



THE TURQUOISE CHANGE

turquoisechange.org

The Turquoise Change (TTC)

**Youth Empowerment Program (YEP)
14-16. August 2017**

Report by

Hosannah Nathan; Hosannah Aaron; TTC Singh Supriya/Roncevic Katarina



Overview

The Turquoise Change (TTC) aims to learn from and to equip young participants of small islands with the tools to build upon their competencies, skillsets, and values to actively contribute to a sustainable future. TTC promotes critical and systemic thinking, enabling all involved (participants directly and the communities they are from) to think from a sustainability perspective and deal with current global challenges which may have impacts on their islands, and vice versa. With the increasing contribution of small islands to global challenges, the participants now have the added responsibility to translate global complexity to a learner's life. TTC aims to supporting youths who live on islands in their individual pursuits to improve island living and become key change agents geared toward goals related to sustainability. In developing modules on sustainability training, the TTC has researched some sustainability challenges impacting small islands (linked to TTC's Training of Trainers ToT Component), and developed focused modules for the Youth Empowerment Program (YEP), with the purpose of translating this learning into local action.



With these goals in mind, TTC planned and conducted a three day YEP in Stone Town, Zanzibar in cooperation with Zayedesa, a local NGO. Undergoing a rigorous screening process, 20 young participants were selected from a collection of over 80 applicants. The participants from different backgrounds had a series of different skillsets, including: music by way of performance and or production, painting, graphic design, and early childhood education.

The entire workshop has been filmed/documentated, with the help of the Germany based **Light House Foundation**, who funded the development of a documentary video of the YEP. The main responsible Filmmaker, Zavara Mponjika.



Zavara supported the logistics and planning of the YEP and the Film-Crew, organized location with Music Studios, briefed Mekky and Karim from the Mainland.

The local television station, Zanzibar BBC, visited the YEP on the last day and reported on the activities. Also, TTC was honored to receive the former First Lady and Chair Person of Zayedesa, Mama Karume, who was impressed by the program, its facilitators and the participants. She invited the TTC Team for a meeting, and offered strong support for subsequent programs.



Zanzibar’s Television interviewing our participants.

Workshop description

Zayedesa (Lucian and Mr. Said) opened together with TTC (Supriya Singh/Katarina Roncevic) the three-day workshop. The participants got familiar with the Sustainable Development Goals – which build the frame of the program, as well as for the participants group works and projects. The participants worked in groups and discussed Zanzibar's situation along the SDGs and its importance for Zanzibar.



A) Climate research and Music (Nathan Hosannah)



Dr. Nathan Hosannah introducing to his research

Another prominent large-scale teleconnection is the North Atlantic Oscillation (NAO), a north-south dipole of sea level pressure anomalies where the low pressure system is centered in Greenland and the Bermuda-Azores high pressure is centered between 35°N and 45°N. NAO impacts synoptic moisture transport (Hurrell 1995), leading to temperature and precipitation modification (Walker and Bliss 1932; van Loon and Rogers 1978; Rogers and van Loon 1979).

On top of the aforementioned influences, westward travelling north-south oriented African easterly waves are also vital to climate and weather in the tropical Atlantic (Thorncroft and Hodges 2001) as they transport moisture and can initiate tropical cyclones (Landsea et al. 1998). As the strengths and phases of ENSO and NAO synergistically modulate the trade-winds, they also inherently guide Saharan dust from the African continent that travels within the trade wind flow towards the Caribbean. Consequently, Saharan dust may reduce moisture and inhibit cumulus convection and rainfall production (Rosenfeld et al. 2001; Hosannah et al. 2015). The above factors (Figure 1) contribute to the precipitation climatology, characterized by heavier early (April-July) and late (August-November) season rainfall, and a lull in precipitation towards the end of the early rainfall season during the months of June-July (Angeles et al. 2010).

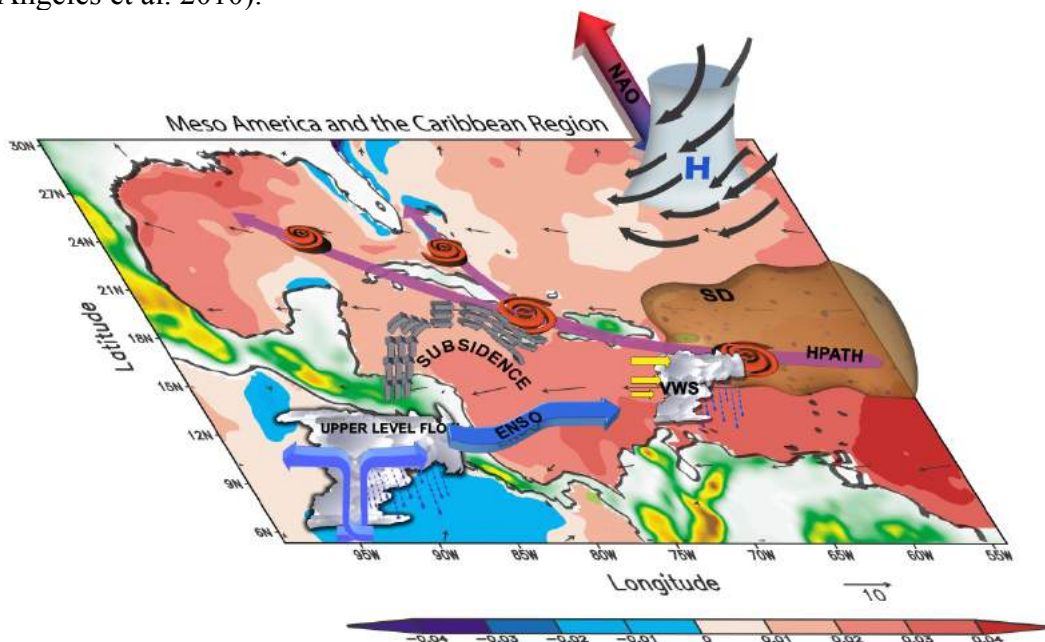


Figure 1. The drivers for climate and weather in the MAC region. Land locked shaded region represents topography, ocean shading represents SST trends over the last 30 years (°C/yr), and black thin arrows represent near-surface wind speeds and directions. The grey arrows represent subsidence. The brown volume with black dots represents Saharan dust traveling towards MAC, the yellow

arrows next to the cloud represent vertical wind shear (VWS), the blue arrow represents the ENSO teleconnection in the MAC. The red-blue arrow represents the NAO (where red points to low pressure and blue points to high pressure). The black descending arrows represent the NAHP, the blue double arrows represent convective cloud formation in the Pacific Ocean, and the bifurcating pink arrows represent likely hurricane paths. The graphics in this figure are for visual purposes only, and are not drawn to scale, except SSTs.

Within the constraints set by the large-scale atmospheric and surface conditions, local diurnal thermal (herein related to surface heating and the ascension of buoyant air) and mechanical (herein related to forced flow around or over obstructions such as mountains) processes modify precipitation budgets by enhancing dry (moist) convection and sensible (latent) heat fluxes, orographic rain production, and air mass convergence (Pielke et al. 2011). Puerto Rico's vast mountain ranges alter air flow, and the island's Cordillera Central mountain range along its center (18.25 N), and the El Yunque rain forest on its eastern side (18.32 N, 65.78 W) aid in precipitation production when moist air is lifted over them (mechanical). In addition, intense local convective storms most prevalent during the summer are triggered when trade-winds and surface heating induced sea-breezes converge (thermal) at the western edge of the island during afternoon hours (Jury et al. 2009). Local island processes therefore contribute to the widely varying precipitation climatology across Puerto Rico (Figure 2), attained from the parameter-elevation regressions on independent slopes model (PRISM, Daly et al. 2002).

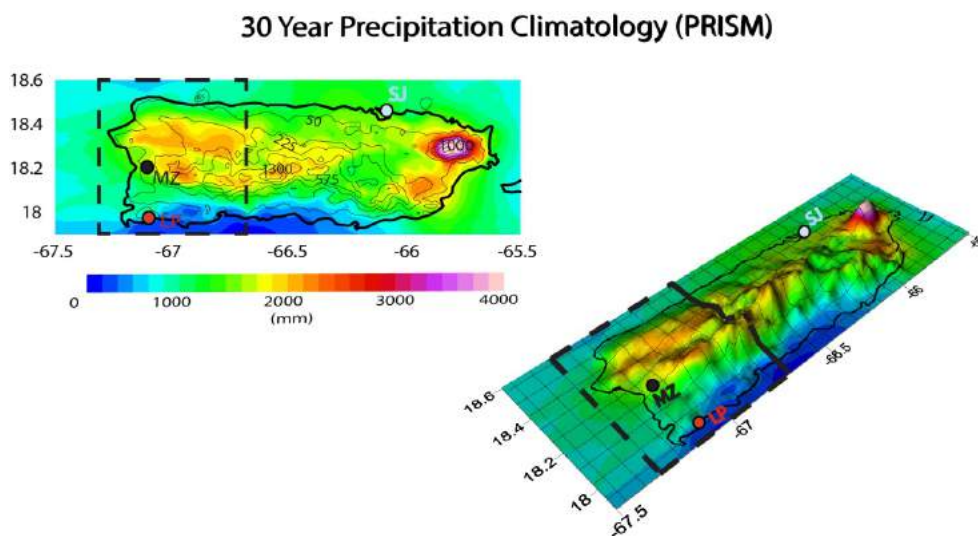


Figure 2. 30-year PRISM precipitation normals over the topography of Puerto Rico in 2D with topographic contour lines (left) and 3D (right). Circles show the locations of Mayaguez (MZ, black), La Parguera (LP, red), and San Juan (SJ, light blue). Dashed boxes show the western storm investigation area.

Although the Puerto Rico study focused on the rainfall contributions in one island, the methods and analyses may be adapted to study other tropical-coastal locations. In Zanzibar for instance, knowledge of local impacts on rain water budgets and the associated water resources are necessary for the survival of the inhabitants and sensitive ecosystems. Although not as high as some of Puerto Rico's more elevated sites, Zanzibar has some elevations exceeding 100 m in the northwest of the island (Figure 3). Generally the main rainy season in Zanzibar, or the 'long rains', last during March, April and May. Afternoon tropical downpours are the norm, the humidity is high, and daily

temperatures reach the low-mid 30's (°C). The long dry season, when rainfall low, lasts from June through October. During November and December there is another rainy season: the 'short rains'. These are much lighter than the main rains and less reliable. There is a need for higher resolution data sets to improve precipitation monitoring over the island (Figure 3, right side). This directly ties into addressing weather resilience, extreme event forecasts, and infrastructure impacts.

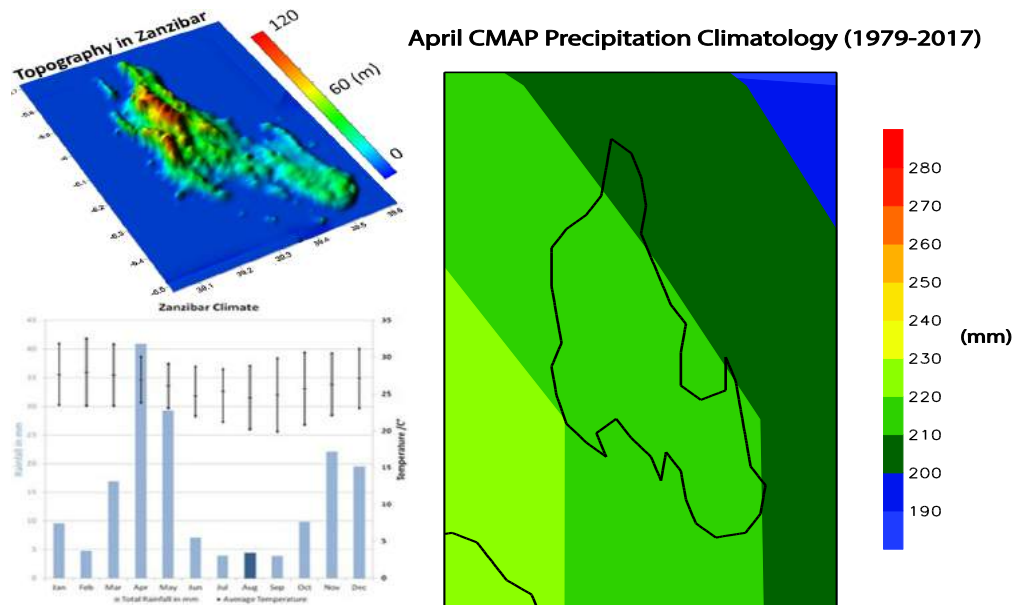


Figure 3. Topography (top left), rainfall and temperature climatology (bottom left from), and CMAP precipitation climatology.

Zanzibar suffers major impacts from current climate variability. It is periodically affected by the extremes associated with El Niño and La Niña years, which leads to heavy precipitation (floods) and dry spells (droughts). These extreme events affect livelihoods and have major economic costs on the islands. About 20% of Unguja, and 30% of Pemba are lower than 5 m above sea level (Figure 4, Watkiss et al. 2012).

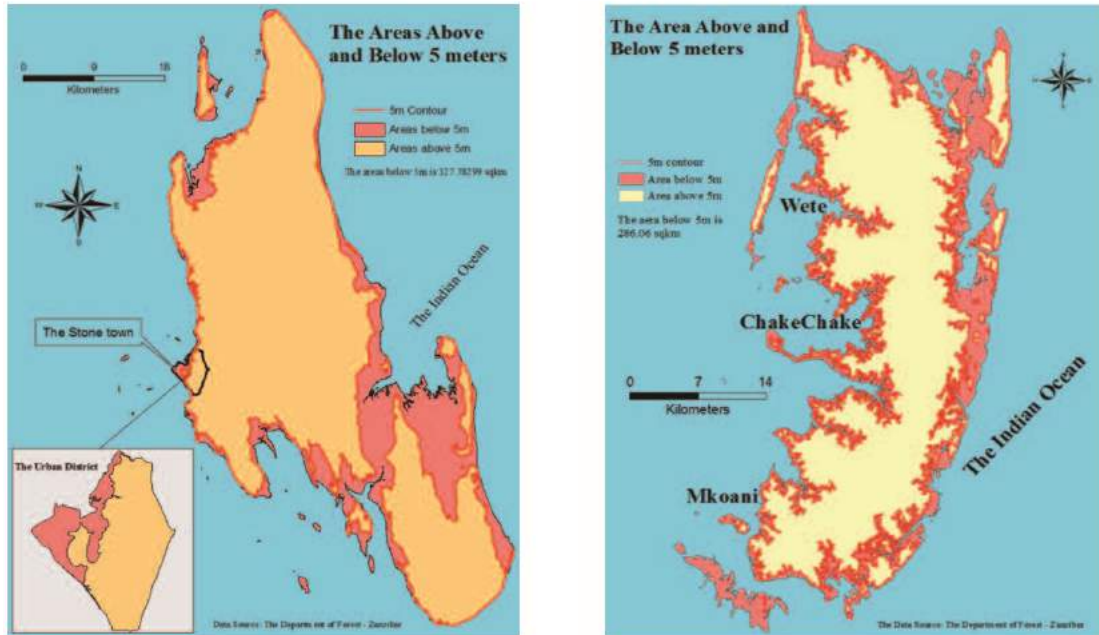
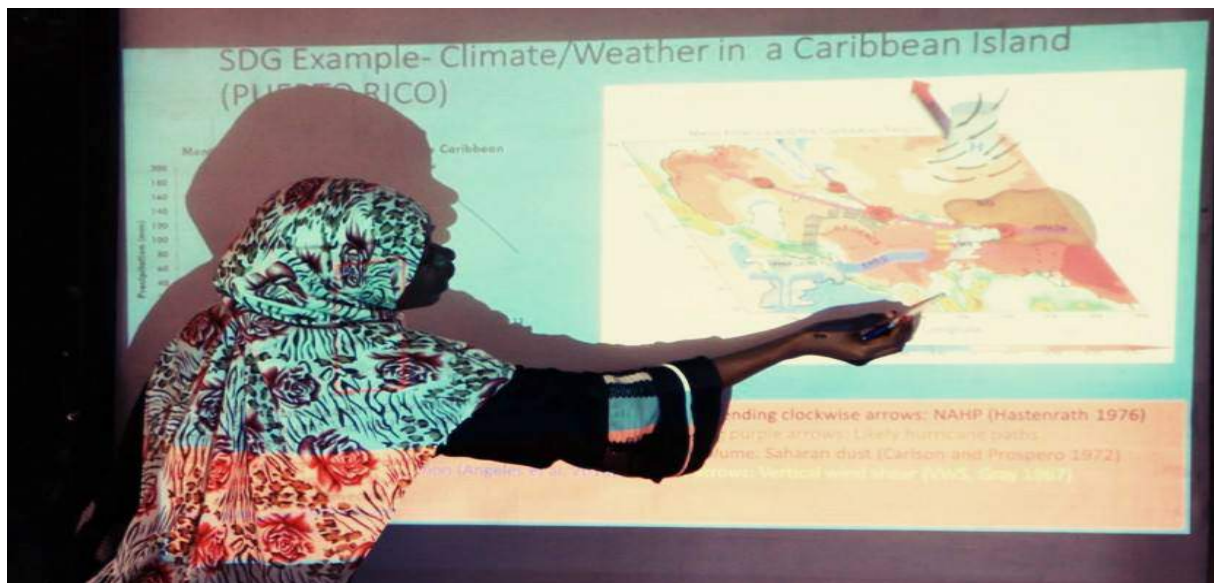


Figure 4. Low lying areas at risk for sea level rise on the two islands of Zanzibar. Unguja (left), and Pemba (right) from Watkiss et al. 2012.

Low and erratic rainfall in 2006-2007 led to major crop failure, leading to a major hunger crisis affecting over 20% of the population, with particularly high impacts on Pemba.

In 2005 and this led to a flood that displaced 10,000 people, with an estimated cost of over 1% of GDP. There is some evidence that extreme events are intensifying: the most extreme cases of heavy rainfall, wind speeds and high temperature on record have all occurred over the last ten years on the islands. Building resilience for agriculture and settlements (including urban areas) is therefore a priority.



Participant Aisha discussing with Nathan and the group

>> Music (Nathan Hosannah)

The stories presented through the lyrics and sounds of music have shed light on many of the world's problems. It is a conduit of expression- a means to connect the youth and the issues plaguing all in the environment to the ears and thoughts of all able to listen. Therefore, music can be used to highlight countervailing issues to sustainable development to at risk communities. As a result, the musical component of the YEP was geared towards supporting the participants in telling the community, nation, and the globe their unique stories and ways in which sustainability for Zanzibar might be approached and achieved.

Nathan or 'Hosannah' (his last name as well as his stage name) is one half of the NYC based group known as Uppanotch. His partner and cousin Danon combine science with sociology in word form to address a wide range of problems facing the world. With four studio albums and several collaborative projects, Uppanotch is focused on continually growing and sharing their knowledge with others. They also started a program named Uppademics, in which they seek to support, educate, and empower students who wish to balance their artistic passions with their academic goals. They aim to accomplish their vision by incorporating fundamental principles of academic fields such as law and engineering with artistic expression in an effort to help bridge the gap between artistic passions and academic goals. One such method of bridging these gaps is via the Issue, Rule, Application, and Conclusion (IRAC) concept.

Although IRAC is a method used to understand law briefs, every project (whether academic or artistic), can be broken down by IRAC. A breakdown of IRAC follows:

I= Issue (What is the project or goals?)

R=Rule (What is the law, or structure that you need to use in order create the project?)

A=Application (This requires putting the rule into action- performance of the rule.)

C=Conclusion (With this step, you examine and analyze your project.)

During the three day workshop, examples of musicians who address social and sustainability issues via their music were provided to drive the message and the purpose of the project home. As a result, IRAC was used during the YEP to help the participants outline their projects. The eight participants who are musically inclined intend to create a musical collection of four songs, each of which addresses one of the sustainable development goals. The four concepts include: 1) Gender Equality, 2) Quality Education, 3) No Poverty, and 4) Peace, Justice, and Institution. The participants are currently a) selecting musical pieces and organizing the material. After the musical pieces are selected (from a group of international producers), b) artists and roles will be selected for each production. For example, in the song about "Quality Education", three to four artists will be tasked with researching the current state of education in Zanzibar, and writing verses and hooks (choruses) that highlight the issues as well as possible solutions to the problem. After the songs are written, c) they will then be recorded at a studio in Zanzibar. Next, d) the songs will then have to be mixed and mastered (possibly in NYC) to ensure optimal sound quality of the music. Once everything is mixed and mastered, e) the artists (participants) will be expected to perform the musical compositions at a local festival. Lastly, f) there is the possibility of online release of the material as funding allows. The goal for the completion of the songs is February 2018.

In order to maintain dialogue between the participants (Christina, Faay, Alfa, Smile, Abramy, Baashar, Laki, and Rayna) within Zanzibar and the group leader (Nathan Hosannah) in NYC, a mobile whatsapp group was created.



Nathan with his Music-Group

Next, d) the songs will then have to be mixed and mastered (possibly in NYC) to ensure optimal sound quality of the music. Once everything is mixed and mastered, e) the artists (participants) will be expected to perform the musical compositions at a local festival. Lastly, f) there is the possibility of online release of the material as funding allows. The goal for the completion of the songs is February 2018.

In order to maintain dialogue between the participants (Christina, Faay, Alfa, Smile, Abramy, Baashar, Laki, and Rayna) within Zanzibar and the group leader (Nathan Hosannah) in NYC, a mobile whatsapp group was created.

Within the group, experiences, music, and other types of art are shared, in addition to members updating each other about the TTC musical project and community issues. The one of the goals herein is to establish an artist support system and network, within which the participants have a wide range of skills and influence. The project has become a true international collaboration, with a group of musicians and audio engineers from Zanzibar and different areas of within North America providing their time, expertise, and guidance.



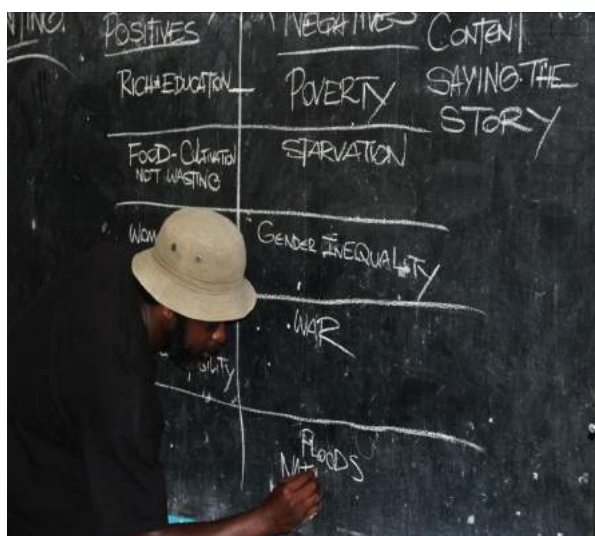
Reyna teaches Nathan – when learners become teachers, and teachers remain learners.



References:

- Angeles, M. E., J. E. González, Ramírez-Beltrán N. D., C. A. Tepley, and D. E., Comarazamy (2010), Origins of the Caribbean rainfall bimodal behavior., *J. Geophys. Res.*, 115, D11106, doi:10.1029/2009JD012990.
- Daly, C., W. P. Gibson, G. H. Taylor, G. L. Johnson, and P. Pasteris (2002), A knowledge-based approach to the statistical mapping of climate. *Climate Res.*, 22, 99–113.
- Hosannah, N., H. Parsiani, and J.E. González (2015), The role of aerosols in convective processes during the midsummer drought in the Caribbean, *Adv. in Meteor.*, 2015, doi:10.1155/2015/261239.
- Hosannah, N., J. E. González, R. Rodriguez-Solis, H. Parsiani, F. Moshary, L. Aponte, R. Armstrong, E. Harmsen, P. Ramamurthy, M. Angeles, L. León, N. Ramírez, D. Niyogi, and B. Bornstein (2017), The Convection, Aerosol, and Synoptic-Effects in the Tropics (CAST) Experiment: Building an understanding of multi-scale impacts on Caribbean weather via field campaigns., *Bull. Amer. Meteor. Soc.*, 98, doi: <http://dx.doi.org/10.1175/BAMS-D-16-0192.1>
- Hurrell, J.W. (1995), Decadal trends in the North Atlantic Oscillation and relationships to regional temperature and precipitation. *Science* 269, 676-679.
- Landsea, C.W., G.D. Bell, W.M. Gray, S.B. Goldenberg (1998), The extremely active 1995 Atlantic hurricane season: environmental conditions and verification of seasonal forecasts. *Mon. Wea. Rev.*, 126, 1174-1193.
- Pielke, R. A., A. Pitman, D. Niyogi, R. Mahmood, C. McAlpine, F. Hossain, and N. de Noblet (2011), Land use/land cover changes and climate: modeling analysis and observational evidence. *Wiley Interdisciplinary Reviews: Climate Change*, 2(6), 828-850.
- Rogers J.C., and H. van Loon (1979), The seesaw in winter temperatures between Greenland and northern Europe. Part II: some oceanic and atmospheric effects in middle and high latitudes. *Mon. Wea. Rev.*, 107, 509–519.
- Rosenfeld D, Y. Rudich, and R. Lahav (2001), Desert dust suppressing precipitation: A possible desertification feedback loop. *PNAS*, 98, 5975-5980, doi:10.1073/pnas.101122798.
- Taylor, M. A., D. B. Enfield, and A. A. Chen (2002), Influence of the tropical Atlantic versus the tropical Pacific on Caribbean rainfall, *J. Geophys. Res.*, 107, 3127, doi:10.1029/2001JC001097.
- Thorncroft, C. and K. Hodges (2001), African easterly wave variability and its relationship to Atlantic tropical cyclone activity,” *J. Clim.*, vol. 14, no. 6, pp. 1166–1179.
- van Loon, H. and J.C. Rogers (1978), The seesaw in winter temperatures between Greenland and Northern Europe. Part I: General description. *Mon. Wea. Rev.*, 106, 296-310.
- Walker, G.T., and E.W. Bliss (1932), *World Weather V. Mem. Roy. Meteor. Soc.*, 4, No. 36, 53-84.
- Watkiss, P., Maclean, A., Pye, S., Hendriksen, G., Maclean, A., Bonjean, M., Jiddawi, N., Shaghude, Y., Sheikh, M.A. and Khamis, Z. (2012), *The Economics of Climate Change in Zanzibar, Final Summary Report, Global Climate Adaptation Partnership, funded by UK AID from the Department for International Development*, 35 p. http://economics-of-cc-in-zanzibar.org/images/Impacts_vulnerability_and_adaptation_vs_3.pdf

B) Animation (Aaron Hosannah)



Opening

In Zanzibar there is a wide range of very creative people with both a hunger to fully develop their skills as well as an innate ability to express their creativity.

Zanzibar is also a place of many wonders, natural beauty, rich history, island ecosystem, African heritage and lovely educated people.

One of the main aims of this project was to allow the true essence of Zanzibar to shine through and to support, share ideas and share skills in a way that always honours this approach.

Brief Formal

To meet and develop a project of a visual nature with 20 young men and women who are members of the project, the original aim was mural art which morphed into the process of creating a group animation based on the SDGs namely sustainable ways to create solutions to issues that affect all Zanzibarian's. The first phase of the project was discussing the power of visual art, developing a team understanding, illustrating issues and possible solutions and illustrating these ideas and concepts visually.

This portion of the project creates lots of scope as there are many participants with a wide range of skills and abilities such as painters, illustrators, producers, animators, graphic artists, musicians, vocal artists and much more, this allows the artists to come together and complement each other in a larger creative production. These types of projects require a large amount of planning and procedural awareness, we have developed a plan to further the project.

Theoretical Analysis

The following is a brief outline with one of the projects

Formal- I view art as the language of light it is one of the main universal languages and means of communication and expression, by the youth learning to develop and utilise these abilities, their skills and abilities increase exponentially.

Language is culture and region based but visual language and expression is a tool that crosses all boundaries, it is like a bridge that has the ability to reach places and people like never before. We had a varied art project, we took into consideration the following aspects

- cultural differences and similarities
- the ages of the participants
- Language and communication
- barriers and effective forms
- how much of the participants had been introduced to different forms of art and creative visual expression
- as well as trying to gain as full and understanding as possible of the needs of Young Zanzibarians today.



Participant of the YEP presenting his art on social themes in Zanzibar.

One of our main aims was a team project- in regards to common issues there must be a team solution that takes planning and time, we wanted to focus on the planning and the process, to develop a process based form of creation.

Stages of development

This is the aim of the animation project and the basic steps to achieve the result of a animation, designed, illustrated, set designed and created by the artists of Zanzibar with help from myself in co-production and direction. Reading this should give a much greater understanding of what we are aiming to accomplish.



Aaron and his group discussing art

Animation Project

Step 1- Choose story

- a) pick a folk story that is told in Zanzibar and that many people are familiar with.
- b) use a story that shows the Stg's and how issues can be solved in a natural way.
- c) use a story that shows cases people working together to solve issues
- d) use a story that shows the positive effects of people working together

Step 2- Create storyline

- a) create a rough written draft of how the story fits into contemporary life in Zanzibar
- b) create a very basic outline of the story, what happens, where it takes place and characters in the story.

Step 3- Design Characters

- a) work with the artists to create rough draft characters that would be great for the story
- b) choose the best ones
- c) illustrate the characters for use in the animation

Step 4- Design the Backgrounds

- a) send the artists to places where we choose that the story will take place in order to illustrate and paint the backgrounds that will be used in the animation.

Step 6- Voice overs

- a) Work with the music artists in order to do voice overs for the characters in the animation
- b) also record sounds of Zanzibar to add to the animation such as the sea, traffic, people talking in the market, people laughing, birds, doors opening, children talking, children playing-audio that will complement the animation.

c) also a intro song.

Step 7 Produce the Animation

- a) Aaron will animate all the elements into a final animation production.

There is also a timeline for this production, but this report is based more on the understanding of process and function than the technical aspect. this animation serves to showcase the island of Zanzibar and the amazing people who live here, also cultural heritage as it will showcase places and landmarks in Zanzibar along with the way of life of the people, there fore it is valuable in culture, in art, in production, in teamwork, in skill building, in education.

Complimentary Activities

Painting, illustration, Permaculture, Singing, Poetry, Production, Teaching, Education, Networking,

Gallery shows, Health, Exercise, Mural Painting, Community development, Animation, Communication, Cultural sharing.

Positive Effects

- continued development for education and skill building
- developing community space to offer more activities
- seeking funding to develop skill building workshops

- artistic development
- personal development
- teacher training
- professional openings in the arts and education
- inspiration for personal development
- cultural exchanges
- scope for the country
- tourism
- joint projects and international communication and collaboration
- historic for the world
- integration in business, charities, ngo's and in the arts

Closing

Aaron Hosannah

inspireinformation@gmail.com

www.aaronhosannah.com

C) SDG Teaching Material & Photography (Katarina Roncevic)

During the workshop, a group of 5 young lady-participants (Asia, Aisha, Hadia, Kauthara, Salha), who are studying early childhood education and IT built a group led by Katarina on teaching material on the SDGs and a spontaneous photography workshop.

Katarina introduced this group to the concept of a teaching material “Teach the SDGs” developed by the ESD Expert Net. The idea was to adapt this approach for Zanzibar by finding local good practice SDG-examples in Zanzibar. The group choose 2-3 SDGs.



In the implementation phase (between the first and the second Workshop) the group is doing their researches by doing personal interviews with hospitals (Health Systems). Due to difficulties, like not continuously having access to Internet or Computers, the enthusiastic young ladies are finding their ways to collect information. They are documenting their steps. The idea is to discuss their learnings during this period and to work together on one teaching example.

TTC provided 5 one-way cameras to this group. The task was to document SDG 4 – Inclusive and Quality Education – through their lenses. The Cameras have been picked up after three days. The group reported their experiences. TTC will now develop their Shots in bigger format and bring them to the Second Workshop in Stone Town. We will discuss SDG 4 along their shots and present to other participants (at the end of YEP also to the public). We will choose some of the pics and include them in the learning material which we'll start to develop together during the second session.



Photo taking by Aisha on SDG 4.



THE
TURQUOISE
CHANGE
turquoisechange.org

The Turquoise Change — Steps forward in Zanzibar



The TTC-Team Supriya and Katarina discussed and evaluated the first Workshop of the YEP-Pilot Phase in collaboration with some of the participants, the main facilitators Nathan and Aaron as well as with Zayedesa. We adapted our program already during the Workshop to meet the needs, interests and skills of the participants as well as Zayedesa's wishes, for example, the clear expressed request made by Zayedesa in the early morning of the third day to exclude the Graffiti component of the YEP. We agreed and Aaron, responsible for the Graffiti/Painting Component of the YEP changed and adapted his component to create an Animation on the SDGs with this group. Also, we included two more components, teaching material on SDGs and Photography. While the communications with the participants (whatsapp groups on their respective three projects apart from the bilateral correspondences across the continents) are flowing weekly, TTC together with Nathan, Aaron and the participants agreed on taking the YEP forward till the second Workshop being held in January.

The YEP includes now officially the components:

SDGs in Zanzibar through

- **music (Nathan)**
- **animation (Aaron)**
- **teaching Material/Photography (Katarina/Supriya).**

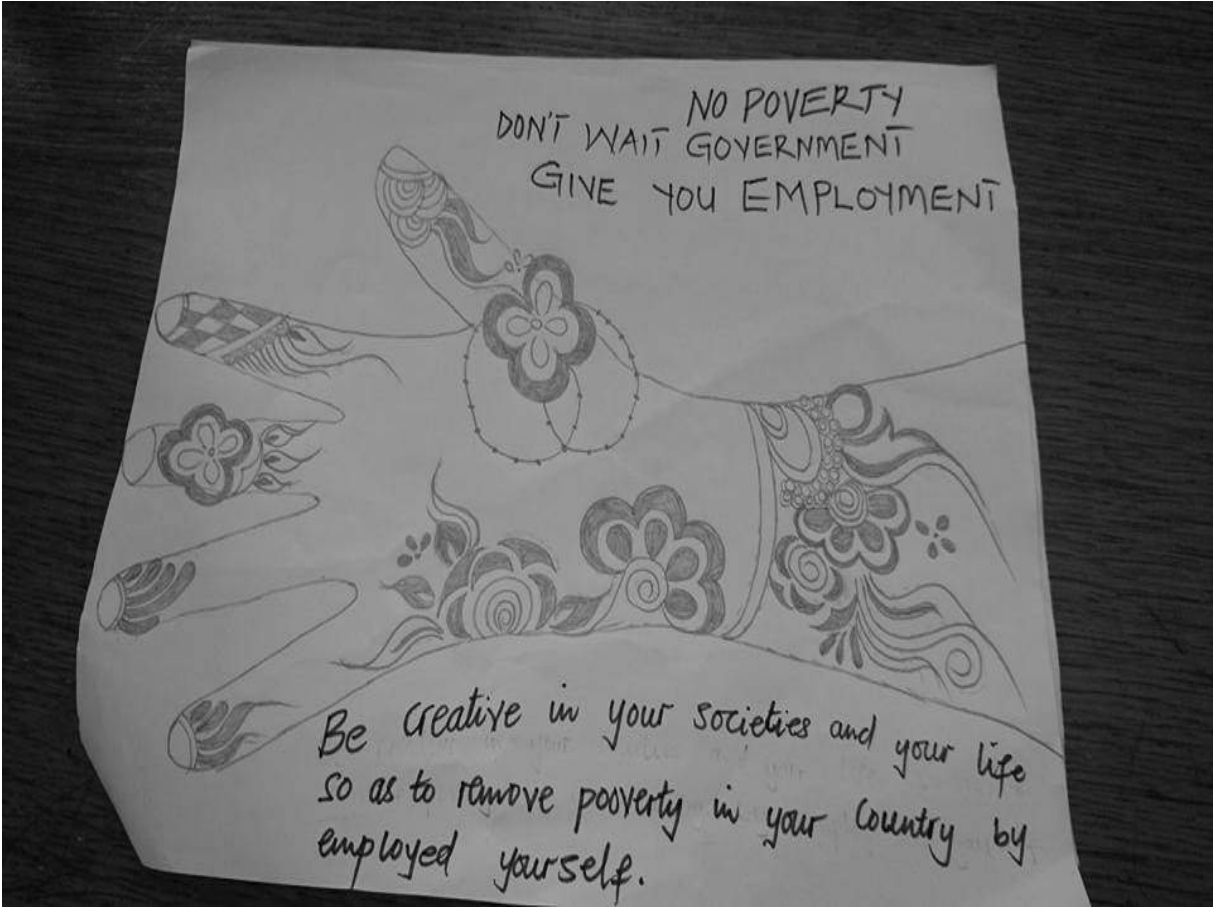
Zayedessa reported that more than 80 applicants wanted to enter the YEP. Due to capacities, we were only able to invite 20. With the feedbacks from the participants at the end of the Workshop they expressed the wish to open the group so more of their peers would have the chance to join. At this stage we are following the idea to first work more intense with this existing group till the end of the YEP and then to see if the participants would like to take over the role as multipliers and involve and support them to share their experiences and knowledge to other interested people in following up the work we are currently creating.

The YEP is driven by ideas, creativity and enthusiasm by all people involved to contribute to our projects to promote the SDGs in Zanzibar.

Special Thanks to Zaydesa, for hosting the Workshop, ESD Expert Net/EG for making it possible to invite the Experts and the Light House Foundation for making it possible to work on a documentary on the YEP in Zanzibar.

The Turquoise Change - One Earth. One Isles

Supriya and Katarina



Kauthara's Massgae to the World

Appendix (Program):

14 August 2017

- 11:00-11:45 Introductions (Welcoming words, Introduction of TTC, Presenting Agenda, Mission of the Workshop)
- 11:45-12:30 Broad Vision (Katarina/Supriya)
-Agenda 2030
-SDGs and 5P's
- 12:30-13:00 Showcase Performance (Nathan and Aaron)
- 13:00-14:00 Lunch
- 14:00-15:15 Sustainable Development Goals (Katarina/Supriya, Nathan, and Aaron)-
-Participants relating the 17 SDG to Zanzibar
-Which three are affecting you the most?
- 15:15- 15:35 Sustainable Development Goals- Example: Climate/Weather on Islands (Nathan's Work- Scientific)
-Observationally
-Numerical Experiments
- 15:35-16:00 How Can We Address the Issue and Get the Word Out Artistically? (Nathan and Aaron)
-Literary/Music
-Visual Art/Graffiti

15 August 2017

- 09:00-9:15 Yesterday's reminder
- 09:15-10:00 Sustainable Development Goals- Example: Climate/Weather on Islands (Nathan's Scientific Work)
-Observations
-Numerical Experiments
- 10:00-10:15 Break
- 10:15-10:45 How Can We Address the Issue and Get the Word Out Artistically? (Nathan)
-Literary/Music
-Visual Art
- 10:45-11:15 Issue, Rule, Application, and Conclusion (IRAC) intro and examples
- 11:15-12:00 Interviews
- 12:00-13:00 Lunch
- 13:00-15:30 Writing practice session 2: Using IRAC to outline your own projects

16 August 2017

- 09:00-09:45 Yesterday's reminder
- 09:45-11:30 Visual Art (Aaron)
- 11:30-12:30 Project planning in groups
- 12:30-13:00 Presenting the project plans
- 13:00-14:00 Lunch
- 14:10-15:10 What will we need from here (Planning for the next stage)?
- 15:10-15:30 What did we get out of the workshop?