	Warning: a very physical game; the group should know each other a little.

Gaming Jeopardy

Objectives	• Acquire knowledge • Have fun • Team building
Duration	40–60 minutes
Materials	A4 sheets (preferably laminated) with the categories/questions
Preparation	A4 sheets with individual questions on the front and marks on the back. These should be clearly visible in the room on 'topic columns' (question categories).
Procedure	Although the method is designed as a quiz, the aim is not to test expertise, reward correct answers and penalise incorrect answers. The exercise recognises participants as experts in their youth culture and creates an exchange. Depending on the size of the group, participants can play individually or in teams. One person (possibly from a group) has the opportunity to choose one of the topic columns and a question from it, e.g. the question from the category "Games" for 20 points. If the person can answer the question, the group gets the corresponding number of points. The person can talk to the other members of their group. Then it is the other group's turn.
Remarks	Please note: The questions focus less on hard facts and more on attitudes. Small discussions on attitudes are intended. The team leader should make it clear that the answers are not always easy and that there is no 'right' or 'wrong' in this game. It is also not about winning but about participating. The team leader should have background information on the questions posed. The individual aspects should not be explored in too much depth, but neither should they be lost in the flow of the game.

	Games	Characters	Technology	History
10	What is the name of this famous game? League of *Legends*	Who is the smallest superhero of all? *Antman*	Name three game consoles. *Wii, Nintendo, Play-station*	In which country was Tetris invented? *UDSSR/Russland*
20	What is the best selling game in the world? *Minecraft*	What is Super Mario's profession? *Plumber*	What is the term used when there are bugs in a game? *Bug*	Was the first computer program written by a man or a woman? *A woman, Ada Lovelace*
30	What is an NPC? *Non Player Character*	Who is the main character in The Legend of Zelda? *Link*	Which part of the computer is responsible for processing colours? *Graphics card*	When was the game Tic Tac Toe created for the computer? 1952, 1963 ot 1971? *1952*
50	Name 3 genres of games. *Single Player, Multiplayer, Jump'n'Run, Tactical Games, Casual Games, Role Playing Games*	Name six characters from the game Super Mario. *Mario, Luigi, Peach, Bowser, Yoshi, Waluigi*	What is the world's best-selling games console? *Playstation 2*	What was the first computer game? *Tennis for Two, not Pong*

The Sinking Island

Objectives	• Introduction to the game Adamara • Activating the group • Getting to know each other • Communicating
Duration	20 – 30 minutes
Materials	–
Preparation	–
Procedure	The person in charge begins to explain that the game (Adamara) they are about to play is set in a future where there has been a maximum environmental catastrophe for mankind and the water levels have risen to extreme levels. Have you ever thought about what it might be like to live in such a world? The group should think for themselves how they would deal with such a situation. To do this, they are given a scenario (or something similar): In this group, you were allowed to go on a weekend trip together to an island to code your own game. On the last day, you go on a trip to the highest mountain. Everyone has something to eat and a blanket for a picnic at the top. When you get to the top, you suddenly see a huge flood on the horizon, heading straight for you. Everything below you is flooded and your guides are gone. No phones work and the water seems to be staying high. What are you going to do? The group should think together about what they are going to do, who will take on what roles and tasks, and which are the most important. The team leaders moderate and ask the participants to justify their suggestions, encouraging them to help each other in this situation, to share roles and to play to their strengths. Once the group has organised itself, all participants say once which three to six tasks they will tackle first (e.g. to get through the first night). The person in charge begins to explain that the game (Adamara) they are about to play is set in a future where there has been a maximum environmental catastrophe for mankind and the water levels have risen to extreme levels. Have you ever thought about what it might be like to live in such a world? Then the group moves on to the Adamara game.
Source	Jennifer Hicks as part of Call of Prev, cultures interactive e.V.

Game Art

Drawing Silhouettes

Objectives	• Encourage creativity • Engage with each other's results • Group dynamic
Duration	40 – 60 minutes
Participants	From 2 participants
Materials	Coloured markers, paper, fineliner, glue, possibly printer
Preparation	Distribute materials

Procedure

In this exercise, the participants first draw a shape and then colour something into it. The participants draw shapes with a non-opaque pencil. It is important to draw them relatively roughly and quickly. The subject of this exercise can vary. Examples are: Monsters, houses, characters, animals, plants, etc. These are particularly important in the first stage, but can be left out later. However, it is important to decide on a theme at the beginning.

Once the participants have drawn 3–10 pieces, the silhouettes can be cut out. The young people then exchange the pictures so that everyone has at least 3 silhouettes in front of them. This can be done in the following way Give a silhouette to the person on your right, collect the silhouettes in the middle, and then go around and take the silhouettes you want.

The next step is to paint the inner structure of the drawings. They interpret the shape. This can be done on a separate sheet of paper. Encourage the participants to ask questions about the silhouettes.

Remarks

As variations

If you have a printer available, it is sufficient for the participants to draw only one silhouette. This can then be duplicated, cut out and distributed to the participants.

As an alternative, one person can draw the shape, the next person can draw the inner structure with a fineliner and the last person can colour it in.

Another option is for the team leaders to provide the participants with printed silhouettes.

As an alternative, the participants can be divided into small groups (2–5) and only exchange the silhouettes within the group.

The appendix contains a sheet with sample silhouettes to print out.

Source

Mascha Ermakova

Designing Game Characters

Objectives
- Empowerment
- Raising awareness of diversity
- Reflection on stereotypes

Duration
90 minutes – full day

Participants
10–20

Materials
Flipchart, A4 sheets of paper, markers, cardboard for stencils, newspapers and magazines

Procedure

Variant 1

The participants agree on a game genre (strategy, RPG, adventure, etc.). Depending on the time available in the workshop, they can also work together on the story and the world in which the game is set. Alternatively, the team members can take inspiration from games already published and of interest to young people (Suspects, Minecraft, Subway Surfer, etc.) and propose them as a setting, or bring a set of images with different world designs. Participants are divided into small groups and asked to design the character of the game they are discussing.

Questions can be posed to the group and visualised on a flipchart, for example:
- What does the main character look like?
- What is their history? What is their life like?
- Do they have companions, protectors or friends? Or is he mostly alone?
- Does she have a superpower?

The task is to design a poster featuring the character.

The small groups are given 30 to 60 minutes to develop a character and portray it on a flipchart using any materials. It is up to the participants whether they draw, spray, paint or use stencils.

After working in small groups, present all the posters. The presentation can be followed by a reflection on the small group work and the development of the game character, asking questions about how the small group developed its idea and whether there were different ideas for the character. If all the characters presented are very similar (e.g. a tall, white, muscular man has always been portrayed), team leaders can ask the group what other characters they might have thought of and what they think the character should not be.

If the participants are interested, they can also give a short input on which body images appear in films, series and games and how they influence the perception of people, or which character traits and behaviours are always associated with a certain appearance (e.g. tall = brave, thin = athletic, pretty = likeable).

Procedure

Variant 2

As an alternative to the first method, in which all participants design a character for the same setting, the small groups can be asked to design their own setting and a corresponding set of different characters. This option is likely to take more time and is more suitable for a workshop lasting several days.

First, three or four small groups are formed. The small groups have 15 minutes to agree on a rough setting for the game. The game ideas are presented to the large group. If the small groups want to do this and the group atmosphere is respectful, a feedback round on the ideas can also be included.

The team leaders set the task: "Develop a range of characters for your games that will appeal to as many different players as possible. Try to develop characters in which very different young people can see themselves or find themselves likeable".

The small groups have 30 to 60 minutes to develop a diverse set of characters.

Presentation to the whole group: The small groups present their results and, if necessary, explain which young people find their characters interesting. All results should be acknowledged and praised.

When all groups have finished their presentation, team leaders can ask the group how they feel about the character composition and if there are any missing characters. From there, the discussion can turn to character designs in films, TV series and PC games – which ones do the young people see themselves in? Which characters have particularly impressed them? Which characters are rare?

Other variations: If character design is the focus of the whole workshop, other subtasks can be added to the character design process, e.g.

- Create character mood board
- Develop wardrobe for character
- Design your character's headquarters/apartment (e.g. in Adamara)
- Develop backstory for character What are their strengths? What are their weaknesses? Mini-biography

What are the character's strengths and weaknesses? Can they be explained from the biography?

Comments

It is important that the method does not attack or criticise young people for having less diverse characters/character sets. Instead, it should be made clear that so-called "tropes" are often used in character development in films, series and games because they are familiar to the audience and "draw them into the story". Young people can also be asked which characters they feel are underrepresented.

Source

Marie Jäger within the framework of Call of Prev, cultures interactive e.V.

Recognizing Your Gaming Character

Objectives
- Introduction to character development
- Reflect on external characteristics and resulting attributions/prejudices

Duration
45–60 minutes

Participants
10–30 participants, aged 14 and above

Materials
Paper and pens

Preparation
-

Procedure
Participants work individually to write down different characteristics of the characters. It works best if the focus is not just on appearance, but on characteristics such as:
- Character traits
- Strengths/weaknesses
- Good or Bd
- Backstory
- World the person comes from

After this phase, the pieces of paper are collected in the group and distributed randomly. Now the participants have to draw the character of the other person. It should be pointed out to the participants that the sketch should be relatively rough so that the method does not take too long.

Then the avatars are laid out and the participants try to find the avatar they have described. They can then discuss how well their idea matches the other person's. The whole group can then reflect on how the different ideas came about.

Remarks
As variations: If participants do not want to draw or paint, they can use character creation tools such as
    a) https://www.heroforge.com/
    b) https://eldritch-foundry.com/creator?stage=6
    c) https://meiker.io/popular?page=2

Source
Mascha Ermakova

Narrative Design

Space for notes

Either Or

Objectives

- Clarify story and dialogue development in games
- Clarifying the consequences of actions and decisions
- Clarify alternative courses of action

Duration

2 – 3 hours

Participants

10 – 20, from 14 years old

Materials

Flipchart and markers, A4 paper, tape; alternatively: Smartboard, blackboard, chalk, tablets with internet access (Twine, Editor Adamara), laminated emoji cards

Preparation

-

Procedure

1. The team leaders give a starting situation, e.g:
   - Milena asks Ayla to go out with her.
   - The teacher says to Lisa: "If you don't pay attention, you'll have to repeat the year!".
   - Max, who is new at school, enters a classroom and wants to sit on a chair. Benny, who is already sitting there, says: "Fuck off, that's my seat".

(Alternatively, you could present scenarios like this and then ask the group which scenario they would like to act out or if they have a better idea themselves. You could also act out a situation that the group/class is currently dealing with, or one that they know from a game).

2. The group should come up with 2 to 4 different(!) possible answers. The answers should be "censored" as little as possible by the team members. The group should then find 2 to 4 reactions of the other person. The team members should confine themselves to moderating the dialogues and write them down using a tree diagram (see example in the appendix) on A4 sheets of paper on the wall, smartboard or blackboard. Emoji cards can also be used, linked to the question: "How does the person feel when they say this?"

3. After about 3 dialogue changes (depending on the attention span of the group), the game is over. The team leaders then ask the group how they would like to continue the dialogue (this should be limited to 2–4 exemplary lines so that it does not become redundant and boring for the participants). For example, a peaceful, an escalating and a "switching" dialogue line could be chosen).

4. The team leaders give a brief input on the importance of choice in games.

5. The participants then get together in small groups to test the first dialogue drafts in the editor.

Notes

The method is a good preparation for working with the editor. The first call-of-prev workshops have shown that it is often not so obvious for young people to actually invent different reactions (sad, angry, mediating, accepting, questioning, etc.). This method should therefore also be used to make it clear that it makes the game more interesting when relevant decisions with different consequences have to be made. In addition, the method is also suitable for learning about options for action and expected reactions through play. Many young people will not find it easy to associate emotions and develop options for action. It is important to be patient and let the group brainstorm as much as possible – this is what the method is all about. Participants should be given as much leeway as possible in their reactions. Team leaders should draw the line if extremist dialogue content is proposed or if it contains GFE (for example "Shut the f*** up!" in response to a teacher to illustrate the consequences, but do not write down expressions such as "s***" or alleged jokes about minorities).

One-sentence-story

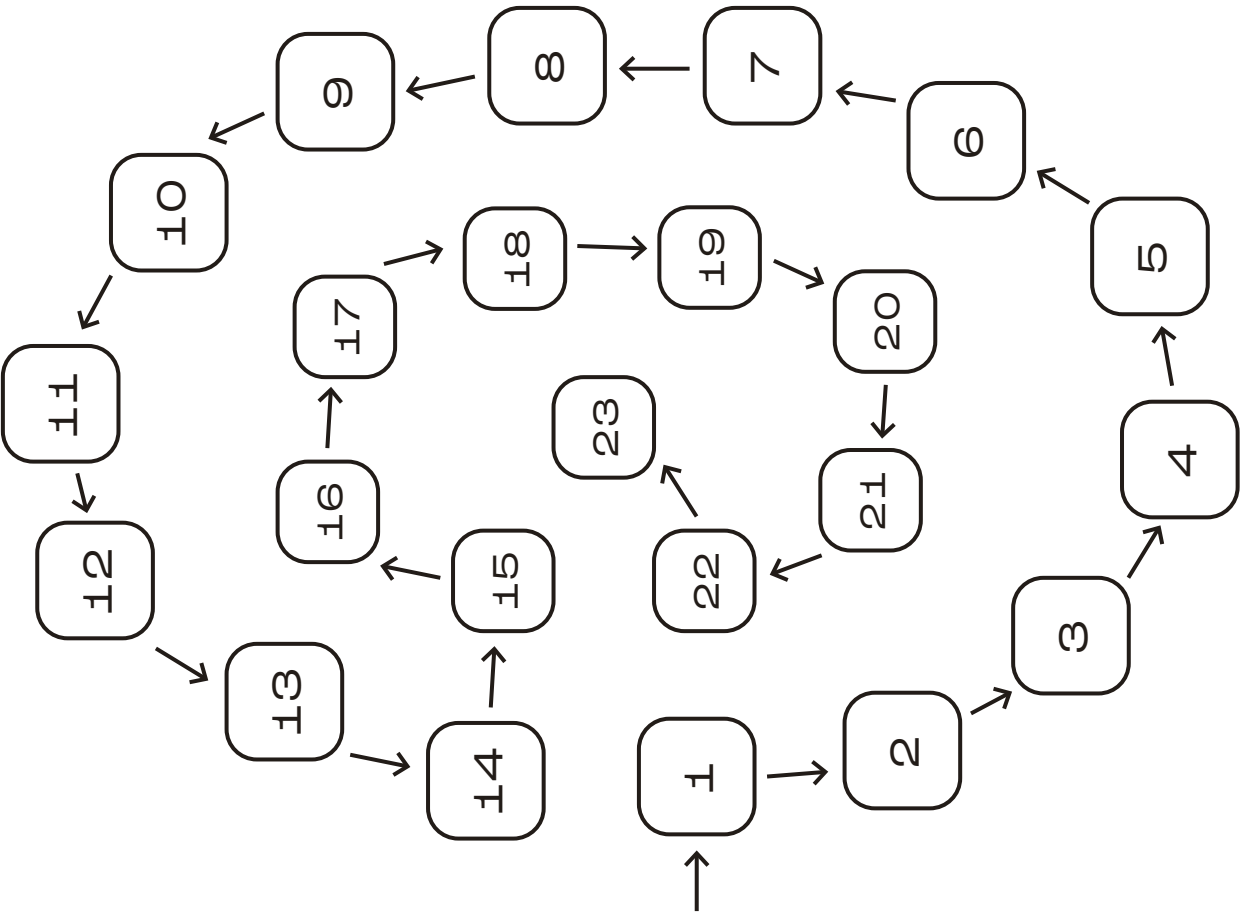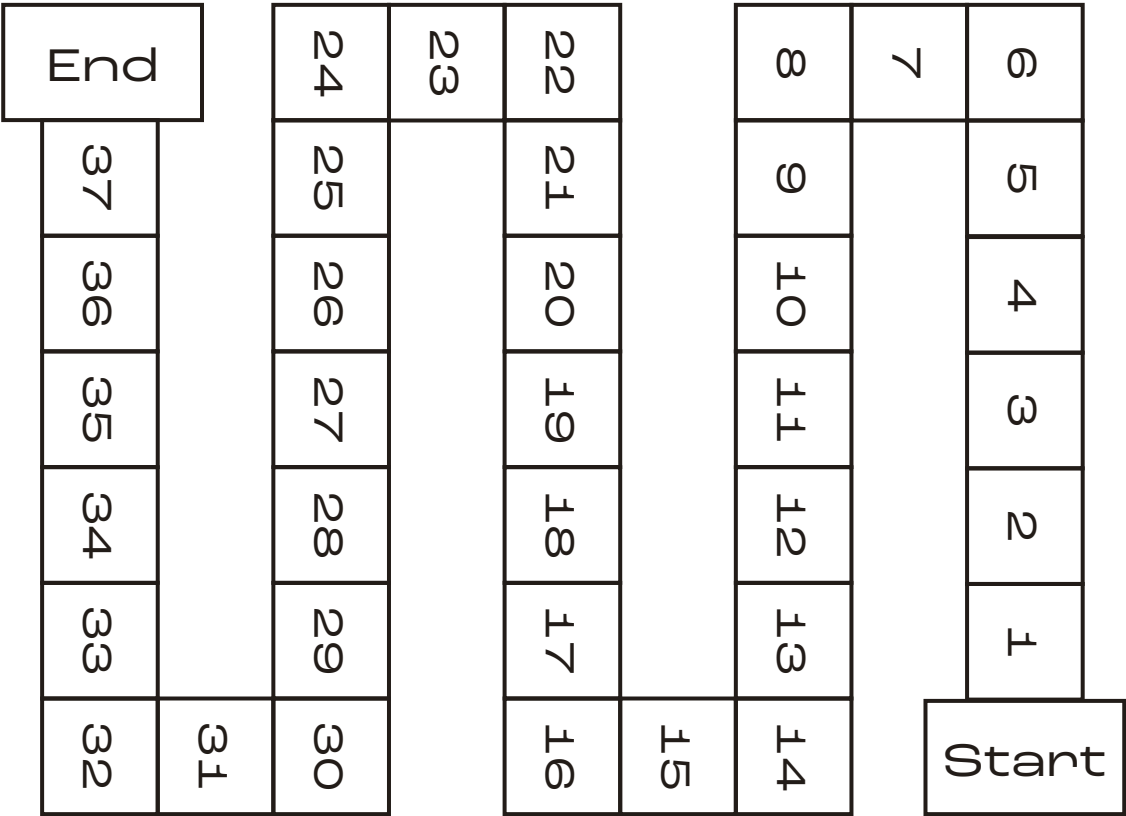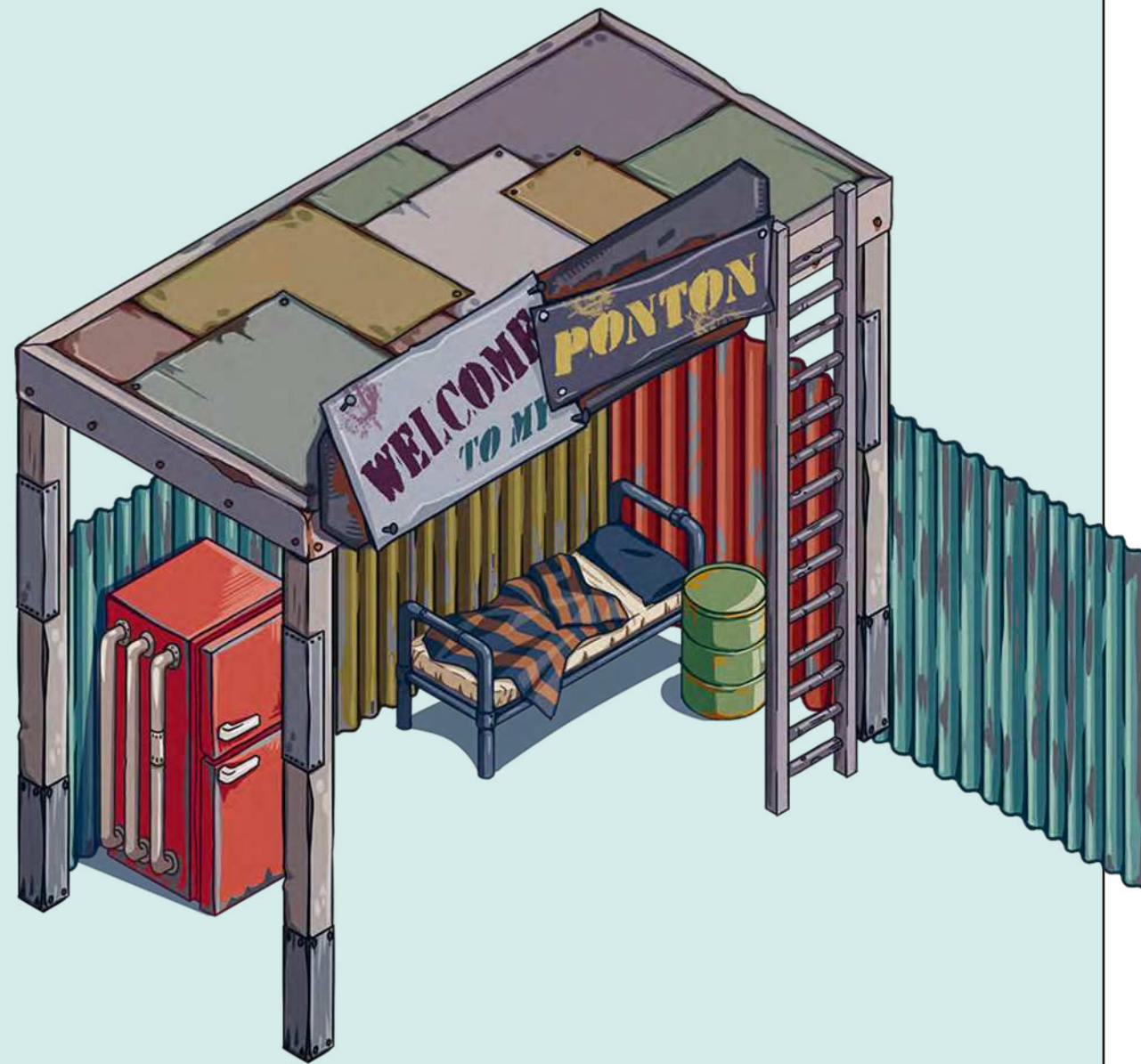|	
Objectives	• Warm-up • Activation of participants • Getting into storytelling
Conditions	Space to move through the room
Duration	5 – 10 Minutes
Participants	Max. 20 p, from the age of 12 years
Materials	-
Preparation	-
Procedure	The participants sit in a circle and the leader starts a story with a sentence, e.g. "One morning on a sunny day …". The next person finishes the sentence and starts a new sentence or extends the sentence. For example, "… I came to school. There I noticed …" or "On my way to school, I suddenly saw …". The story is then told one more time in a circle until the person who started the story has finished the last sentence. Then the story is repeated in a circle until it can be told fluently and quickly. Then, depending on where you are sitting, you can stand up and walk around the room, repeating the story while everyone watches for their turn. If this works well, the story can be repeated a few more times in different variations, e.g. angry, sad, overly happy, very quiet, sung or shouted.
Source	Anne Mahr, cultures interactive e.V.

Game Play

Space for notes

UNO Special Card

Objectives	• Encourage creativity/empowerment • Group dynamic • Game design
Participants	20 In small groups (2–4 p)
Materials	UNO card game with four cards with white paper glued to them, gluestick/tape, colored pencils and paper.
Preparation	Prepare UNO card game. Stick a piece of white paper on the front of four randomly selected number cards.
Process	In this method, participants are asked to develop their own cards for UNO. After the small groups have been formed, the modified card game is distributed. The task is to come up with at least one card that changes the original game. If only one card is invented, it can simply be copied 3 times onto the other cards. The participants should only draw on the cards that have white paper on them and not on the others. The decks are then shuffled between the groups and the participants try out the modified games of the other groups.
Notes	New rules can also be devised, which would then have to be recorded on paper.
Source	Mascha Ermakova

Board Game Design

Objectives	• Encourage creativity/thinking about game mechanics • Engagement with the results of the other participants • Group dynamic
Participants	2 hours
Participants	In small groups (2–4 p)
Materials	Printed board game template, game materials (dice, game pieces) and coloured pencils.
Preparation	Print out the game template, distribute the materials and form small groups.
Process	In this method, participants are given a board game template and are asked to come up with different game mechanics to make the game more interesting and entertaining. Each small group has a copy of the board game template and a set of dice. The task is to complete the board game. For example, extra rules can be created (you can only move on certain squares) or event cards can be designed that have to be drawn for certain numbers. The aim is to make the boring board game entertaining. Once the participants have finished, they can play against each other.
Notes	The basic board game works as follows: There are 2–4 players. Each player rolls the dice and moves the corresponding number. Once someone has reached the last square, that player wins.
Source	Mascha Ermakova

Board 1 (page 92):

End			24	23	22			8	7	6
37			25		21			9		5
36			26		20			10		4
35			27		19			11		3
34			28		18			12		2
33			29		17			13		1
32	31	30			16	15	14			Start

Board 2 (page 93):

A looping path of numbered rounded squares: Start arrow → 1 → 2 → 3 → 4 → 5 → 6 → 7 → 8 → 9 → 10 → 11 → 12 → 13 → 14 → 15 → 16 → 17 → 18 → 19 → 20 → 21 → 22 → 23.

Literature

→ Anwander, Stefan, Groß, Anna & Jäger, Marie (2023): Warum HipHop in der Jugendarbeit? In: Groß, Anna & Jäger, Marie: It's more than just rap – HipHop in der Jugendarbeit. Weinheim – Basel: Beltz Juventa.

→ Baer, Silke, Groß, Anna & Jäger, Marie (2020): Phänomübergreifende und gendersensible Präventionsarbeit im Projekt PHÄNO_cultures. In: Hößl, Stefan, Jamal, Lobna & Schellen-berg, Frank: Politische Bildung im Kontext von Islam und Islamismus. Bonn: Bundeszentrale für politische Bildung.

→ Baaken, Till & Ruf, Maximilian (2018): Gemeinsame Elemente in den Ideologien von Rechtsextremistinnen bzw. Rechtsextremisten und Islamistinnen bzw. Islamisten. In: Drachenfels, Margarete von, Offermann, Carmen & Wunderlich, Philipp Radikalisierung und Deradikalisierung in Deutschland – eine gesamtgesellschaftliche Herausforderung. auf: https://www.hsfk.de/fileadmin/HSFK/hsfk_publikationen/GE_Radikalisierung_und_De-Radikalisierung_in_Deutschland.pdf [Stand 4.4.2023].

→ Baraa, Abul (2016): Sind Playstation und Computer erlaubt? https://www.youtube.com/watch?v=p05_0bH5Paw (Abfrage 25.7.2023)

→ Biskamp, F., (2018): Bundeskoordination Schule ohne Rassismus – Schule mit Courage & Aktion Courage e.V.: Transnationaler Extremismus.

→ Bundesministeriums für Wirtschaft und Energie (BMWi) (2014): Monitoring zu ausgewählten wirtschaftlichen Eckdaten der Kultur- und Kreativwirtschaft 2013.

→ Dauber, C. E., et al. (2019): Call of Duty: Jihad – How the Video Game Motif has Migrated Downstream from Islamic State Propaganda Videos. Perspectives on Terrorism, 13(3), 17–31.

→ El-Kamili, Abu Mikail (2020): Sind Computerspiele, Playstation, Xbox erlaubt? https://www.youtube.com/shorts/UxTQrc9TYJg (Abfrage am 25.7.2023).

→ Engler, Wolfgang/Hensel, Jana (2018): Wer wir sind. Die Erfahrung, ostdeutsch zu sein. Berlin: Aufbau Verlag

→ Generation Islam (2019): Fortnite – Ist das Leben nur ein Spiel? https://www.youtube.com/watch?v=u9s-GVwfGVH8&t=37s (Abfrage: 25.7.2023)

→ Glaser, M. (2016): Rechtsextremismus und Islamismus im Jugendalter Was ist übertragbar, was ist spezifisch? auf: https://www.bpb.de/themen/infodienst/239365/rechtsextremismus-und-islamismus-im-jugendalter/ [20.4.2023]

→ Glaser, M. (2017): Rechtsextremismus und islamistischer Extremismus im Jugendalter – Gemeinsamkeiten und Spezifika der pädagogischen Handlungsfelder. In J. Kärgel (Hrsg.), "Sie haben keinen Plan B". Radikalisierung, Ausreise, Rückkehr – zwischen Prävention und Intervention (Seite 212 – 226). Bundeszentrale für politische Bildung.

→ Hoang, Viet/Prinz, Mick (2021): Gaming und Rechtsextremismus. https://www.amadeu-antonio-stiftung.de/wp-content/uploads/2021/04/GamingUndRex-PixiHeft.pdf (Abfrage: 31.10.2023)

→ Ibrahim (2021): Playstation oder PC-Spiele erlaubt? https://www.youtube.com/watch?v=lNKjGhKW4Fw (Abfrage 25.7.2023).

→ Kiefer, Michael et al (2017): Lasset uns Inschahallah einen Plan machen. Fallgestützte Analyse der Radikalisierung einer WhatsApp-Gruppe. Wiesbaden: VS Springer.

→ Kollmorgen, Raj (2005): Ostdeutschland – Beobachtungen einer Übergangs- und Teilgesellschaft. Wiesbaden: VS Verlag.

→ Lakomy, Miron (2019): Let's Play a Video Game: Jihadi Propaganda in the World of Electronic Entertainment. Studies in Conflict and Terrorism, 42, 4.

→ McDonald, K. (2018): *Radicalization*. Oxford, England: Polity Press.

→ Medienpädagogischer Forschungsverbund Südwest (2022): JIM Studie 2022, Jugend, Information, Medien.

→ Riemann, Fritz (1961,2011): Grundformen der Angst. München: Ernst Reinhardt Verlag.

→ Röpke, Andreas (2020): "*Terror von rechts – Militante Kontinuität und politische Ignoranz*" in: Speit, A., & Baeck, J.-P. (2020), Hg.: *Rechte Egoshooter: Von der virtuellen Hetze zum Livestream-Attentat*. S. 107 – 131.

→ Rosenthal, Gabriele, Köttig, Michaela, Witte, Nicole & Blezinger, Anne (2006): Biographisch-narrative Gespräche mit Jugendlichen – Chancen für das Selbst- und Fremdverstehen. Leverkusen, Berlin: Barbara Budrich.

→ Schlegel, Linda. (2020): Jumanji Extremism? How games and gamification could facilitate radicalization processes. Journal for Deradicalization. Ausgabe 23. S. 1– 44.

→ Sieber, Roland (2020): Terror als Spiel – Virtuell vernetzter Rechtsterrorismus rund um den Globus in: Speit/Baeck: Rechte Egoshooter – Von der virtuellen Hetze zum Livestream-Attentat, Berlin

→ Speit, A., & Baeck, J.-P. (2020): Rechte Egoshooter: Von der virtuellen Hetze zum Livestream-Attentat

→ Thiersch, Hans (2020): Lebensweltorientierte Soziale Arbeit – revisited. Grundlagen und Perspektiven. Weinheim – Basel: Beltz Juventa.

Imprint

Acknowledgments

We would like to thank all those who were involved in the conception and realisation of the game, along with the game's editors.