



MULTICULTURALISM

SCENARIO 3

EQUALITY AND DIVERSITY

TARGET GROUP
STUDENTS AGED **15-18**

Objectives of the educational project:

- * integration of the project participants through various identity themed games,
- * identifying the meaning of identity,
- * showing the similarities and differences in each other's identities,
- * working using activating methods: discussion, teamwork – lecture,
- * discussion about the phases of human development according to Erikson,
- * project work focusing on equality and diversity,
- * reading with understanding,
- * working on project installation,
- * presenting group work.

The end products of the educational project:

- * personal profiles,
- * tables of characteristics that unite and divide the students,
- * equality and diversity posters,
- * installation projects that show multiculturalism.

PROPOSED LESSON PLAN

PROJECT STAGE	SUGGESTED ACTIVITIES	STAGE	TIME
1) SELECTION OF THE KEY ISSUE AND DEFINING PROJECT'S OBJECTIVES	① Introduction: group integration.	1	1. 40 min. – class work
	② Mini lecture - Individual and group identity and the process of its formation: a. discussion, b. presenting the phases of human development according to Erikson.	2	2. approx. 1hr 30 min.
	③ Decision how to implement the project.	3	3. approx. 20 min.
2) PROJECT IMPLEMENTATION	④ Project "Equality and diversity": a. separation into groups - selecting materials for group work, b. group discussion - getting to know yourself through your eyes and someone else, c. poster work, d. work presentations.	4	4. approx. 3 hrs a. 25 min. b. 15 min. c. 1 hr 30 min. d. 45 min.
	⑤ Multiculturalism in our world and how to show it more? - group work: a. reading with understanding and analyzing text, b. group work.	5	5. approx. 1.35 min. plus materials' preparation time
3) PROJECTS PRESENTATION	⑥ Presentation of installation project.		6. 45 min. – 1 hr 30 min.
4) PROJECT EVALUATION	⑦ Summary of the project and reinforcing/ preserving information.	6	7. 45 min.
ALTOGETHER	approx. 10 lesson hours + time to prepare students for project work	7	
COMMENTS	*** the stars suggest a division into individual working days		

1

INTRODUCTION group integration

At the beginning the teacher shows the students a couple of tasks about identity and identifies the goals to be achieved through the workshops/lessons.

Identity is a set of characteristics that may identify person or a thing. It can be argued that identity is 'who you are'. It consists of a set of features that make us who we are, for example. eyes color, race or sex. Some features of our identity may change during puberty, eg. hobby, interests, personality, faith etc.

The purpose of today's activities is to educate you that our identity is constructed from a variety of distinct characteristics, describe and define your own identity.

During introduction the teacher carries out with the students some integration games in order to better understand the project participants as well as the division of tasks in the later stages of work (**Attachment 1 - integration games**).

2

MINI-LECTURE

Before starting the mini-lecture the teacher asks questions to students:

- ❖ *why are there similarities and differences between people, social groups as well as, eg. your team?*
- ❖ *how is it that we are the way we are? (we have such culture, tradition, how we dress, how we use certain words, the music we listen to such values guide us - all that distinguishes us - where is the source? Who creates us? What influences us?*
- ❖ *what shapes us? (behavior, traditions, environment, perception of the world or processes in its place).*

Then lecturer starts a mini-lecture on identity, linking it to the discussion with students:

- ❖ *what is an identity? - understood as both an individual identity, national identity, but also the identity of the social / economic status.*
- ❖ *is identity closer to the concepts associated with the individual processes or whether it can be seen in the broader context of diversity? How it influences our individual identity?*
- ❖ *formation of identity in time - the phase of human development (eg. the theory of Erikson's stages of human development - 8 stages of psychosocial development in which the individual is faced with crises and conflicts, which shaped their identity).*

(Attachment 2 - additional materials for mini-lecture).

3

MAKING A DECISION TO IMPLEMENT THE PROJECT

Students and the teacher conclude information and make a decision about carrying out the project.

* * *

4

PROJECT “EQUALITY AND DIVERSITY”

The teacher introduces students to the topic of workshops:

When we are talking about diversity it doesn't only include the human race and ethnicity (where you're from). Diversity concerns all people, everyone gets their uniqueness which makes the world interesting. So diversity is people of different gender, age, sexual orientation, disability, religion, skin colour and various other characteristics. It is important that everyone values and respects the unique differences so that we can talk to each other, make friends, learn from each other and share the exciting mixture of cultures and experiences.

After introduction the students with the teacher implement the rest of the project (**Attachment 3 – project “Equality and diversity”**).



5

MULTICULTURALISM IN OUR WORLD group work

The teacher asks students some questions on how multiculturalism is shown in our country/place we live in.

Sample answers:

- ❖ student 1: through the posters hung up on walls,
- ❖ student 2: through different festivals eg. Multicultural Warsaw street party,
- ❖ student 3: in theatre.

The teacher then asks the pupils for a selected artist who is involved in projects related to multiculturalism, culture and human relations, e.g:

Have you heard about Maurycy Gomulicki - a controversial artist? Across multiple projects including “Multiculturalism doesn't work?” he created multiple installations concerning our workshop topic which is multiculturalism. However, in order to understand his concepts read the source texts.

Nauczyciel rozdaje wszystkim uczniom kartki, na których znajduje się tekst do przeczytania ze zrozumieniem (**Attachment 4 – reading with understanding**). The rest of the material is based on an example text about Maurycy Gomulicki.

a

analysing text

After students read the text, the teacher begins analysing it:

- ❖ why did the artist choose those objects and phenomenon's?
- ❖ what was he driven by?
- ❖ what was his inspiration?
- ❖ where can you find the installations which are listed in the text?
- ❖ what colour are they and what do they symbolize? etc.

Based on the text students answer the questions.

b

group work

After the text analysis the teacher separates the class into 4 groups and gives them a topic:

What installations do you think could present the aspect of multiculturalism in our country/ city/ place we live in?

The student's job is to create an installation project with the information regarding:

- ❖ what do they show,
- ❖ what material could they be made out of,
- ❖ what elements of other cultures do they contain and why,
- ❖ in what place of our country/ city could they be placed in and why,
- ❖ what does their colour symbolise and why did you choose those particular ones? etc.

Working on the concept

Students work in groups around the concept of their installation. They discuss what other cultures they can incorporate into it, where to place it and why. Next, they make an action plan, share out tasks and materials that they need to prepare.

Information searching

Outside of school lessons, the students first search for information which in connection with their own knowledge will be used by them to create the installation. The students can visit libraries, search Internet, look for information in newspaper articles, check any artwork, photographs, demographics, maps, charts etc.

Students need to be given at least 2 days for research. If they have any questions or experience any problems they can ask the teacher. The students need to be aware of that they need to make a bibliography of the sources they used.

Working on the installation project

The students bring in the materials and information that they found. They organize materials together with the teacher and talk about how to prepare the presentation. Guided by their own knowledge and from the guidelines given by the teacher students develop materials. The work is carried out during school hours. Students get 2 lesson hours in order to prepare their installations.

* * *

6

PRESENTATION

Group presentations of installations with their description take place on a selected date. The most inventive project gets rewarded by the teacher.

7

SUMMARY OF THE PROJECT AND REINFORCING/ PRESERVING INFORMATION

After all student presentations end, we summarize the project "Equality and diversity in multicultural society in terms of preserving national identity.

The teacher asks questions which summarize the whole project:

- ❖ what we liked the most?
- ❖ what was the hardest?
- ❖ how do we judge the results we achieved?
- ❖ what do we have problems with and need time to adapt to?

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APPENDIX 1

INTEGRATION GAMES

GUESS WHO?

There are personal profiles to be used in the integration game. Materials to print are located on page 8.

Game process:

The students complete profiles about themselves, Give students 5-10 min to complete the form in accordance to their ability. Next, the teacher tells the students to fold them in half, collects the filled in forms and puts them in one place - it can be a bag, a jar or a box. When all the profiles are in one place the teacher randomly picks out a profile and reads out the information that it contains (the teacher can write them on the board). The student's job is to "guess who" the profile describes. The teacher repeats the game several times.

After the game is finished the teacher points out that our identity has multiple layers which the students could observe when guessing profiles.

"DIFFERENT OR THE SAME?"

Get students in pairs to write down internal and external characteristics that unite them and differentiate them. They can do this in the form of a table. Students need to spend about 10 minutes on this. Sample material to be used in this game is located on page 9.

Game process:

This activity is an introduction into a discussion that focuses on different characteristics that make up our identity. The teacher guides the student discussion. They can choose some pairs to read out their tables of characteristics and next, they will compare them with others.

What does the activity show us? Even when the human identity is different we can find common characteristics. Even when we have a similar identity we can find something that makes us different. We need to understand that our identity is made up of different characteristics. Keep in mind that there are similarities and differences between our identities. Be able to describe your individual identity and show its compatibility in the group.

DIAMOND OF CHARACTERISTICS

The teacher creates 9 cards with different personality characteristics. Next, the students are asked to place them out in a diamond shape with the most important one at the top and the least important at the bottom. First, the students place out the characteristics in a hierarchy on their own, then in pairs and finally in groups of 4. Discuss their hierarchy and choice summarising that all our characteristics contribute to the fact that although we are different which makes us unique we should respect that diversity.

*You can make the diamond on an interactive whiteboard and have it ranked for discussion.

YOUR PERSONAL PROFILE

GENDER	
AGE	
HOBBY	
FAVOURITE FOOD	
FAVOURITE TV SHOW	
FAVOURITE TYPE OF MUSIC	
FAVOURITE GAME / OTHER ACTIVITY	
HAIR COLOUR	
FIRST AND LAST LETTER OF YOUR NAME	
APPEARANCE CHARACTERISTICS max 3	
PERSONALITY CHARACTERISTICS max	

CHARACTERISTICS THAT WE HAVE IN COMMON

INTERNAL CHARACTERISTICS

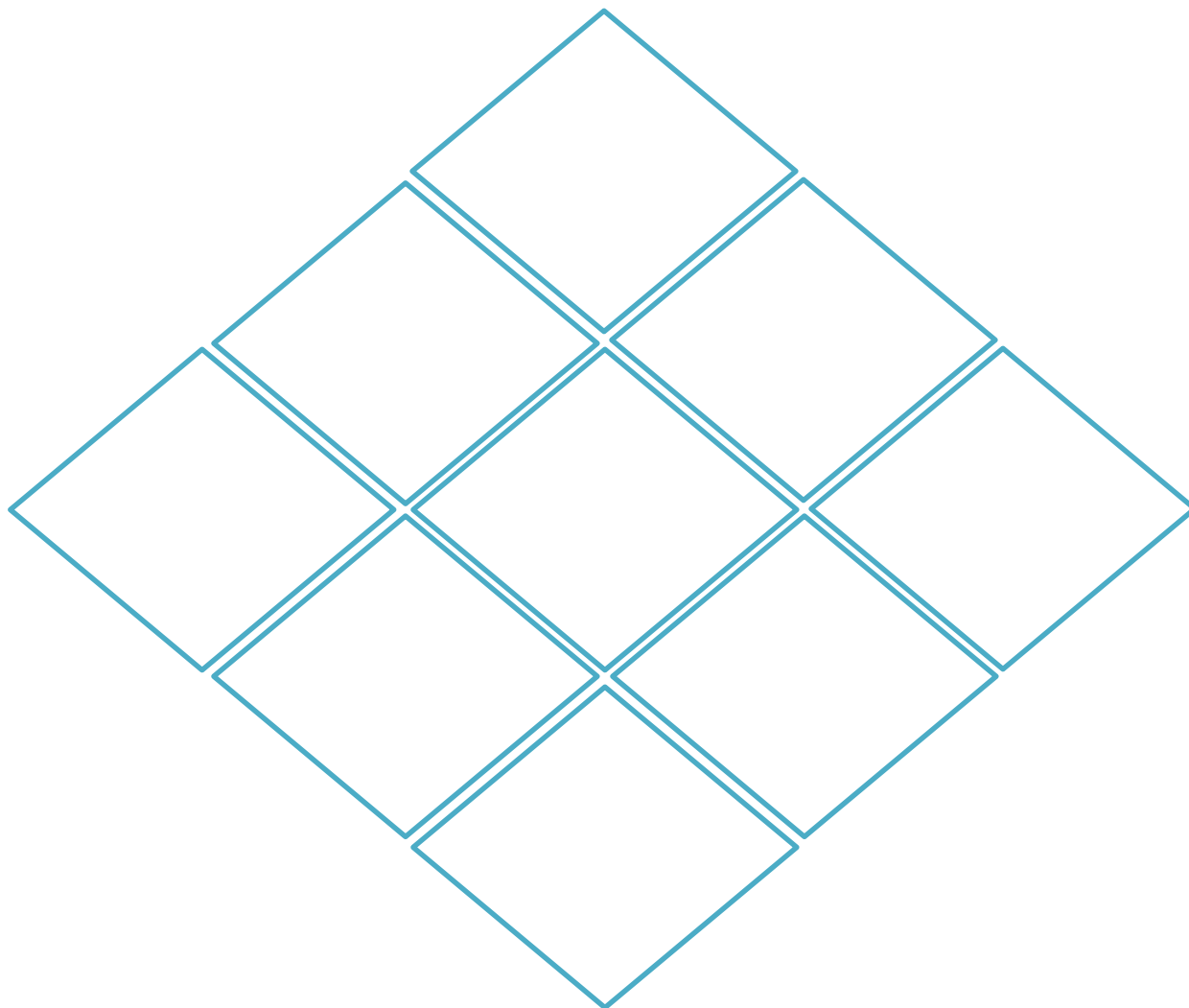
EXTERNAL CHARACTERISTICS

CHARACTERISTICS THAT SEPARATE US

INTERNAL CHARACTERISTICS

EXTERNAL CHARACTERISTICS

DIAMOND OF CHARACTERISTICS



APPENDIX 2

SUPPLEMENTARY MATERIALS FOR THE MINI-LECTURE

INTRODUCTION

According to Erikson's theory man goes from birth through the stages related to growing up and the new life and social challenges through adulthood to old age. Researchers particularly put a strong emphasis on puberty. Then a transition from childhood to adulthood is made. What happens at this stage, is of great importance to the personality of an adult.

In each of the stages a person faces new challenges associated with age (degree of development) and social situations in which they are situated. Erikson described the characteristic "crises" occurring in stages that will be shown are the most viable. This does not mean that later they are no longer significant. How we cope with them shapes our personality. The crisis is understood in this theory as the need to develop new forms of adaptation to the environment and fulfill our needs. There is no exact timeframe stages, because it differs in every individual. In his works, Erikson describes the effects of "positive" overwork the crisis - strengthening and flexibility adjusting to the reality of the individual and the difficulties it may encounter and as a result generate more rigid ways of adapting and implementing their needs.

The core of each stage is a "fundamental crisis", representing a challenge for the developing ego and being a product of contact with some new aspect of society. However, "fundamental crisis" exists not only during a certain stage. It occurs in it, but it has its roots in the past and the consequences in the next.

TRUST VS LACK OF TRUST first year of life

Genuine concern for the child, stability and prevalence of positive experiences give the child a sense that the world is safe, good, and worthy of trust. As a result, quite calmly, it may take a new experience and ever increasing absence of the caregiver (mother).

Improper care and a significant predominance of negative experiences create anxiety and uncertainty in a child. The world then appears as threatening. The child has difficulty in trusting others.

APPENDIX 2

AUTONOMY VS SHAME, UNCERTAINTY early childhood

At this stage, the child is much more mobile, which requires him to have more self-control, but also accept checks from other people. To achieve this parents often use shame. However, it is important that they also teach him autonomy. Encourage and support their child in attempting to exercise this, which is able to do with mindfulness about his pace and their own solutions results in its autonomy.

Doing the task for the child or continuous criticism of the child, and frequent displays of impatience at his attempts to solve problems makes them doubts in their abilities, afraid of challenges or ashamed to failures. Self-control gives a sense of pride to child. During this period, practicing is a will, and there is the ability to assess themselves and others, and distinguish between "good" and "evil." This process prepares them for experiencing guilt, which will appear in the next stage.

INITIATIVE VS GUILT reception age

At this stage the child is experiencing much more of their opportunities with even more capabilities, not only motor skills, but also mental. They are trying their out their strengths and it is also interesting and asks for a lot of things, eager to learn. He wants to be more like adults and often accepts such a role in his fantasies. By this the child learns that different things are designed for different purposes, what is the relationship between the inner and outer world and how to use the memories to determine your goals.

If a child is left free to take action (of course within the framework of security), and draws attention to his questions, that such a child develops in the manifestation of self-initiative, observing, thinking, establishment and verification purposes. Forms are also definitely understood as "courage under consideration and performance goals". With senseless prohibitions and creating in the child a sense of "being annoying" they feel guilt.

HARD WORK VS FEELING INFERIOR school age

In this phase fun gives way to learning, the child learns to work hard. When awarded for this the child gains satisfaction from working hard.

If attention is paid to the child's work then a sense of diligence is produced. Due to the diligent work a child achieves a sense of being competent and in the further stage - expertise Learning adult life not only refers to the school. Equally important is the implementation of the child to household chores, sports and team games.

Criticism and ridicule is born in the child a sense of inferiority, which can significantly make it harder to use his skills and intelligence.

APPENDIX 2

IDENTITY VS CONFUSION OF IDENTITY puberty

Puberty is the time to shape your own identity. The person knows that he is a unique person, with specific traits, skills and objectives. Starts making career plans. It is a difficult period of transition from childhood to adulthood, in many areas - physical, mental and social. During this period, the young person is faced with new requirements. Sometimes they don't feel ready to make important decisions, you may feel a void, chaos. In the confusion of identity when you do not know exactly what role you play, behavior is often unpredictable and inconsistent. It is one of the stages of formation of the stable identity.

The danger of this period is the formation of a negative identity - when a person grows up to have a sense of having many worthless or negative traits.

CLOSENESS VS ISOLATION early adulthood

At this stage of development of a young person they are looking for relationships, partnerships, where they can explore their sexuality with someone who loves and trusts them. The danger of isolation is understood as avoidance compounds and unwillingness to establish a close relation. At this age love shows as the ability to care for others. All the achievements of the previous phases and helping to create relationships in order to be able to raise children and fulfill social roles.

CREATIVITY VS STAGNATION middle age

This is the period in which we are interested in what we create - children, products, ideas and transferring them to the next generation (eg. teaching). If the ability to create is poor emptiness appears, and a sense of impoverishment and stagnation. Teaching allows the survival of culture and society, but also shows people that they needed another which protects against excessive self-absorption.

INTEGRITY VS DESPAIR old age

At this stage, after the experience of the previous phases of person they can experience the fruits of their life. The person is aware that his life has a purpose and meaning. Although he knows that others may have different lifestyles, however, follows theirs. The opposite of despair that occurs when you follow the volatility of fate, the fragility of life. This reinforces the fear of death. With clashes between despair and integrity, sense and nonsense wisdom.

Erikson describes it as an impartial interest in the life in the face of death itself. During this period a person can experience a sense of fullness and communicate them to others, which alleviates the feeling of despair and helplessness that appears at the end of life. The identity of the person is shaped by their life, but the most important and crucial moment in the development of identity is adolescence, especially its second phase – approx. 16-20 years old.

APPENDIX 3

“EQUALITY AND DIVERSITY” PROJECT

a. PREPARATION

- ❖ The teacher informs the students a couple of days earlier to bring in materials such as: scissors, glue, cello tape, felt tip pens, magazines, postcards, newspapers, etc.
- ❖ The students put their materials on a separate table and the teacher separates the materials into same set that each contain scissors, glue, cello tape, felt tip pens and A2 paper which the teacher provides. The teacher creates the same amount of sets as they want there to be groups.
- ❖ Next, each student picks up an item from the table. Each group needs to have a 1 person with scissors, 1 with felt tips, 1 with glue, 1 with cello tape, 1 with paper. The person that chooses scissors gets to be the leader and choose the people to go in their group.
- ❖ On a different table where students first got together the teacher lays out newspapers, magazines, postcards, folders (the table is available to everyone)
- ❖ The teacher asks students to choose elements from the materials laid out on the table (they can cut or tear them out) in order to describe themselves through pictures or words.

* If the group cannot be divided by 5 objects then the students can get one object from the teacher depending on size of the group/class.

b. GROUP DISCUSSION

After the class is divided into groups the internal group discussion begins. The task of the students is to show themselves through the objects and elements that they have choices from magazines, newspapers, etc. and explain to other why they chose those particular elements from all the ones on the table. In the presentations we need to find similarities and differences that occur within the group.

c. POSTER WORK

The job of the groups is to prepare one picture using materials from magazines/folders/ newspapers/ postcards. Through the diversity of chosen material the pictures will show both similarities and differences that are between the members of the group. Chosen elements can focus on external and internal characteristics of the students and their interests, hobbies, favorite food etc.

APPENDIX 3

d. PRESENTATION

Each group presents their poster, showing all elements that express the similarities and differences between members of the group.

After presentations ask the students how they found the work.

- ❖ was it easy or hard to find similarities? differences? why?
- ❖ how did searching for similarities and differences look like?
- ❖ how did you react to the fact that you have something in common and that something separates you?

APPENDIX 4

TEXT- READING WITH UNDERSTANDING

sample material for classes

3 x CRACOW

author: Maurycy Gomulicki

installation: Toadstool

When I've been invited to implement a complex project in Krakow Scenery I felt honoured and also intimidated by the challenge at the same time. The certain facilitation in all of this was the counterpoint of multiculturalism, per se assumes crossing unwritten boundaries and local identity.

Multiculturalism of Krakow and in this case multiculturalism of Poland indeed is to some point an ambivalent matter- our country in terms of specific historical and political circumstances is a very strong homogenous country today and despite of our actual "openness to the world" there is no place pretending that it is otherwise however, multiculturalism is in itself an attractive subject that is more real in terms of common internet osmosis of cultures and codes of practice set up by them.

In all three projects, I decided to put on universal and common readable icons. The first of these is strongly anchored in the world of childhood fantasies, the two others refer indirectly to ancient Egypt. Indirectly, because the simplicity and monumental architecture of the pharaohs became strongly assimilated at the global level - Pharaonic Egypt for centuries fertilizes the imagination of Westerners, and some of its elements have already permanently influenced popular iconography, and sometimes even played ministerial functions in specific political realities.

As a result, three projects were created, which are to be gradually revealed in three completely different urban spaces in Krakow - different not only because of their surroundings - I mean as much architectural context or dynamics (Nowa Huta, the surroundings designed by Ingarden conference hall and park space for walkers) and the social cross of each one. So we have three separate projects, which I hope will prove themselves in situ . They are so different in terms of scale as well as symbolic speech. However, they are combined by some characteristics of formal and specific note of absurdity.

The first of them - toadstools - soon we will be able to view in Nowa Huta vis a vis functionalist NCK pavilion, flanked from behind by the fascinating as well as overwhelming Stalinist buildings surrounding the Avenue of Roses. Toadstool interests me not so much in his psychedelic dimension but as a universal icon of fantasy, which due to its visual appeal made an outstanding career in the world.

In the context of the specific gravity which is accompanied by historical heritage of Krakow, which mentioned the communist architecture, attracts me especially infantile aspect, surreal to this intervention. It is also important for me that they fit into the space not only as part of an aesthetic or symbolic gesture but also have their lyrical aspect-functional. I hope that before the scorching summer sun or against splashing autumn rain fall it will protect under people who want to peacefully look into each other's eyes, talk or just have a moment to think calmly. They create a sort of minimalist playground available casually for children as for adults.

APPENDIX 4

CD. 3 x CRACOW

The second work, of which the reveal is planned a moment later is the Obelisk. This is my next vertical, quasi monolithic sculpture. However, it differs from previous ones (pink Obelisk Poznan, Open'er-ish Totem or Warsaw Queen), in that it directly refers to the classic form of the Egyptian obelisk, who established himself for good in the Western tradition. I think we all associate with the Obelisk of Luxor at the Place de la Concorde in Paris, but also other Egyptian obelisks are scattered in various important for our cultural cities (London, New York, Rome etc.), we have the obelisk in Washington, obelisks near the Palace of Culture and Science Warsaw, obelisks at military cemeteries (especially Soviet) and Jewish cemeteries, etc. Basically all known obelisks are neutral in color (a light or dark gray, black), so I decided on a simple conversion in the form of columns of vibrant color. The application of colors refers in this case to color belts present in the folk cultures of many countries of the world, to mention only Mexican sarape or łowickie socials. So we have a classical obelisk scale closer to those that adorned Baroque Garden monumental than their predecessors, yet fundamentally different from all of them because of the pulsating rainbow. Four balls, which it is supported on function not so much as a symbolic, as well as they have added a block of lightness, which is so important, that it is a sculpture exposed to the beauty of life and death, not the seriousness or power.

The third reveal is at the same time the last, crowning a series of interventions work - Pyramids - is scheduled for early spring of next year. It seems to be particularly justified in the specific context of the presence of pathos in the realities of Krakow – the majestic presence of the Royal Castle, the Mound and tombs in Wawel. It is simple, universally readable, monolithic, ancient, and at the same time, stronger even than the Obelisk, both established in the public consciousness. In the case of my proposed pyramid its most important element, as in the case Obelisk is polychrome. I started with black and white version ("avant-garde"), which was quickly discredited (the application was more adequate in the context of Prussia and Pomerania) to immediately go to the white and red - here comes to us the value of additional "modern" minimalist block using modern approach to color in opposition to the conservative trends in national art.

In all three projects the color is a key element. Never enough color on the Polish streets.

MG, Warsaw, October 2014

text comes from the following website:
http://pinknotdead.blox.pl/2014/11/MUC_HOMORY.html

APPENDIX 4

CD. 3 x CRACOW additional materials

In the workshops you can use different materials describing the project of Maurycy Gomulicki 3x Cracow:

- ❖ <http://leto.pl/en/artists/maurycy-gomulicki/>
- ❖ <http://culture.pl/en/artist/maurycy-gomulicki>
- ❖ <http://www.biweekly.pl/article/1139-whos-who-and-whymaurycy-gomulicki.html>

Maurycy Gomulicki – *Pyramid*
Fot. J. Drużyńska



źródło:

<http://www.radiokrakow.pl/kultura/wielokulturowosc-nie-dziala-final/>

Maurycy Gomulicki – *Obelisk*
Fot. J. Drużyńska



źródło:

<http://www.radiokrakow.pl/galerie/piramida-maurycego-gomulickiego/2/>

Maurycy Gomulicki – *Mormons*
Fot. Adam Gryczyński



źródło:

<http://www.radiokrakow.pl/kultura/muchomory-sa-juz-krakowie/>

APPENDIX 5

HOW TO MAKE A COLLAGE

TIPS ON HOW TO MAKE A COLLAGE

Collage is a technique of art production which involves the assemblage of different art forms, not necessarily related to one another. It helps to develop the imagination and creativity in children and teenagers.

- ❖ First of all, decide what kind of materials you would like to use in your collage. You can use almost everything: scraps of paper, newspaper clippings, photos, wallpapers, foil, ribbons, strings, beads, feathers or pieces of fabric.
- ❖ You can do anything that comes to your mind. Your collage may use only one or many colours; it can be based on photos or use only text or only pictures. What your work will look like depends entirely on you – its creator.
- ❖ Collage should be created on a piece of thick paper or card stock, colour of which you can choose.
- ❖ Using scissors, cut the selected materials in a way that will help you create shapes, words, slogans and pictures you need.
- ❖ Some of the elements can be also torn out. It will give them a more unique appearance.
- ❖ After all the elements you need are prepared, it is time to stick them to a previously prepared paper/ card stock.
- ❖ Now all you have to do is to wait for the glue to dry.

WHAT SHOULD THIS PROJECT'S COLLAGE INCLUDE?

Each collage should display information/ impressions on a specific neighbouring country. Group 1 should focus on Germany, Group 2 on Ireland, Group 3 on France and Group 4 on the Netherlands. Each team can choose a specific region of the country assigned to them. In case of Group 1, it can be, for example Bavaria.

Each collage should include elements related to:

- ❖ the history of the region,
- ❖ cultural heritage of the area,
- ❖ geographic data, information of its borders, etc.,
- ❖ dialects used by the local population,
- ❖ ethnographic elements,
- ❖ other - trivia, technological innovations, etc.