

english

memorInmotion

Udruženje profesora i nastavnika
istorije/historije/povijesti
Bosne i Hercegovine



pedagogical tool on culture of remembrance

manual
dvd

second supplemented edition

anne frank
house



**HUMANITY IN
ACTION**
Bosnia and Herzegovina



MemorInmotion

Pedagogical Tool on Culture of Remembrance

Second supplemented edition

Manual

DVD

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Second supplemented edition

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“The monuments, memorials and places of remembrance represent a petrified memory. Remembrance does not equal historical truth - it is something that is voluntary-based, to a certain extent. It is what a certain community wants to preserve as memory with regard to a specific historical event...”

Christian Hellbach

Ambassador of the Federal Republic of Germany to Bosnia and Herzegovina, in “MOnuMENTI”, 2015

Introduction

History of the joint Project

The memorial landscape in Bosnia and Herzegovina as well as in the region is highly divided, with “memories in movement” screaming at each other in public. Although being exposed on a daily basis to cemented memories in stone, young people often know or care little about the messages behind the monuments. They grow up in a repressive socio-political and cultural climate in which the representation of the past in the present is often misused, selective and one-sided. Given this backdrop, in the course of 2013-2014 two youth-driven projects were implemented with the aim to raise awareness on memorialisation and monuments in the Western Balkans. Both projects aimed to demonstrate the importance of dealing with the past and discuss this with young people from different communities in Bosnia and Herzegovina and from abroad.

“Memory Walk” is a film workshop implemented by Youth Initiative for Human Rights BiH (YIHR BiH) and the Anne Frank House (AFH) from the Netherlands. It was organized in the neighboring cities Sarajevo and Istocno-Sarajevo, Bosnia and Herzegovina, and in Munich, Germany, in 2013 and 2014 respectively. In the course of 5 days, young participants - coming from different cities - set off together on a discovery journey, aiming to explore and document monuments in their immediate surroundings in order to learn more about these - often competing - cemented-in-stone memories of World War II and the wars waged in the 1990s. In addition, by interviewing passers-by they created short documentary video clips presenting biographies of monuments in Sarajevo and Munich. These clips were presented during a public screening.

The Project **“MONuMENTImotion”** - The Art of Dealing with the Past (by *forumZFD*) is a short animation movie created by 18 young participants from Serbia, Kosovo, Macedonia, Bosnia and Herzegovina and Germany. Inspired by the exhibition MONuMENTI, it depicts monuments of WWII in the Western Balkans region. The initial idea of the Project was to bring the related petrified, isolated monuments into a fictional interaction, as a metaphor for the awakened, living memories. Through this creative vision, the young participants opened the door to a series of opportunities to question the history, the dominant and prevailing narratives of monuments and memory sites in the Western Balkans, and the role of art and artists in the process of memorialisation and dealing with the past.

Memory Walk and MONuMENTImotion become MemorInmotion: A partnership project between Forum Ziviler Friedensdienst e. V. (*forumZFD*) and Anne Frank House (Netherlands), together with Youth Initiative for Human Rights (YIHR BiH) and the Association of History Teachers in BiH (EUROCLIO-HIP BiH)

During the summer of 2014, a joint cooperation was established between the partners of the two Projects because of the individual wishes of all partners to ensure a sustainable follow-up of their projects and to

disseminate the young peoples' work to a wider audience. Since both Projects were created by and for young people, and since they have similar end products, i.e. film clips, the idea came up to develop a pedagogical toolkit that would enable teachers and educators to work with the film clips.

In September 2014, a series of successful screenings and workshops were piloted in Sarajevo, Doboj, Maglaj, Teslić, Tešanj and Banja Luka, reaching out to more than 150 young people. The workshops aimed to explore the value of the cooperation and to test certain concepts, methods and ideas on how to raise awareness on the difficulties related to memorialisation, as well as to discuss the importance of dealing with the past. It turned out that, for many participants, the monuments represented an important part of historical remembrance, making it crucial for them to be aware of how the monuments were created and who was making decisions about them. This means that, to reach this awareness they needed a reflective and critical approach to the topic. The film clips developed by both Projects proved to provide an interesting entry point to start discussion on the politics of memory.

In the period from September to December 2014, *forumZFD* and EUROCLIO-HIP BiH invited university teachers and a large number of experts in the fields of history and Culture of Remembrance to contribute - by their respective visions, ideas and competence in the development of new pedagogical materials - to the new-born project entitled "MemorInmotion" - The Pedagogical Tool on Culture of Remembrance, that is now in front of you.

"MemorInmotion": Context

Monuments dealt with in "MemorInmotion" show how concepts of identity have developed in the countries of the Western Balkans as well as in Germany during the 20th century. Given their role, monuments constitute the ideal means to present these processes in an interesting manner. The same monument can sometimes even conjure up different concepts of identity for specific geographic and temporal spaces. The transformation, destruction and neglect of the existing monuments and the development of new monuments constantly "update" political concepts and perceptions of identity. These processes of identity formation in public space can divide people and foment violence, but they can also have a reconciliatory effect. Given this backdrop, the project "MemorInmotion" wanted to explore alternative ways to deal with difficult wartime pasts, to confront dominant historical narratives and to question the established concepts of identities. Therefore, a transnational perspective was chosen to support participants in getting familiar with the process and mechanisms behind memorialisation, while providing space for a more critical debate and reflection on the topic.

"MemorInmotion": Aims

The central aim of the educational toolkit is to encourage young people in Europe to get actively engaged with history and to support them in reflecting critically on their public Culture of Remembrance. The authors defined the following sub-aims:

- Encouraging a critical stance towards the process of memorialisation, e.g. through contextualizing the politics of memory and becoming aware of the difficulties of monument building, and the contested meanings of the monuments;
- Increasing awareness about the young peoples' roles and responsibilities in the process of memorialisation;
- Promoting inclusive reflection on the past, present and future, in a constructive dialogue across countries;
- Contributing to establish trust between individuals and communities of different backgrounds in order to restore dialogue and rebuild peaceful relationships;
- Encouraging alternative forms of thinking on remembrance.

The updated toolkit material will therefore actively engage young people to create a space for constructive dialogue and confrontation between different perceptions, for sharing new perspectives and for reflecting critically on one's own past and that of others. Ultimately, recognizing universality of memorialisation issues all over Europe may help to move young people beyond the dominant public discourse and the various boundaries that exist in each society.

“MemorInmotion”: Structure of the Manual

Constructed as an interactive toolkit for teachers, professors and educators working with 16 to 25 years old participants, “MemorInmotion” manual contains the following:

- seven thematic Modules on Culture of Remembrance;
- eleven Lesson Plans for pupils and higher education participants, as well as with young people active in youth, nongovernmental cultural and educational organizations;
- two Essays;
- a DVD with audio-visual, didactical material (seven short animated films and a documentary);
- 27 didactic cards (for the activities with workshop participants) including pictures of monuments and memorial complex sites in the Western Balkans area;
- a Catalogue on monuments in the Western Balkans, entitled “MONuMENTI”;
- authors' biographies;
- a selection of relevant resource material for training on Culture of Remembrance.

The complete pedagogical material included in the “MemorInmotion” is the results of a joint endeavor of a multicultural team including university professors, teachers, historians, and art historians from BiH and abroad who took into consideration the inputs and contributions provided by the representatives of various non-governmental organizations dealing with issues such as nonviolent conflict management, peace building and human rights. The material is available in the languages of Bosnia and Herzegovina as well as in Macedonian, Albanian, English and German.

Thanks to the series of 10 training sessions for teachers and professors, as well as for the educators in formal and non-formal education, which was conducted in 2015 in nine towns across Bosnia and Herzegovina – Sarajevo, Doboј, Srebrenica, Mostar, Jajce, Prijedor, Brčko, Tuzla and Bužim – the pedagogical tool “MemorInmotion” has found its path towards its users (evaluation and materials available on www.dwp-balkan.org and memorytools.cliohipbih.ba). Each of the tool-related workshops gained a new dimension with positive reactions and new ideas that the workshop participants shared and exchanged. We have tried to incorporate the new constructive ideas into this second edition, which we obtained with the purpose of improving the material, thus making it better and providing it a higher level of quality. Two Modules, including Lesson Plans: “Gendered memory” and “Indexi (Davorin) and Mirza”, were incorporated as completely new materials. The Modules are based on an additional documentary entitled “Remembering the Others” and on a short movie “Indexi and Mirza” that was awarded in the Youth Competition “Moments-Monuments-Movements”. In addition to that, we included an essay on importance of encouraging young people through critical pedagogy and peace education. The new edition of the pedagogical tool “MemorInmotion” will journey across the Western Balkan region where it will be presented to teachers and other users by means of training sessions.

With this new, supplemented edition of the manual that includes more didactic material, we hope to provide all educators, teachers and young activists with an additional resource aimed at making young people familiar with the ways history and memory of war and conflicts are presented, used and often abused in public space.

The authors of “MemorInmotion” believe that these “lessons” from and about the past, transformed in “tools” for the future, can support a constructive and reflective discussion on memorialisation amongst young people in Europe, and, in turn, can hopefully contribute to more peaceful and reconciled societies.

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www.memorytools.cliohipbih.ba

www.dwp-balkan.org

www.forumzfd.de

www.annefrank.org

Essay

Challenging young people to reflect on monuments and their meaning: How to create an active Culture of Remembrance in our societies?

Dr. Nicolas Moll, historian

A Culture of Remembrance consists of much more than just monuments - yet monuments are a particularly visible part and an illustration of the cultures of remembrance in our societies in Europe. Persons, groups and societies are building monuments through which they try to articulate their vision of the past, about the present, and for the future. At the same time, as every other symbol, monuments also have many different layers of meaning. They are rarely monolithic blocs, even if they are sometimes intended to be so. And each monument has a multi-faceted history as well, a history of its genesis for example, of its differing perceptions, and of its fate, once it has been built.

Understanding and analyzing monuments is a challenge, but it is sometimes essential for understanding a society and its Culture of Remembrance, as well as its evolution. How to make citizens, and especially young people, more interested in the monuments that surround them? One of the problems of monuments is that, once they are erected, they tend to become invisible. They become part of the everyday landscape and, therefore, we often do not 'see' them anymore. Alternatively, if we do see them, it is only in a superficial way and without really thinking about them. How can we make these monuments more visible again and how can we make them objects of critical reflection?

The Projects: "Memory Walk", with its video clips, and "MONuMENTImotion", with its short animated film that the common pedagogical tool "MemorInmotion" is based upon - as described in the introduction of this Manual - are two different projects, but, they also have a lot in common. First of all, both Projects put monuments in the centre of our attention and try to sharpen our view of and stimulate our reflection on the monuments and their context. They make monuments visible and make them objects of reflection, while all the films have been developed largely by young people themselves.

There are also differences between the Projects as well as between the films produced: in form, in geographical focus and in historical context of the monuments that were chosen for the films. On the one side, with regard to the “Memory Walk” Project, we are dealing with video clips each of which is addressing one specific monument. They are mainly organized around interviews where different persons express their opinion about the chosen monument. On the other side, “MONuMENTImotion” is a graphic animation film that addresses not one single monument but a whole monument landscape, creating a fictional story around them. Concerning the geographical and historical focus, the first series of the “Memory Walk” video clips are dealing with monuments from Sarajevo and East Sarajevo, related to the 1992-1995 war and the Second World War whereas the second series deals with monuments in Munich, Germany that are all related to the Third Reich and were built over the last twenty years. While the “MONuMENTImotion” film is focusing on the territory of former Yugoslavia, with monuments created over the last twenty years and partially related to the wars of the 1990s, it also covers the monuments from earlier periods, especially from the socialist Yugoslavia period, with monuments related to the Partisans’ battles during the Second World War.

However, regardless of the differences, the films made in the framework of the two Projects are also quite complementary, because, as noted before, they are making monuments visible and they are taking them seriously as objects of reflection. By doing so, both are addressing the same topic: how do we deal with monuments and what is their meaning? There is no universal answer to this universal question. Each monument is a product of its time and its society and requires specific answers, although we can see some general tendencies appearing as well.

When watching the different films, we can get an idea of how multifaceted the question about the meaning of monuments is. When it comes to the three “Memory Walk” monuments related to Munich, it is evident that all three of them (dedicated to the White Rose, Drückebergergasse (the street used by passers-by who wanted to avoid honoring the Nazi monument), and Georg Elser) have a common feature. They are not ‘monumental’ but actually quite discrete and, even if you do take notice of them, you will not necessarily understand what they are about. The monuments do not provide direct information about the historical event that they commemorate. In case of the “MONuMENTImotion” project, we generally see another type of monuments: statues of persons or abstract monuments of vertical and voluminous forms that were

established in order to dominate or influence their surroundings. They are not necessarily very explicit and, sometimes, they can be rather abstract. Overall, these monuments raise two important questions: firstly, how visible should monuments be? Secondly, how explicit should they be? In other words: how much should monuments do and how much should they communicate explicit messages to the audience? To put it differently, how much room should they leave to visitors for their own interpretations? Over the past twenty years, we have seen the development of alternative forms for the vertical and monumental shapes and sizes of monuments across Europe. The three monuments from the Munich video clips are one example, but the development of more “down-to-earth”-monuments can be observed within the former Yugoslavia as well. The most striking illustration of less-visible and not-explicit monuments is certainly the “Roses of Sarajevo” that are shown in one of the “Memory Walk” video clips.

Another stimulating question raised through these two Project films is the following: What happens (or should happen) to monuments of a former regime once it disappears? Should they be destroyed? Moved away? Kept in place? Restored? Transformed? This is an important and sensitive question in the successor states of Yugoslavia, for example, and connects to numerous Partisan monuments built between 1950s and 1980s. Many of these monuments, built in socialist Yugoslavia, are abandoned, destroyed or modified today. This is also the starting point of the “MONuMENTImotion” film: the fate of the “Boro and Ramiz”-monument in Pristina, built to underline the Serbian-Albanian brotherhood in the fight against fascism during World War II, but from which the bust of Boro was removed. Two of the three “Memory Walk” video clips made in Sarajevo and East Sarajevo also address the question of the destiny of Partisan-Memorials.

It makes a lot of sense that these two Projects were brought together in one common Pedagogical Tool. Firstly, because both the questions about the construction of the monuments and about their meaning are universal. Secondly, the two Projects and their films are tackling partly different, partly similar aspects of the same topic. How to use these two Projects and the films that were created with the aim of encouraging young people in different parts of Europe to reflect on monuments and their meanings? In addition, how, in turn, can they reflect on the use and challenges of historical remembrance in our societies? The Pedagogical Tool Modules suggest different possibilities to do that. They make it possible to perceive monuments and memories not as something static. They turn them into something vivid, which is also something that

happens in the two Projects' films. In "MONuMENTImotion", the monuments literally become alive, while in the "Memory Walk"-video clips the monuments come to life by inviting passers-by to think and to speak about them. The Pedagogical Tool extends this work. By encouraging young people to reflect on and to work with monuments, the Modules invite them to become an active part of the Culture of Remembrance of their society. They encourage them to understand that the development of each Culture of Remembrance is not something that happens on its own; it needs to be supported by persons and citizens and, therefore, it depends on their involvement.

Two additional films constitute a quality extension of the new Pedagogical Tool edition (including two related Modules) and are in line with the initial two film projects, supplementing and providing them with additional perspective aimed at contemplating the monuments and bringing them into life through the eyes of participants. "Remembering the Others" is the first one, made by a young Slovenian author, Ana Čigon, who explores monuments in Kosovo from the critical perspective of students, artists, academics and activists. As in many other countries, almost all monuments in Kosovo depict men and, consequently, for her film Ana Čigon decides to interview women only. The outcome is a stimulating journey through gender and Culture of Remembrance, (non)representation of women, as well as an overall question on why certain groups and topics are (over)represented, while others are missing. In one of the film scenes, a female student says: "I don't understand why every monument has to be about war and politics, and why there are no monuments for artists." This leads us to the second film that has been added to the Pedagogical Tool, the movie clip on "Indexi and Mirza". Its focus is placed on unusual monuments erected in Sarajevo: one has been dedicated to Davorin Popović, a lead singer and front man of a rock band "Indexi" and the other to a basketball player Mirza Delibašić. Both men were legendary figures in Sarajevo, Bosnia and Herzegovina and former Yugoslavia. They were close friends and both died prematurely in the same year of 2001. Both are remembered as symbols of humanity and dreams coming true. The movie clip, made by the students of Gymnasium Obala, Sarajevo, is yet another motivating example of how young people deal with monuments as well as of the way in which young peoples' perspectives can open inspiring questions on the meaning of monuments in contemporary societies.



1994 "Krajputaš" – Ivo Andrić Monument, Višegrad, Bosnia and Herzegovina

modul I Start-up	
	Lesson plan 1
topic	Communication and listening to each other
title	Who am I?
subtitle	Exploring Identity and Creating Group Dynamics
context	This is an introductory exercise aimed at getting to know each other better. It sets the tone for the work in different, specific Modules proposed within the Manual. This is a very important part of the work with the Modules as it is essential to understand and meet the participants and to make them feel at ease in expressing themselves, their own ideas and attitudes. If the group dynamics is well established from the very onset of the educational process, it will produce positive outcomes in the ensuing sessions.
related topics	Identity and group integration
messages	How do I define myself and how do others define me?
goals	<ul style="list-style-type: none"> • Enable participants to get to know each other better through personal contact. • Encourage participants to develop their listening skills. • Encourage an even-handed participation.
learning outcomes	Participants learn about each other and share their expectations of the Modules.
duration	90 minutes
participants	20-30
method	Through pair and group work activities participants get to know each other better and share their expectations of the Modules.
procedure	<p>Introduction (10 minutes) Participants are asked to count off by twos. Each group is instructed to line up on the opposite sides of the room, facing each other.</p> <p>Pair work activity (15 minutes) Participants are instructed to make eye contact with someone whom they have made contact with, and to share the following information with each other:</p> <ul style="list-style-type: none"> • Personal information; • Favorite childhood game; • Most exciting thing that has happened to them in the last 30 days; • Ideal vacation; • The world famous monument which comes to their mind.

Participants are further instructed to:

- Meet and talk to each other for a total of 8 minutes;
- Introduce their partner to the rest of the group without using notes.

Group work activity: 50 minutes

After the allotted time, participants are instructed to introduce their partners to the rest of the group, without using notes and in the first person (Example: if Mario introduces Alma, he begins by saying: “Hi, my name is Alma...”).

The entire group is instructed to focus their attention on the person being introduced rather than the person talking.

All pairs take turns until each person is introduced to the group.

Debriefing:

Encourage participants to describe what it feels like to introduce each other and to be introduced in this manner.

If there are an odd number of participants, the facilitator can complete the pair for this exercise.

Summarize points made.

Facilitator’s Notes:

During the “interview” phase, warn the participants when the 4-minute timeframe has expired so that each participant will have an equal amount of time to be interviewed.

The participants will sometimes forget to introduce their partner by reversing roles. Intervene when this happens in order to remind them of these instructions.

Do not tell the participants that roles will be reversed until the interview phase is completed.

material

Flipchart, pens and papers

sources	<i>10th International Nonviolence Summer Institute 2011, Kingian Nonviolence Conflict Reconciliation</i> , Centre for Nonviolence and Peace Studies, The University of Rhode Island
further readings	http://www.intergroupresources.com/all-different-all-equal http://dramaresource.com/games/group-dynamics
further activities	In “MemorInmotion” - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> • Module II: Memory of Monuments/Monuments of Memory



1999 Mother Teresa Monument, Skopje, Macedonia

modul II Memory of monuments/monuments of memory	
	Lesson plan 2
topic	Understanding remembrance: from mourning to contestation
title	What is a Monument? & Biography of a Monument
subtitle	Exploring the Topic of Remembrance
context	In this lesson, participants will begin to examine historical contexts from multiple perspectives. They will focus on the process of memorialisation and explore different ways in which individuals, communities, and societies respond to different forms of social trauma. The participants will be challenged to reflect on the messages conveyed.
related topics	Facing the Past; Monument-Building
messages	Developing "multiperspectivity" and a critical, reflective approach in understanding the complexity and sensitivity of monuments and their role in memory and remembrance
goals	<ul style="list-style-type: none"> • Explore the knowledge about monuments by introducing the topic of monuments; • Understand that monuments are only one form of remembrance; • Understand why monuments are established and by whom, and what the monuments' message, location and design tell us about their possible significance in society; • To reflect on and compare the mechanisms and the processes of memorialisation in different countries, including their own.
learning outcomes	Participants will be introduced to the theme of monuments and they will understand that monuments are one form of memory and remembrance. Participants will understand that monument-building has as much to do with the past as with the present. Participants will understand the complexity of remembrance and its differences and similarities around the world.
duration	30 min. (activity 1); 60 min. (activity 2);
participants	20-30

<p>method</p>	<p>The Lesson Plan 2 is divided into 2 complementary activities: Activity 1: What is a Monument? Activity 2: Biography of a Monument</p> <p>Small group discussion and a critical analysis will encourage reflection on personal views and different perspectives, and will challenge the participants to take a critical approach in interpreting monuments and history.</p> <p>Case studies (possibly linked to the Memory Walk video clips) are organized in small groups and are aimed at developing research and presentation skills through collaborative group projects.</p>
<p>procedure</p>	<p>Activity 1: What is a monument?</p> <p>1. Brainstorming Session (10 min)</p> <ul style="list-style-type: none"> • Ask the participants: “What does the word monument mean to you?” Let them write down on a post-it one thought/an idea they come up with. Explain that it can be anything, from a feeling to an event. • Ask one of the participants to collect the post-its and place them around the word “monument” on the flipchart, and let them be read out loud. • Ask the participants about the differences and similarities they see. • Try to group these differences and similarities in themes that will be discussed during later exercises: history & memory vs. present-day / emotions vs. events / aesthetics vs. message & experience. <p>2. Plenary Discussion (20 min)</p> <p>Discuss (one of) the following questions with participants:</p> <ol style="list-style-type: none"> 1. Are monuments always about history? If not, why are they important in the present? 2. Who establishes monuments and why? Ask them to think about different actors (victims, veterans, politicians, activists, and artists) and their reasons for establishing the monuments (mourning, honoring, educating, blaming, provoking, informing, etc.). 3. In what other ways is history presented? Brainstorm about other ways people remember history (cemeteries, commemorations, family stories, television, books, education, and museums). 4. Why establishing a monument may be difficult and contested? Ask them to think about emotions, feelings, intrusive wartime experiences connected to monuments that can evoke strong reactions and, in addition to that, ask about the interest of different actors, such as politicians for example.

Activity 2: Biography of a Monument

1. Preparation

Prepare 4-5 monument case studies (as many groups you want, up to 5 persons per group). These can be linked to the Memory Walk video clips.

2. Small Group Work (60 min)

Divide the participants into small research groups of 4 to 6 participants. Ask the “research groups” to discover the monuments across Europe with the help of the “Guide”, which allows them to “read” a monument, giving some examples at each entry. They can use the Memory Walk film clips and online materials as sources for preparing their research. Announce that the groups will have 40 minutes to complete their research work and additional 20 minutes to design together a short PowerPoint presentation or a poster about their respective monuments, which they will present to the entire group.

3. Presentations and Posters (30 min)

Let each group present their monument.

4. Plenary Discussion (30 min)

Suggestions for discussion topics:

- How was it to conduct this activity? What new things did you learn about monuments?
- Did you observe any similarities among the monuments in different countries? Think of the similarities in terms of aesthetics and message and try to think with the group about the reasons behind these similarities (you may focus the discussion on the fact that historical controversies are universal and that each country has its own difficult events to commemorate).
- Did you observe any differences among the monuments in different countries? Think of the differences in terms of the monuments’ aesthetics and message and try to think with the group why the differences occur (you may focus your discussion on the time since the end of the war, the origin of the conflict/ Peace agreement, the current socio-political climate, etc.).

A Guide to “Read” a Monument: what questions you can/should ask

I. Historical event:

- To what historical event is the monument related?

II. Creation of the monument:

- Who initiated the creation of the monument and what was the decision-making process?
- When was it built / in which context?
- How was it financed?
- When, how and by whom was it inaugurated?

III. The monument itself and its function:

- What kind of location is this?
(authentic/symbolic/far away/prominent)
- What form/design does it have?
(abstract/figurative/traditional/modern)
- What symbols does it (not) use?
(religious/political/emotional)
- What inscription /text is there?
- What perspective/message does it want to present concerning the related historical event?
(inclusive message/exclusive message, honoring/blaming/denying/educating)
- For or against whom is the monument?
(victims/perpetrators/helpers)
- Who is the message addressed to? (language: locals/foreigners)
- Does the monument communicate with and engage the visitor?

IV. “The life after”:

- How does the monument look like today? (protected/damaged)
- Has the form or the message been changed?
- Is it used for (official) commemorations or other activities?
- Is it part of every-day (city) life and if so, how is it used?

V. Reception and perception: reactions to the monument:

- How did people react when it was planned/constructed?
- Did the monument provoke discussions /controversies?
- How do people perceive the monument now?

material	Flipchart with one page containing the word “monument” written in large capital letters; posters; laptops with internet connection; copies of the guide “How to Read a Monument?”;
sources	Memory Walk scripts and film clips (in DVD: MemorInmotion - Pedagogical Tool on Culture of Remembrance)
further readings	In: MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> • Module IV: MOnuMENTI - The Changing Face of Remembrance. • The Catalogue MOnuMENTI, as a PDF document included on the DVD “MemorInmotion”
further activities	In: MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> • Module II: “Memory of Monuments/ Monuments of Memory”- Lesson Plan 2: Museum of Memory • Module II: “Memory of Monuments/ Monuments of Memory”- Lesson Plan 4: These are My Memories/ Monuments • Module II: “Memory of Monuments/ Monuments of Memory”- Lesson Plan 5: My Ideal Monument

modul II Memory of monuments/monuments of memory	
	Lesson plan 3
topic	Challenges of monument-building
title	Museum of Memory
subtitle	Examining the Commemorative Arena
context	In this lesson participants will examine historical contexts from multiple perspectives. They will focus on the process of memorialisation and monument-building from the perspective of different voices affected by various forms of social trauma. They will explore memorials in order to study the past and the present power relations, and they will make connections between memory and the official history.
related topics	Critical reflection; Monument-building; Facing the Past;
messages	To recognize complexity of the memorialisation process in the society.
goals	To discuss the (difficult) process of memorialisation in societies.
learning outcomes	Participants will get a better insight into all layers of processes behind memorialisation and monument-building decisions; Participants will recognize the variety of voices and the sensitivity of building monuments after war and conflict.
duration	60 min.
participants	20-30
method	Through a research-based activity and in small groups, participants will explore different perspectives related to monument-building and will discuss the situations when such decisions are contested.
procedure	1. Introduction and Explanation of the Exercise (10 min) Divide participants in groups of 5 and assign them each a historical event to commemorate on behalf of victims' association. Let the participants pick one of the roles from a card (a mayor of the city, an architect, a historian, an activist, a representative of victims' association) and explain that they have to create a monument in their small group which would reflect the historical event best.

	<p>2. Small Group Work (15 min)</p> <ul style="list-style-type: none"> • Tell each group to reflect on the main idea of the monument and its realization. • The monument's location and the reason behind it; • Funding; • Aesthetics; • Message (educating/warning/blaming/mourning, etc.); • Outreach and promotions (such as a ceremony); • Target group of the monument; <p>3. Poster preparation (15 min)</p> <ul style="list-style-type: none"> • Prepare a poster and present it to the group <p>4. Poster Presentation (20 min)</p> <p>Let each group present their monument and ask them the following questions:</p> <ul style="list-style-type: none"> • How did you get the idea for the monument? • What was the reason for choosing that monument? • Was it easy or difficult to reach a consensus? <p>In a general discussion, you may want to focus on the following question:</p> <ul style="list-style-type: none"> • What makes the monument-building contested?
material	Colorful pens; markers; flipchart; A4 paper sheets; role cards;
sources	In MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> • Module III: "Memory Walk -Video clips"
further readings	In MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> • Module IV: MOnuMENTI - The Changing Face of Remembrance; • See also the Catalogue MOnuMENTI - The Changing Face of Remembrance as a PDF document on the DVD "MemorInmotion"; • See also the script: Memory Walk, as a PDF document on the DVD "MemorInmotion"
further activities	In MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> • Module II: "Memory of Monuments/Monuments of Memory"- Lesson Plan 4: These are My Monuments/ My Memories

modul II Memory of monuments/monuments of memory	
	Lesson plan 4
topic	Recording memory and investigating monuments
title	These are My Memories/ Monuments
subtitle	Local History, Oral History, My History
context	By exploring the relevance of monuments and memorials participants discover that one way of assuming the responsibility for the past, and addressing social trauma, is to preserve its memory. They explore the importance of monuments as societal gestures of remembering the past and acknowledging injustice.
related topics	Monuments and Memory
messages	The participants will take a critical stand in reflecting upon the role of historical memory.
goals	<ul style="list-style-type: none"> • To make participants aware that history is a part of their life/surroundings; To introduce them to the process of exploring the monuments; • To let them engage with their community and family memory; • To encourage participants to present their findings about historical memory by employing creative methods and multi-media.
learning outcomes	<p>Participants will make informed connections between past events and issues they live today, as well as creatively express historical understanding.</p> <p>Participants will see the difference between the personal memory and the official history. Participants will critically reflect upon the role that historical memory is playing in promoting informed civic Practice and participation.</p>
duration	Preparation: 1 hour; Homework: 2 hours; Final presentation: 2 hours;
participants	20-30
method	By applying interview methods and the Teaching Strategy: “Living Images” (that bring historical images to life), participants will develop a closer and deeper understanding of historical memory, and at the same time be given an opportunity to exercise the interview and collaboration practice with their peers.

procedure

1. Introduction: Exercise and watching the film clip (15 minutes)

Watch one of the Memory Walk film clips. Explain to the participants that they will conduct a similar small-scale research project. Ask them to look for a monument close to their home; to do a research on it (Internet, library); to interview 1-2 persons about the monument; to take a photo of the monument and the persons they interviewed (preferably by the monument); and to prepare a presentation about it.

2. Preparation of interviews (30 min)

Ask the participants to conduct - individually - oral interviews with their parents, other family members or neighbors about their respective views of the monument. What do they think about it?

Prepare a short Question List with the participants beforehand. For some useful ideas, look for different questions in the transcripts of the Memory Walk film clips.

Participants work on their research projects at home.

3. Exchanging findings: Small Group Work (45 minutes)

Give the participants directions presented below to refer to as they engage in this activity. Divide them into small groups of 4-5 to work together.

- Review each photo and interview notes, one by one, and answer the following questions:
 - What is the context of this photo?
 - What do you see? Specifically, what do you notice about this monument? What are the stories of the people you interviewed? What are their memories? How did they feel when they told you a story?
 - What does this image tell you about the monument and history?
- After answering these questions for each picture, create a “living image” for each one. A “living image” recreates the scene from the picture in real life. Think about yourselves as actors who are supposed to assume physical positions, gestures and facial expressions of the figures in the photograph. Each image should have a “director” who helps coordinate the scene. The picture should be a “freeze frame,” where actors hold their position for at least 10 seconds.
- Once you have created your living images, decide in which order you would like to display them. Then, work on transitioning from one image to the next so that your group can present these pictures seamlessly to the larger class.
(to emphasize the mood expressed by each picture, you could have participants select music to accompany their performance.)

	<p>4. Performance Presentation (30 minutes)</p> <ul style="list-style-type: none"> • Groups share their work with the full group. Groups present their living images in silence. The audience interprets the scenes as they view them. After each group presents, they can take questions from the audience. Between performances, participants can record what they learned about the historical time period from viewing these “living images.” <p>5. Plenary Discussion, Debriefing and Reflection (45 min)</p> <ul style="list-style-type: none"> • Debriefing: After all groups have performed, you can facilitate a class discussion about what the interviews and stories presented in the “living images” reveal about the history and the present. Participants may arrive at different interpretations of what they viewed. Encourage participants to use evidence to defend their interpretations and invite them to change their interpretations as they hear their peers’ ideas. • Discussion: <ul style="list-style-type: none"> • Looking at all monuments/stories presented: do you think there is enough attention to the war in your country? Why/why not? • What is the difference between the personal memories and the official history? • Do you feel some monuments/stories are missing? • Would you have a new suggestion for a monument? • Personal Reflection: Let participants write or exchange their personal experience of the interviewing and the “living images,” by focusing on the following questions: <ul style="list-style-type: none"> • If you were doing this activity again, what would you keep the same? • What do you wish you or your group did differently? • What did you learn about working with other people from doing this activity? • What was the easiest part of this activity? What part was the most challenging for you?
material	Access to smart phones and laptops; beamer and screen; Memory Walk film clips and transcripts;
sources	In: MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> • Module III: “Memory Walk. The Video Clips”

<p>further readings</p>	<p>In: MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> • Modules I-V in general, and in particular • Module II: “Memory of Monuments/Monuments of Memory”- Lesson Plan 2: What is a Monument? <p>Facing History Website - an educational website that inspires and provides more Lesson Plans (such as “Legacies and Memories of the Vietnam War”, or “Civil Rights Historical Investigations”, or “Emmet Till: Choosing to Remember”; www.facinghistory.org (only in English))</p>
<p>further activities</p>	<p>In: MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> • Module II: “Memory of Monuments/Monuments of Memory”- Lesson Plan 5: My Ideal Monument; • Module II: “Memory of Monuments/Monuments of Memory”- Lesson Plan 3: Museum of History;

modul II Memory of monuments/monuments of memory	
	Lesson plan 5
topic	Personal perceptions and responsibilities
title	My ideal Monument
subtitle	Exploring my own perspective on the past
context	What does it take to stand up for an idea? What is the role of art when creating a group memory in public space? Why do some people choose to take action to address wrongdoing while others choose to stand by and watch? This lesson invites participants to take a personal stance in their relation to monuments and processes of memorialisation and to consider how these examples relate to their own lives. They are invited to see the symbolism behind their ideal monument and are encouraged to promote their ideas and defend their stance.
related topics	Memory Walk film clips; Monuments and memory; Creative working;
messages	Through exploration and creative expression, participants will present their own ideal monument and relate it to their own role and responsibility vis-a-vis making history.
goals	To think creatively about different visions and messages of monuments and to develop a creative atmosphere in the group for self-expression and critical discussion.
learning outcomes	Participants will reflect on one's own role and responsibility in the society; Participants will become aware that they too have a say in how the public Culture of Remembrance is given shape; Participants will understand the importance of recognizing courage in taking a stand for one's own ideas.
duration	120 min.
participants	20-30
method	Through individual and group work activities, the participants will be involved in critical analysis of monuments and reflect on personal interpretation of memorials.
procedure	1. Introduction and watching Memory Walk video clips (DVD "MemorInmotion") (30 min) Show 2-3 Memory Walk video clips of a certain conflict/war that the participants have already learned about and let them analyze the difference in terms of aesthetics and message. What does the monument look like and what does it commemorate? (Think of choosing different types of monuments - of a different war, or a different form, to accentuate the differences.)

	<p>2. Individual work (30 min) Give each participant a big sheet of paper and ask them to draw mind-map or write down (or alternatively, use modeling clay) what their ideal monument would look like (if they had all the money in the world). It can be an improvement of an existing monument or an entirely new one - it is up to them what historical event or person they want to commemorate.</p> <p>3. Poster Gallery and Presentation (30 min) Put all posters on the wall (or present the clay-made monuments on tables) and form a gallery of posters/ monuments. Encourage participants to present their work to the rest of the group. Ask the person who presents the monument to answer the following questions:</p> <ul style="list-style-type: none"> • Why did you choose this particular historical event or person? • What message do you want to convey with this monument? <p>4. Plenary Discussion (30 min)</p> <ul style="list-style-type: none"> • How did it feel to conduct this activity? • What selections did you make and why? • What are the differences and similarities (in terms of form, message, location, design) when looking at the different monuments? • Do you think that you, as a young person, should have an influence on which monuments are built? Why/why not?
material	Flipcharts; colorful paper and pencils; modeling clay;
sources	Memory Walk video clips. Sarajevo – Munich.
further readings	Catalogue MOnuMENTI - The Changing Face of Remembrance, as a PDF document included in the DVD "MemorInmotion"
further activities	In: "MemorInmotion"- Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> • Module III: "Memory Walk: Sarajevo – Munich. The Video Clips"- Lesson Plan 6: One Monument, Ten Opinions; and Lesson Plan 7: Heroes - A Story of Resistance



1929 Grgur Ninski Monument, Split, Croatia

modul III	Memory walk: Sarajevo - Munich. The video clips
	Lesson plan 6
topic	Perspectives on memorialisation and historical narratives
title	One Monument, Ten Opinions
subtitle	Exploring the Contested Views of Monuments
context	<p>Memory Walk is an educational film workshop that provides an opportunity for making young people familiar with the ways history and memory of war and conflict are translated into a monument and used or abused in public space. During the 5-day workshop, young people were encouraged to critically reflect on the process of memorialisation and to explore the relevance and contested nature of sites of memory (as presented through monuments) for themselves and their community in the present-day society.</p> <p>During the workshop, the young people worked together with the aim of creating a short video clip about a specific monument, exploring the reasons for its existence, its role in societal commemoration, possible controversies and disagreements related to it, as well as its perceived significance for the past, the present and the future.</p> <p>In 2013, a group of 12 participants from neighboring cities Sarajevo and East Sarajevo (Bosnia and Herzegovina) gathered to explore and film the monuments of the Second World War and the 1992-1995 War, located in their respective communities. In 2014, around 20 participants from Bosnia and Herzegovina and Germany gathered in Munich (Germany) to explore the World War II monuments.</p> <p>The workshop tried to provide answers to the following questions: Have you ever thought about who built monuments in your city and why? Which message do these monuments convey about the past (and for the future)? Are there any monuments missing in your city? What would be your ideal monument?</p> <p>On Day 1, the participants listened to the lectures and attended exercises on memorialisation that were delivered by trainers, experts, activists and eyewitnesses. On Day 2, the participants visited several sites of memory and started studying the monuments. On Day 3, they interviewed and filmed passers-by on the streets with the aim of exploring their views. On Day 4, the film material was edited under the guidance of professional editors and was translated into a 5-minute video clip. On Day 5, their work was presented during a public screening and the closing ceremony.</p>

related topics	Critical reflection; Own Responsibility;
messages	What is the significance of monuments for me and for the others?
goals	<ul style="list-style-type: none"> • To increase “multiperspectivity” on perceptions of remembrance; • To explore one’s own standpoint on monuments; • To discuss the possible significance of memorialisation;
learning outcomes	<p>Participants will detect different standpoints about a monument and are able to categorize them.</p> <p>Participants can understand that one’s specific standpoint can influence one’s perception of the monument.</p> <p>Participants will develop their own opinion about a monument.</p> <p>Participants will reflect on the significance of memorialisation.</p>
duration	90 min.
participants	20-30
method	Analysis of a film clip from different angles and thereby encouraging participants' own opinion.
procedure	<p>1. Introduction and watching the film clip (10 min) Watch one of the Memory Walk video clips and tell the participants to pay specific attention to the different attitudes and opinions expressed in the video clips.</p> <p>2. Small group research activity (10 min) Ask the participants to come up (in pairs) with a few questions they have about the video clip that need to be answered before they can start interpreting it. Write the following on the flipchart sheet: I want to know... I was wondering....</p> <p>3. Knowledge transfer (10 min) Discuss the questions in the group and make sure to include the following:</p> <ul style="list-style-type: none"> • What do you think was the intention/purpose/message of the monument? • What are the location and the design of the monument? • What is the intended audience?

4. Small group work on specific interpretation (20 min)

Divide the group into small groups of 4-6 participants. Give them each a Card of Standpoint, such as:

- a civilian who had personal experience during the war;
- a veteran who was fighting during the war;
- a tourist who just arrived in the city and passes by the monument;
- the neighbor who lives next to the monument;
- the activist that opposes the monument;
- the artist that created the monument

The participants should answer the following question, speaking from “their” point of view: “What is my opinion about this monument?”

They can be creative and use their imagination, but can also use the transcript of the Memory Walk video clips as a source of inspiration. Tell them they have 1 minute to present their findings.

5. Presenting the findings (10 min)

- Each group shortly presents its findings.

6. General discussion (30 min)

- What are the reasons for different opinions?
Think of temporal/physical distance to the topic and/or different interests.
- What point of views did you not come across in the presentations and the clips?
Think of the people who have a more future-oriented or denial strategy, such as politicians who try to hide a certain story, and/or young people that do not feel attached to history.
- Do young people generally have an opinion about monuments? Should they have it?
- What is your opinion about this monument?
- Do you think monuments and memorialisation are important and why?

material

Film Clips, Cards with Standpoints; Pens and Papers

sources

In MemorInmotion - Pedagogical Tool on Culture of Remembrance:

- Module III: Memory Walk. Sarajevo-Munich. The Video Clips
- The script of “Memory Walk: Sarajevo-Munich. The Video Clips”, as a PDF document included in the DVD “MemorInmotion”

<p>further readings</p>	<p>In MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> • Module III: “Memory Walk: Sarajevo-Munich. The Video Clips” • The script of “Memory Walk. The Video Clips”, as a PDF document included in the DVD “MemorInmotion” • The catalogue “MONuMENTI - The Changing Face of Remembrance”, as a PDF document included in the DVD “MemorInmotion”
<p>further activities</p>	<p>In: “MemorInmotion”- Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> • Module II: “Memory of Monuments/Monuments of Memory”- Lesson Plan 5: My Ideal Monument; • Module II: “Memory of Monuments/Monuments of Memory”- Lesson Plan 3: Museum of Memory; • Module IV: “MONuMENTI” - The changing face of remembrance-Lesson Plan 8; • Module V: “MonuMENTImotion”. The Short Movie- Lesson Plan 9;

modul III Memory walk: Sarajevo Munich. The video clips	
	Lesson plan 7
topic	Critical reflection on different roles and responsibilities towards injustice
title	Heroes? A Story of Resistance
subtitle	Different Strategies of Resisting Injustice
context	<p>Memory Walk is an educational film workshop that provides an opportunity for making young people familiar with the ways history and memory of war and conflict are translated into monuments, and used or abused in public space. During the 5-day workshop, young people were encouraged to critically reflect on the process of memorialisation and to explore the relevance and contested nature of sites of memory (as presented in monuments) for themselves and their community in the present-day society.</p> <p>During the workshop, the young people worked together with the aim of creating a short video clip about a specific monument, exploring the reasons for its existence, its role in societal commemoration, possible controversies and disagreements related to it, as well as its perceived significance for the past, the present and the future.</p> <p>In 2013, a group of around 12 participants from the neighboring cities Sarajevo and East Sarajevo (Bosnia and Herzegovina) gathered to research and film the monuments located in their respective communities of the Second World War and the 1992--1995 War. In 2014, around 20 participants from Bosnia and Herzegovina and Germany gathered in Munich (Germany) to explore the World War II monuments.</p> <p>The workshop tried to provide answers to the following questions: have you ever thought about who built monuments in your city and why? Which message do these monuments convey about the past (and for the future)? Are there any monuments missing in your city? What would be your ideal monument?</p> <p>On Day 1, the participants listened to the lectures and attended exercises on memorialisation that were delivered by trainers, experts, activists and eyewitnesses. On Day 2, the participants visited several sites of memory and started studying the monuments. On Day 3, they interviewed and filmed passers-by on the streets with the aim of exploring their views. On Day 4, the film material was edited under the guidance of professional editors and was translated into a 5-minute video clip. On Day 5, their work was presented during a public screening and the closing ceremony.</p>

related topics	Heroism; Resistance; Fighting Injustice; Responsibility to Stand Up;
messages	What are different strategies and obstacles when resisting injustice? What is an individual's responsibility when faced with injustice?
goals	<ul style="list-style-type: none"> • To increase “multiperspectivity” on the topics of heroism and resistance; • To increase awareness of one’s own possibility to resist;
learning outcomes	<p>Participants can identify different roles one can have during a conflict and understand they are never fixed ones;</p> <p>Participants can identify different forms of resistance and discuss their contested nature;</p> <p>Participants will develop an understanding that history is made of individual stories, and that individual acts make a difference;</p> <p>Participants can reflect on their own responsibility to oppose injustice.</p>
duration	180 min.
participants	20-30
method	Through the personal stories about different forms of resistance and by watching 3 Memory Walk Munich video clips, participants become familiar with different forms of resistance. They present their findings of these personal stories and discuss their own ideas.
procedure	<p>1. Introduction and brainstorming (20 min)</p> <ul style="list-style-type: none"> • Let the participants do a flipchart brainstorming on the roles one can have during a conflict. Make sure that victim, perpetrator, bystander and “upstander” (resister) are all mentioned. Ask the participants whether one can change between the different roles or have two roles at the same time, possibly referring back to the Identity-exercise: one can have multiple identities, make different choices at different moments and roles are never fixed. • Move on to the topic of resistance and let the participants brainstorm on what kind of different strategies/ forms of resistance they can think of, and write them on a flipchart sheet. Encourage them to explore more common as well as creative/ spiritual forms; writing, protesting, music making, fighting, rescuing, and distributing goods... Finally, ask the participants what kind of obstacles of resistance they can think of.

2. Screening the video clips (20 min)

Explain the contexts of the video clips, and explain that they will watch the ones dealing with the topic of resistance. Watch the 3 clips of Memory Walk Munich and let the participants identify and write on a sheet of paper what forms/strategies of resistance they came across.

3. Small group work (30 min)

Divide the group into 3 small groups and let them answer the following questions on a poster for each “person” in the video clip (resp. Sophie Scholl, Georg Elser, an anonymous passerby in Dodger’s Alley):

- Who am I?
- Why did I get into action (against what injustice)?
- What kind of strategies did I use to resist?
- What kind of risk did I take?
- What was the response to my deed?

The groups can use the transcripts of the movie as a source, as well as the PDF-file on places of remembrance in Munich (see sources)

4. Presentations (30 min)

Let each group present their findings. As a facilitator you can add the “new” strategies the group explored on the flipchart.

5. Plenary Discussion (20 min)

During the plenary session, the following questions can be discussed:

- On Sophie Scholl: Is it a coincidence that Hans and Sophie Scholl were young students?
You can discuss the risks of resistance (fear for own lives and those of family members) and ask them about different reasons for resisting and not resisting. What is an individual’s responsibility to society? To his/her family? Personal beliefs? Community? Religious group? Nation? To do what is right even if there are terrific risks and horrible consequences?
- On Dodger’s Alley: Why is this form of resistance different from that of Sophie Scholl’s? And, why some people may not consider this as resistance?
You can discuss different forms of resistance: those people that used the back alley did not necessarily help others, but did protest against the system. Think of other reasons why these people used the back alley.

	<ul style="list-style-type: none"> • On Georg Elser: Are “upstanders” always heroes? Can Georg Elser be considered a hero? You can discuss the multiple roles one can have: an “upstander” can be a perpetrator at the same time. • General I: Write down the following phrase on the flipchart and ask the participants whether they agree/ disagree based upon their findings: “They were completely common people who used their ordinary opportunities to do something extraordinary.” (Matthias Heyl, Senior Educator, Ravensbruck Memorial Site); Discuss with the participants the importance of the individual act and how an individual can make a difference. • General II: Consider the participants’ resistance-related experiences posing the following questions: What is it that you as an individual can do to change the situation? Have you ever stood up against injustice (for example, against violent behavior, petty crime) and if you have, how did you feel? What kind of risks have you been exposed to? What were the reactions like?
material	Flipchart; beamer; Memory Walk Munich video clips; pens and papers; Video clips transcripts;
sources	<p>In MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> • Module III: Memory Walk: Sarajevo-Munich. The Video Clips/Munich
further readings	<p>In MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> • Module III: Memory Walk. The video clips; <p>For more information on monuments see the script of video clips in the Manual/Module III/the Script</p> <p>In the material “Places of Remembrance and Commemoration” a thematic history trails (ThemenGeschichtspfade) as part of the cultural history trails series (KulturGeschichtspfade), published by the City of Munich, featuring the monuments of the Memory Walk Munich video clips and providing more information about the public culture of remembrance in Munich.</p> <p>http://www.ns-dokumentationszentrum-muenchen.de/bildungsangebote/tgp-ns/tgpremembrance.pdf</p> <p>Lesson Plan USHMM “Individual Responsibility and Resistance During the Holocaust” http://www.ushmm.org/educators/lesson-plans/individual</p>

Further activities

Proposal for an additional activity: (90 min)

“Resistance in present-day society”

Aim: To let participants identify injustice in their own society and to explore the strategies they have in the present-day society to oppose it. This activity builds upon the main activity.

1. Explain the exercise and introduce the local or national newspaper accounts of different types of oppression/discrimination/injustice in the present-day society. (10 min)
2. Ask the participants to examine the newspaper accounts and list the forms of oppression. If the participants are familiar with the human rights, ask them to identify which human right is being violated in this situation of oppression. (30 min)
3. Ask them to prepare a presentation and reflect on ‘What could or should be done to resist such oppression?’. (20 min)
4. Ask the participants to share their findings with the rest of the group, and write down the strategies that they found out. (30 min)

The script

by Wouter Reitsema, Anne Frank House (Netherlands)

I. Memory Walk Sarajevo & East Sarajevo

Between August 12th and 17th of 2013, Anne Frank House (Netherlands) and Youth Initiative for Human Rights BiH, in cooperation with Humanity in Action, organized the film workshop “Memory Walk” in neighboring cities Sarajevo and East Sarajevo in Bosnia and Herzegovina. In 5 days, 12 participants - coming from different backgrounds and parts of both cities - went together on a discovery journey to explore and document monuments in their direct surroundings to find out more about these - often competing - in stone cemented memories of the World War II and the war in the 1990s.

The workshop kicked off with lectures by experts involved with memorialization and was interspersed with creative exercises. The inspiring lectures and discussions put public re-membrance in Bosnia and Herzegovina in a European context, focused on connecting memory sites opposed to biased and one-sided narratives and taught participants how to “read” a monument from different angles. In an inspiring way invited speakers showed how they are actively engaged with alternative ways of remembering. During this day they did not only reflect on the representation of the past in the present, but also on their own roles & responsibilities. This day was followed by a guided Monument Tour through both cities. Exploring monuments in both Sarajevo and East Sarajevo proved to be a unique opportunity for many participants to visit parts of their country they had never visited before and to discuss stories and monuments they never addressed in school or at home. Next, they had the task to choose a specific monument and make a small video about it. After researching the monument in-depth and learning how to interview and film, they went out to shoot footage for the video clips. The participants worked to discover the stories behind the monuments and to interview citizens about their perceptions. On Editing Day they went on to edit the clips under the guidance of professional editors. On the last day, the young filmmakers proudly presented their just-finished video clips during a Public Screening & Panel Discussion in Art Cinema Kriterion in Sarajevo during the annual Film Festival. The clips are now available on YouTube and on DVD, with translations in English, German and Bosnian/Croatian/Serbian. This workshop was funded by Humanity in Action, the German Embassy of BiH, the Austrian Embassy of BiH, the Italian Embassy of BiH and United Nations Volunteers.

- Milan Simović Monument commemorates the Partisan Milan Simović: a People's Hero of the republic of Yugoslavia in Pale, East Sarajevo. The Order of the People's hero was the second highest military award for Yugoslavs who distinguished themselves by extraordinary heroic deeds. This status was awarded to

Simović as a commander of the Knights' troop of Romanija's Partisan detachment during the Second World War. During five months of struggle, in which he personally participated at the frontline, he organized the demolition of the Sarajevo-Višegrad railway disabling it for more than ten months. Later he was killed by the Ustaše Fascists.

- Vraca Memorial Park, is built around the site of an old Austro-Hungarian fortress. The Park was commissioned by the president of former Yugoslavia Josip Broz Tito (1892-1980) in 1980. Vraca Memorial Park commemorates Partisan victims of the Second World War and had an important recreational function throughout the existence of Yugoslavia. During the Siege of Sarajevo (1992-1995), Vraca Memorial Park was both used by Bosnian Serb military forces as a strategic vantage point to attack the city located in the valley below, as well as partially destroyed by them during their retreat in 1996. In 2005, Vraca Memorial Park was declared a National Monument of Bosna and Herzegovina, yet until today the park remains abandoned on the boundary between the two neighboring cities Sarajevo and East Sarajevo, located in two different entities of the country, resp. Federation of Bosnia and Herzegovina and Republika Srpska.
- Sarajevo Roses, are concrete scars caused by explosions of mortar shells that were later filled with red cement paint. They commemorate the people who were killed during the Siege of Sarajevo (1992-1996). When and who started to fill the craters with paint is unknown, but citizens and activists over the years have tried to preserve and highlight these sites of memory. Only since 2013, the municipality started to officially protect them. The Sarajevo Roses are anonymous and are left without any explanation, which makes it possible for them to commemorate all the fallen victims of the War, while, at the same time, not all citizens of present-day Sarajevo feel like they belong to them and many tourists pass by them without even noticing them.

II. Memory Walk Munich

Between July 5 and 11 2014, Youth Initiative for Human Rights BiH, the Anne Frank House and the Staatliches-Karolinen Gymnasium Rosenheim organized the film workshop "Memory Walk" in Munich, Germany. In 5 days, 21 participants from Bosnia and Germany went together on a discovery journey to explore and document monuments in their direct surroundings to find out more about these - often competing - cemented memories in stone of World War II.

They intensely discussed the legacy of the Second World War in Germany, the problematic and contested ways the government of Munich deals with former Nazi buildings and learned more about the monuments for different victim groups and resistance fighters - all under the guidance of local experts and activists from Munich and nearby Dachau. Besides the "regular" Monument Tour, the youngsters also explored the

non-existing monument “Stolpersteine” in the city. As these “stumbling stones” continue to be forbidden in Munich, the group made use of an app on their smartphones to get to know the biographies of persecuted victims while walking around the city. Despite the rain, the group was highly motivated to interview people on the streets about their perceptions of the monuments and worked hard together to create three video clips. Coming from different (cultural) backgrounds, the exchange was at times challenging but also fruitful as the German pupils knew very little about the history of war in Bosnia that still leans so heavily on the shoulders of the Bosnians. The results of the workshop were presented at two public screenings: one in Munich and one in Sarajevo. In Munich, on July 11, they all took a minute of silence together to commemorate the victims of the Srebrenica genocide in 1995, connecting the persecution of victims of National Socialism to the victims of more recent human rights violations. This commemoration took place during the public screening where they also proudly presented their clips on the monuments of Hans and Sophie Scholl, Georg Elser and the monument “Dodger’s Alley” behind the Feldherrnhalle. The clips are available on YouTube and DVD, with translations in English, German and Bosnian/Croatian/Serbian. This workshop was funded by EVZ Europeans for Peace Program and the Anne Frank House.

- Georg Elser Monument commemorates Georg Elser (1903-1945), a carpenter from Munich, who on the 8th of November, 1939 tried to assassinate Adolf Hitler in the Burgerbraukeller (a large beer hall of the Lowenbrau brewery in Munich) by using a bomb. Because Hitler had to leave early, the bomb went off minutes after he had left. Elser was apprehended and murdered in Dachau on April 9, 1945. The memorial was put up in 2009 against an outer wall near Elser’s house and depicts the text ‘8 November.’ Every day at 09.20 pm - which was the time of the assassination attempt - the monument lights up for one minute.
- White Rose Monument commemorates a student resistance group called The White Rose who had publicly called upon the German population in Munich to resist the Nazi dictatorship. From 1942 onward, The White Rose distributed six different leaflets in total until, in 1943, the members of the resistance group were apprehended and executed by the Nazi’s. The immured leaflets that are shown in the clip were put there by a citizen’s initiative and later adopted by the foundation responsible for the entire monument that also encompasses a bronze bust and a permanent exhibition in the Ludwig-Maximilians University.
- Feldherrnhalle & Dodgers’ Alley commemorates Munich’s citizens who refused to salute to the Nazi’s. Originally, the Feldherrnhalle were commissioned by King Ludwig I of Bavaria (1786-1868), but the building became part and parcel of the Nazi propaganda in 1933. Passers-by were required to give the Hitler-salute. Those who would not want to do that could avoid bringing the salute by taking a detour via the small Viscardi Alley. Because of this, the Viscardi Alley was dubbed Dodger’s Alley - a history now commemorated with gold-painted cobblestones.



1961 Boro Vukmirovic and Ramiz Sadiku Monument, Pristina, Kosovo

modul IV MOnuMENTI – the changing face of remembrance	
	Lesson plan 8
topic	Journey through the "MOnuMENTI" Catalogue
title	Conversation with Monuments
subtitle	The changing face of remembrance
context	<p>In the territory once called Yugoslavia, and nowadays referred to as „Western Balkans”, the last century was very turbulent. From 1914 until 2001, there were numerous states and social establishments taking turns one after the other and were, unfortunately, often followed by wars. There were emperors, sultans, kings, comrades and nobility coming one after another, the states replacing one another, and the people moving, sometimes willingly, sometimes according to the will of others, thus changing the boundaries; and, it has been like that until the present day.</p> <p>Each era had its heroes, and monuments were erected in desire to save the memory of important deeds and people for the generations to come. Many monuments did survive wars but not peace. Heroes of one era became social outcasts of the next generation. On the other hand, in the context of the Balkans, one nation’s heroes were regarded as villains by another nation. Any change in social climate would significantly alter the interpretation of historical events. And, it has been like that until the present day.</p> <p>The 1914 earthquake and the beginning of WWI broke out in the centre of the region - Sarajevo. The war spread throughout the country and resulted in many casualties and atrocities. The end of the war resulted in changed boundaries. The Austro-Hungarian and the Ottoman Empires were gone and a new state - The Kingdom of Serbs, Croats and Slovenes - was created, and subsequently renamed the Kingdom of Yugoslavia. The new state stretched from Vardar to Triglav and from the Danube to the Adriatic Sea. It was ruled from the capital, Belgrade, by the Karađorđević Dynasty.</p> <p>The young state hardly coped with numerous economic, social, political and national problems. In addition to that, Europe, at that time, between the two World Wars (1918-1939), was not the happiest place to live in. Devastating effects of WWI made the lives of ordinary people very difficult. In addition to diseases and poverty, the global economic crisis took hold and, to some extent, accelerated the establishment of totalitarian regimes. The fragile peace in Europe came to an end in 1939.</p>

	<p>WWII brought new suffering to Yugoslavia. Fascist forces occupied the country and the population suffered not only at the hands of occupying forces but also at the various movements' that emerged in the country. The Communist Party, whose forces became greater as the war progressed, organized the struggle against the occupying forces and for the liberation of the country. In 1945, the country was liberated and a new state, the Socialist Federal Republic of Yugoslavia (SFRY) was established, comprising Slovenia, Croatia, Bosnia and Herzegovina, Serbia (with the provinces of Kosovo and Vojvodina), Montenegro and Macedonia. The head of the state was President, Josip Broz Tito (until his death in 1980), and Belgrade was the capital city. This period is remembered as the time of revival and reconstruction of the country. Many still remember this time as a period of prosperity and good living.</p> <p>The last decades of the turbulent 20th century brought along a new crisis and unrests. There were many reasons for dissatisfaction, be it economic, social or national. The crisis in Yugoslavia that started in the early 1980s, resulted in a bloody civil war and the dissolution of the country.</p> <p>The wars broke out in 1991 and lasted, with lesser or greater intensity, for the next ten years. The wars were waged from Slovenia to Macedonia. They had national and religious dimensions, and involved interventions of foreign forces. It all started with the war in Slovenia and ended with the war in Kosovo. As in previous wars, the conflicts of the late 20th century resulted in reshaped boundaries. New states of Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Macedonia and Kosovo emerged. Given the complex historical circumstances of the region in the 20th century and different political systems that existed within in, the interpretation of history in the country was susceptible to changes and subject to instrumentalisation by the ruling structures. Memory i.e. commemorating certain historical events and persons was conditioned by the prevalent ideology, which was primarily aimed at strengthening the national identity(ies).</p>
related topics	Memories of the Western Balkans monuments, Local history
messages	Think of how important it is to remember the past, wars, and heroes and why facing the past can be difficult

goals	<p>This Module aims at examining the role of monuments and the attitude of 20th century society towards them.</p> <p>The goal of this Module is to enable participants to gain knowledge about monuments in their local communities and the region. This will be achieved through selected and didactically tailored historical sources that provide a multi-perspective view on this topic. In addition to gaining historical information, the participants will also develop critical thinking skills while reflecting not only on historical events, but on art as well, i.e. on the monuments erected to commemorate certain events or in honor of a person. Participants will discuss the reasons for erecting monuments, the role of monuments within community, and attitudes of the communities towards them. Since this Module will be implemented with participants from different backgrounds, the participants will develop communication skills and share different experiences and traditions of their respective backgrounds, thus developing tolerance and mutual respect.</p>
learning outcomes	<p>Participants will be capable of working with historical sources; they will be capable of asking questions about historical sources, assessing their value, collecting data based thereon, organizing, analyzing and synthesizing and comparing the data obtained and drawing inferences from those facts.</p>
duration	<p>90 min.</p> <p>Part I: 15 minutes: 10 (introduction) + 5 (assignment of tasks)</p> <p>Part II: 50 minutes: 5 x 10 min</p> <p>Part III: Presentations and a conclusion, 25 min</p>
participants	<p>20-30</p>
method	<p>Working in five groups the participants will analyze the materials on monuments grouped in a specific way and presented on cards.</p>
procedure	<p>Part I: 15 minutes: 10 (introduction) + 5 (assignment of tasks)</p> <p>Step one - dividing participants into groups, instructing them on the method and assigning them the tasks.</p> <p>The participants will be divided into 5 groups. Each group will receive different materials. Each group should be sitting around their respective tables and work with the materials that were prepared in advance and placed on their table.</p> <p>A timeline, which includes the following markings of years reflecting the historical context, has to be prepared in advance: First World War (1914-1918); Second World War (1939-1945); begin of the dissolution of SFR Yugoslavia (1991-1995) until present time-2016.</p> <p>A map of the region of the Western Balkans to be hung up onto the wall is required, on which the participants label the place or area of the monument's construction.</p>

Part II: 50 minutes: 5 x 10 min

Step two

Participants are divided into groups. Each group will be given cards with images and stories on monuments and will be tasked to analyze their content based on questions for work with monuments. They will provide their respective answers in three phases. Every group should analyze all monuments, answer the questions and prepare presentation of the results (for the third part of the Workshop).

Part III: 25 min - Presentations and Conclusion

Step three - Harvest. Each group should use the timeline and the map to present their findings. During the presentation of a monument, they should place it (mark it) on the timeline and point to the place on the map (city, area) where the monument is located. After each group has presented their conclusions, the participants should be invited to discuss and answer the key question(s).

KEY QUESTIONS TO BE ASKED THROUGHOUT THE PROCESS:

1. To what extent does the attitude towards the monuments from the past speak about the present day society?
2. Do monuments have a “shelf life”, in terms of physical stability and meaning?
3. What or who has the major impact on such an attitude towards monuments?
4. To what extent can our indifference towards monuments be interpreted as us being ashamed of our own past?

**QUESTIONS TO BE ANSWERED DURING THE WORK ON MONUMENTS;
QUESTIONS FOR EACH GROUP:****A. Questions about the monuments on the front page:**

1. What is the monument made of?
2. Where is the monument located?
3. What are its artistic features?
4. What symbolic message does the monument convey?
5. What period does the monument commemorate?

	<p>B. Questions about the monuments on the last page:</p> <ol style="list-style-type: none"> 1. Compare answers with information about the monument. 2. In whose honor was the monument erected? 3. Do monuments from this group belong to the same period? 4. What is the common message of the monuments of this group? 5. What is the fate of monuments of this group? <p>C. My monument - questions about a unified memorial:</p> <ol style="list-style-type: none"> 1. Write down your personal comment on the monument and compare it to the existing historic commentary, if there is such a narrative. Identify similarities and differences. 2. What is your definition of a monument?
<p>material</p>	<p>Part I: Prepare a timeline with significant dates (years) that reflect historical context, and a map of the Western Balkans region. Participants will be asked to mark on the timeline the years in which a certain monument was erected, while on the map they will mark the place or the area where the monument was erected.</p> <p>Part II: Monuments from the catalogue MOnuMENTI:</p> <p>Group I:</p> <ol style="list-style-type: none"> a. 1961. 'Interrupted Flight' -Sumarice park; Location: Kragujevac, Serbia; Sculptor: Miodrag Živković b. 1966. Flower of Jasenovac; Location: Jasenovac, Croatia; Sculptor: Bogdan Bogdanović c. 1973. Sutjeska Battle Memorial; Location: Tjentiste, Bosnia and Herzegovina; Sculptor: Miodrag Živković d. 1978. Memorial at Makljen; Location: Makljen, Bosnia and Herzegovina; Sculptor: Boško Kućanski e. 1974. 'Makedonium'; Location: Kruševo, Macedonia; Sculptors: Jordan Grabuloski and Iskra Grabuloska (architecture), Borko Lazeski (stained glass) and Peter Mazev (domes)

Group II:

- a. 1934. Petar II Petrović Njegos Statue; Location: Trebinje, Bosnia and Herzegovina; Sculptor: Toma Rosandić
- b. 2006. Skenderbeg Statue; Location: Skopje, Macedonia; Sculptor: Thoma Thomai
- c. 2011. 'Warrior on a Horse'; Location: Skopje, Macedonia; Sculptor: Valentina Stevanovska
- d. 1938. Statue of Dorde Petrović 'Karađorđe'; Location: Topola, Serbia; Sculptor: Petar Palavičini
- e. 1948. Tito's Statue; Location: Kumrovec, Croatia; Sculptor: Antun Augustinčić

Group III:

- a. 1929. Gregorius of Nin Statue; Location: Split, Croatia; Sculptor: Ivan Mestrović
- b. 1990. Statue of Desanka Mak Simović; Location: Valjevo, Srbija; Sculptor: Aleksandar Zarin
- c. 1994. (first construction in 1984) 'Krajputas' - Memorial to Ivo Andrić; Location: Višegrad, Bosnia and Herzegovina; Sculptor: Ljupko Antunović
- d. 1999. Mother Theresa Memorial; Location: Skopje, Macedonia; Sculptor: Tome Serafimovski

Group IV:

- a. 1953. 1389 Kosovo Battle Memorial; Location: Gazimestan, Kosovo Sculptor: Aleksandar Deroko
- b. 2001. (maybe earlier) Rorovi Memorial Park; Location: Gorazde, Bosnia and Herzegovina, Sculptor: Senad Pezo
- c. 2003. Srebrenica-Potocari Memorial and Cemetery to Victims of 1995. Genocide; Location: Srebrenica, Architects: Ahmed Dzuvić and Ahmet Kapidzić
- d. 2004. Memorial to Albanian Victims of the WWII and 2001 Conflict; Location: Blace, Macedonia, Sculptor: Selam Mustafa
- e. 2004. Memorial to Fallen Defenders of Homeland; Location: Mrkonjić Grad, Bosnia and Herzegovina, Sculptor: Miodrag Živković
- f. 2005. Memorial to Fallen Croatian Soldiers; Location: Mostar, Bosnia and Herzegovina, Sculptor: Slavomir Drinković
- g. 2009. Memorial to "Innocent Victims of NATO Aggression against Socialist Republic of Yugoslavia"; Location: Grdelička klisura, Serbia, Sculptor: Unknown

	<p>Group V:</p> <p>a. 2007. Rocky Balboa Statue; Location: Žitiste, Srbija; Sculptor: Boris Staparac</p> <p>b. 2008. Bob Marly's Statue; Location: Banatski Sokolac, Srbija; Sculptor: Davor Dukić</p> <p>c. 2010. Tribute to Srđan Aleksić; Location: Pančevo, Srbija; Sculptor: Ivana Rakidžić-Krumeš</p> <p>d. 2000. Statue of Zahir Pajaziti; Location: Pristina, Kosovo; Sculptor: Muntoz Dhrami</p> <p>e. 1961. Memorial to Boro Vukmirović and Ramiz Sadiku; Location: Pristina, Kosovo; Sculptor: Unknown</p>
sources	<p>“MemorInmotion” - Pedagogical Tool on Culture of Remembrance;</p> <ul style="list-style-type: none"> • The MOnuMENTI Catalogue, by author Marko Krojač as a PDF document included on the DVD. Organiser: <i>forumZFD</i>, 2014 • Module V/Lesson plan 9/the Script: MonuMENTImotion, author: Muhamed Kafedžić Muha
further readings	<ul style="list-style-type: none"> • Protection of monuments in Bosnia and Herzegovina and the region; • Monument symbols; • Module V/Lesson plan 9/the Script: Moments and Monuments in Motion, author: Muhamed Kafedžić Muha
further activities	<p>Remembrance:</p> <ul style="list-style-type: none"> • Module II: “Memory of Monuments / Monuments of Memory” • Module III: “Memory Walk: Sarajevo-Munich.The video clips” (DVD) • Module V: “Moments and Monuments in Motion”/MonuMENTImotion. Short film (DVD)

Use all 27 cards with images of monuments included in the Pedagogical Tool “MemorInmotion”

QUESTIONS FOR EACH GROUP:

(Set of questions is the same for each group)

A. Questions about the monuments shown on the front page:

1. What is the monument made of?
2. Where is the monument located?
3. What are its artistic features?
4. What symbolic message does the monument convey?
5. What period does the monument commemorate?

B. Questions about the monuments shown on the last page:

1. Compare answers with information about the monument.
2. In whose honor was the monument erected?
3. Do monuments from this group belong to the same period of time?
4. What is the common message of the monuments of this group?
5. What is the fate of monuments of this group?

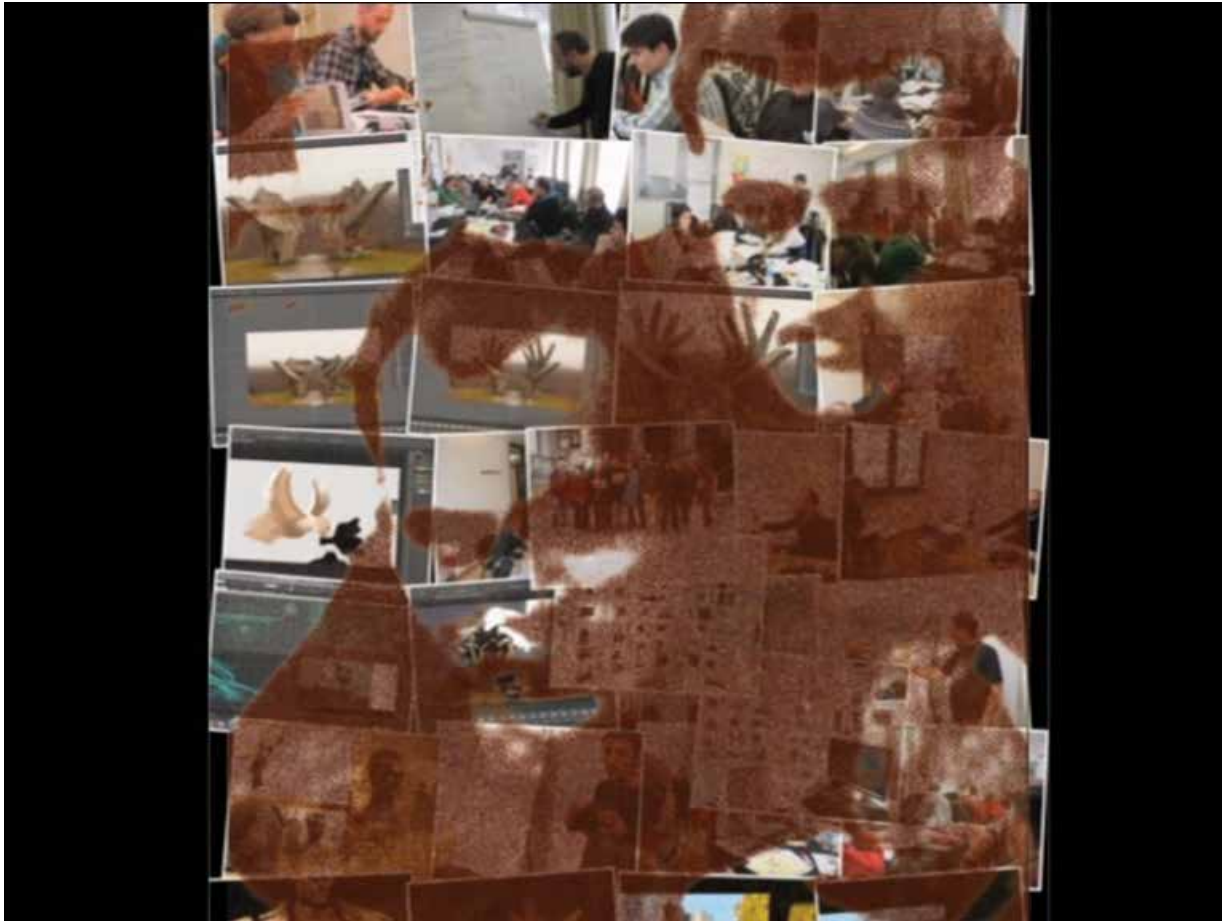
C. My monument - questions about a unified memorial

1. Write down your personal comment on the monument and compare it to the existing historic commentary, if there is such a narrative. Identify similarities and differences.
2. What is your definition of a monument?

Final part - Discussion:

KEY QUESTIONS FOR THE FINAL DISCUSSION IN THE THIRD PART OF MODULE:

1. To what extent does the attitude towards the monuments from the past speak about the present day society?
2. Do monuments have a “shelf life”, in terms of physical stability and meaning?
3. What or who has the major impact on such an attitude towards monuments?
4. To what extent can our indifference towards monuments be interpreted as us being “ashamed” of our own past?



A scene from the MOnuMENTImotion Making-of, by Muhamed Kafedžić Muha

modul V The Art of Dealing with the Past	
	Lesson plan 9
topic	Film experience: Analysis and Discussion
title	MOuMENTImotion: Moments and Monuments in Motion
subtitle	The Art and Dealing with the Past
context	<p>Narrative about Boro Vukmirović and Ramiz Sadiku Boro and Ramiz were killed by Italian soldiers in April 1943 after being caught while travelling from Đakovica to Prizren, A legend about their death says that Italian soldiers and Albanian brigade who captured them offered Ramiz Sadiku to run away and save his life, but he refused to abandon and separate from his war comrade and friend Boro. Martyrdom of an Albanian and a Slav (Boro Vukmirović was a son of a Montenegrin from Peć) became the symbol of “brotherhood and unity” of Albanian and Serbo-Montenegrin population. In 1999, during the era of Milošević, in a rush of destruction and removal of monuments from the Communist time, Bora’s bust was removed. Thus, Ramiz remained alone and “preserved” in a way completely contrary to the original story of camaraderie that exceeds ethnic boundaries. The political message behind the destruction of the monument was supported by the fact that till today no official authority has ordered the repair of the monument and some schools in Kosovo that were initially named after these two ‘heroes’ retained only Ramiz’s name.</p> <p>Background of the short film “MOuMENTImotion” is the exhibition “MOuMENTI – the changing face of remembrance” by the photojournalist Marko Krojač. Inspired by this exhibition, Forum Živiler Friedensdienst e. V. (<i>forumZFD</i>) and its partners came to the idea to design a project that would bring the monuments displayed in the exhibition into interaction. But how to set in motion the monuments located in different locations? What effect will that have on a viewer? In fact, the initial idea was to bring the petrified and isolated monuments into a fictional interaction as a metaphor of awakened and living memories. These “(re)animated” monuments of the past are set in motion and they begin the search for the missing bust of Boro Vukmirović, which once stood along the bust of Ramiz on the same site in Pristina. The work on the realization of the idea began in December 2013, while its first materialization was shaped in a preparatory workshop with a core group held in early February next year in Belgrade.</p>

	<p><i>ForumZFD</i>, together with an independent artist, Muhamed Kafedžić Muha and participants from the Western Balkans and Germany, planned the screening of the animation movie as a part of the Peace Event in Sarajevo in June 2014.</p> <p>In early March 2014 <i>forumZFD</i> held an additional three-day workshop in Sarajevo with a selected group of participants and youth activists. A total of 18 young people from Bosnia and Herzegovina, Serbia, Kosovo, Macedonia and Germany attended the workshop. The participants were presented the concepts of reconciliation and dealing with the past. Together they worked out a storyline, discussed the effects they wanted to include in the movie and agreed on the distribution of tasks for the following months. All participants were assigned the tasks, be it animating some scenes, adjusting the script or organizing the premier screening in Sarajevo.</p>
related topics	<p>From “MemorInmotion” - Pedagogical Tool on Culture of Remembrance</p> <ul style="list-style-type: none"> • Module II: “Memory of Monuments / Monuments of Memory” • Module III: “Memory Walk: Sarajevo-Munich. The video clips” (DVD) • Module IV: “MOnuMENTI Catalogue” by Marko Krojač, as a PDF document included on the DVD • Process of facing the past and transitional justice • Local history
messages	<p>Consider how an art film can raise interest in current social developments, and explain certain social phenomena and historical events. Think of human values that film, as a form of art, can evoke from viewers.</p>
goals	<p>Developing the participants’ critical thinking skills using the film. By analyzing the film and discussing the elements thereof, the participant will consider the reasons behind erecting and destroying monuments as well as the grounds on which different social contexts affect different interpretations of historical events. Since this Module is to be implemented with participants coming from different backgrounds, the participants will develop their communication skills, share with one another different experiences and traditions of their respective areas, and hence improve their skills and mutual respect. Finally, discussion about painful issues will have an impact on the reconciliation process in the region and on convergence of views.</p>
learning outcomes	<p>By means of the film, participants will examine the attitudes of contemporaries towards the past, be it their own or that of their neighboring nations. Through the analysis of the artists’ visions, they will reflect on their own views on monuments witnessing the past, and will think critically about the attitude of the present day society towards the events of the past.</p>

duration	75 min. Introduction: 15 min. Main part: 40 min. = 10+30 Closing part: 20 min.
participants	20-30
method	Based on individual work and the work done in small groups, i.e. through film analysis and discussion, the participants will draw inferences in relation to the key questions raised.
procedure	<p>Introduction: 15 min</p> <p>Silently, place two photos on the blackboard – one face up (a photo of the National Hero, Ramiz Sadiku) and the other face down (a photo of Ramiz Sadiku and Boro Vukmirović together). The cards can be found among the other cards in this tool box. By employing a dialogue method, raise the participants' interest and write down the questions they pose on the board between the two photos.</p> <p>Then get to the theme of the lesson and together with participants shape and raise the basic questions related to the topic that will lead the group to the ultimate question.</p> <p>Possible questions:</p> <ol style="list-style-type: none"> 1. What do you see? 2. Is there anything missing? 3. What is missing? 4. How aware are you of the monuments around you? 5. How familiar are you with the monuments in the country and the region? 6. What does a monument symbolize? 7. What role can art play in the Culture of Remembrance? <p>Main part: 40 min.</p> <p>Part one - 10 min.</p> <p>Divide the participants into 5 groups. Announce the screening and ask the participants to take notes of their impressions and questions relating to symbolism, cultural and historical background of the film. The topics they can consider while watching the film, which will help them to focus, include symbols in the film, celebrities and public figures in the film, cultural and historical background, messages conveyed through the film, etc.</p>

Questions to answer while analyzing the film:

1. Does the film help us to understand the past? If so, to what extent?
2. Can an artistic film help us to explain the current and political situation in society?
3. Can we recognize the messages conveyed by this type of films?
4. Can an artistic film serve as motivation for active participation in society?

Part two - 30 min.

Screening and analysis of the film *MONuMENTImotion*, (author/director: Muhamed Kafedžić Muha with the participants from the Western Balkans)

Following the screening, the participants should be given some time to organize the information and impressions and prepare for the analysis, which will be moderated by preconceived topics and questions. They should be asked to write down their observations on a piece of paper, which will be posted on the wall following the analysis and discussion as material evidence of thoughts and impressions of the participants.

The participants should be asked to analyze the film and present their conclusions and attitudes. The moderator should closely follow the course of presentations and discussion and take note of potential new aspects observed in the film, which he or she shall summarize in the end. After the discussion, the participants should post their observations on the board.

Closing part: 20 min.

Turn the photograph, which was until then turned facedown (Boro and Ramiz) to visualize the missing part!

Through plenary discussion and using key questions try prompt the participants to take a position about the topic and the role of artistic film as a driver for analysis of society and an active participation in it.

	<p>Key questions:</p> <ol style="list-style-type: none"> Who/What are the heroes of a certain era? To what extent did heroes of a certain era remain recognized as a lasting value? How important is the role of monuments in preserving these values? To what extent does the film depict the changes in attitudes and policies towards the monuments? To what extent can an art film raise interest in the current events in the society? Can we answer the question: Why do Boro and Ramiz no longer stand “shoulder to shoulder” and what do they symbolize today? <p>After the discussion, ask the participants to write down their message based on the impressions the film they watched during the workshop left on them. Post these messages around the photo of Boro and Ramiz.</p>
<p>material</p>	<p>Part I</p> <ol style="list-style-type: none"> 1961. Monument to Boro Vukmirović and Ramiz Sadiku; Location: Pristina, Kosovo; Sculptor: unknown http://sh.wikipedia.org/wiki/Boro_Vukmirovi%C4%87#mediaviewer/File:Boro_i_ramiz.jpg Boro and Ramiz card in the “MemorInmotion” Pedagogical Tool <p>Part II: Short movie (10 minutes): “MemorInmotion”</p> <p>Part III:</p> <ol style="list-style-type: none"> 1961- Monument to Boro Vukmirović (missing as part of the monument) and Ramiz Sadiku; location: Prishtina, Kosovo; sculptor: unknown http://sh.wikipedia.org/wiki/Boro_Vukmirovi%C4%87#mediaviewer/File:Boro_i_ramiz.jpg didactic card Boro and Ramiz, in the box of the pedagogical tool “MemorInmotion”
<p>sources</p>	<p>From “MemorInmotion” - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> A short film: “MONuMENTImotion” by Muhamed Kafedžić Muha, author/director, (DVD); MONuMENTI Catalogue by author Marko Krojač, as a PDF document (DVD), Organiser: <i>forumZFD</i>, 2014 Monument to Boro Vukmirović (missing part of the monument) and Ramiz Sadiku; Location: Pristina, Kosovo; Author of image: Marko Krojač, Sculptor: Unknown; Black and white photo: Boro and Ramiz http://sh.wikipedia.org/wiki/Boro_VukmirovicC4%87#mediaviewer/File:Boro_i_ramiz.jpg (the Internet, Wikipedia)

further readings	<p>From “MemorInmotion” - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> • Module III: “Memory Walk”: Sarajevo-Munich. The video clips /Lesson plan 7: Heroes and History of Resistance
further activities	<p>Becoming familiar with MONuMENTI Catalogue, PDF document included on DVD</p> <ul style="list-style-type: none"> • Module II: “Memory of Monuments/Monuments of Memory”/Lesson plan 2: What is a Monument? • Module III: “Memory Walk. The video clips”/Lesson plans 6 and 7

modul V Additional working material for participants and teachers

Parts I and III

Photos/cards (from the toolbox) required for the introduction and closing of the lesson:



1961. Memorial to Boro Vukmirović (missing part of monument) Ramiz Sadiku



Boro V. (on the left) and Ramiz S. (Wikipedia)

Part II

Short movie “MONuMENTImotion”

Part III

Key questions on the card:

- a. Who/What are the heroes of a certain era?
- b. To what extent heroes of a certain era remained recognized as a lasting value?
- c. How important is the role of monuments in preserving these values?
- d. To what extent can an art film raise interest in the current events in the society?
- e. Can we answer the question: Why do Boro and Ramiz no longer stand “shoulder to shoulder” and what do they symbolize today?

Additional working materials for the teachers:

1. Names of the groups by which we divide the participants for the work:

- a. Diversity of monument forms
- b. Symbolism and symbol of a monument
- c. Monument populism
- d. History of monuments
- e. The politics behind monuments

2. Key questions on the card:

- a. Who/What are the heroes of a certain era?
- b. To what extent heroes of a certain era remained recognized as a lasting value?
- c. How important is the role of monuments in preserving these values?
- d. To what extent can an art film raise interest in the current events in the society?
- e. Can we answer the question: Why do Boro and Ramiz no longer stand “shoulder to shoulder” and what do they symbolize today?

THE SCRIPT

by Muhamed Kafedžić Muha, an independent artist (Bosnia and Herzegovina)

Prologue

Animation starts with monuments:

- Battle of Sutjeska by Miodrag Živković, 1943 (1973), Tjentište, Bosnia and Herzegovina, pg. 54,
 - Albanian victims of the Second World War and the 2001 conflict (2004) by Selam Mustafa, Blace, Macedonia, pg. 72,
 - Makljen Monument (1978) by Boško Kućanski, Makljen, Bosnia and Herzegovina, pg. 58,
- as an independent opening, set apart from the rest of animation. It is purely visual feeling, done in a form of video art; it can be presented alone in constant loop. Each scene had a different animator and that can be sensed through the way they were animated. Branislav Pantić, Filip Pantić and Luka Tilinger were animators for prologue section.

What we wanted to achieve is a sense of change from this massive monuments that represent strength and firmness of the countries to open handed (open minded) countries. In the form of the Sutjeska/Tjentište monument Branislav Patinć saw hands. Although the Sutjeska Monument represents the Creek of the Sutjeska River it is sometimes interpreted as representing the wings of hope. The monuments in Tjentište and Makljen are commemorating the National Liberation War and, generally, represent the fight against fascism. The Makljen monument, according to the sculptor, has a “vitalist floral form” but was commonly recognized as a raised fist, being placed on the highest point above the battlegrounds of Neretva River, thus representing victory over fascism. It was destroyed after the 1992-1995 war and we tried to show the destroyed form of the fist. Unlike these two, a monument in Blace, Macedonia, is dedicated to Albanians who were killed by Partisans during World War 2 and to fallen Albanian fighters of internal conflict in Macedonia in 2001.

Title

Typography was done by Edita Dauti, a sociology student who was not be able to be fully involved in the process due to language barrier. She helped with Mother Theresa scenes and during one of her daydreaming experiences she did this drawing for the title.

Music in the title changes to more melodic one and it will be used through the rest of the animation. I did not

want to make viewers depressed or oppressed by the animation.

Opening

Two Ivo Andrić heads, opening story

IVO: Andrić, Andrić, do you have a story to tell me?

ANDRIĆ: Ivo, one story is happening right now. It is a nice and sunny day in Kumrovec.

We start with the statue of Ivo Andrić – Krajputaš (1984,94), Višegrad, Bosna and Herzegovina, by Ljupko Antunović, pg.64, a Nobel Prize Laureate writer from B&H. Controversy around this writer is that all three ethnicities are fighting over to whom he belonged. And Bosniaks have been giving up on Ivo recently. I choose Ivo first in case we needed a narrator, to voice over the scenes in case we decide to intentionally describe them more. Another thing is that there are two portraits of Ivo facing each other, one positive and the other negative. And I guess writers are primary storytellers and they tell new stories to themselves first :)

Tito starts to tick and moves.

It was a nice sunny day when suddenly something started to tick. Tito wakes up. He looks depressed and he walks out.

Tito (1948) Kumrovec, Croatia, by Antun Augustinčić pg. 40. In the early stages of making a script, we posed the question: “Do we need monuments?” And some participants basically responded with ideas of blowing up monuments, Tito especially had a NATO bomb attached to his back and it was to destroy all the monuments in the final scene. Now, we all as a group agreed that Tito and Yugoslavia were something that united us, and it is a part of our collective history. So we started with Tito, what is ticking?; we don’t know; could be a bomb; or his biological clock. We didn’t explain it, and so far we didn’t have a reason to do so.

Conflict

Tito is visiting Ramiz and Boro, finding out Boro is missing

Tito:

Ramiz, wake up, where is comrade Boro?

Ramiz (wakes up):

Boro, Boro, where is Boro? What happened?

Tito: I will look for him. Let all the others know he is missing! (and leaves the scene)

Ramiz (antenna out of his head, inner voice): Calling all statues, calling all statues...

- Radio signal (circular lines) goes out of the antenna and it reflects out of the Petrova Gora monument (each panel has a reflection of a different monument).

As why Tito wakes up, we don't know, but it could be that he wanted to visit his brothers in arms or old battlefields, one last call marking disappearance of Yugoslavia. And he visits, by pure chance, Boro Vukmirović and Ramiz Sadiku (1961) Pristina, Kosovo, pg. 43. Nowadays, the story of Boro and Ramiz is not a unique one; the stories like this can be found in every former Yugoslav republic, as well as the same outcomes for bust statues, so it makes a solid foundation for making this animation.

The Petrova Gora Monument (1981), Petrovac (Petrova Gora Mountain), Croatia, by Vojin Bakić, pg. 60, is used as a radio amplifier, and in real life today it is used as a base for telecommunication nodes, as many other monuments are as well. At the same time, no other part of the monument has been restored or made functional.

4. Responding statues

Pigeon flies away, Mother Teresa hovers off, Heads of National Heroes jump and role – like heads in *Spirited Away*, Mining Heroes movies but it crumbles like *Star Wars* walker, and Rocky wakes up and yells ADRIAN!

Pigeon of Peace and Prosperity for Travnik and Bosnia and Herzegovina (2011), Travnik, B&H, by Ismet Begović-Ipet and Luej Maktou, pg. 90, stands on the place where Tito's bust statue used to be. Apart from that, it is also an example of disappearance of human face and figure from public spaces in Bosniak majority areas and communities. Religious background of the Bosniak leaders in cultural sector has been successfully censoring human form in new statues.

Monument to Mother Teresa (1999) Skopje, Macedonia, by Tome Serafimovski pg. 67, Mother Teresa represents religious Pop heroes, I wanted to show two sides of religious icons, a human and a religious fanatic. Hovering is actually a representation of her holiness; she doesn't walk - she flies/hovers away.

Heads of National Heroes Darinka Radović, Sofija Ristić, Milan Blagojević Španac and Milan Ilić – Čiča (1971) Topola, Serbia, pg. 50, are responding as fellow comrades. I chose them as a tribute to Hayao Miyazaki's *Spirited Away* movie. I thought it would be fun to animate them.

"Mining Heroes" of the National Liberation Movement (1973), Mitrovica, Kosovo, by Bogdan Bogdanović pg.53, is chosen as responding monument because of the direct connection with the Boro and Ramiz story. It tells a story of unity of both ethnicities. In this case, we made it stumble and fall, because one leg is inoperative. Also, it is a tribute to the Walker scene from *Star Wars*. Rocky Balboa (2007), Žitište, Serbia,

by Boris Staparac, pg. 80, is a representative of the wave of “not offending anyone” heroic public sculpture, where international Pop icon becomes a symbol of peace. In such group you find Bob Marley, Johnny Depp in Serbia and Bruce Lee in Mostar, Bosnia and Herzegovina.

The Search

Skenderbeg and the story of Boro and Ramiz.

Jumping Heads of National Heroes scared the horse of Skenderbeg causing him to wake up.

Skenderbeg: Easy, what is going on here?

Heads: Skenderbeg, Skenderbeg can you help us? Skenderbeg: Why?

Heads: Can you help us find our friend Boro? Skenderbeg: Boro who?

Heads: The best friend of Ramiz. Skenderbeg: Jump on and tell me more.

Heads: Boro and Ramiz are two Partisan friends who were captured by fascist occupants. They offered Ramiz to escape and save himself but he refused to part with his comrade-in-arms.

Heads than start singing the poem of Ramiz and Boro:

We are one sky

two leaves on the same branch

two pebbles from the same river

clean Bistrica (a river's name, meaning Clear Water)

Skanderbeg (2006) Skopje, Macedonia, by Thoma Thomai, pg. 76, is one example of Serbian-Albanian common history and friendship. His father is Albanian prince and his mother Serbian princess. Being also a soldier we believe he would help other soldiers, and also Ramiz as his fellow Albanian. We also use him to introduce a story of Boro and Ramiz. He doesn't know it because he can be considered a superhero, a hero from the distant past who became a mythological character.

Tito passing monuments

In the next scenes we show Tito searching for Boro by visiting monuments dedicated to the National Liberation War:

- a. Decay of Petrova Gora – This monument was especially interesting because Marko Krojač had made photos from different states of decaying of and restoration works on the monument. We couldn't use those for animation due to technical reasons, but I wanted to keep the scene. Just saying that with passage of Tito, all these monuments are left to the past.

- b. Victims of Fascist Terror and the Fighters of the National Liberation War from the city Sanski Most and its surroundings (1972), Šušnjar (Sanski Most), B&H, by Petar Krstić, pg. 52. belongs to this series of monuments that have this futuristic and space feeling in itself. In the catalogue, only one of the plaques was shown.

This part of animation is a true acknowledgement of importance of our common history, Tito and Yugoslavia.

- c. Makedonium (1974), Krushevo, Macedonia, by Jordan Grabuloski and Iskra Grabuloska (architecture), Borko Lazeski (stained glass) and Peter Mazev (vaulted plastic), pg. 56, is an amazing complex being confronted with this naive sculpture of a Macedonian wearing a traditional costume.

We use him to break from Tito and the seriousness of the previous scenes. In the background, we can see and hear the door closing on the Makedonium central monument.

- d. Jasenovac 'Stone' Flower (1966), Jasenovac, Croatia, by Bogdan Bogdanović, pg. 48. Pigeon picks up a smaller flower of Jasenovac (there is one), causing the Jasenovac monument to disappear while its reflection in water remains.

Initially, the plan was to show Tito passing by the Jasenovac monument and then the pigeon plucking off a flower. That was supposed to be the second scene – in place of the Sanski Most monument scene. It is just a continuation of decaying of monuments dating back to the past of Yugoslavia. I did the Tito's walk scene while Luka Tilinger did the plucking scene. It was so good that I decided to split the scene and put the Makedonium monument in between. People from *forumZFD* found it confusing and I agreed to change the scene.

In the next few scenes we carry on with the Pigeon flying over all other /newly made monuments, carrying the Jasenovac flower as it is an international symbol of peace. At the same time, I also wanted to show how all monuments are the same for people who are not directly related to them, like the international community for example. I had further discussion with *forumZFD* over my selection of monuments. They saw conflict where I thought there was none, and also there was a need of forced "political correctness" that made no sense. We lost a lot of precious time discussing this.

- e. The Pigeon is flying over the following monuments:

Monument to Fallen Partisans and Victims of Fascist Terror (1965), Sisak, Croatia, by Antun Augustinčić, pg. 47; Against Evil (1991), Kragujevac, Serbia, by Romo Miguel, pg. 63.; Freedom Monument (1977), Berane, Montenegro, by Bogdan Bogdanović, pg. 57; Desanka Maksimović (1990), Valjevo, Serbia, by Aleksandar

Zarin, pg. 62; Bob Marley (2008), Banatski Sokolac, Serbia, by Davor Dukić, pg. 82;

f. until it lands on a finger of Grgur Ninski (1929), Split, Croatia, by Ivan Meštrović, pg. 37, to have some rest. Gurgur wakes up and flicks him into cloud. Apart from hearing it, we can also see PUFF, as in old comedies. The story gets interrupted by the narrator, Andrić.

Andrić: Ivo stop! That is not what happened. But wait, we are going ahead with the story. Meanwhile, on Sutjeska...

It looks like Ivo took over the storytelling and made a joke. Andrić corrects him, but it looks like there is something else going on and needs to be told before finishing the story of the Pigeon.

Climax

Sutjeska, Makljen, Mother Theresa, Rocky

We see an open plain and mountains in the background, there are some barely visible, circular shapes on the ground. We see a black lightning and a thunder, and out of the blackness there appears the central sculpture of Makedonium. Steam is coming out of it as if it was releasing the pressure. The door slides open and we can Rocky and Mother Theresa.

Rock yells: Boro!

We can hear a reverberating echo – Boro, Boro...

Rocky and Mother Theresa are walking down the steps, talking. Mother Teresa: So this is the Sutjeska scanner.

Rocky: Yes, it is Mother T.

Mother Teresa: But where are the wings. You know birds are God's messengers.

Rocky: We need to activate the wings. You see, people stopped visiting this place, so they have been shut down, to conserve energy; think green!

They approached what appears to be a small command table with a single red button.

Rocky: Would you do the honours. Some prayers, perhaps?

Mother Teresa: Oh, please stop and punch the button.

We see boxing glove punching the button. Wings start to develop out of the ground like in the Transformers movies. In the background, we see one of the wings; we can hear humming of an electrical machine, and out of it white dashed lines are shooting off to the sky.

Mother Teresa: Praise the Lord, what a marvellous sculpture, to ascend fallen suffering soldiers up to Heaven!
Rocky: Mother T, You know they were communists, and when I say communists, I mean atheists.

Mother Teresa: Isn't everyone a believer in the final hour!?

Suddenly the Sutjeska machine shuts down.

Rocky: Holly Eye of the Tiger, what happened???

The Sutjeska sculpture has a monitor with a message followed by a blinking cursor - Makljen relay is not responding.

Rocky: How come, my book of facts stated that Makljen has survived the war?

Mother Teresa: You mean CIA book of facts? Makljen did survive the war but it did not survive the peace.

Rocky angrily: Damn you peace. What do we do now? We got peanuts.

Mother Teresa: Move heaven and earth.

In this scene we wanted to have a more "international" view of the situation. Most of these old Yugoslav monuments are re-discovered and internationally introduced by foreign photographers. To some, the most disgusting pieces of public sculptures, to others fantastic and amazing. There is also a slight comment on all international NGO's or NATO/UN forces, where every individual also brought their own prejudices and ideas of solving the problem. Also, I wanted to show how sometimes peace is not the Peace but just an end of fighting while violence still remains.

Activate Move Heaven and Earth

Antigravity will be achieved by the act of reconciliation, by merging Memorial Park Rorovi (2001), Goražde, B&H, by Senad Pezo, pg. 69, Monument to Croatian Soldiers who died in 1992-1995 (2005), Mostar, B&H, by Slavomir Drinković, pg. 75, Monument to the Fallen Soldiers of the Defensive Homeland War (2004), Mrkonjić-Grad, B&H, by Miodrag Živković, pg. 73, into new Memorial to the Fallen Soldiers of Bosnian War, without ethnical division and competition in numbers, just common grief for the lost lives.

Antigravity machine is moved in motion by commanding words of Mother Teresa; we see 3 memorials to 3 ethnic groups of soldiers fallen in Bosnian War, merging into one and starting to spin. Additional 3 monuments are used to relay this energy: Monument to the Founding of the Kosmaj Brigades (1971), Kosmaj, Serbia, by Vojin Stojić, pg. 50, is used to separate this merging from the next very important opposite monuments, Memorial to the Battle of Kosovo in 1389 (1953), Gazimestan, Kosovo, by Aleksandar Deroko, pg. 42, that now carries only a pro-Serbian message without taking into account the Albanian forces, NATO (2010), Prizren, Kosovo, pg. 86, built to be recognized as a symbol of stability, can be considered as a constant reminder of instability in Kosovo.

Weightless

Antigravity machine causes “weight loss” in all monuments and they start floating in space. All these blocks of marble and copper are free of their gravity:

- Bust statue of Adem Jashari (2004), Prekaz, Kosovo, by Mumtaz Dhrami, pg. 74,
- Njegoš (1934), Trebinje, B&H, by Toma Rosandić, pg. 38,
- King Tomislav (1997), Tomislavgrad, B&H, by Vinko Bagarić, pg. 66,
- Bill Clinton (2009), Pristina, Kosovo, by Izeir Mustafa, pg. 83,
- Monument to Serbian Fighters fallen for the Freedom of the Fatherland 1912-1918 from War Comrades and a Grateful Nation (1982), Kraljevo, Serbia, by Živojin Lukić, pg. 61, as if they were released from heavy chains of the violent past of Western Balkan, especially Clinton who just floats off like a balloon.

Space

In space we are able to see all statues, sculptures and monuments, especially those not used in the movie so far. But we don't see Boro's bust statue. When the gravity is re-established, they fall down to the Earth.

Ending

Pristina, Kosovo

We now see statues falling around the base for Boro and Ramiz bust statues in Pristina, Kosovo. We are not able to see Ramiz anymore and his bust statue doesn't fall back into its position. It doesn't fall back at all! As we watch an empty space, we see the Pigeon leaving the flower in their place. And, what happened to Ramiz, we don't know.

Ending titles

In the ending titles we were supposed to use just the monument in Park Šumice, Interrupted Flight (1961), Kragujevac, Serbia, by Miodrag Živković, pg. 44, a memorial to civilian victims of WW2, that we can see on the monument's relief, a class of participants that look like a choir, to whom we wanted to give voice. It is supposed to be our catharsis scene, together with the images of the Memorial Centre Srebrenica-Potočari for the Victims of the 1995 Genocide (2003), Srebrenica, B&H, by Ahmed Džuvic and Ahmet Kapidžić, pg. 70, and the Monument to the "Innocent Victims of NATO Aggression against the Federal Republic of Yugoslavia" (2009), Grdelica Gorge, Serbia, pg. 84.

Closure

Unlike the fully and artistically animated opening, we used here an unprocessed photo image of the Mining Heroes of the National Liberation Movement as it is done by Marko Krojač, and we animated it by adding sound to it in order to make it real. It still stands on a hill overlooking the town Zvečan/Zvečan, near Mitrovica, silently looking down at the ethnically divided town.

Tempo:

Art, which is based on dealing with the past, usually brings about heavy emotions, the sad ones in particular. My idea was to do something that will point finger to what we have of what we lost. Something that will not depress or oppress viewers, but would rather intrigue them into rediscovering things taken for granted. Therefore, the whole animation is rather slow in pace and made in bright colours. There is always a change of tempo from a story to the visual experience, from serious to ridiculous.

NOTE:

MONUMENTImotion is entirely based on the MONUMENTI Catalogue; whenever a new sculpture is introduced in the script, you will find the page number of that sculpture inside the Catalogue. The Catalogue is available as a PDF document included on the DVD MemorImotion.



1990 Desanka Maksimović Monument, 1990, Valjevo, Serbia

modul VI “Remembering the Others” - a documentary	
	Lesson plan 10
topic	Representation of power, meaning and power of public monuments
title	Gendered memory
subtitle	Gender, memorialisation and nation
context	<p>This lesson is based on a critical review and discussion about the film “Remembering the Others” (2015) by Ana Čigon (see DVD Memory in Motion with film as a didactic material included in the Manual), as well as on examining the relation between the construction of master national narratives and gender in history and memory. The lesson combines the work of art (a documentary) and method based on active participation of respondents in a research in order to question the absence, silence and omission of women and other marginalized groups from public space.</p> <p>Remembering the Others, as the author noticed, is “a documentary about the meaning and power of public monuments. In this film participants, artists, theoreticians and activists from Pristina (Kosovo) speak about the meaning of monuments. Who are the persons who had the privilege of being represented in monuments? Why there are almost no monuments dedicated to women in Kosovo? What persons (marginalized groups) have been excluded from such monuments? The message of the film is that if the (hi)stories of marginalized groups are hushed and if the (hi)stories that have visibility are not questioned, the result will always be a misleading sense of normality. A status quo that creates a platform gives certain groups the push to the top positions and other groups the push to oblivion, all accompanied by a deceptive sense of fairness and normality. The film epilogue opens the door to ideas about the types of monuments that people would like to see in the future!”*</p> <p>In Kosovo, as well as in any contemporary post-war context in which the state building and nation building are central processes governing the social and political change, the public space has become overwhelmed with masculinity and military, tropes of the past. While Kosovo provides a compelling case for analysis, which is one of the objectives of this lesson, a comparative analysis also becomes necessary. The latter is the main goal of this lesson, i.e. critical reflection on different locations, places and times that created public space and memories based on exclusion. By identifying these exclusions, the lesson becomes a means of generating narratives, actions and other types of intervention by virtue of which marginalized and non-mainstream political and social movements can become recognized.</p> <p>* In MemorInmotion: DVD with didactic material: Remembering the Others, a film by Ana Čigon</p>

related topics	Official and contested memories and history, gender - masculinity and femininity, war, memorialisation, public and private remembrance and space, art, representation and power
messages	Critical and feminist evaluation of the relation between gender and nation in light of history and memory, and in particular with the reference to their representation in public monuments
goals	Understanding the importance of gender in the construction of nation, public space and the past; Learning how to read public memorials from a gender perspective; Learning how to view and analyze visual representations; Developing critical thinking skills.
learning outcomes	Learning and practicing the skills of analytical examination of sources and their comparison; Identifying the ways in which men and women are being represented in public space in different social and historical contexts, especially in the post-war contexts; Making a comparative analysis of post-war memorialisation through the lens of gender; Explaining, by virtue of arguments, social, political and other foundations of gendered constructs of the past; Developing the argumentation and debate skills.
duration	120 min. 1. Introduction and forming groups: 10 min. 2. Watching the film and taking notes: 45 min. 3. Group work: discussion - 25 min. 4. Presenting findings of the working groups and discussion: 30 min. 5. Conclusion: 10 min.
number of participants	20-30 Recommended for university, but it is also applicable to advanced high school students
method	The lesson was delivered through several teaching methods: film viewing, group work on film analysis, online research, presentation and discussion. The main part of this method is a reflective practice. Accordingly, the participants were asked to conduct an online research and collect data for a comparative discussion (between the material presented in the film and material they collected).

procedure

Introduction: 10 min

The lesson plan, including method and expected objectives and outcomes were presented to the participants. The participants were divided into four groups and assigned the themes. They were asked to take notes while watching the film, bearing in mind the questions listed below (10 min.)

Main part: 100 min. = 45 + 25 + 30

The participants watch the film "*Remembering the Others*" (45 min.)

While watching the film, they are expected to take careful notes, which are required for the group work.

Group work (25 min.)

The participants of each of the 4 groups, with assigned topics, are asked to map-out what they consider to be the major arguments made in the film regarding public monuments. Specifically, this means that they are asked to write down the major arguments that are made by the film itself, as well as those made by interviewees in the film, while considering public monuments and the assigned topic.

Group 1: Gender - femininity and masculinity

Group 2: Public space - inclusions and exclusions

Group 3: National historiography, private and public memory

Group 4: On-line research

This group is instructed to conduct an on-line research in order to identify examples comparable to ones presented in the film. Their research should focus on the questions provided below:

- Identify person/site/event-What is being represented/told?
- Who is/are the people/events represented? Whom do they represent?
- What is the official narrative? Who is responsible for telling it?
- What other narratives exist? Who are the carriers of these?
- What (dis)agreements exist around the person/event/place? How do they manifest?
- What purposes – social, cultural, political, economic – has it served?
- What are the audiences associated with the person/site/event?
- How have the stories and representations changed (in form and content) during different time periods? What were the drivers (social, political, economic) of this change?

	<p>Presentation of group work and discussion – 30 min. Each group was given 5 minutes to concisely present the work of the group exercise. The remaining time is used for discussion.</p> <p>Closing part: 10 min.</p> <p>Conclusion of the workshop – 10 min.</p>
material	Flipchart, overhead projector, notebooks, camera, pens and markers
sources	<p>Remembering the Others. Ana Čigon, 2015,</p> <ul style="list-style-type: none"> • In “MemorInmotion” Manual - Pedagogical Tool on Culture of Remembrance, Second supplemented edition • Module II, lesson plan 2: “What is a Monument? “ and biography of a Monument in “MemorInmotion” Manual - Pedagogical Tool on Culture of Remembrance, Second supplemented edition • Module II, lesson plan 4: “These are My Memories/Monuments” in “MemorInmotion” Manual- Pedagogical Tool on Culture of Remembrance, • Module II, lesson plan 5: “My ideal Monument” in “MemorInmotion” Manual - Pedagogical Tool on Culture of Remembrance, • Module V, lesson plan 9: MONuMENTImotion, “Moments and Monuments in Motion” in “MemorInmotion” Manual - Pedagogical Tool on Culture of Remembrance,
further readings	<ul style="list-style-type: none"> • Davis-Yuval, Nira and Floya Anthias. 1989. Women-Nation-State. New York: St. Martin’s Press. Chapter 1 and Chapter 4. • Chaterjee, Partha. 1993. The Nation and Its Fragments: Colonial and Postcolonial Histories. Princeton, NJ: Princeton University Press. • Mayer, Tamar. Gender Ironies of Nationalism. Routledge 2012. • Iveković, Rada and Julie Mostov. From Gender to Nation. Ravenna: Longo Editore, 2002. • Krasniqi, Vjollca. 2007. “Imagery, Gender and Power: The Politics of Representation in Post-War Kosovo.” Feminist Review 86 (July): 1-23. • Luci, Nita and Linda Gusia. 2004. “Our men will not have amnesia”: Civic Engagement, Emancipation, and Gendered Public in Kosovo. In Civic and Uncivic values in Kosovo: Value Transformation, Education, and Media, edited by Sabrina P. Ramet, Albert Simkus, and Ola Listhaug, Central European University Press.

**further
activities**

Proposal for an additional activity: 120 min.

Ask participants, as groups, to develop a lesson plan based on the one presented here, but have them focus on one example of gender-based exclusion in a different national context. Ask them to share the lesson plan with the authors and partners of the Pedagogical Tool on Culture of Remembrance “MemorInmotion” and the artist Ana Čigon.



Movie scene: INDEXI (DAVORIN) AND MIRZA, Public institution Gymnasium Obala Sarajevo

modul VII Contemporary monuments for the future	
	Lesson plan 11
topic	The way young generations remembers
title	INDEXI (DAVORIN) AND MIRZA – The Last Romantics
subtitle	Art, sports and monuments
context	<p>The Last Romantics</p> <p>Davorin Popović Pimpek (singer) was born in 1946 in Sarajevo. He studied Political Science at the Sarajevo Faculty of Political Science. From his early youth he played handball and basketball. He was one of the most talented basketball quarterbacks of Sarajevo at the time. He was captain of Mlada Bosna and as a regular member of the first team he played more than 500 matches. He quit his active sport career in 1968, when he completely devoted himself to music. He is best known as the singer of a band called Indexi since 1964. Pimpek was a hero of his time. He was a great music star of the former Yugoslavia. He participated in Eurovision Song Contest. He left us with a large number of music hits that reflect the values of the time in which he lived as well as his personal views of life. He was the winner of the 6th April Award of Sarajevo, which is awarded to the most distinguished artists in their respective fields. He died of cancer in 2001 in Sarajevo.</p> <p>His contemporary and great friend Mirza Delibašić Kinđe was born in 1954 in Tuzla as a child of a coal-miner's family. Since his early youth he was an active sportsman. His first major achievement was in 1968, when he won the championship in tennis. However, the sport to which he was dedicated until the end of his sports career was basketball. Initially, he played for Sloboda from Tuzla, and later for Bosna from Sarajevo. He played almost 700 matches and scored over 14,000 points for the team of Participants. He was a champion of Yugoslavia 1978 and 1980, the club champion of Europe in 1979 and with the national team of SFRY he won all the trophies. He was twice European champion (1977 and 1979) and Olympic champion in 1980. He played for Real Madrid and was the coach of the national team of BiH in 1993. In 1976 he was awarded the 6th April Award of Sarajevo.</p> <p>These two best friends were role models of the city and the state. The values they lived and promoted were honor, respect, humanity, love, hopes and dreams. They were the examples of dedication to goals and love. The love of dreams, a man, a companion... They were loved in their city and remained remembered as true romantics and bohemians. They died the same year of the same disease.</p>

	Today, in memory of Davorin Popović a music award called “Davorin” is awarded for music achievements and a basketball tournament for female basketball players is organized. The name of Mirza Delibašić is honored through the organization of a basketball tournament for male basketball players. In front of FIS, the place where they used to sit and drink coffee, there is a monument to the Singer and Kinde!
related topics	Memory in Motion, local/regional history
messages	Discern the extent to which positive personal examples of people who have marked an era can remain universal message of humanity, honor and respect. Think of the values that prevail in public life today as a message and role model of living.
goals	Developing critical thinking of participants about the time in which they live through analysis of monuments dedicated to urban heroes of a time.
learning outcomes	The participants should examine the attitudes of their generation towards the past through analysis of the film, but also through the attitude of today’s society towards a time. They should give critical reflections about the destruction of cultural heritage (monuments) in downtown Sarajevo.
duration	60 minutes Introduction: 15 min. Main part: 25 min. = 5 + 10 + 10 Closing part: 20 min.
number of participants	20–30
method	Working individually, in pairs and groups the participants should analyze and discuss the film, drawing inferences and providing answers to the key questions.
procedure	Introduction: 15 min. Part one: 5 min. Open the topic through discussion around the following questions: Possible questions: 1. Are you familiar with the names of Mirza Delibašić and Davorin Popović/Indexi? 2. Do you have any knowledge about them? Write down on a piece of paper associations related to these two persons. The participants of the workshop shall hand over their papers, which the moderator will post on the flipchart.

Part two: 10 min.

Instruct the participants to pair up and search on the internet for information about these two individuals. After that, return to discussion by asking the questions listed below.

Possible questions:

1. What is your position on the values related to them?
2. Can we recognise and list the generally accepted values of today's public figures?
3. What were the messages they conveyed to their contemporaries?

Discuss with the participants the findings of their research. The purpose of this activity is to discern to what extent were the initial information (knowledge) about these two individuals accurate or wrong. Commend the participants who have written down accurate information on their sheets for their awareness and foreknowledge.

Main part: 25 min. = 5 + 10 + 10

Part one: 5 min.

Write down possible questions for the analysis and discussion after film viewing.

Possible questions:

1. What the monument was made of and where it is located?
2. What were the reasons behind erecting this monument? What was the initial message the monument was supposed to convey to the passers-by?
3. What is the condition of the monument today? How do new generations react to what the monument stands for as a universal value?

Part two: 10 min.

Film screening

Part three: 10 min.

Divide the participants into groups and ask them to materialize their impressions on a piece of paper. Ask them to discuss the questions and add some areas in which the film can be potentially used.

Closing part: 20 min.

Part one: 10 min.

Presentation of group conclusions about the topic and questions, followed by discussion.

	<p>Part two: 10 min. Final round of impressions and personal view sharing, guided by key questions.</p> <ul style="list-style-type: none"> – Can we speak of the monuments as of “echo of today’s conscience”? – To what extent do the monuments speak about the moment, and to what extent they speak about the past? – What does our attitude towards monuments tells us about ourselves?
material	<p>Part two: Short film “Indexi and Mirza” Part three: Photograph of the Monument dedicated to Mirza Delibašić and Davorin Popović</p>
sources	<p>DVD included in “MemorInmotion” - Pedagogical Tool on Culture of Remembrance / short film about Indexi and Mirza, Public institution Gimnazija Obala Sarajevo</p>
further readings	<p>From: “MemorInmotion” – Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> • Module II • Module III • Module IV • Module V • Module VI
further activities	<p>Learning about biography, works and achievements of Davorin Popović and Mirza Delibašić Study visit and research on contemporary monuments from the Western Balkans.</p>

AN ESSAY

Creating active culture of memories through invigorating teachers: Encouraging the young through critical pedagogy and peace education

Dr. Larisa Kasumagić-Kafedžić

“(...) as a teacher, I tried to ensure that my students learned what my own teachers failed to teach – that history is largely the result of human decisions, that prevention is possible, and that education must have a moral component if it is to make a difference. Facing history is based on those beliefs. It is also based on the conviction that education in a democracy must be what Alexis de Tocqueville once called an ‘apprenticeship in liberty’. That is, it must promote the attitudes, values, and skills needed to live in freedom” (Barr, 2005).”
(Margot Stern Strom¹, Barr, 2005)

In Bosnia and Herzegovina we witness changes that happen all the time in the process of education and upbringing: Changes in primary school education, with the introduction of mandatory nine year school; inclusion of children with special needs; changes in education of teachers of all subjects; curriculum reform and creating common core curricula for different subjects. Many of the changes we witness often put emphasis on fulfilling the form that essentially does not deal with social-incentive changes. Changes that would be targeted to building a just society and which should come to life in a classroom and maintain quality education policies, moral determination and professional dedication of school management and teachers, to a large degree are a mirror of social context in which schools live their everyday life their post-conflict social reality – dominant political discourses of power and institutionalized divisions, who cannot be neglected for as such they correspond to spreading fear from everything that is different. In the complexity of many issues that Bosnia is faced with 20 years after the war, we ask ourselves where is the best point to start with changes so that they can be of quality, well-thought out, to come to life in pedagogical practice, to happen in the area of systemic solutions and educational policies. In the absence of wider systemic reform that would answer the complexity of all challenges in education in post-conflict society of an educational initiative on local, formal and informal level, still present a possibility of strengthening those individuals and morally and socially aware teachers and activists, to present and question the topics of cultural remembering

¹ One of the founders of organisation “Facing History and Ourselves” (<http://www.facinghistory.org/>), president and executive director. Margot Strom explains the vision of education in the foreword of the book Holocaust and Human Behaviour

and facing with the past in the context of relevant pedagogical standpoints and methodical- didactic principles. Such educational initiatives point to the needs to find new ways of facing with the past, facing with dominant historical narratives and questioning of permanent concepts of identities, in order for young to be encouraged to critical thinking about the process of memorialisation and to recognize own role and responsibility in the process of change. In such critical-pedagogical relation towards themes of identity, belonging, facing with traumas and painful memories, there is an opportunity and possibility for young to strengthen themselves in a dialogical process and review their responsibility and role in the process of decision-making and in the process of post-conflict social recovery.

The strength that principally runs the changes in the key direction is present in bibliography and directed towards the phenomenon of a critical pedagogy. This pedagogy, in its essence, is an educational philosophy that encourages pedagogues and teachers to perceive the teaching profession as a dynamic process of constructing the knowledge (Banks, 1994) in the interaction with teachers, and not as advanced set timeframe in which it is necessary to pass on to the pupils the exact knowledge (Freire, 1974, 1995, 1998; Giroux, 1992, 1997; according to: Byram, Feng 2004). Advocates of critical pedagogy believe that in teaching process defined in this way students should not be passive consumers, but active creators of knowledge, engaged in creative cultural development (Byram, Feng, 2004:158).

Within critical pedagogy, education is viewed as a process of learning that is freeing, in which all individuals, irrespective on the race, sex, language, origin or ethnic background, became aware of their own abilities to promote efficient changes that lead towards improving the society. Critical pedagogy helps students in that way to deconstruct in-advance created ideas which are of use only to dominant groups and dominant narratives. Such an approach leads to freeing process that promotes transformation of a being; a process of *dialogic retrospection* is one of ways to reach the awareness on transformation. Reflection plays a key role in this process for it enables a look back and helps us to connect our previous experiences with the current

reality, and to construct new meaning. The idea of *conscientization*² (*critical consciousness, consciousness raising*) is related to the development of individual awareness within society and every person should go through that process (Freire, 1998). In such pedagogical climate young become aware of own role in the process of memorialisation, they free the held-inn voices and stimulate the use of arguments and facts through multiperspective and dialogical analysis.

Peace pedagogy is “a philosophy and a process that enclose skills, such as listening, reflection, problem-solving, cooperation and conflict resolution; such a process understands strengthening of people through skills, attitudes and knowledge that help them to create a safer world in a sustainable surrounding” (Harris & Morrison, 2003:9; cit. according to: Opotow, Gerson, Woodside, 2005). In order to be effective, peace education should avoid limiting focus that romanticize unsustainable and stabile vision of peace and instead to try to present the dynamic and unavoidable nature of social tensions with the aim of questioning the social order that institutionalize inequality and injustice (Opotow, Gerson and Woodside, 2005). Peace education, in its essence, is dynamic, interdisciplinary and multicultural, and deriving from the work of many distinguished pedagogues and peace activists, such as John Dewey, Maria Montessori, Paulo Freire, Johan Galtung, Elise and Kenneth Boulding and many others.

Peace understands not only absence of traditional forms of visible violence, but also positive presence of well-being, social justice, equality of genders, human rights. Peace education does not teach students about what to think, but how to think critically, so these principles are intertwined with critical pedagogy; peace education does not have a goal of reproducing knowledge, but transformation and as such derives from transformational learning, while approaches used in teaching itself are holistic and participatory.

² English term conscientization is a translation of the Portuguese term conscientizaçã, popularized by an educator, activist and theorist Paulo Freire in his book “Pedagogy of the Oppressed” 1970.

Swee-Hin (1997) also speaks about similar transformation, calling it “critical strengthening”:

“If peace education is not capable or is reluctant to encourage not only our thoughts but also our hearts and souls to personal and social acting on building peace, then it will remain only as pacified and primarily ‘academic’ exercise, even in the informal educational context (...) While informal education is often considered as natural standpoint for critical strengthening, institutions for formal education should also encourage students to transformation.”³

(Swee-Hin, 1997; quote according to: Clarke-Habibi, 2005)

MemorInmotion – Pedagogical tool about culture of remembering with its creative vision stimulate the young to open a number of questions for questioning history, dominant and overwhelming narratives about monuments and memorial localities on west Balkans and role of art and artists in the process of memorialisation and facing with the past. Such tools have a goal to encourage young to a social acting to preserve and build-up peace, while the role of teacher and educator in formal and informal educational context is key in creating a safe and emphatic surrounding that results in “critical strengthening”.

A workshop type of pedagogical work enables educators to stimulate the young to a critical analysis, using different interactive and cooperative activities and strategies, as well as video material that reflect a true participatory strategies, for the young participated in the process of designing, recording, reviewing the role of memorialisation, creation and editing of presented historical narratives. Since the materials are

³ If peace education is not able or willing to try to move not just minds but also hearts and spirits into personal and social action for peacebuilding, it will remain emasculated, a largely “academic” exercise even in the non-formal context... While the non- formal community sector is often seen as the “natural” site for critical empowerment, the formal education institutions should also challenge learners towards transformation.” (Swee-Hin, 1997; cit. according to: Clarke-Habibi, 2005)

available in different languages, there is a possibility of using the workshops or adapting particular activities and materials in different subject areas, stimulating cross-cultural connecting of themes and contents and recognition of goals of intercultural, peace and civil raising and education, which take up important place in the goals of many social-humanistic areas and curriculum.

Educational initiatives in Bosnia and Herzegovina that use participatory and holistic approaches and strategies, which result by activism of young people stimulated on transformation of society and peace building, for the time being is still 'born' by dedicated and enlighten individuals, pedagogues, activists and teachers that transform the world by transforming themselves and their classrooms, who passed through a large road of personal enlightening and recognized moral and social responsibility of their teaching profession. Educational institutions, primarily teachers' schools and research institutes, should in a similar way take up a role in initiating such issues and opening questions of importance and crucial role of education in post-conflict society. If education is not based on critical-pedagogical and humanist principles, facing with the past shall remain just a reflection in the mirror of social reality of fragmentism, divisions and dominant political discourses of power. If education is not capable or does not want to stimulate the young people to a social acting and peace building, then it will "remain merely a pacified and primarily academic exercise".

The authors

The Manual

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Larisa Kasumagić-Kafedžić has for years been actively involved in peaceful upbringing and education, the philosophy of nonviolence and intercultural education. She currently teaches pedagogy-related courses in a program specializing in education at the Department of English at the Faculty of Philosophy in Sarajevo.

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Consultants:

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Soraja Zagić got MA in human rights and democracy at the University in Bologna/University of Sarajevo. She works as a project coordinator in the organization *forumZFD* in Bosnia and Herzegovina.

The DVD: short films, documentaries and video-clips

Participants and co-authors of MONUMENTImotion. The short animated movie: Dukagjin Borova, Ardi Borova, Edita Dauti, Paula Feicke, Ermira Gega, Dejan Kosanić, Andrea Kovačević, Moritz Kremer, Bleron Krivanjeva, Branislav Pantić, Filip Pantić, Tonin Tarčuki, Luka Tilinger, Marko Krojač, Jan-Alex Niklas Wahl, Fabian Hanschen, Michele Parente, Muhamed Kafedžić Muha.

Participants and co-authors of Memory Walk Sarajevo/Munich. The video clips: Filip Bojanić, Nermin Šehić, Boris Batković, Amir Haskić, Nejra Oruč, Sejdefa Ibišević, Naida Hodžić, Kenan Murić, Daniel Zerem, Hana Ćurak, Sabina Hajdarević, Marko Matović, Aida Duraković, Amar Kolašinac, Amina Alijagić, Dalila Zaimović, Emina Adilović, Alexander Bayer, Vanessa Binder, Alina Feldmeier, Alexander Gebhardt, Monika Karlinger, Carina Klein, Veronika Kribitzneck, Nicolas Weigel, Jessica Weil3, Bastian Wirthmann. With thanks to: Nina Šeremet, Nicolas Moll, Yan Paul Dubbelman, Lukas Ellmer, Aaron Peterer, Alma Mašić, Chloe Grant, Lamija Landžo, Inga Kotlo, Wouter Reitsema, Martina Bachmann, Sacha Bertram, Tobias Traxler, Paul Grabenberger.

Authors of the short film “Indexi and Mirza” from Public Institution Gimnazija Obala Sarajevo: Amila Mašović; Ajna Grabus; Armin Papović; Benjamin Fazlić; Ilma Subotić; Tija Hajro; Lejla Smječanin; Ena Čengić; Kerim Hodžić and professor Irfan Kubat.

Author of the documentary “Remembering the Others”: Ana Čigon, awarded artist and director from Slovenia who mainly uses videos, performance and new media. Her documentaries are dealing with feminism and social issues.

Materials and resources on Culture of Remembrance and facing the past in the Western Balkans with a focus on education

Online education and information platform with participants, lessons, tools and experiences in the area of Culture of Remembrance	http://www.memorytools.cliohipbih.ba
Facing the past – website and platform for networking in the Western Balkans	http://www.dwp-balkan.org
EUROCLIO HIP BiH The Association of Historians and History Teachers of Bosnia and Herzegovina	http://cliohipbih.ba
Forum Ziviler Friedensdienst e. V. (<i>forumZFD</i>)	http://www.forumzfd.de http://westernbalkans.forumzfd.org
Anne Frank House / Memory walk	http://www.annefrank.org
HIP project – Historija, Istorija, Povijest – messages for the present times	http://www.historijaistorijapovijest.org
Association for support to war veterans, families and victims of war in Bosnia and Herzegovina “Pravi požar”	http://www.pravipozar.com
Humanity in Action in BiH	http://www.humanityinaction.org
Youth initiative for human rights in BiH	http://www.yihr.ba
Peace building network BiH	http://www.mreza-mira.net
Pax christi Aachen, International peace movement, Ahen (Germany)	http://www.paxchristi-aachen.de/
Helsinki Committee for Human Rights in Republika Srpska (BiH), Bijeljina	http://www.helcommrs.org/
Centre for Peace, Nonviolence and Human Rights, Osijek (Croatia)	http://www.centar-za-mir.hr
BIRN: Balkans Research Network: Transitional justice, Memorialisation, Post-war Balkans monuments in focus	http://www.balkaninsight.com/en/page/balkan-transitional-justice-memorialisation-conflicting-memories
Pravo ljudski	http://pravoljudski.org/en/index.html#
Memory Lab	http://www.memorylab-europe.eu
Inappropriate Monuments project	http://www.inappropriatemonuments.org
Centre for Democracy and Reconciliation in SEE	http://www.cdrsee.org

EUROCLIO European Association of History Teachers (NL)	http://www.euroclio.eu
Humanitarian Right Fund, Beograd (Serbia)	http://www.hlc-rdc.org
C31-Centre for development of children right culture, Belgrade (Serbia)	https://www.facebook.com/pages/C31-Centar-za-razvoj-kulture-decijih-prava/
Documenta – Centre for facing the past, Zagreb (Croatia)	http://www.documenta.hr/en/home.html
War Childhood Museum BiH	http://djetinjstvouratu.com/muzej/
Centre for Nonviolent Action (CAN), BiH and Serbia	http://kulturasjecanja.org/en/
PCRC – Post-conflict research centre BiH	http://www.balkandiskurs.com/en/2016/01/13/the-bridges-of-bosnia-herzegovina/
Institute for culture and art - Ars acta, Skopje (Macedonia)	http://www.facebook.com/ars.acta
Invisible art	http://www.balkaninsight.com/en/article/critical-voices-erased-from-macedonian-arts--11-05-20
Second world Yugoslavia, short film	http://www.nowness.com/story/a-second-world-yugoslavia nowness.com/story/a-second-world-yugoslavia
BIRN – ‘The Unidentified’, a documentary about the war in Kosovo	http://www.balkaninsight.com/en/article/birn-s-war-movie-premieres-at-sarajevo-film-festival-08-16-2015-1 http://www.balkaninsight.com/en/article/birn-documentary-screened-for-us-students http://www.balkaninsight.com/en/article/new-birn-war-crimes-movie-premiered-belgrade
Short film by British director Jamie Donoughue ‘Shok’ (‘Friend’), about wars from 90s	http://www.balkaninsight.com/en/article/kosovo-movie-reaches-hollywood-01-14-2016
Living together, a documentary about courage of a Yugoslav sportsmen “Know What is Offside”	http://www.balkaninsight.com/en/article/sportsmen-wartime-acts-honoured-in-film
WARM Foundation: War Reporters’ Festival, BiH	http://www.balkaninsight.com/en/article/international-war-reports-call-for-truth-and-justice-in-sarajevo

Festival of Tolerance dedicated to film and education, Zagreb (Croatia)	http://www.balkaninsight.com/en/article/film-festival-of-tolerance-starts-in-zagreb
Camps of Death, a documentary, Sarajevo, BiH	http://www.balkaninsight.com/en/article/documentary-camps-of-death-premiered
Silent Scream, a documentary about war rapes and sexual abuse	http://www.balkaninsight.com/en/article/birn-documentary-silent-scream-premiers-in-sarajevo
News agency SENSE: Archive of Srebrenica genocide trials opened at the memorial centre Potočari in Srebrenica	http://www.balkaninsight.com/en/article/news-agency-sense-s-archive-on-srebrenica-in-potocari
“The Majority Starts Here”, a documentary on the youth and their interpretation of the last conflict in the former Yugoslavia	http://www.balkaninsight.com/en/article/majority-starts-here-premiers-in-mitrovica http://www.balkaninsight.com/en/article/new-birn-film-shows-tolerance-is-possible http://www.balkaninsight.com/en/article/birn-premieres-film-on-youth-and-war http://www.balkaninsight.com/en/article/birn-documentary-premieres-in-skopje
‘Missing You...’, a documentary on exhausting and traumatic process of search for the remains of the missing persons	http://www.balkaninsight.com/en/article/documentary-missing-you-premieres-in-sarajevo
«Art at the dark times», an exhibition of politically motivated cartoons from the times of the rule of Slobodan Milošević	http://www.balkaninsight.com/en/article/belgrade-hosts-cartoons-from-dark-times
“Remember me”, a documentary made by Association of Prijedor Women “Izvor”, directed by Azra Hodžić. The film is about two girls, Hasema who was only two when her father was taken away to Keraterm death camp and Lejla who was only few months old when her father went missing and their facing with the past.	https://www.ictj.org/news/documentary-film-remember-me
“Through Their Eyes: Witnesses to Justice” a documentary about the role of witnesses in war crime trials before the ICTY	http://www.balkaninsight.com/en/article/premiere-screenings-of-icty-s-documentary-in-zagreb
War crimes trial map (online) – (OSCE mission in BiH)	http://www.balkaninsight.com/en/article/bosnian-war-crimes-case-map-published

Actors from Serbia and Kosovo in a joint project “Romeo and Juliet” by W. Shakespeare	http://www.balkaninsight.com/en/article/romeo-and-juliet-connects-belgrade-and-pristina
Former Yugoslav musician performs “War Requiem” in the concert dedicated to promotion of mutual cooperation and understanding.	http://www.balkaninsight.com/en/article/zagreb-orchrestras-from-the-region-played-britten
Sarajevo is a host of the International Peace Conference titled «Living Together is the Future»	http://www.balkaninsight.com/en/article/sarajevo-international-conference-urged-for-peace
Transitional Justice for Peace School in the Balkans	http://www.balkaninsight.com/en/article/sarajevo-to-share-lessons-in-summer-school
Youth Centre Kwart from Prijedor	http://centarzamladekvartprijedor.blogspot.ba/
Citizens’ association “Oštra nula” Banja Luka, BiH	http://ostranula.org/
Centre for peace-building from Sanski Most	http://unvocim.net/eng/
SEE Joint History project is a multinational and multidisciplinary initiative using multiperspective, participatory and critical approach to history education aimed at fighting nationalism, overcoming hostilities and promoting equality and diversity	http://www.fes-soe.org/news-list/e/the-southeast-european-joint-history-project/
Facing History and Ourselves is an international non-profit organization for education and development. Mission of this organization is to include participants of different profiles in research on racism, prejudice and anti-Semitism in order to promote and encourage development of more humane and better-informed citizens.	https://www.facinghistory.org
EIHR organisation develops partnerships and offers support to teachers, educators, researchers and organisations teaching on Holocaust, human rights and prevention of genocide	http://www.eihr.org

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Author of the image of Boro and Ramiz provided in the Manual and Pedagogical cards is unknown (downloaded from Wikipedia)

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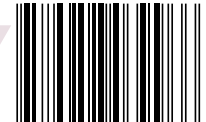
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Constructed as an interactive toolkit for teachers, professors and educators working with 16 to 25 years old participants, “MemorInmotion” manual contains the following:

- seven thematic Modules on Culture of Remembrance;
- eleven Lesson Plans for pupils and higher education participants, as well as with young people active in youth, nongovernmental cultural and educational organizations;
- two Essays;
- a DVD with audio-visual, didactical material (seven short animated films and a documentary);
- 27 didactic cards (for the activities with workshop participants) including pictures of monuments and memorial complex sites in the Western Balkans area;
- a Catalogue on monuments in the Western Balkans, entitled “MONuMENTI”;
- authors’ biographies;
- a selection of relevant resource material for training on Culture of Remembrance.

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