

# **memorInmotion**

pedagogical tool on culture of remembrance

**manual**



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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”, 2014

# 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 neighbouring cities Sarajevo and Istočno–Sarajevo, Bosnia and Herzegovina, and in Munich, Germany, in 2013 and 2014 respectively. In the course of 5 days, young participants – coming from the 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 “**MOuMENTImotion**” - The Art of Dealing with the Past (by *forumZFD*) is an short animation movie created by 18 young students from Serbia, Kosovo, Macedonia, Bosnia and Herzegovina and Germany. Inspired by the exhibition MOuMENTI, 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 students 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 MOuMENTImotion become MemorImotion: A partnership project between Forum Ziviler Friedensdienst e.V./Civil Peace Service (*forumZFD*) and Anne Frank House (the 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, Doboј, Maglaj, Teslić, Tesanj 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 students, 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, EUROCLIO-HIP, Association of History Teachers in BiH, and a number of relevant university professors and experts were asked to contribute to the development of new exercises by providing their own visions, ideas and lesson plans to the new-born project “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 and partly in Germany as well 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 students 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 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 students, “MemorInmotion” contains the following:

- 5 Modules (from Identity to the Art of Dealing with the Past to issues of memorialisation and history);
- 9 Lesson Plans for school and workshop classes and youth groups active in institutional and nongovernmental cultural and educational organizations;
- 1 Essay; providing an overview of the two projects and background information on the complexity of remembrance
- Audio-visual material (1 short animated film with the making-of); 3 video clips on monuments and memory sites in Sarajevo and East-Sarajevo with the making-of ; 3 video clips on monuments in Munich (Germany)
- 1 MONUMENTI Catalogue on monuments in the Western Balkans.

The complete pedagogical material included in the “MemorInmotion” is in BCS, English and German language. It has been developed through joint efforts of a multicultural team including university available professors, teachers, historians, and art historians from BiH and abroad. Representatives of various non-governmental organizations dealing with the issues such as nonviolent conflict management, peace building and human rights also made valuable contributions to the process of developing the pedagogical material.

With this manual and the didactic material, we hope to provide you, educators, teachers or young activists dealing with the issue of remembrance in formal or non-formal education, with a tool aimed at making young people familiar with the ways history and memory of war and conflict are presented, used and 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 with young people in Europe, and, in turn, can hopefully contribute to more peaceful and reconciled societies.

Laura Boerhout, Anne Frank House (The Netherlands)

Michele Parente, Forum Ziviler Friedensdienst e.V. (*forumZFD*) in Bosnia and Herzegovina

Christian Pfeifer, Forum Ziviler Friedensdienst e.V. (*forumZFD*) in Serbia

“Someone who doesn’t know anything about history  
will make the same mistakes in the future.”

### **young participant**

of the “MemorInmotion” Workshop in Tešanj, Bosnia and Herzegovina, September, 2014

<b>module I start-up</b>	
	<b>lesson plan 1</b>
<b>topic</b>	Communication and listening to each other
<b>title</b>	<b>This is You!</b>
<b>subtitle</b>	Exploring Identity and Creating Group Dynamics
<b>context</b>	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.
<b>related topics</b>	Identity and group integration
<b>messages</b>	How do I define myself and how do others define me?
<b>goals</b>	<ul style="list-style-type: none"> <li>• Enable participants to get to know each other better through personal contact.</li> <li>• Encourage participants to develop their listening skills.</li> <li>• Encourage an even-handed participation.</li> </ul>
<b>learning outcomes</b>	Participants learn about each other and share their expectations of the Modules.
<b>duration</b>	90 minutes
<b>students</b>	20-30
<b>methodology</b>	Through pair and group work activities participants get to know each other better and share their expectations of the Modules.
<b>procedure</b>	<p><b>Introduction: 10 minutes</b></p> <p>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><b>Pair work activity: 15 minutes</b></p> <p>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"> <li>• Personal information;</li> <li>• Favourite childhood game;</li> <li>• Most exciting thing that has happened to them in the last 30 days;</li> <li>• Ideal vacation;</li> <li>• The world famous monument which comes to their mind;</li> </ul>



	<p>Participants are further instructed to:</p> <ul style="list-style-type: none"> <li>• Meet and talk to each other for a total of 8 minutes;</li> <li>• Introduce their partner to the rest of the group without using notes;</li> </ul> <p><b>Group work activity: 50 minutes</b></p> <p>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...”).</p> <p>The entire group is instructed to focus their attention on the person being introduced rather than the person talking.</p> <p>All pairs take turns until each person is introduced to the group.</p> <p>Debriefing: Encourage participants to describe what it feels like to introduce each other and to be introduced in this manner.</p> <p>If there are an odd number of participants, the facilitator can complete the pair for this exercise.</p> <p>Summarize points made.</p> <p>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.</p> <p>The participants will sometimes forget to introduce their partner by reversing roles. Intervene when this happens in order to remind them of these instructions.</p> <p>Do not tell the participants that roles will be reversed until the interview phase is completed.</p>
<b>material</b>	Flipchart; pens; papers;
<b>sources</b>	<i>10th International Nonviolence Summer Institute 2011, Kingian Nonviolence Conflict Reconciliation, Centre for Nonviolence and Peace Studies, The University of Rhode Island</i>
<b>further readings</b>	<a href="http://www.intergroupresources.com/all-different-all-equal/">http://www.intergroupresources.com/all-different-all-equal/</a> <a href="http://dramaresource.com/games/group-dynamics">http://dramaresource.com/games/group-dynamics</a>
<b>further activities</b>	<p>In MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>• Module II: Memory of Monuments/Monuments of Memory</li> </ul>

<b>module II memory of monuments/monuments of memory</b>	
	<b>lesson plan 2</b>
<b>topic</b>	Understanding remembrance: from mourning to contestation
<b>title</b>	<b>What is a Monument? &amp; Biography of a Monument</b>
<b>subtitle</b>	Exploring the Topic of Remembrance
<b>context</b>	In this lesson, students 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 students will be challenged to reflect on the messages conveyed.
<b>related topics</b>	Facing the Past; Monument-Building
<b>messages</b>	Developing “multiperspectivity” and a critical, reflective approach in understanding the complexity and sensitivity of monuments and their role in memory and remembrance;
<b>goals</b>	<ul style="list-style-type: none"> <li>• Explore the knowledge about monuments by introducing the topic of monuments;</li> <li>• Understand that monuments are only one form of remembrance;</li> <li>• Understand why monuments are established and by whom, and what the monuments’ message, location and design tell us about their possible significance in society;</li> <li>• To reflect on and compare the mechanisms and the processes of memorialisation in different countries, including their own.</li> </ul>
<b>learning outcomes</b>	<p>Participants will be introduced to the theme of monuments and they will understand that monuments are one form of memory and remembrance.</p> <p>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.</p>
<b>duration</b>	30 min. (activity 1); 60 min. (activity 2);
<b>students</b>	20-30
<b>methodology</b>	<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 students to take a critical approach in interpreting monuments and history.</p> <p>Case studies (possibly linked to Memory Walk video clips) are organized in small groups and are aimed at developing research and presentation skills through collaborative group projects.</p>

## procedure

### Activity 1: What is a Monument?

#### 1. Brainstorming Session (10 min)

- Ask the students: “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 students to collect the post-its and place them around the word “monument” on the flipchart, and let them be read out loud.
- Ask the students 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

#### 2. Plenary Discussion (20 min)

Discuss (one of) the following questions with students:

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, honouring, 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 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, honouring/blaming/denying/educating)
- For or against whom is the monument?  
(victims/perpetrators/helpers)

	<ul style="list-style-type: none"> <li>• Who is the message addressed to? (language: locals/foreigners)</li> <li>• Does the monument communicate with and engage the visitor?</li> </ul> <p><b>IV. “The life after”:</b></p> <ul style="list-style-type: none"> <li>• How does the monument look like today? (protected/damaged)</li> <li>• Has the form or the message been changed?</li> <li>• Is it used for (official) commemorations or other activities?</li> <li>• Is it part of every-day (city) life and if so, how is it used?</li> </ul> <p><b>V. Reception and perception: reactions to the monument:</b></p> <ul style="list-style-type: none"> <li>• How did people react when it was planned/constructed?</li> <li>• Did the monument provoke discussions /controversies?</li> <li>• How do people perceive the monument now?</li> </ul>
<b>material</b>	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?”;
<b>sources</b>	Memory Walk scripts and film clips (in DVD: MemorInmotion - Pedagogical Tool on Culture of Remembrance)
<b>further readings</b>	In: MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>• Module IV: MonuMENTI - The Changing Face of Remembrance.</li> <li>• The Catalogue MOnuMENTI, as a PDF document included on the DVD “MemorInmotion”</li> </ul>
<b>further activities</b>	In: MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>• Module II: “Memory of Monuments/ Monuments of Memory”- Lesson Plan 2: Museum of Memory</li> <li>• Module II: “Memory of Monuments/ Monuments of Memory”- Lesson Plan 5: My Ideal Monument</li> <li>• Module II: “Memory of Monuments/ Monuments of Memory”- Lesson Plan 4: These are My Memories/ Monuments</li> </ul>

<b>module II memory of monuments/monuments of memory</b>	
	<b>lesson plan 3</b>
<b>topic</b>	Challenges of monument-building
<b>title</b>	<b>Museum of Memory</b>
<b>subtitle</b>	Examining the Commemorative Arena
<b>context</b>	In this lesson students 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.
<b>related topics</b>	Critical reflection; Monument-building; Facing the Past;
<b>messages</b>	To recognize complexity of the memorialisation process in the society.
<b>goals</b>	To discuss the (difficult) process of memorialisation in societies.
<b>learning outcomes</b>	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.
<b>duration</b>	60 min.
<b>students</b>	20-30
<b>methodology</b>	Through a research-based activity and in small groups, students will explore different perspectives related to monument-building and will discuss the situations when such decisions are contested.
<b>procedure</b>	<p><b>1. Introduction and Explanation of the Exercise (10 min)</b></p> <p>Divide students in groups of 5 and assign them each a historical event to commemorate on behalf of victims' association. Let the students 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> <p><b>2. Small Group Work (15 min)</b></p> <p>Tell each group to reflect on the main idea of the monument and its realization.</p> <ul style="list-style-type: none"> <li>• The monument's location and the reason behind it;</li> <li>• Funding;</li> <li>• Aesthetics;</li> <li>• Message (educating/warning/blaming/mourning, etc.);</li> <li>• Outreach and promotions (such as a ceremony);</li> <li>• Target group of the monument;</li> </ul>

	<p><b>3. Poster Preparation (15 min)</b></p> <ul style="list-style-type: none"> <li>• Prepare a poster and present it to the group.</li> </ul> <p><b>4. Poster Presentation (20 min)</b></p> <p>Let each group present their monument and ask them the following questions:</p> <ul style="list-style-type: none"> <li>• How did you get the idea for the monument?</li> <li>• What was the reason for choosing that monument?</li> <li>• Was it easy or difficult to reach a consensus?</li> </ul> <p>In a general discussion, you may want to focus on the following question:</p> <ul style="list-style-type: none"> <li>• What makes the monument-building contested?</li> </ul>
<b>material</b>	Colourful pens; markers; flipchart; A4 paper sheets; role cards;
<b>sources</b>	<p>In MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>• Module III: "Memory Walk -Video clips"</li> </ul>
<b>further readings</b>	<p>In MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>• Module IV: MONuMENTI - The Changing Face of Remembrance;</li> <li>• See also the Catalogue MONuMENTI - The Changing Face of Remembrance as a PDF document on the DVD "MemorInmotion";</li> <li>• See also the script: Memory Walk, as a PDF document on the DVD "MemorInmotion"</li> </ul>
<b>further activities</b>	<p>In MemorInmotion - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>• Module II: "Memory of Monuments/Monuments of Memory"- Lesson Plan 4: These are My Monuments/ My Memories</li> </ul>

<b>module II memory of monuments/monuments of memory</b>	
	<b>lesson plan 4</b>
<b>topic</b>	Recording memory and investigating monuments
<b>title</b>	<b>These are My Memories/ Monuments</b>
<b>subtitle</b>	Local History, Oral History, My History
<b>context</b>	By exploring the relevance of monuments and memorials students 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.
<b>related topics</b>	Monuments and Memory
<b>messages</b>	The students will take a critical stand in reflecting upon the role of historical memory.
<b>goals</b>	<ul style="list-style-type: none"> <li>• To make students aware that history is a part of their life/surroundings;</li> <li>• To introduce them to the process of exploring the monuments;</li> <li>• To let them engage with their community and family memory;</li> <li>• To encourage students to present their findings about historical memory by employing creative methods and multi-media.</li> </ul>
<b>learning outcomes</b>	<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.</p> <p>Participants will critically reflect upon the role that historical memory is playing in promoting informed civic practice and participation.</p>
<b>duration</b>	Preparation - 1 hour; Homework - 2 hours; Final presentation - 2 hours;
<b>students</b>	20-30
<b>methodology</b>	By applying interview methods and the Teaching Strategy: “Living Images” (that bring historical images to life), students 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.
<b>procedure</b>	<p><b>1. Introduction: Exercise and watching the film clip (15 minutes)</b></p> <p>Watch one of the Memory Walk film clips. Explain to students 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 relevant presentation.</p> <p><b>2. Preparation of interviews (30 min)</b></p> <p>Ask the students to conduct - individually - oral interviews with their parents, other family members or neighbours about their respective views of the monument. What do they think about it?</p>



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

\*\*Students work on their research projects at home.\*\*

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

Give the students 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 students select music to accompany their performance.)

### **4. Performance Presentation (30 minutes)**

- 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, students can record what they learned about the historical time period from viewing these “living images.”

### **5. Plenary Discussion, Debriefing and Reflection (45 min)**

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. Students may arrive at different interpretations of what they viewed. Encourage students to use evidence to defend their interpretations and invite them to change their interpretations as they hear their peers’ ideas.

	<p>Discussion:</p> <ul style="list-style-type: none"> <li>Looking at all monuments/stories presented: do you think there is enough attention to the war in your country? Why/why not?</li> <li>What is the difference between the personal memories and the official history?</li> <li>Do you feel some monuments/stories are missing?</li> <li>Would you have a new suggestion for a monument?</li> </ul> <p>Personal Reflection: Let students write or exchange their personal experience of the interviewing and the “Living Images”, by focusing on the following questions:</p> <ul style="list-style-type: none"> <li>If you were doing this activity again, what would you keep the same?</li> <li>What do you wish you or your group did differently?</li> <li>What did you learn about working with other people from doing this activity?</li> <li>What was the easiest part of this activity? What part was the most challenging for you?</li> </ul>
<b>material</b>	Access to smart phones and laptops; beamer and screen; Memory Walk film clips and transcripts;
<b>sources</b>	In: MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>Module III: “Memory Walk. The Video Clips”</li> </ul>
<b>further readings</b>	In: MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>Modules I-V in general, and in particular</li> <li>Module II: “Memory of Monuments/Monuments of Memory”- Lesson Plan 2: What is a Monument?</li> </ul> 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”; <a href="http://www.facinghistory.org">www.facinghistory.org</a> (only in English)
<b>further activities</b>	In: MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>Module II: “Memory of Monuments/Monuments of Memory”- Lesson Plan 5: My Ideal Monument;</li> <li>Module II: “Memory of Monuments/Monuments of Memory”- Lesson Plan 3: Museum of History;</li> </ul>

<b>module II memory of monuments/monuments of memory</b>	
	<b>lesson plan 5</b>
<b>topic</b>	Personal perceptions and responsibilities
<b>title</b>	<b>My ideal Monument</b>
<b>subtitle</b>	Exploring my own perspective on the past
<b>context</b>	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 students to take a personal stance in 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.
<b>related topics</b>	Memory Walk film clips; Monuments and memory; Creative working;
<b>messages</b>	Through exploration and creative expression, students will present their own ideal monument and relate it to their own role and responsibility vis-à-vis making history.
<b>goals</b>	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.
<b>learning outcomes</b>	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.
<b>duration</b>	120 min.
<b>students</b>	20-30
<b>methodology</b>	Through individual and group work activities, the students will be involved in critical analysis of monuments and reflect on personal interpretation of memorials.
<b>procedure</b>	<p><b>1. Introduction and watching Memory Walk video clips (DVD "MemorInmotion") (30 min)</b></p> <p>Show 2-3 Memory Walk video clips of a certain conflict/war that the students have already learned about and let them analyse 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> <p><b>2. Individual work (30 min)</b></p> <p>Give each participant a big sheet of paper and ask them to draw, mind-map or write down (or alternatively, use modelling 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><b>3. Poster Gallery and Presentation (30 min)</b></p> <p>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"> <li>• Why did you choose this particular historical event or person?</li> <li>• What message do you want to convey with this monument?</li> </ul> <p><b>4. Plenary Discussion (30 min)</b></p> <ul style="list-style-type: none"> <li>• How did it feel to conduct this activity?</li> <li>• What selections did you make and why?</li> <li>• What are the differences and similarities (in terms of form, message, location, design) when looking at the different monuments?</li> <li>• Do you think that you, as a young person, should have an influence on which monuments are built? Why/why not?</li> </ul>
<b>material</b>	Flipcharts; colourful paper and pencils; modelling clay;
<b>sources</b>	Memory Walk video clips
<b>further readings</b>	Catalogue MOnuMENTI - The Changing Face of Remembrance, as a PDF document included in the DVD "MemorInmotion"
<b>further activities</b>	<p>In: "MemorInmotion"- Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>• Module III: "Memory Walk. The Video Clips"- Lesson Plan 6: One Monument, Ten Opinions;</li> <li>• Module III: "Memory Walk. The Video Clips"- Lesson Plan 7: Heroes- A Story of Resistance</li> </ul>

<b>module III memory walk. the video clips</b>	
	<b>lesson plan 6</b>
<b>topic</b>	Perspectives on memorialisation and historical narratives
<b>title</b>	<b>One Monument, ten opinions</b>
<b>subtitle</b>	Exploring the Contested Views of Monuments
<b>context</b>	<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 neighbouring 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>
<b>related topics</b>	Critical reflection; Own Responsibility;
<b>messages</b>	What is the significance of monuments for me and for the others?
<b>goals</b>	<ul style="list-style-type: none"> <li>• To increase “multiperspectivity” on perceptions of remembrance;</li> <li>• To explore one’s own standpoint on monuments;</li> <li>• To discuss the possible significance of memorialisation;</li> </ul>

<b>learning outcomes</b>	<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>
<b>duration</b>	90 min.
<b>students</b>	20-30
<b>methodology</b>	Analysis of a film clip from different angles and thereby encouraging students' own opinion.
<b>procedure</b>	<p><b>1. Introduction and watching the film clip (10 min)</b></p> <p>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><b>2. Small group research activity (10 min)</b></p> <p>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 begin interpreting it. Write the following on the flipchart sheet: I want to know... I was wondering....</p> <p><b>3. Knowledge transfer (10 min)</b></p> <p>Discuss the questions in the group and make sure to include the following:</p> <ul style="list-style-type: none"> <li>• What do you think was the intention/purpose/message of the monument?</li> <li>• Describe the location and the design of the monument?</li> <li>• What is the intended audience?</li> </ul> <p><b>4. Small group work on specific interpretation (20 min)</b></p> <p>Divide the group into small groups of 4-6 students. Give them each a Card of Standpoint, such as:</p> <ul style="list-style-type: none"> <li>• a civilian who had personal experience during the war;</li> <li>• a veteran who was fighting during the war;</li> <li>• a tourist who just arrived in the city and passes by the monument;</li> <li>• the neighbour who lives next to the monument;</li> <li>• the activist that opposes the monument;</li> <li>• the artist that created the monument</li> </ul> <p>The participants should answer the following question, speaking from “their” point of view: What is my opinion about this monument?”</p> <p>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.</p> <p><b>5. Presenting the findings (10 min)</b></p> <p>Each group shortly presents its findings.</p>

	<p><b>6. General discussion (30 min)</b></p> <ul style="list-style-type: none"> <li>• What are the reasons for different opinions? Think of temporal/physical distance to the topic and/or different interests.</li> <li>• What views you have 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.</li> <li>• Do young people generally have an opinion about monuments? Should they have it?</li> <li>• What is your opinion about this monument?</li> <li>• Do you think monuments and memorialisation are important and why?</li> </ul>
<b>material</b>	Film Clips, Cards with Standpoints; Pens and Papers;
<b>sources</b>	In MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>• Module III: Memory Walk. The Video Clips</li> <li>• The script of "Memory Walk. The Video Clips", as a PDF document included in the DVD "MemorInmotion"</li> </ul>
<b>further readings</b>	In MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>• Module III: "Memory Walk. The Video Clips"</li> <li>• The script of "Memory Walk. The Video Clips", as a PDF document included in the DVD "MemorInmotion"</li> <li>• The catalogue "MONuMENTI - The Changing Face of Remembrance", as a PDF document included in the DVD "MemorInmotion"</li> </ul>
<b>further activities</b>	In: "MemorInmotion"- Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>• Module II: "Memory of Monuments/Monuments of Memory"- Lesson Plan 5: My Ideal Monument;</li> <li>• Module II: "Memory of Monuments/Monuments of Memory"- Lesson Plan 3: Museum of Memory;</li> <li>• Module IV: "MONuMENTI" - The changing face of remembrance-Lesson Plan 8;</li> <li>• Module V: "MonuMENTImotion". The Short Movie"- Lesson Plan 9;</li> </ul>

<b>module III memory walk. the video clips</b>	
	<b>lesson plan 7</b>
<b>topic</b>	Critical reflection on different roles and responsibilities towards injustice
<b>title</b>	<b>Heroes? A Story of Resistance</b>
<b>subtitle</b>	Different Strategies of Resisting Injustice
<b>context</b>	<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 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 neighbouring cities Sarajevo and East-Sarajevo (Bosnia and Herzegovina) gathered to research 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>
<b>related topics</b>	Heroism; Resistance; Fighting Injustice; Responsibility to Stand Up;
<b>messages</b>	What are different strategies and obstacles when resisting injustice? What is an individual's responsibility when faced with injustice?
<b>goals</b>	<ul style="list-style-type: none"> <li>• To increase “multiperspectivity” on the topics of heroism and resistance;</li> <li>• To increase awareness of one's own possibility to resist;</li> </ul>



<b>learning outcomes</b>	<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>
<b>duration</b>	180 min.
<b>students</b>	20-30
<b>methodology</b>	<p>Through the personal stories about different forms of resistance and by watching 3 Memory Walk Munich video clips, students become familiar with different forms of resistance. They present their findings of these personal stories and discuss their own ideas.</p>
<b>procedure</b>	<p><b>1. Introduction and brainstorming (20 min)</b></p> <ul style="list-style-type: none"> <li>• Let the students do the 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 students 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.</li> <li>• Move on to the topic of resistance and let the students 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 students what kind of obstacles of resistance they can think of.</li> </ul> <p><b>2. Screening the video clips (20 min)</b></p> <p>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 students identify and write on a sheet of paper what forms/strategies of resistance they came across.</p> <p><b>3. Small group work (30 min)</b></p> <p>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):</p> <ul style="list-style-type: none"> <li>• Who am I?</li> <li>• Why did I get into action (against what injustice)?</li> <li>• What kind of strategies did I use to resist?</li> <li>• What kind of risk did I take?</li> <li>• What was the response to my deed?</li> </ul> <p>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).</p>

	<p><b>4. Presentations (30 min)</b></p> <p>Let each group present their findings. As a facilitator you can add the „new“ strategies the group explored on the flipchart.</p> <p><b>5. Plenary Discussion (20 min)</b></p> <p>During the plenary session, the following questions can be discussed:</p> <ul style="list-style-type: none"> <li>• 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?</li> <li>• 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.</li> <li>• 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.</li> <li>• General I: Write down the following phrase on the flipchart and ask the students 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, Ravensbrück Memorial Site); Discuss with the students the importance of the individual act and how an individual can make a difference.</li> <li>• Općenito II: Razmotrite iskustva učenika u pružanju otpora kroz sljedeća pitanja: Šta vi kao pojedinac možete učiniti da promijenite situaciju? Da li ste ikada ustali protiv nepravde (npr. protiv nasilničkog ponašanja, sitnog kriminala) i ako jeste, kako ste se osjećali? Kakvim ste rizicima bili izloženi? Kakve su bile reakcije?</li> </ul>
<b>material</b>	Flipchart; beamer; Memory Walk Munich video clips; pens and papers; Video clips transcripts;
<b>sources</b>	In MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>• Module III: Memory Walk. The Video Clips/Munich</li> </ul>
<b>further readings</b>	In MemorInmotion - Pedagogical Tool on Culture of Remembrance: <ul style="list-style-type: none"> <li>• Module III: Memory Walk. The video clips;</li> <li>• The script of the Memory Walk video clips, as a PDF document included in the DVD "MemorInmotion", for more background information on the monuments.</li> </ul>

	<p>In: “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.  <a href="http://www.ns-dokumentationszentrum-muenchen.de/bildungsangebote/tgp-ns/tgpremembrance.pdf">http://www.ns-dokumentationszentrum-muenchen.de/bildungsangebote/tgp-ns/tgpremembrance.pdf</a></p> <p>Lesson Plan USHMM “Individual Responsibility and Resistance During the Holocaust”  <a href="http://www.ushmm.org/educators/lesson-plans/individual">http://www.ushmm.org/educators/lesson-plans/individual</a></p>
<p><b>further activities</b></p>	<p><b>Proposal for an additional activity: (90 min)</b></p> <p>“Resistance in present-day society”</p> <p>Aim: To let students 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.</p> <ol style="list-style-type: none"> <li>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)</li> <li>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)</li> <li>3. Ask them to prepare a presentation and reflect on ‘What could or should be done to resist such oppression?’. (20 min)</li> <li>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)</li> </ol>

### the script

by **Wouter Reitsema, Anne Frank House (The Netherlands)**

#### I. Memory Walk Sarajevo & Istočno/East Sarajevo

Between August 12-17 2013, Anne Frank House The Netherlands and Youth Initiative for Human Rights BiH, in cooperation with Humanity in Action, organized the film workshop “Memory Walk” in neighbouring cities Sarajevo and Istočno /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 - cemented memories in stone of 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-embrance 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. Invited speakers showed in an inspiring way 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 Istočno Sarajevo proved to be a unique opportunity for many participants to visit parts of their country they 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 available on Youtube and printed on DVDs, 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, Istočno Sarajevo. 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 neighbouring cities Sarajevo and Istočno 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 ownership over 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 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 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 Feldhernhalle. The clips are available on Youtube and printed on DVDs, with translations in English, German and Bosnian/Croatian/Serbian. This workshop was funded by EVZ Europeans for Peace Program and the Anne Frank Verein.

- 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 Bür-gerbräukeller (a large beer hall of the Löwenbräu 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.

## module 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**

In the territory once called Yugoslavia, and nowadays referred to as the region, the last century was very turbulent. From 1914 until 2014, there were numerous states and social establishments taking turns one after the other and, 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.

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.

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.

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.

The 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, organised the struggle against the occupying forces and for 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.

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>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.</p> <p>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 instrumentalization 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>
<b>related topics</b>	<p>Memories of the Western Balkans monuments</p> <p>Local history</p>
<b>messages</b>	<p>Think of how important it is to remember the past, wars, and heroes and why can facing the past be difficult?</p>
<b>goals</b>	<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 students 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.</p> <p>In addition to gaining historical information, the students 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 honour of a person. Students will discuss the reasons for erecting monuments, the role of monuments within community, and attitudes of the communities towards them.</p> <p>Since this Module will be implemented with students from different backgrounds, the students will develop communication skills and share different experiences and traditions of their respective backgrounds, thus developing tolerance and mutual respect.</p>
<b>learning outcomes</b>	<p>Students 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, organising, analysing and synthesising and comparing the data obtained and drawing inferences from those facts.</p>
<b>duration</b>	<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>
<b>students</b>	<p>20-30</p>
<b>methodology</b>	<p>World Café</p> <p>Participants will work in small groups. They will be tasked to analyse the text and the image of a visual material, and to analyse monuments and any events related to each of them.</p>



## procedure

### **Part I: 15 minutes: 10 (introduction) + 5 (assignment of tasks)**

Step one – dividing students into groups, instructing them on the methodology and assigning them the tasks.

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.

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-2014. A map of the region of the Western Balkans to be hung up onto the wall is required, and on which the students label the place or area of the monument's construction.

### **Part II: 50 minutes: 5 x 10 min**

Step two ~World Café~

Each group should be seated around their respective table. Having analysed the material and having answered all the questions, each member of the group should move to another table, leaving only one member as a host. Guests at the table should compare their experiences with monuments they have seen at previous tables.

The same activity should be repeated until all participants have passed all tables and reviewed all the materials.

### **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 students should be invited to discuss and answer the key question.

### **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?

	<ol style="list-style-type: none"> <li>2. Where is the monument located?</li> <li>3. What are its artistic features?</li> <li>4. What symbolic message does the monument convey?</li> <li>5. What period does the monument commemorate?</li> </ol> <p><b>B. Questions about the monuments on the last page:</b></p> <ol style="list-style-type: none"> <li>1. Compare answers with information about the monument.</li> <li>2. In whose honour was the monument erected?</li> <li>3. Do monuments from this group belong to the same period?</li> <li>4. What is the common message of the monuments of this group?</li> <li>5. What is the fate of monuments of this group?</li> </ol> <p><b>C. My monument – questions about a unified memorial:</b></p> <ol style="list-style-type: none"> <li>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?</li> <li>2. What is your definition of a monument?</li> </ol>
<p><b>material</b></p>	<p><b>Part I:</b></p> <p>Prepare a timeline with significant dates (years) that reflect historical context, and a map of the Western Balkans region. Students 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><b>Part II:</b></p> <p>Monuments from the catalogue MONuMENTI:</p> <p><b>Group I:</b></p> <ol style="list-style-type: none"> <li>a. 1961. 'Interrupted Flight' –Šumarice park; Location: Kragujevac, Serbia; Sculptor: Miodrag Živković</li> <li>b. 1966. Flower of Jasenovac; Location: Jasenovac, Croatia; Sculptor: Bogdan Bogdanović</li> <li>c. 1973. Sutjeska Battle Memorial; Location: Tjentište, Bosnia and Herzegovina; Sculptor: Miodrag Živković</li> <li>d. 1978. Memorial at Makljen; Location: Makljen, Bosnia and Herzegovina; Sculptor: Boško Kućanski</li> <li>e. 1974. 'Makedonium'; Location: Kruševo, Macedonia; Sculptors: Jordan Grabuloski and Iskra Grabuloska (architecture), Borko Lazeski (stained glass) and Peter Mazev (domes)</li> </ol> <p><b>Group II:</b></p> <ol style="list-style-type: none"> <li>a. 1934. Petar II Petrović Njegoš Statue; Location: Trebinje, Bosnia and Herzegovina; Sculptor: Toma Rosandić</li> <li>b. 2006. Skenderbeg Statue; Location: Skopje, Macedonia; Sculptor: Thoma Thomai</li> <li>c. 2011. 'Warrior on a Horse'; Location: Skopje, Macedonia; Sculptor: Valentina Stevanovska</li> <li>d. 1938. Statue of Đorđe Petrović 'Karađorđe'; Location: Topola, Serbia; Sculptor: Petar Palavičini</li> <li>e. 1948. Tito's Statue; Location: Kumrovec, Croatia; Sculptor: Antun Augustinčić</li> </ol>

	<p><b>Group III:</b></p> <ol style="list-style-type: none"> <li>1929. Gregorius of Nin Statue; Location: Split, Croatia; Sculptor: Ivan Meštrović</li> <li>1990. Statue of Desanka Maksimović; Location: Valjevo, Srbija; Sculptor: Aleksandar Zarin</li> <li>1994. (first construction in 1984) 'Krajputaš' – Memorial to Ivo Andrić; Location: Višegrad, Bosnia and Herzegovina; Sculptor: Ljupko Antunović</li> <li>1999. Mother Theresa Memorial; Location: Skopje, Macedonia</li> <li>Sculptor: Tome Serafimovski</li> </ol> <p><b>Group IV:</b></p> <ol style="list-style-type: none"> <li>1953. 1389 Kosovo Battle Memorial; Location: Gazimestan, Kosovo Sculptor: Aleksandar Deroko</li> <li>2001. (maybe earlier) Rorovi Memorial Park; Location: Goražde, Bosnia and Herzegovina, Sculptor: Senad Pezo</li> <li>2003. Srebrenica-Potočari Memorial and Cemetery to Victims of 1995. Genocide; Location: Srebrenica, Architects: Ahmed Džuvić and Ahmet Kapidžić</li> <li>2004. Memorial to Albanian Victims of the WWII and 2001 Conflict; Location: Blace, Macedonia, Sculptor: Selam Mustafa</li> <li>2004. Memorial to Fallen Defenders of Homeland; Location: Mrkonjić-Grad, Bosnia and Herzegovina, Sculptor: Miodrag Živković</li> <li>2005. Memorial to Fallen Croatian Soldiers; Location: Mostar, Bosnia and Herzegovina, Sculptor: Slavomir Drinković</li> <li>2009. Memorial to "Innocent Victims of NATO Aggression against Socialist Republic of Yugoslavia"; Location: Grdelička klisura, Serbia, Sculptor: Unknown</li> </ol> <p><b>Group V:</b></p> <ol style="list-style-type: none"> <li>2007. Rocky Balboa Statue; Location: Žitište, Srbija; Sculptor: Boris Staparac</li> <li>2008. Bob Marly's Statue; Location: Banatski Sokolac, Srbija; Sculptor: Davor Dukić</li> <li>2010. Tribute to Srđan Aleksić; Location: Pančevo, Srbija; Sculptor: Ivana Rakidžić-Krumes</li> <li>2000. Statue of Zahir Pajaziti; Location: Priština, Kosovo; Sculptor: Muntoz Dhrami</li> <li>1961. Memorial to Boro Vukmirović and Ramiz Sadiku; Location: Priština, Kosovo; Sculptor: Unknown</li> </ol>
<p><b>sources</b></p>	<p>"MemorInmotion" - Pedagogical Tool on Culture of Remembrance;</p> <ul style="list-style-type: none"> <li>The MOnuMENTI Catalogue, by author Marko Krojač as a PDF document included on the DVD. Organiser: <i>forumZFD</i>, 2014</li> </ul>
<p><b>further readings</b></p>	<ul style="list-style-type: none"> <li>Protection of monuments in Bosnia and Herzegovina and the region;</li> <li>Monument symbols;</li> </ul>
<p><b>further activities</b></p>	<p>From "MemorInmotion" - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>Module II: "Memory of Monuments / Monuments of Memory"</li> <li>Module III: "Memory Walk: Sarajevo-Munich. The video clips" (DVD)</li> <li>Module V: "MONuMENTImotion". The Art of Dealing with the Past. A short animation movie (DVD) / Lesson plan 9: Moments and Monuments in Movement</li> </ul>

## module IV additional working material for students and teachers

Use all 26 cards with images of monuments included in the Pedagogical Tool “MemorInmotion”

### QUESTIONS TO BE ANSWERED WHILE WORKING ON MONUMENTS

(Set of questions is the same for each group)

#### QUESTIONS 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 honour 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 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?

<b>module V MOnuMENTImotion: the art of dealing with the past.a short animation movie</b>	
	<b>lesson plan 9</b>
<b>topic</b>	Film Experience: Analysis and Discussion
<b>title</b>	<b>Moments and Monuments in Movement</b>
<b>subtitle</b>	The Art of Dealing with the Past
<b>context</b>	<p>From the idea to a piece of art</p> <p>Inspired by the exhibition “MOnuMENTI - The changing face of remembrance” by the photojournalist Marko Krojač, the initial idea of the project by Forum Civil Peace Service (<i>forumZFD</i>) and its partners was to bring the in the exhibition displayed monuments of the Western Balkan into interaction. How can monuments that are locally separated from each other be put in movements and express emotions? And what effect does that have on the viewer? The core idea of the project was to bring the petrified and isolated monuments into a fictional interaction as a metaphor for awakened and living memories. The “(re)animated” monuments of the past are set in motion by the joint search for the “missing” bust of Boro Vukmirović that used to sit next to his friend Ramiz Sadiku on the same site in Prishtina (Kosovo). A way for the students to give a creative response to changing (pre)dominant historical, cultural narratives and question the role of monuments.</p> <p>The work for realizing this idea started in December 2013 and found its first materialization in a preparatory workshop with a core group in the beginning of February in Belgrade.</p> <p>Together with the independent artist Muhamed Kafedžić Muha and students from the Western Balkans and Germany, <i>forumZFD</i> planned the screening of the animation movie as part of the Peace Event Sarajevo 2014 in June.</p> <p>In the beginning of March 2014, <i>forumZFD</i> held an additional three-day workshop in Sarajevo with selected students and young activists. In total 18 young people from Bosnia and Herzegovina, Serbia, Kosovo, Macedonia and Germany took part in the workshop, in which the students were introduced to the concepts of Dealing with the Past and Reconciliation. Together, they worked out a storyline, discussed which effects they want to include in the movie and divided tasks for the following months. Everybody got some homework, be it animating some scene, rewriting the script or organizing the premier of the screening in Sarajevo. In the following time, the artist Muha included the parts which the young animators worked on. Feedback was constantly asked for from the participants and the movie was presented to them in different phases of its production. In the beginning of June 2014, this process came to an end with the premiere at the Peace Event Sarajevo 2014.</p> <p>The short animated movie was also selected at the SFF-Film Festival in Sarajevo 2014 and at the Anibar Festival in Peja (Kosovo). A last minute surprise was the official nomination of “MOnuMENTImotion” in the category “Best creative response” at the international short films festival in London run by the Imperial War Museum (IWM) in December 2014.</p>
<b>related topics</b>	<p>From “MemorInmotion” - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>• Module II: “Memory of Monuments / Monuments of Memory”</li> <li>• Module III: “Memory Walk: Sarajevo-Munich. The video clips” (DVD)</li> <li>• Module IV: “MOnuMENTI Catalogue by Marko Krojač, as a PDF document included on the DVD.</li> </ul>

	<ul style="list-style-type: none"> <li>• Process of facing the past and transitional justice;</li> <li>• Local history;</li> </ul>
<b>messages</b>	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?
<b>goals</b>	<p>Developing the students' critical thinking skills using film.</p> <p>By analysing 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.</p> <p>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.</p> <p>Finally, discussion about painful issues will have an impact on the reconciliation process in the region and on convergence of views.</p>
<b>learning outcomes</b>	<p>By means of film, participants will examine the attitudes of contemporaries towards the past, be it their own or that of their neighbouring nations.</p> <p>Through the analysis of 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>
<b>duration</b>	<p>90 min.:</p> <p>Introduction: 10 min.</p> <p>Main part: 60 min. = 10+10+30+10</p> <p>Closing part: 20 min.</p>
<b>students</b>	20-30
<b>methodology</b>	Based on individual work and the work done in small groups, i.e. through film analysis and discussion, the participant will draw inferences in relation to the key questions raised.
<b>procedure</b>	<p><b>Introduction: 10 min</b></p> <p>Place two photos on the blackboard – one face up (a photo of a National Hero, Ramiz Sadiku) and the other face down (a photo of Ramiz Sadiku and Boro Vukmirović together), without providing any explanation.</p> <p>By employing this method, we raise the participants' interest and take note of the questions they pose. The questions should be written down on the board, in between the two photos.</p> <p>We are getting to the theme of the lesson and, together with the students, we define the basic questions related to the topic that will lead us to the ultimate question.</p> <p>Possible questions:</p> <ol style="list-style-type: none"> <li>1. What do you see?</li> <li>2. Is something missing?</li> <li>3. What is missing?</li> <li>4. How aware are you of the monuments around you?</li> </ol>

5. How familiar are you with the monuments in the country and the region?
6. What does a monument symbolise?
7. What role can art play in the culture of remembrance?

After the initial discussion about the topic and setting the main theses, you should move on to the main part – screening and active analysis of the film.

**Main part: 60 min. = 10+10+30+10**

Part I: 10 min

Divide the participants into 5 groups. Announce the screening and ask them to take notes of their impressions and questions related to symbolism, populism, and cultural and historical background of the film.

1. How much can a film help in reconstructing the past?
2. To what extent can both monuments around us and artistic films help us to explain the current cultural and political situation in society

In addition to the general questions, each group will be assigned a film related theme to analyse. These themes are contained in the group titles.

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

Once the groups are formed and assigned the themes, play the film.

Part II: 10 min

Film MOnuMENTImotion by Muhamed Kafedžić Muha, author/director;

During the screening, the participants should take notes of pieces of information in the film related to the theme assigned to their respective groups.

Part III: 30 min

After the screening, the participants should be given some time to organise information and impressions and to prepare for presentations. They should be asked to write down their observations on a flip chart sheet, which will be placed on the wall. Make sure that all groups present their observations and place their paper sheets on the wall next to one another.

Part IV: 10 min

1. How much can a film help in reconstructing the past?
2. To what extent can both monuments around us and artistic films help us to explain the current cultural and political situation in society?

	<p><b>Final part: 20 min</b></p> <p>Instruct the participants to turn the card and to read the key questions of the topic. Have them develop the discussion using the key questions and take a position on this issue.</p> <p>Key questions:</p> <ol style="list-style-type: none"> <li>Who/What are the heroes of a certain era?</li> <li>To what extent did heroes of a certain era remain recognised as a lasting value?</li> <li>How important is the role of monuments in preserving these values?</li> <li>To what extent can an art film raise interest in the current events in the society?</li> <li>Can we answer the question: Why Boro and Ramiz no longer stand “shoulder to shoulder“ and what do they symbolise today?</li> </ol> <p>In the end, turn the photo face up (Boro and Ramiz).</p> <p>Close with the words of participants.</p>
<p><b>material</b></p>	<p>Part I:</p> <ol style="list-style-type: none"> <li>1961. Monument to Boro Vukmirović and Ramiz Sadiku; Location: Priština, Kosovo; Sculptor: Unknown;</li> <li><a href="http://sh.wikipedia.org/wiki/Boro_Vukmirovi%C4%87#mediaviewer/File:Boro_i_ramiz.jpg">http://sh.wikipedia.org/wiki/Boro_Vukmirovi%C4%87#mediaviewer/File:Boro_i_ramiz.jpg</a></li> </ol> <p>Part II:</p> <p>A short film (10): „MONuMENTImotion“</p> <p>Part III:</p> <ol style="list-style-type: none"> <li>1961. Monument to Boro Vukmirović (missing part of the monument) and Ramiz Sadiku; Location: Priština, Kosovo; Sculptor: Unknown;</li> <li><a href="http://sh.wikipedia.org/wiki/Boro_Vukmirovi%C4%87#mediaviewer/File:Boro_i_ramiz.jpg">http://sh.wikipedia.org/wiki/Boro_Vukmirovi%C4%87#mediaviewer/File:Boro_i_ramiz.jpg</a></li> </ol>
<p><b>sources</b></p>	<p>From “MemorInmotion” - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>A short film: “MONuMENTImotion” by Muhamed Kafedžić Muha, author/director, (DVD);</li> <li>MONuMENTI Catalogue by author Marko Krojač, as a PDF document (DVD), Organiser: <i>forumZFD</i>, 2014;</li> <li>Monument to Boro Vukmirović (missing part of the monument) and Ramiz Sadiku; Location: Priština, Kosovo; Author of image: Marko Krojač, Sculptor: Unknown;</li> <li>Black and white photo: Boro and Ramiz</li> <li><a href="http://sh.wikipedia.org/wiki/Boro_VukmirovicC4%87#mediaviewer/File:Boro_i_ramiz.jpg">http://sh.wikipedia.org/wiki/Boro_VukmirovicC4%87#mediaviewer/File:Boro_i_ramiz.jpg</a> (the Internet, Wikipedia)</li> </ul>
<p><b>further readings</b></p>	<p>From “MemorInmotion” - Pedagogical Tool on Culture of Remembrance:</p> <ul style="list-style-type: none"> <li>Module III: “Memory Walk”: Sarajevo-Munich. The video clips /Lesson plan 7: Heroes and History of Resistance</li> </ul>



**further  
activities**

Becoming familiar with MOnuMENTI Catalogue, PDF document included on DVD

- 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

## module V additional working material for students and teachers

### Parts I and III:

Photos required for the introduction and closing of the lesson:



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



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

### Part II:

Short movie “MONuMENTImotion”

### Part III:

Key questions on the card:

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

### Additional working materials for the teachers:

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

- Diversity of monument forms
- Symbolism and symbol of a monument
- Monument populism
- History of monuments
- The politics behind monuments

2. Key questions on the card:

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

## **the script**

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

### **Prologue**

Animation starts with monuments:

- Battle of Sutjeska, 1943 (1973), Tjentište, B&H by Miodrag Živković, pg. 54,
- Albanian victims of the Second World War and the 2001 conflict (2004), Blace, Macedonia by Selam Mustafa, pg. 72,
- Makljen Monument (1978), Makljen, BiH by Boško Kućanski, 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 Sutjeska/Tjentište monument, Branislav Patinć saw hands. Aldo monument represents the Creek of the Sutjeska River, sometimes this sculpture is interpreted as representing the wings of hope. The monuments in Tjentište and Makljen are commemorating the National Liberation War and, generally, represent 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 WW2 and to fallen Albanian fighters of internal conflict in Macedonia in 2001.

### **Title**

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 didn't want to make viewers depressed or oppressed by the animation.

### **Opening**

Two Ivo Andrić heads, opening story

IVO: Andric, Andric, 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 i Hercegovina, 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.

## **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, B&H.

### **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

### Priština, Kosovo

We now see statues falling around the base for Boro and Ramiz bust statues in Priština, 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 students 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 Kapidžic, 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.

## essay

### **Challenging young people to reflect on monuments and their meanings: How to create an active culture of remembrance in our societies?**

**Dr. Nicolas Moll, historian based in Sarajevo (Bosnia and Herzegovina)**

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 to understand 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 to make these monuments more visible again and how to 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 “MemorImotion” 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 Projects’ films have been developed largely by young people themselves.

There are also differences between the two 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. The second series deal with monuments in Munich, Germany that are all related to the Third Reich and were built during 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, the Dodgers Alley, 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 "MONuMENTImotion", 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 Pristhina, 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 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 in its own right; it needs to be supported by persons and citizens and, therefore, it depends on their involvement.

## the authors

### The Manual:

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**Melisa Forić** is a historian from Sarajevo. She has authored and co-authored several history textbooks for primary and secondary school, and is a member of the EUROCLIO-HIP BiH, the Association of Historians and History Teachers of Bosnia and Herzegovina. She works at the Centre for Balkan Studies of the Academy of Sciences and Arts of Bosnia and Herzegovina.

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**Nicolas Moll**, PhD in contemporary history, is a historian and a trainer in the fields of intercultural cooperation and dealing with the past. He works in the Western Balkans and in Western Europe and is coordinating the trans-European exchange platform “Memory Lab”.

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**Judith Brand**, Program Manager at *forumZFD* in BiH since June 2014, is a social worker by profession and holds an M.A. degree in East European studies. She has a long-term working experience in the Western Balkans.

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Photos and comments of the authors from the catalogue  
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