

The lessons from the past the tools for the future

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

BIP



MemorInmotion

Pedagogical tool / Trainings of the trainers
on culture of remembrance

Documentation / Evaluation
2015

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1. Introduction

After the invitation for future trainers was published in mid February 2015 through Mreža mira (Peace network), the pedagogical tool "MemorInmotion" came to life. In the course of 2014, experts of BiH association of history teachers (EUROCLIO-HIP BiH), Anne Frank House, YIHR BiH, Pax Christi Aachen and university professors, in the organization of Forum ZFD, prepared a pedagogical tool on culture of memory based on materials from projects „Memory walk“, led by Anne Frank House, and „MONuMENTImotion“, led by *forumZFD*. The tool found its way to end users – educators in formal and informal education.

Pedagogical tool "MemorInmotion", financially supported by German Federal Ministry for Economic Cooperation and Development (BMZ), Embassy of the FR Germany in BiH, along with *forumZFD* and Anne Frank House (The Netherlands), is primarily dedicated to the culture of remembrance and monuments which best depict how did the concepts of identity develop and change in the west Balkans and parts of Germany over the 20th century. Considering their role, monuments present a perfect means to show these processes in a very interesting way. One and the same monument sometimes can bring different concepts of identity in certain geographic and timeline distances.

Transforming, destroying and neglecting existing monuments in a certain way 'updates' political concepts of identity and in that sense, they are very important. Though those identity concepts may divide people and encourage them to be violent, they can also give contribution to reconciliation and transformation of conflicts. There was a need to find new ways of facing with the past, facing with dominant historical narratives and questioning the accustomed concepts of identity and monuments. Contents of the manual and themes presented therein defined the area covered by the trainings.

The main intention of a training on pedagogical tool was education of teachers and professors, how to encourage in the best way the young people to engage in the area of multiperspective history and remembrance, and to critically review the public culture of remembering. To that regard the formulated goals of the training were:

- Educated participants/trainers will have an opportunity, through implementation of a tool, to encourage

the young people to critically think about the process of memorialization, e.g. through contextualization of a strategy of preserving memories and raising awareness about the difficulties in the process of building monuments and in relation with disputed meanings of those monuments;

- Educated participants/trainers will contribute strengthening of the role and responsibility of young people in the process of memorialization and encourage them to critical thinking and considering alternative forms of preserving memories;
- Through implementation of tools, contents and methods of trainings, the participants shall learn how young people can promote inclusive thinking about the past, present and future.
- Future trainers should, in the end, encourage young people to actively work on creating space for constructive dialogue, confront with different perceptions, exchange of new views and critical review of own past and past of the others, recognizing and promoting universal human values.

Concept of training was designed by the team of authors and associates in a project, while *forumZFD* in Bosnia and Herzegovina took care of the whole organization in cooperation with BiH association of history teachers EUROCLIO HIP BiH, YIHR-BiH, Humanity in Action Bosnia and Herzegovina – HiA, Mreža za izgradnju mira (Network for building peace) BiH and pax christi Aachen. The original idea was to organize eight trainings, selecting cities with characteristic stories and monuments from the culture of remembrance to host those trainings: Sarajevo, Doboј, Srebrenica, Mostar, Jajce, Prijeor, Brcko and Tuzla. Due to great interest there was an additional training in Bužim, as well as a session in English in Sarajevo. We tried thus to cover the whole territory of BaH and we believe we fulfilled our goal, considering that we had participants from 36 towns of Bosnia and Herzegovina, and guests from Croatia, Serbia, Macedonia and Kosovo. After the invitation was published, the participants were sending their applications, and when selecting them we tried to ensure they were highly motivated educators of different profiles and generations. Each training was organized as a two-day activity with a total of 16 hours of work. The training program contained six workshops from pedagogical tool "MemorInmotion", and there was a separate activity "A walk with monuments" where the participants could get acquainted with local monuments and history of the host town. Number of participants at trainings varied from 7 to 21, and a total of 124 completed the training. Each training was attended by participants from various areas, various backgrounds and age structure, which created good

conditions for multiperspective approach to monuments that were processed during the training. At the end of the seminar all participants filled evaluation forms, and their results are given in this report. We should not forget here a significant support and help for organizing and implementation of trainings in the field that we received from our dear friends from institutions and organizations: Historical museum of Bosnia and Herzegovina, IPAK- Mladost gradi budućnost in Tuzla, Center of human rights in Mostar and the Resource center ToPeer Dobož.

According to the reports prepared by the lecturers after every training it can be seen that participants in all sessions were fully interested for the topic. They were constantly encouraged to recognize the areas of own professional acting in which they could apply the acquired knowledge and skills. Interactive work and themes that were not sufficiently represented in the formal education in BiH were an inspiration to the participants for discussions and creative ideas. Each of the participants displayed an interest for further use of a pedagogical tool and gave concrete proposals on how to use it in their own line of work and activity.

What we are particularly proud of are the evaluations and field experiences that our participants sent after they had implemented the tool in their respective areas. Positive experiences and good practice examples came through reports and photographs, some of which we tried to bring in this report. At this occasion we want to thank everyone who embraced our material and introduced it (or are still introducing it) into their work practice of education and work with young people.

Through report on implementation of a pedagogical tool on culture of remembrance "MemorInmotion" we presented a lot of statistical data, but we tried that the figures do not lower the significance of this material whose value grew again after each held training. Each of the workshops received a new dimension with positive reactions and new ideas that were shared by the training participants. New constructive ideas for improvement of materials that we received we will try to incorporate into some future editions of the material.

We believe that the goals originally set at the start of the project have been fully implemented. By implementation of a pedagogical tool "MemorInmotion" we brought closer the monumental legacy, stories about civil courage,

to younger generations, hoping that lessons from the past will serve to create a common future. Pedagogical tool "MemorInmotion" inspired all those who saw it to own creativity, responsibility and promoting peace. We hope this report on implemented activities will be only one step on the road to further contribution in studying the culture of remembrance and history, and processes of reconciliation in the society.

Motivated by numerous feedback information and positive reactions from the participants of the training on the tool "MemorInmotion" and confident in interest of teachers in further education and culture of remembrance in formal and informal sector, *forumZFD* in close cooperation with EUROCLIO HIP in BiH (European association of history teachers and educators) with partners Inicijativa mladih za ljudska prava BiH (YIHR BiH), Humanity in Action BiH (HIA BiH), Mreža za izgradnju mira i pax christi Aachen, plan sin 2016 to update and improve a new edition of a pedagogical tool „MemorInmotion“ in B/H/S/C language (Bosnian, Croatian, Serbian, Montenegrin), as well as Albanian, Macedonian, German and English language, expanding in that way its accompanying education program and training in BiH and the region of West Balkans. Besides the new edition of the tool, the educational portal about culture of remembrance "MemorInmotion" will develop and integrate into the web page of EUROCLIO-HIP (www.cliohipbih.ba). In December 2016 a regional conference on facing the past titled "Education and culture of remembrance: actors, lessons, tools", will be held in Sarajevo.

The project partners warmly invite other interested actors in Dealing with the past processes to unify their capacities, to be part of this promising challenge in development offered by the continuing "MemorInmotion goes Western Balkans" project on educational initiatives on culture of remembrance and benefit from it, as a contribution to a constructive and nonviolent process of dealing with lessons from the past and creating innovative tools for a better future.

EUROCLIO-HIP BiH i *forumZFD*

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www.dwp-balkan.org/en

2. Summary of the trainings



Sarajevo
7.-8.3. 3,14 10



Doboј
14.-15.3. 3,66 12



Srebrenica
18.19.4. 4,0 7



Mostar
25.-26.4. 3,6 12



Jajce
9.-10.5. 3,58 13



Prijedor
16.-17.5. 3,58 13



Brčko
6.-7.6. 3,92 14



Tuzla
13.-14.6. 3,66 13

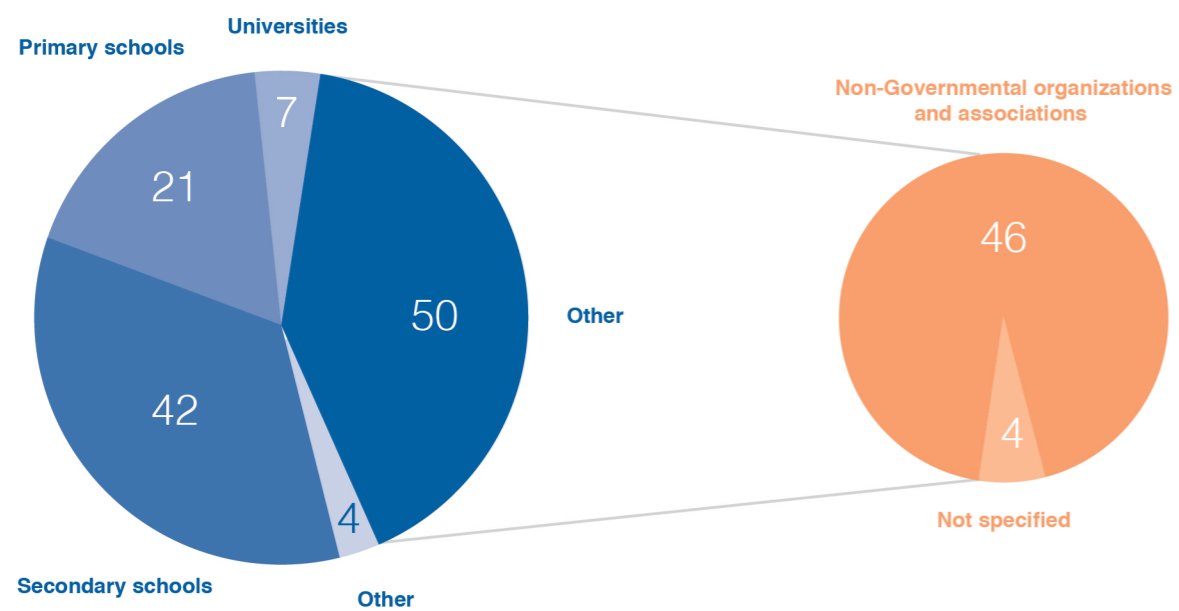


Bužim
20.-21.6. 3,8 20

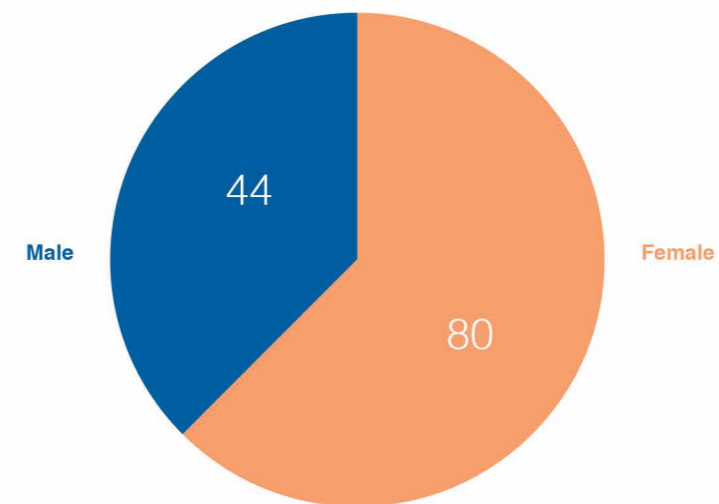


Sarajevo
10.-11.10. 3,30 11

Participants' institutions



Gender structure of participants (124 in total)



2.1. Additional impressions by team of trainers of the teacher training pedagogical tool on the culture remembrance 'MemorInmotion'.¹

Bojana Dujković-Blagojević, Banja Luka:

Though I am history professor by vocation I have to admit that during the work on developing the 'tools' and 'walk with monuments' I started to look upon it in a different way. BY socializing with my colleagues during every training session and visits to local monuments in all 6 towns, the impression on the 'tool' was different. Better each subsequent time.

On the other hand, we had very different participants: Domestic, foreigners, younger, older, teachers, activists, employed, unemployed, historians, teachers, sociologists, activists... Each of them enriched the training with their experience, shading new light on the 'tool'. One element is common to everyone. After we gather on the second day of training, the first thing people would say was they saw the monument, but this time they paid attention to it, looked and took some time to contemplate.

In Doboj, Prijedor, Jajce, Tuzla, Buzim and Sarajevo, places where I participated in trainings, every time together with participants we were visiting local monuments. In Prijedor we were in Kozara museum in the time of holding the action 'Night of the museum'. The museum was full and murmur of people is an impression difficult to forget. I understood there is hope for our museums.

In Doboj it is hard to forget the hospitality of activists of ToPeer civic association, who received us and made us feel excellent. Doboj, my town, same but different, seen by different eyes. New and old monuments in the Park of heroes, witness the wars. I wish times will come when less painful past will be celebrated.

In Jajce we were in the time of 1st May holidays, and again the museum of AVNOJ was full. Regretfully, we were the only visitors from our country. Jolly atmosphere in the street and a defile of prom students that stopped the whole town for the moment.

¹ The trainer, Larisa Kasumagić-Kafedžić expressed her impressions and comments in a separate essay, which is a part of this brochure.

2.1. Additional impressions by team of trainers of the teacher training pedagogical tool on the culture remembrance 'MemorInmotion'.

Tuzla – all young people who perceived the material in a completely different way from other participants with whom I cooperated. None of them remembered Yugoslavia, but they had a desire to hear, learn and value. The hosts from organization IPAK- Mladost gradi budućnost made us feel terrific. Walk and seeing local monuments on the temperature of 37°C. Unforgettable!

Buzim – a story for itself. Wonderful people, hospitable. A small town during the month of Ramadan. Completely new customs for me. I am grateful for the opportunity to experience and learn new things. Wooden mosque, made without a single nail, the old time of Buzim – half reconstructed, lovely view.

Sarajevo, the first time with participants who are not from BiH. Excellent feeling when you realize that there is an interest among the people from Germany, Switzerland, Turkey, even Swaziland, to learn about our past. Material seen through their eyes enriched me. Thank them for it. New-old monument – city council – and its new look, unforgettable.

Though it was often difficult after a working week to travel and hold the training over the weekend, I would do it again. I often reminisced the thoughts and comments of participants, and through them I was questioning some of my thinking and points of view. Not only about the past, but largely about the present moment.

Melisa Forić, Sarajevo:

I sincerely enjoyed being part of the project 'MemorInmotion', in its first place getting ready the pedagogical tool, and in its second place during its implementation through trainings. Perhaps this second part was more impressive, because through work with my colleagues teachers I could review the whole potential of this pedagogical tool, though I had my doubts in the beginning. "The jolly caravan" as I often called it, would depart Friday afternoon from Sarajevo with packs of books, brochures and catalogues, onward to the working adventures in the cities across Bosnia and Herzegovina. We were met there by people eager to get new knowledge and experience that discovered to us, as trainers, a new angle of looking at monuments and workshops. Coming back on Sundays to Sarajevo, every time we were carrying with us new doses of

2.1. Additional impressions by team of trainers of the teacher training pedagogical tool on the culture remembrance 'MemorInmotion'.

positive energy, which was abundantly there on every held training. Discussing about the heroes from the past I became aware that heroes today are the teachers who work hard and try to make a step forward by educating themselves additionally and persisting on the mission to responsibly educate the young people, to teach them critical thinking, tolerance, dialogue, and mutual respect. This experience gave me additional incentive to personally continue working in that direction.

Senada Jusić, Sarajevo:

In our whole process of work, the monuments became active 'living' witness of time that impressively speak not only of the past but the present as well. Monuments and material MemorInmotion secure the foundation for studying history, development and changes in the society on many fields, but also building oneself. Active work with participants to the workshops was pure inspiration, for you could be a witness of extraordinary intimate moments, when representatives of different national and ethnic groups, for the first time, speak openly about their fears, views and perceptions of a historical period, but also their hopes for the future. Materials and monuments really enable you to individually advance, but also to work on constructing better future, a future that include mutual understanding and respect.

3. Reflection on the implementation of pedagogical tool "MemorInmotion"

After a series of 10 trainings of the trainers "The Lessons of the past-the Tools for the future" about "MemorInmotion"- the pedagogical Tool on culture of remembrance, initiated, created and edited by *forumZFD* in close cooperation with the partners- EUROCLIO-HIP BiH, Anne Frank House, YIHR, HiA, pax christi Aachen, teachers, historians and experts in Dealing with the Past, 124 teachers, professors and actors of organisations working on peace education were trained on implementing the Tool in their fields of work during the period March-November 2015. A series of trainings and workshops were also proposed in the frame of the International Youth Event/Conference "Civil courage in times of war and peace: There is always a choice" in Tuzla, as well as at Summer schools programs of EUROCLIO HIP BiH in Šipovo (BiH) and the International University Sarajevo (IUS): "Learning from the past". Upon request of professionals in formal and non-formal education, 50 toolkits "MemorInmotion" in German language ("Erinnerung in Bewegung") were distributed and are currently being used in Germany.

The project partners received about 30 written reports and feedback so far on the successfully implemented Tool with students in BiH, Germany and Serbia. As 'pars pro toto' of the experience gained and as sample of the impact produced in the field, EUROCLIO- HIP BiH, which together with *forumZFD* is editing an evaluation document on the realised trainings and implemented Tool by the end of 2015, is pleased to stress the following positive development which shows gives an overview of the inherent didactical potential of the Tool when it is used by motivated and engaged trained teachers involved in the project.

3.1. Comments of the participants in a training who implemented the pedagogical tool 'MemorInmotion' in the field

Selim Jusić- Sarajevo, Primary school „Umihana Čuvidina“

I was particularly impressed by the inclusion into this topic and the way of processing it by students who don't deem history as the most important subject. I have seen that this way of processing themes (pedagogical tool and material 'MemorInmotion') is suitable for students and is much more interesting, they are more focused and more creative. I will therefore utilize the selected pedagogical tool used in this project for realization of regular topics of History as a subject, for it gives a more free and efficient approach. Further on, participation in the seminary 'MemorInmotion' and its preparation and realization enabled me to easier understand the interpretation of monuments and cultural-historical heritage in a local area, its use and abuse. The manual 'MemorInmotion' enables the usage of the pedagogical tool and its adjustment for the primary school age of children. For primary school pupils almost all the elements should be given more descriptive and general information on the context of the time and events in which the monuments were made.

The videos were well designed as they were real, while the clippings are authentic. They represent a simple and interesting model, through which monuments in our local areas could be processed in a similar way, thus producing positive and negative conclusions. This is a good way of raising awareness with the 'ordinary' people for who the monuments have been built in the first place, it would prevent the abuse of monuments in interpreting the daily politics themes, and it would encourage the universal standpoints that make it important to objectively and sincerely interpret every monument.

MONuMENTImotion animated film changes the attitude about the monuments. They remind the audience that there is a story behind each monument, an event and a message. They create a feeling of importance of each monument for every viewer or a by passer, for each monument bears a lesson learned, positive or negative, that can be useful. They create a feeling like with the wasted newspapers on the pavement, and anyone intelligent can learn something from it.

3.1. Comments of the participants in a training who implemented the pedagogical tool 'MemorInmotion' in the field



Amra Hasić- Tuzla, Gymnasium 'Meša Selimović' (with Daria Vilušić and Edina Hrustić):

Amra Hasić, Historian and Professor at the High School "Meša Selimović" in Tuzla, attended the 2 days training of trainers organised by *forumZFD* in Tuzla in June 2015, in order to get introduced to the contents, methods and objectives of the pedagogical Tool about culture of remembrance "MemorInmotion". After she got certified as trainer and gained the skills for transmitting her knowledge to the students, together with her colleagues Daria Vilušić and Edina Hrustić, Amra organised workshops in classrooms of the High School, based on "MemorInmotion".

Impressed by the impact she reached at the groups of students regarding alternative, inclusive and creative ways of dealing with memory, history and the past in group work, she took the initiative to address some official letters to the Pedagogical Institute of Tuzla Canton, to the Dean of Faculty of Philosophy at the University of Tuzla as well as to the Academy Council of the Faculty. In her correspondence she, on one side, explained the important role of the pedagogical tool "MemorInmotion" in both primary and secondary education. On the other side, at the university education level, especially in the Department of History, she emphasized that it would be desirable to do further workshops based on "MemorInmotion", which would help to better understand the essence of the monument, express teamwork, creativity and communication among young people and future educators.

The resulted good news is that the Pedagogical Institute of Tuzla Canton adopted her proposal for additional workshops for professors and schools and already organised a new workshop at the Institute for Professors. In the meantime, her letter was passed on the Teachers' Council at the Faculty of Philosophy at the University of Tuzla, and she was given approval to organize workshops in cooperation with the Department of History for students (1st-4th year of studies). At the moment, Mrs. Hasić is developing a workshop plan for the entire school year 2015/2016 at the University level, with the intention expressed by the Faculty to also continue the project in the next school year.

3.1. Comments of the participants in a training who implemented the pedagogical tool 'MemorInmotion' in the field



Selma Ćerimagić- Sarajevo, Gazi Husrev-bey madrasa:

The students were motivated for work and after a class of history at the field location they participated in making a portfolio about what they have noticed at the location of a monument (one of reflections: most Sarajevo roses are not marked in red color, except those in the city center, lack of any information tables or labels about Sarajevo roses, ignorance of younger population about them, existence of many Sarajevo roses in the area of Novo Sarajevo, with only one colored in red). These are just some of the notices about Sarajevo roses, due to the time limitations it was not possible to make a more detailed analysis and information about the number of these memorabilia. The best part of such a field work is that the students are focused on what was their task, all the students were engaged and motivated to find out more about places of remembering in Sarajevo.

Most teaching units in the Manual is designed in a way to last 2 or more school classes, which can be realized mainly outside the regular classes (e.g. historical section). The Manual may serve the regular history teaching, certain segments, due to time limitation and too crowded teaching contents of history. The manual is certainly useful in the work with students due to encouraging them to a research activity, developing critical thinking, motivation and pointing to the importance of preservation of cultural-historical heritage.

Tool units I found the most important are: Museum of remembrance, Talking to monuments, and Walk through memories. The videos 'Memory Walk' were quality and concise. They elicit curiosity, critical reflections, motivation with the pupils, and have a clear message. Animated film 'MONuMENTImotion' was made in an interesting way and is mainly adjusted to secondary school children and college students.

Informal group 'Culture of peace' – Sarajevo – secondary school pupils and students

Videos 'Memory Walk' are very educative. They present historical information in an interesting way. It would be good if TV stations in Bosnia and Herzegovina would use such a film in their program. Animated film

3.1. Comments of the participants in a training who implemented the pedagogical tool 'MemorInmotion' in the field

'MONuMENTImotion' is a creative solution to draw the attention of the young and cause critical thinking and a researching spirit. I believe every person, after seeing this film, will have a different look at monuments and their significance for the society. The discussion after the film MONuMENTImotion was very constructive and with concrete conclusions. The participants gave examples from their areas and identified factors that have a negative impact on development of their position and critical thinking.

Emina Musić- Sarajevo, secondary school:

I would like to inform you that recently I found an application for the pedagogical tool at several occasions. My wish is to prepare my students for realization of individual modules which are by theme and way of performing close to them. In the past period I realized a part of the module III, unit 7, Heroes-story of resistance, with students of the final year of Gymnasium. Considering the timespan of a school class, I adjusted the topic to the WWII. Pedagogical tool is simple for use, educative from methodological point of view and easily applicable for other topics.

The students watched movie clips – Sarajevo roses and White roses. They have shown an interest, since nobody knew that Sarajevo roses were. Ignorance turned into curiosity. Students shown critical thinking and responsibility, particularly when it was about their own past. Students' inclusion in the dialogue was quite unexpected, there were opposing standpoints and confrontation, and finally, conclusions that were a product of a detailed analysis.

Unit 4 – these are my memories / monuments: In working with the young people, this scenario they liked most as it supports their investigative spirit and independent work.

Memory Walk clips are adjusted for teaching, short, provocative. Since they were made by young people I noticed they attract more attention than classic historical documentaries. Technically innovative and amusing, particularly for the young.

3.1. Comments of the participants in a training who implemented the pedagogical tool 'MemorInmotion' in the field

About the animated movie 'MonuMENTImotion': I cannot remember when was the last time that something encouraged me to act this much.

Najra Isaković- Sarajevo

I think that video recordings 'Memory Walk' and 'MONuMENTimotion' highly stimulated the free discussion among participants in our workshop, as well as a critical step from what they believed they had known.

Informal young groups 'Nitko nije kriv' (Nobody's fault) – 3 groups:

It is a material that deserves attention and it is possible to use it with a different purpose. Depending on target group, it is necessary to adjust the preparation in order to realize a maximum effect. We believe that the technique of assessing previously unseen things is the best, so we would insert into monuments cards more less known monuments, decreasing the number of well known ones. Working with the young people, we mostly used Module 2, based on which we prepared workshops, and participants were very active, so we could work on their presentational skills. In that way we questioned their attitudes about monuments and discussed the significance of monuments and messages they send and their role in the society.

The material contains video material, photos and proposals for workshops that can be used in working with people of different age. I believe it would be particularly useful in school work.

About the video material 'Memory walk': I think they helped the young to identify with the participants in a film and become more motivated for work and participation in group work.

About the animated movie 'MonuMENTImotion': Made in a very unusual way, even intriguing, as it evokes split opinions among the participants, enlivening monuments and introducing monuments as a topic for discussion with the young in a completely new level. Perhaps it would take a bit more information about the monuments in the film 'MONuMETinmotion – a discussion with monuments' in this sense becomes a story

3.1. Comments of the participants in a training who implemented the pedagogical tool 'MemorInmotion' in the field



that is connected with the present rather than just a history textbook story that needs to be memorized just for the school purpose.

The film is good, displaying an artistic form, meeting with reality and an illusion about the monuments that talk. I like the message for the audience, that monuments talk and that their message is loud, clear and unique, although these monuments are in different states, continents, made by different sculptors, but with a single message – to spread peace.

A marvelous idea and story, but somehow I feel it was left unfinished. The film is great if first all the monuments appearing are presented, their role and reason of making. Or if it is done after the film. I think it would take up too much time for all the participants to get acquainted with all the monuments appearing in the film, so it might be good if there are some information about the monuments in the film itself.

Himzija Kajtezović- Bihać, Primary school „Harmani – I“

Excellent experience. Since I work with younger students the film was useful, but not adjusted to their age. I played the film at the start and at the end of the class. It is understood that the opinions and conclusions were different. During the workshop we talked about all the scenes seen in the film. Animated film helped a lot in the realization of the workshop. All appraisals to the participants in making of the animated film. The unit I found most successful was Visits to the monuments.

Ilijan Kuzmanović- Novi Grad, Secondary school center „Đuro Radmanović“

About the video material 'Memory walk': Clear, with concrete messages, which cannot be said for MONuMENTImotion, they initiate critical thinking and encourage the culture of remembrance.

About the animated film 'MONuMENTImotion': I think this film is not for younger generations, since, in order to understand it, it requires knowledge of the previous state order, theory of literature and film, means of

3.1. Comments of the participants in a training who implemented the pedagogical tool 'MemorInmotion' in the field



filming expression, which understands by far wider education from the one offered in BiH, and there is also a personal affinity towards certain types of art.

It is unrealistic to expect that the teachers can use all the tools in the workshop in such a short period.

Ivana Atlija and Ferida Kurtović- Sanski Most, Primary school “Prva sanska škola”:

We would like to share our impressions and experiences in working with students of senior primary school age. The feedback from them was expected – insufficient knowledge of the matter, lack of connecting the historical contents at the BiH level, inadequate home upbringing, disturbed system of values, lack of information, empathy, compassion, identification, general culture, etc. We would like to point out that the students are not to blame for this situation, for there are many shortcomings in the system we live in and in the system of education. It is a disappointing fact that with students we hear and see differences, e.g. our and their, they over there, even openly insulting terms. We would also like to thank you for the education, material that helped us to start working on this theme and problems, that we had an opportunity to conclude that it is absolutely necessary to work, not only with this population but also with other actors in the society, such as educators and parents. We will continue to work with the students, raise the awareness, direct them and encourage positive thinking and acting, so that in future, step by step, they could contribute to creation of a positive climate and healthy society as a whole.

Videos ‘Memory walk’ are very well designed, they are based on authenticity, real events, and they can serve as a quality material in working, but primarily with the older students.

About the animated film ‘MONUMENTImotion’: Quality, direct, picturesque, well designed, especially with monuments presented as living beings that feel, suffer, think and similar.

Workshops in the pedagogical material are very well made, but for 100% realization of the offered programs in primary schools it would take very thorough planning, space, time, adequate group, adjusted material,

3.1. Comments of the participants in a training who implemented the pedagogical tool 'MemorInmotion' in the field

harmonized with the time it refers to.

Ruža Zarić- Modrica, Secondary school “Jovan Cvijić”:

The students have shown a high level of attention and motivation for work. They showed knowledge about monuments, being one way of remembering of the past and keeping the cultural tradition. Certain monuments have emotional weight. Monuments relating to 1992-1995 events contain more emotions. These monuments are indicators of emotional, national maturity and tolerance. Discussions to this theme expand the knowledge and degree of mutual understanding. The students were active and interested. They expanded the knowledge and analyzed a certain number of monuments.

Jasna Ibrahimpašić- Bihać, Mechanical-transportation vocational secondary school

I attended the training MemorInmotion in Prijedor, and I would like to thank you for the given opportunity for advance professional training in an interesting topic such as this one. I work as a history professor in secondary school and I managed to use the pedagogical tool in three classes with approximately 100 students. Since the end of the year was closing, I was not able to apply the workshops in all the classes I teach. I will do it this school year, whose beginning is delayed due to the strike of teachers in my canton. I will insert the workshops into the annual plan and program of work. What I can say from my modest experience thus far is that the workshops take a long time and none of them can be processed in one school hour (45 minutes). If a workshop should be realized over more than one hour, that would lose the dynamics and interest. I had to modify the material, adjust and shorten it, which is the advantage of the material on the other hand, as it gives such opportunity. The students have shown great interest and creativity in the classes. The material can receive a ‘full’ use in informal education and through the work of Students’ council, or in section elective classes. Since I am a coordinator of Students’ council in my school, and we are able to determine the time ourselves in such a meeting, it appeared that the material had a greater value. Regretfully, all the students do not take part in the Council, so if the goal is to show this interesting approach to culture of remembering to a high number of students, it would be necessary to

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shorten the time or particular steps in the modules themselves. I would also like to say that this topic about the culture of remembrance is necessary and is very poorly represented in our educational system, so it would be one of the reasons to spread this material among as much young people as possible. What is also positive in the material is that it stimulates the students to a research and elicits interest for monuments that surround them. The material is dynamic, and in my experience with the students, they were very interested in photos and their design. In the feedback the large number of students said that this material changed their reasoning about monuments and remembering of historical events.

Milica Lakić- Brčko, Secondary school of economics

How precious material we got was I realized only at preparing for the beginning of realization of certain themes. Unfortunately, till today I managed to realize only one block-class (90 minutes) with second grade students. The class was realized within a class dedicated to general issues in a grade and fit in into the building of mutual trust, emphasizing that dialogue can build trust. The students were very interested – I used a combination of a film about the monuments, group work on getting acquainted with and presenting the monuments, dialogue and expressing the different attitudes, argumentation for bringing different conclusions, etc. I will recommend the pedagogical tool to other teachers for use in their work.

Mirjana Trbojević- Banja Luka, Gymnasia Banjaluka:

Right after the seminar I realized the workshop. The goal was to try this material while my experience from the seminar was still fresh. I did the same workshop with the third and fourth graders, and after that with the first grade students. The first group had 25 students, the second 29. I was doing the workshop – What is a monument. I had 60 minutes at the disposal, and not the planned 90 minutes. I was following the activities from the workshop: Activity 1 properly, activity 2 was a bit accelerated (no presentation or poster, but a group representative presenting the history of the monument). All the students were selecting monuments from the local and regional history.

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A group of 25 (or 29) is quite large. I divided the class into five groups. To my surprise, the first graders were more interested to work, they even recognize the monuments better than students in the third grade. Every group had more active students and those who were less engaged.

This teaching material is very good. It can be used in various ways and within different topics, even in the Counselling class. Also, not all the workshops should be used, but only parts, or just particular materials. At the Counselling class I did the workshops 'A talk with monuments'. I also divided the students in groups and gave them to analyze photos of the monuments I distributed to them (the material you gave us). I did not use World Caffe (I had only 45 minutes), but each group presented their photos (here each member of every group was engaged, for each student had a task to present one photo of a monument).

This school year I also plan to continue the work with your material. My experience tells me that the material can be used in teaching, is interesting to students, they are permanently active during the class. The teachers can use your material in a very good way, in accordance with their affinity and possibilities.

Aida Salketić / Nerkez Opačin, Sarajevo, International university Sarajevo

The videos 'Memory walk' and 'MONuMENTImotion' are very good, but I worked with a group of summer school students, and they found this, workshop based approach, too shallow, not allowing them to 'get into the matter' deeply enough. Those were their comments. Of course, they took part in a dialogue, for they were a professional group, but I think it was not quite what they expected (it was an IUS summer school group). The best reflections were about the video clippings we were showing.

Maida Mujčinović- Brčko, 'Proni Centre' for youth development

I used this pedagogical tool during the youth exchange between Croatia, Serbia and Bosnia&Herzegovina. For young between 17 and 30 years of age, of several nationalities and religious backgrounds, this tool was very useful. Apart all the differences they realized how much they have in common, and that they share

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the history. After they got acquainted with the monuments from the catalogue, watched the videos and the animated film, they all thought about monuments in their vicinity, which mean something to them, or they remembered those they see, but do not know their background. I will try to use this tool in other groups as well, in order to encourage them to look at the past differently and more carefully, as well as on the present, for only in that way the future will be better.

We particularly liked unit 8 and monuments from the catalogue. The participants also liked the videos 'Memory walk' and animated film 'MONuMENTImotion' that we presented at the end of the workshop.

About the video material 'Memory walk': Very interesting monuments were presented, unknown to most participants, including myself. It all stimulated us to compare the culture, time they signify and present time. I think we should all pay more attention to things 'right under our noses' in order to better understand something global.

About the animated film 'MONuMENTImotion': A part of our history presented in a creative and interesting way. The story about friendship and unity itself is very educative.

Bojana Golubić, high school teacher at the Gymnasium Svetozar Marković in Niš, Serbia:

This week I have decided to use the MemorInmotion pedagogical tool in classes in order to adopt the knowledge of founding hypothesis and the application of both inductive and deductive methods in the process of researching and exercise the process of presumption and argumentation. This exercise also developed through the perspectives of prejudices since it has shown how people depict different symbols in different contexts.

Organization: Works was organized in pairs. Students were given two photos of the monuments and needed information about the objectives of exercise. Their task was to look at the pictures and to write a hypothesis about the monument considering these questions:

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- 1) What is the symbol of the monument?**
- 2) In whose/ what remembrance was this monument built?**
- 3) Where is this monument situated (students were told at the begging of the class that the photos picture monuments from ex-Yugoslavia)?**

After they would present the monument from their point of understanding the context and discussion about the different perspectives in class, they would reveal information written at the back of the picture.

180 students were engaged in this class. All the students have found this method very stimulating for thinking, re-thinking and debating. Some of them initiated starting a research about the monuments in Niš and the surrounding of Niš, so we have decided to finish the chapter of Science methodology by "MemorInmotion /Memory walk " research.

Here are some of the interesting views and facts that in some point left me speechless during the class. I want to share it with you.

The Sarajevo roses is a monument no one has ever heard about (only 11 have ever been to Sarajevo and none of them have seen The Sarajevo roses). The most common questions were: Is this a real monument? Is this monument drawn on the wall or in the street?

(The most common hypothesis): This is a monument from Croatia (argument: because there is lots of blood), Slovenia (because it's very abstract and modern) or Bosnia (argument: because there was war). This monument is a symbol of a) holocaust b) Roman period c) bombing d) innocent victims e) atentat.

Would you stop while passing by this monument and think about the symbolic background of it? (94% of students gave the negative answer before they have heard a story about the monument. After they have heard a story, there was no one saying that he/ she would pass beside without stopping and re-thinking). When telling the story, all the students were silent and thoughtful of the Sarajevo siege imagining the life of

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teenagers in Sarajevo those days).

What do you think about the name of the monument? Only few students could connect the rose and the blood, saying that rose is a symbol of love and the blood is a symbol of death.

UČK: None of the 180 students knew who Rugova was. Very few (6 out of 180) was familiar with that name (all refugees from Kosovo). When asked to say who the man on the picture is, they answered: Tito, Slobodan Milošević, Mika Antić (Serbian poet), Roberto Begnini, Danilo Kiš (Serbian writer), Singer. Only 20% new what UCK means, but more than 50% new what OVK is.

Bob Marley: Everyone knew who Bob Marley was, but 80% of them thought that this must be a monument from Croatia (seaside) or Slovenia since it is a modern monument.

Rocky: Everyone was familiar with Rocky, but thought that this monument exists in Bosnia since Rocky "looks like he was from Bosnia".

Tito in Kumrovec: Only 7 students knew that the name of the village where Tito was born starts with K, addressing it as Kumanovo or Kumanovec. About 40% of them couldn't recognize Tito saying: "He looks a lot different in movies". When understanding the context of the photo 93% answered that the photo was taken in some Serbian village in Šumadija.

Jasenovac: only 2 students out of 180 recognized Jasenovac, explaining to others that that was the place where "Ustashes, pardon Croats" killed 1 million Serbs.

Gazimestan: only 4 out of 180 students (refugees from Kosovo) could recognize this monument. More than 80% didn't know that there is a monument remembering The Battle of Kosovo.

Srebrenica: all 180 students knew about Srebrenica monument. This was the only discussion where

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different emotions started confronting them, both boys and girls. They felt the collective guilty and tried to fight against that feeling by saying that it was a process initially made against Serbs by Western politicians in order Serbs lose their territory and life. In order to open "the empathy niveau" I started leading the discussion from politics and military level of thinking to the level of 12 year old boy taken from his mother and sent to death. This was the picture which we started debating, and then a debate took streams of introspection and collective(un)consciousness using tools of logical fallacies, fictive and working hypothesis and the problem of the possibility and truth.

Njegoš: hypothesis was that this photo was taken in Montenegro for sure since it depicts Njegoš and he is the only famous personality Montenegrins have since "Montenegro is a small and irrelevant country".

Srdan Aleksić: only few student have heard about Srdan Aleksić.

Makljen monument, Tjentište monument: students were mostly (57%) familiar with this part of history, but mostly by recognizing that these battles occurred during II World War. The others (30%) thought that these battles occurred during the I World War and the rest assumed that these were the battles which happened in 90's.

When Serbian history is considered, all the students, without an exception could recognize the Šumarice monument and **Vožd Karađorđe** monument. Not only they could recognize it, but they could also depict the cities where the monuments are situated. When talking about Šumarice, students would saying the phrases from the famous song "Bloody fairy-tale" written by Desanka Maksimović.

Makedonium: more than 90% of students recognized the monument as the station for communication with aliens/ the circus playground.

Mother Theresa monument: only 14% have ever heard about the name of Mother Theresa. More than 70% thought that the monument is placed in Kosovo, since the architecture has a resemblance of Muslim

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architecture.

Boro and Ramiz: none of the students have ever heard about Boro and Ramiz story, and they couldn't tell that anything was missing from the monument. Once I have told the story of Ramiz decided not to leave Boro when he was sentenced to death, some of the students (boys) whispered: "What a fool!"

Anne Decker, internship at pax christi Aachen, Germany (Program "Aachener Friedenslauf"):

Report of my experience made with "MemorInmotion" during pedagogical workshop in schools in the frame of the traditional "Run for Peace" event organised by pax christi Aachen in Germany.

In the course of the supporting program for the student run in Aachen/Germany ("Aachener Friedenslauf"), I used the handbook MemorInmotion to introduce the students to memorization and monuments. Since I had only a limited amount of time (90 min) and only one session with the class, I decided to combine some elements from the handbook. With a group of 28 High School students I started to brainstorm about monuments in order to find a start into the topic and see what they already know of monuments. Like I assumed, many of them did not know much about monuments in general and I felt that the brainstorming was a good way to give them a general understanding to work with during the course of the workshop. Afterwards we watched the videoclip about the Georg Elser Monument. Many of the students were neither familiar with the monument nor with Georg Elser and wanted to know more about him. We answered questions and did some group assignments (role play). Last but not least, we discussed about their opinion of the Georg Elser monument as well as of monuments in general.

We ended up finishing quite early, so that we watched some more videoclips until the lesson was over and the students left for break. The class I was doing the workshop with was quite motivated, others might need longer for the modules, but still I think the time frames in the handbook could be checked upon.

Overall, I really liked to work with the "MemorInmotion" as this kind of topic was new to me, too, and I felt that

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I have learned a lot by preparing the session as well. It was simple to use and easy to understand. It gives very good explanations about what to do as the instructor and indicates clearly what one has to prepare before the workshop starts. Therefore, I would like to compliment on the good elaboration of pedagogical tool.

In my workshop, however, I felt that some parts were too easy for the students and that might also be why we finished earlier than expected. Maybe it could be indicated which sessions are easier or a little more difficult. Also, I think it would be advisable if the instructor is having more than one workshop with the class so that one can first have a little introduction-workshop and then the students can start with some background information into the next workshop.

Nerkez Opačin, International University Sarajevo:

Building bridges in Bosnia: using storytelling to close the gap between theory and practice

March 20 2015: A recent peacebuilding conference in Israel discussed the role of culture and memory in peacebuilding. Nerkez Opačin argues that storytelling is vital to explaining the past for future generations, and reports on the unique way in which Sarejavans are remembering the victims of the Bosnian war.

In January, a key international conference for peacebuilders was held at the Bar-Ilan University in Israel. The focus of the conference was on how to bridge the gap between theory and practice in conflict management: to engage with new methods of conflict resolution, to find the best way to transform and manage conflicts, and ultimately to prevent the horror of war.

The next generation will always be key to resolving conflict. As such, the opening panel of the conference discussed how to personally engage students in teaching and learning about the past.

Taking part in the panel, I highlighted the role of storytelling and narrative in education. This is one way of

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approaching the difficulties of dealing with history. The panel also discussed the importance of stories and how they can be used as a tool in teaching peace and conflict studies. I talked about my own experience of using stories in the classroom, discussing lessons based on the culture of remembrance.

Culture and remembrance: vital to the past – and crucial for the future

Specifically, I talked about the 'MemorInmotion' teaching tool. This focuses on the role of remembrance in culture, which has been discussed by other peace and conflict researchers.

The aim of 'MemorInmotion' is to make young people familiar with the ways that history and the memory of war and conflict are presented, used and abused in public spaces. The importance of this has been demonstrated in Rwanda, the Balkans and many other places in between.

When young people are engaged with history, they can share perspectives and create new perspectives on the past. They can critically reflect on public cultures of remembrance, which in turn increases their awareness of the role and responsibility of memorialisation. By promoting reflection on the past – and different possible futures – it helps to establish trust between individuals and communities from different backgrounds, to restore dialogue and rebuild peaceful relationships.

Memory in peacebuilding: remembering the Bosnian war through Sarajevo Roses

Memorialisation can be a powerful tool in peace education and peacebuilding. It enables people to explore different ways to deal with difficult wartime memories, to challenge dominant historical narratives, and to question conventional concepts of identity. In my personal teaching history, I have shown groups of Bosnian students a film entitled Sarajevo Roses, and been amazed by their feedback.

Sarajevo Rose is the name given to the pattern created when a mortar shell exploded on concrete. As a memorial to those killed during the siege of Sarajevo, many of these explosion scars have been filled with red resin.

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Throughout the years, activists and citizens have worked to preserve these places of memory. Since 2013, the authorities have begun officially to protect the Sarajevo Roses, as many had disappeared as part of the reconstruction of Sarajevo. Today, there is a continuing debate about whether or not they should remain anonymous, and without explanation. This could lead to them being passed by, with their significance unnoticed. But their anonymity and lack of explanation allows for them to commemorate all the fallen of the war, with quiet dignity.

Getting students to talk freely and openly about their feelings about such ideas helps them to discuss not just memorialisation, but the peace and conflict processes which make memorialisation necessary.

Indeed, by evoking a greater understanding of the 'Other' – the opposing side in a particular conflict – storytelling can be a powerful peacebuilding tool. And stories also have another purpose: moral pressure. Stories can be about hope – about what should be – and can therefore work towards shaping processes and ideas that bring about change.

Storytellers focus on the past in order to comment upon problems, needs and desires that exist in the present. Stories are therefore fundamental to the future: they unite children and adults, the past, present and future, across cultures.

This is why stories play an important role in peace education, and empowering young people to become peacemakers themselves. If they hear stories of people from other inter-communal conflicts, they can realise how people on both sides of the conflict have suffered, and thus become motivated to work for change and peace. Stories are fundamental to history – and fundamental to peace.

<http://www.mreza-mira.net/16289-building-bridges-in-bosnia/>

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Elma Hašimbegović- Sarajevo, director of the Historical museum:

MemorInmotion tool can serve as a great and very useful pedagogical tool and gives many possibilities for work with young people. It can bring new perspectives and teach about new fields such as dealing with the past, memorialisation, culture of remembrance. However, it should be kept in mind that even professors and teachers are not operating with these terms in their work much, so the terms should have been introduced firstly and carefully used. The duration of the modules is too long. Duration longer than 90 is not recommended for any purpose. It is more suitable for organizing a half-day/one day workshops.

Amir Mujkanović- Gradačac, Mixed secondary school „Hasan Kikić” and Gymnasia „Mustafa Novalić”

This pedagogical tool is a real refreshment and something new that can be used in history teaching. Especially for the reason that so far nothing was offered on this topic, including to the teachers, as material that can serve for better understanding of the topic. All unites are very interesting and possible to be applied in work.

Excellent ideas and comparisons of monuments from different areas. Different role (they would have) opens possibility of different perception of these monuments.

About the animated film 'MONuMENTImotion': The film was perfectly thought out, as such it is suitable for showing even to the younger pupils as the scenario is very interesting, educative and understandable.

Bekir Mahmić- Velika Kladuša, Primary school „Crvarevac”

Educational moment the workshop leaves on the pupils. Extraordinary experience.

The video 'Memory walk' was very well designed, it encourages reasoning and critical thinking. It is not

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well adjusted for younger children, but with repeated viewing and with constant teacher's clarifications they can understand it. What is important is the message the film sends out. All appraisals to everybody who participated in making the 'MONuMENTImotion' animated film.

Marko Barišić- a historian, Mostar:

The first thing I liked about the implementation of the project itself was its not being located in Sarajevo. I realized it was your intention to go to other local areas, where it is more convenient to the people to apply and participate in the workshops. I think it is an excellent idea, but it was also not implemented fully. Considering that I was only in Prijedor, please bear in mind I speak from that perspective and that I might be wrong. What I want to say is that I could feel, for instance, the organizer not being connected with the local community. What I mean is, we did not know what monuments were there in Prijedor, and we did not go and visit them. I think a visit to the monuments in the hosting municipality should be a mandatory practice of the workshop.

Besides, I think it would be much better if the organizers and educators would know what can be found in the local area, for example, official monuments in Prijedor, but also subcultural, civil and other initiatives, offering an insight into different narratives of occupation that exist in the city. Such 'discovering' of Prijedor would be an inspiring practice for the trainers as well as for the students.

I also believe it would be good for the organizer to contact the NGO sector in the hosting city, to offer this education to at least one person from NGO sector, if there are no applied history professor from that very town. I think local perspective is very important, and in Prijedor we did not have it. Local person will have its version of the story which can be changed in relation with other people who are visiting that place for the first time and they see the whole thing differently.

Another thing I would definitely introduce for everyone who are coming to the workshop is that before arrival participants should read some basic literature on the theory of the area and interventions in it. Considering

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that behind the process of reading the monuments in a way presented in the guidelines are the postmodern philosophic lines on the relation of matter and humans, I believe understanding of this matter will be more understandable if some bibliography on the subject is studied as well.

Srdjan Tunić- freelance curator who's working on education projects with youth- Civil Association ARTIKAL: association devoted to curating and promoting contemporary and free artistic expression, Belgrade:

I've read all the material and here are some impressions, comments and questions:

I like how the whole thing got together - an art exhibition, a collection of essays, workshops, animated movie, and specially that the material is shared and produced in a form of pedagogical, practical toolkit to be used by educators in the local/ex-YU field. Linking WWII monuments from Germany and BiH/YU and the exchange of students seems like a good way to understand different contexts, still tied to (critical) remembrance of WWII. Great to have essays providing historical and social analysis, opening some discussions and contextualizing the workshops. Workshops seem very grounded, practical, structured and useful to disseminate further. Apart from targeting the conflictive or diverse culture(s) of remembering the past through monuments (or not) in the region, through critical lenses, the other benefit of the project I see are people exchanging and working together, as well as disseminating the results in this format. Now I cannot wait to see the whole material in my hands! Also, personally agree in criticizing the nationalist rhetoric - past or present - whose official versions of history are still shaping the public spaces.

I really do not have any critique towards the project, since many doubts I had were gradually resolved after reading the whole material. However, here are a couple of comments:

Regarding the video material, "Memory Walk Sarajevo-Istočno Sarajevo 2013 Behind the Scenes" provides an overview of the guided walks, but it is hard to understand the conversations between the participants, due to street noise. I'd suggest, for an imaginary next filming, maybe recording an internal discussion that

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could provide an insight into the group dynamics and questions that even some spectators might have; or conducting several small interviews with participants hearing their feedback about the whole program. For some workshops (Module II /3, Module IV/8) I have a feeling that the participants might need more time, especially when required personal reflection and/or memorization of 25 monuments in question (if not getting in touch with them beforehand). Surely, workshop leaders know best.

Since most of the monuments were from the SFRJ, now ideologically satanized or put aside, participants would need also to consider their own attitude to that historical period, socialism/communism/leftist ideology, what their families told them about it, among others. Guess some of them could not be agreeing with that Yugoslavia's ideology, but here's an idea. If someone's not really a nationalist, nor a leftist, seeing Tito on Vraca's memorial park could automatically position the monument as a communistic one. But, Tito aside, the monument still talks about WWII victims, a try-out to remember the history, a tragedy which took human lives (regardless of their religion, ethnicity, etc) and therefore speaking about a historical and universal thing.

3.2. Rating of pedagogical tool based on the received feedback of the implemented Tool in the field

a. Manual (1-5)

4,5 To what extent was the Manual 'MemorInmotion' useful for work in teaching/workshops?

4,55 Do you think that methodological clarifications of 'MemorInmotion' tool for performing teaching activity were clear and detailed enough?

3,7 To what extent was the content of the tool 'MemorInmotion' adjusted to the age of young people you worked with?

4,4 Do you think that the tool "MemorInmotion" can be used during classes in schools and workshops in organizations?

4,2 To what extent the content and methods of 'MemorInmotion' evoked an interest for culture of remembrance with all the workshop participants?

4,16 To what extent did the working methods provide incentive for active participation of all workshop participants?

4,2 Did the content of 'MemorInmotion' sufficiently stimulate the participants to critical thinking about monuments and culture of remembrance?

4,61 Did the content of 'MemorInmotion' encourage the participants to establish dialogue?

4,1 To what extent the content of 'MemorInmotion' stimulated the participants to critical thinking about monuments as a part of local history?

3,72 To what extent 'MemorInmotion' tool encouraged participants to critical thinking about monuments as a part of regional history?

4,1 To what extent the tools of 'MemorInmotion' stimulated the participants to critical thinking about universal values of culture of remembrance?

- 1 - Not at all
- 2 - No
- 3 - Somewhat yes
- 4 - Yes
- 5 - Yes, a great deal

3.2. Rating of pedagogical tool based on the received feedback

b. DVD with audio-visual and source material (1-5)

4,0 Do you think that the audio-video material was adjusted to the age of participants you worked with?

4,0 Was the audio-video material clear and did it stimulate the independent drawing of conclusions by participants?

4,16 Do you consider that audio-video material was useful for presenting the themes that were performed with younger audience?

c. The pedagogical tool helped to: (1-5)

4,2 Encourage participants to have their opinion, to develop possibilities of own critical reflection, making questions, analysis, interpretation, judgement.

4,38 Develop curiosity

4,05 Engage and motivate the participants

d. Other questions

Do you find the units presented in the pedagogical tool:

- 5 persons – Too large
- 13 persons – quite optimal size

3,8 **e. To what extent could you use units of 'MemorInmotion' with the group you worked with?**

- 1 - Not at all
- 2 - No
- 3 - Somewhat yes
- 4 - Yes
- 5 - Yes, a great deal

4. Creating active culture of memories through invigorating teachers: Encouraging the young through critical pedagogy and peace education - Larisa Kasumagić-Kafedžić²

„ (...) As a teacher, I tried to make sure that my students learn what my teachers failed to teach me – that history is, to a large degree, a result of human decisions that prevention is possible and that education has to have a moral component, if it desires to contribute to changes. Facing the past is based on these beliefs. It is also based on the belief that education in democracy should be, as Alexis Tocqueville once said, 'learning on freedom'. It means that education should promote attitudes, values and skills necessary to live in freedom.”³ (Margot Stern Strom⁴; according to Barr, 2005)

² The original text in Bosnian language (B/C/S/M) is translated in English by Branislav Blagojević.

³ “(...) as a teacher, I tried to ensure that my students learned what my own teachers failed to teach—that history is largely the result of human decisions, that prevention is possible, and that education must have a moral component if it is to make a difference. Facing history is based on those beliefs. It is also based on the conviction that education in a democracy must be what Alexis de Tocqueville once called an 'apprenticeship in liberty'. That is, it must promote the attitudes, values, and skills needed to live in freedom” (Barr, 2005).

⁴ One of founders of Organization „Facing History and Ourselves” (<http://www.facinghistory.org/>), chairman and executive director. Margot Strom explains the vision of education in the foreword of the book „Holokaust i ljudsko ponašanje” (Holocaust and Human Behavior)

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Encouraging the young through critical pedagogy and peace education –
Larisa Kasumagić-Kafedžić

In Bosnia and Herzegovina we witness changes that happen all the time in the process of education and upbringing: Changes in primary school education, with introduction of mandatory nine year school; inclusion of children with special needs; changes in education of teachers of all subjects; curriculum reform and creating common core curricula for different subjects. Many of the changes we witness often put emphasis on fulfilling the form that essentially does not deal with social-incentive changes. Changes that would be targeted to building a just society and which should come to life in a classroom and maintain quality education policies, moral determination and professional dedication of school management and teachers, to a large degree are a mirror of social context in which schools live their everyday life their post-conflict social reality – dominant political discourses of power and institutionalized divisions, who cannot be neglected for as such they correspond to spreading fear from everything that is different. In the complexity of many issues that Bosnia is faced with 20 years after the war, we ask ourselves where is the best point to start with changes so that they can be of quality, well-thought out, to come to life in pedagogical practice, to happen in the area of systemic solutions and educational policies. In the absence of wider systemic reform that would answer the complexity of all challenges in education in post-conflict society of an educational initiative on local, formal and informal level, still present a possibility of strengthening those individuals and morally and socially aware teachers and activists, to present and question the topics of cultural remembering and facing with the past in the context of relevant pedagogical standpoints and methodical-didactic principles. Such educational initiatives point to the needs to find new ways of facing with the past, facing with dominant historical narratives and questioning of permanent concepts of identities, in order for young to be encouraged to critical thinking about the process of memorialization and to recognize own role and responsibility in the process of change. In such critical-pedagogical relation towards themes of identity, belonging, facing with traumas and painful memories, there is an opportunity and possibility for young to strengthen themselves in a dialogical process and review their responsibility and role in the process of decision-making and in the process of post-conflict social recovery.

The strength that principally runs the changes in the key direction is present in bibliography and directed towards the phenomenon of a critical pedagogy. This pedagogy, in its essence, is an educational philosophy that encourages pedagogues and teachers to perceive the teaching profession as a dynamic

process of constructing the knowledge (Banks, 1994) in the interaction with teachers, and not as advanced set timeframe in which it is necessary to pass on to the pupils the exact knowledge (Freire, 1974, 1995, 1998; Giroux, 1992, 1997; according to: Byram, Feng 2004). Advocates of critical pedagogy believe that in teaching process defined in this way students should not be passive consumers, but active creators of knowledge, engaged in creative cultural development (Byram, Feng, 2004:158).

Within critical pedagogy, education is viewed as a process of learning that is freeing, in which all individuals, irrespective on the race, sex, language, origin or ethnic background, became aware of their own abilities to promote efficient changes that lead towards improving the society. Critical pedagogy helps students in that way to deconstruct in-advance created ideas which are of use only to dominant groups and dominant narratives. Such an approach leads to freeing process that promotes transformation of a being, a process of dialogic retrospection is one of ways to reach the awareness on transformation. Reflection plays a key role in this process for it enables a look back and helps us to connect our previous experiences with the current reality, and to construct new meaning. The idea of conscientization⁵ (critical consciousness, consciousness raising) is related to the development of individual awareness within society and every person should go through that process (Freire, 1998). In such pedagogical climate young become aware of own role in the process of memorialization, they free the held-inn voices and stimulate the use of arguments and facts through multiperspective and dialogical analysis.

Peace pedagogy is 'a philosophy and a process that enclose skills, such as listening, reflection, problem-solving, cooperation and conflict resolution; such a process understands strengthening of people through skills, attitudes and knowledge that help them to create a safer world in a sustainable surrounding' (Harris & Morrison, 2003:9; cit. according to: Opotow, Gerson, Woodside, 2005). In order to be effective, peace education should avoid limiting focus that romanticize unsustainable and stabile vision of peace and instead to try to present the dynamic and unavoidable nature of social tensions with the aim of questioning

⁵ Engleski termin conscientization je prevod portugalskog termina conscientizaçã, koji je popularizirao brazilski pedagog, aktivist i teoretičar Paulo Freire u svojoj knjizi "Pedagogija potlačenih" (Pedagogy of the Oppressed, 1970).

the social order that institutionalize inequality and injustice (Opotow, Gerson and Woodside, 2005). Peace education, in its essence, is dynamic, interdisciplinary and multicultural, and deriving from the work of many distinguished pedagogues and peace activists, such as John Dewey, Maria Montessori, Paulo Freire, Johan Galtung, Elise and Kenneth Boulding and many others.

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

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

“If peace education is not capable or is reluctant to encourage not only our thoughts but also our hearts and souls to personal and social acting on building peace, then it will remain only as pacified and primarily ‘academic’ exercise, even in the informal educational context (...) While informal education is often considered as natural standpoint for critical strengthening, institutions for formal education should also encourage students to transformation.”⁶ (Swee-Hin, 1997; quote according to: Clarke-Habibi, 2005)

MemorInmotion – Pedagogical tool about culture of remembering with its creative vision stimulate the young to open a number of questions for questioning history, dominant and overwhelming narratives about monuments and memorial localities on west Balkans and role of art and artists in the process of memorialization and facing with the past. Such tools have a goal to encourage young to a social acting to

⁶ “If peace education is not able or willing to try to move not just minds but also hearts and spirits into personal and social action for peacebuilding, it will remain emasculated, a largely “academic” exercise even in the non-formal context... While the non-formal community sector is often seen as the “natural” site for critical empowerment, the formal education institutions should also challenge learners towards transformation.” (Swee-Hin, 1997; cit. prema: Clarke-Habibi, 2005)

4. Creating active culture of memories through invigorating teachers:
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preserve and build-up peace, while the role of teacher and educator in formal and informal educational context is key in creating a safe and emphatic surrounding that results in 'critical strengthening'.

A workshop type of pedagogical work enables educators to stimulate the young to a critical analysis, using different interactive and cooperative activities and strategies, as well as video material that reflect a true participatory strategies, for the young participated in the process of designing, recording, reviewing the role of memorialization, creation and editing of presented historical narratives. Since the materials are available in different languages, there is a possibility of using the workshops or adapting particular activities and materials in different subject areas, stimulating cross-cultural connecting of themes and contents and recognition of goals of intercultural, peace and civil raising and education, which take up important place in the goals of many social-humanistic areas and curriculum.

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

5. Recommendations for further work

a) Recommendations for educational institutions

- Promoting skills and universal values through educational work
- Using critical pedagogy for building a peace education
- Inclusion of educational institutions to start the initiatives to open the question of significance and crucial role of education in post-conflict society
- Realization of better cooperation with bearers of educational policies in Bosnia and Herzegovina
- Promoting ideas for incorporation of themes on culture of remembrance into the curricula
- Using a multiperspective approach in processing the themes
- Stimulating cooperation between sector of formal and informal education, for the purpose of improving the educators' competences

b) Recommendations for peace building NGOs and educators engaged in this sector

- Work on creating active culture of remembrance through strengthening the teachers to work with topics on monuments
- Stimulating cooperation between sector of formal and informal education, for the purpose of improving the educators' competences
- Exchange of experiences among young people through common projects to the topic of monumental legacy and culture of remembrance
- Promoting new ideas of using the monuments and opening space for good practice examples, which is implemented in both the formal and informal education

c) For teachers / professors in formal education sector

- Encouraging the young to critical thinking and independent forming of an opinion on monuments and culture of remembrance
- Encouraging the young to take social action and engage in peace building

- Researching local history through monuments and encouraging the young to inclusion in promoting the monumental legacy in the areas they live in
- Stimulate the young to take creative ways of expression in research and presentation of monuments, such as documentaries, animation etc.
- Through different presented methods of interactive work in a pedagogical tool, the young may open numerous questions to question history, dominant and prevailing narratives about monuments and memorial localities in the West Balkans, as well as role of an artist and art in the process of memorizing and facing with the past.

d) Recommendations for donors and sponsors

- Innovating pedagogical tool and incorporating new ideas and methods to work on monuments
- Presentation of pedagogical tool through interactive web platform where all interested parties could exchange their experiences and creative ideas.
- Translation of material to other languages.
- Developing the same principle for other post-conflict areas.
- Spreading the good practices and improvement of the existing approach.

6. Biographies of the trainers, project coordinator and project manager

Bojana Dujković-Blagojević graduated and got her M.Sc. from the University of Banja Luka. She is an author and editor of additional teaching material.

Melisa Forić is a historian from Sarajevo, author and co-author of several textbooks for secondary and primary schools. She is a member of association of history teachers in Bosnia and Herzegovina EUROCLIO-HIP BiH. She is employed in the Center for Balkan studies at Academy of science and arts of Bosnia and Herzegovina.

Senada Jusić is a historian and a member of association of history teachers of BiH EUROCLIO-HIP BiH. She participated in a number of conferences and projects in the area of research and analysis of historical sources and materials, new teaching methods of history teaching, and in the projects on prohibition of discrimination. She works in teaching in primary and secondary level.

Larisa Kasumagić-Kafedžić is a PhD holder, professor and a long-time activist in the area of peace education, philosophy of non-violence and intercultural education. Currently works at the Department of Anglistics of the Sarajevo Faculty of Philosophy on a pedagogical group of subjects for teaching profile.

Michele Parente works as a social pedagogue and an expert for peace work and civil conflict resolution for 16 years. Since 2008 he works as a manager in the project of *forumZFD* in Bosnia and Herzegovina.

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

7. Thanks to



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8. Annex

Program

Evaluation form of the training

Evaluation form of the implemented Tool in the field

Program

Training for trainers

“MemorInmotion”- Pedagogical tool on culture of remembrance

Saturday

9:30 – 10:00 Opening of the training / Presentation of the project, participants and agenda / Introduction to the topic and expectations

10:00-11:00 Workshop 1: This is you! / Lesson plan 1 (according to the Manual: “MemorInmotion”)

11:00-11:15 Coffee break

11:15-12:30 Workshop 2: What is Monument? / Lesson plan 2: Activity 1 (according to the Manual: “MemorInmotion”)

12: 30-14:00 Lunch break (altogether)

14:00-15:00 Workshop 3: Walk through memory

15:00-15:15 Coffee break

15:15-16.40 Workshop 4: One monument, ten opinions / Lesson plan 6 (according to the Manual: “MemorInmotion”)

16:40-17:00 Final discussion at the end of the first day and agreement for the second day of the program

Sunday

9:00-10:15 Workshop 5: Heroes? A Story of Resistance. Different strategies of Resisting Injustice / Lesson plan 7 (according to the Manual: “MemorInmotion”)

10:15-10:30 Coffee break

10:30-12:00 Workshop 6: Conversation with Monuments. Journey through the MonuMENTI Catalogue. / Lesson plan 8 (according to the Manual: “MemorInmotion”)

12:00-13:30 Lunch break (altogether)

13:30-15:00 Workshop 7: Film Experience: “Moments and Monuments in Movement/ MOnuMENTImotion“ : analysis and discussion. / Lesson plan 9 (according to the Manual: “MemorInmotion”)

15:00 -16.30: Evaluation/Monitoring of training/ Ideas for continuation- Evaluation form / Presentation of the Feedback questionnaire from participants after they implement the tools in the field during the year. Distribution of certificates of participation, pedagogical tool „MemorInmotion“ and MOnuMENTI Catalogue terenu u toku godine.

Evaluation form of the training

Training title: "MemorInmotion – Pedagogical Tool on Culture of Remembrance"

Participant (optional):

Date:

Place:

This is an evaluation questionnaire for the training that you participated in. Please mark the grade that in your opinion best corresponds to the given statements in order for us to adequately evaluate the achievements of this program and improve future training activities. We also kindly ask you to answer questions III-IV. We thank you in advance for your honesty and time that you will devote to filling out the questionnaire.

I - TRAINING QUALITY:

The overall content and manner of work was	better than my expectations	4	in compliance with my expectations	3	below my expectations	2	has not been satisfactory at all	1
The assessment of practical usefulness of this training	I will be able to use more than 5 facts or pieces of advice in my work	4	I will be able to use at least 3 facts or pieces of advice in my work	3	I will be able to use at least 1 fact or piece of advice in my work	2	I will not be able to use anything of the topics covered in my further work	1
The assessment of supporting training materials (presentations, handouts, manuals)	better than my expectations (I will be able to use this in practice)	4	in compliance with my expectations	3	below my expectations	2	has not been satisfactory at all (I will not be able to use it after the training)	1

II - WORKSHOP:

The content and implementation of the workshop 1: „This is you!“ was	better than my expectations	4	in compliance with my expectations	3	below my expectations	2	has not been satisfactory at all	1
The content and implementation of the workshop 2: „What is a monument“ was	better than my expectations (I will be able to use this in practice)	4	in compliance with my expectations	3	below my expectations	2	has not been satisfactory at all (I will not be able to use it after the training)	1
The content and implementation of the workshop 3: „Walk through memory“ was	better than my expectations (I will be able to use this in practice)	4	in compliance with my expectations	3	below my expectations	2	has not been satisfactory at all (I will not be able to use it after the training)	1
The content and implementation of the workshop 4: „One Monument, Ten Opinions“ was	better than my expectations (I will be able to use this in practice)	4	in compliance with my expectations	3	below my expectations	2	has not been satisfactory at all (I will not be able to use it after the training)	1
The content and implementation of the workshop 5: „Heroes: A Story of Resistance“ was	better than my expectations (I will be able to use this in practice)	4	in compliance with my expectations	3	below my expectations	2	has not been satisfactory at all (I will not be able to use it after the training)	1
The content and implementation of the workshop 6: „Conversation with Monuments“ was	better than my expectations (I will be able to use this in practice)	4	in compliance with my expectations	3	below my expectations	2	has not been satisfactory at all (I will not be able to use it after the training)	1
The content and implementation of the workshop 7: „Film Experience – Moments and Monuments in Movement / MONUMENT Imotion“ was	Bolji od mojih očekivanja (moći ću ih koristiti u praktičnom radu)	4	Usklađen sa mojim očekivanjima	3	Ispod mojih očekivanja	2	has not been satisfactory at all (I will not be able to use it after the training)	1

III - TRAINING IMPLEMENTATION:

Competence-knowledge about the topic	excellent	4	very good	3	good	2	poor	1
Presentation skills-ability to transfer knowledge	excellent	4	very good	3	good	2	poor	1
Communication with participants –interactivity and ability to encourage participants to participate	excellent	4	very good	3	good	2	poor	1
Innovation – an interesting and original approach to the presentation and topic	excellent	4	very good	3	good	2	poor	1

III- For further work as trainer:

a) How much and what specifically have you learned during the training?

b) To what extent do you think will the tool on culture of remembrance “MemorInmotion” be useful for your work? Please state what specifically.

IV- Comments, improvement suggestions:

THANK YOU!

Evaluation form of the implemented Tool in the field

Evaluation of the usage of pedagogical tool about the culture of remembrance „MemorInmotion“ after its implementation at the institutions/organizations

Please:

- Answer the questions by selecting one of the offered answers.
- Be open and critical. We are interested in your opinion.
- Give answers only to those questions for which, in your opinion, you have enough information.
- Please send this form right after the implementation of the pedagogical tool to the e-mail address parente@forumzfd.de

Thank You for your cooperation!

1. Basic information

- a. City and state
- b. Institution/organization
- c. I work with young people aged:
 - i. Primary school (-15)
 - ii. High School (15-18)
 - iii. Vocational school (15-18)
 - iv. Students (18-23)
 - v. Other (please, explain)

2. Pedagogical tool

- a. Manual
(1 = Absolutely not; 2 = Not; 3 = In a lesser extent; 4 = Yes; 5 = Yes, a lot)

To what extent the manual "MemorInmotion" was useful for teaching/workshops?

1 2 3 4 5

Do you feel you that the methodological explanations for teaching/workshops of "MemorInmotion" were sufficiently clear and detailed?

1 2 3 4 5

To what extent was the content of the tool "MemorInmotion" adapted to the age of young people with whom you have worked?

1 2 3 4 5

Do you think that the tool "MemorInmotion" can be used during classes in schools and workshops in organizations?

1 2 3 4 5

To what extent the content and methods of tool "MemorInmotion" stimulate interest in culture of remembrance for all participants of classes/workshops?

1 2 3 4 5

To what extent did the working method encourage the active participation of all participants of the classes/workshops?

1 2 3 4 5

Did the content of tool "MemorInmotion" sufficiently encourage participants to think critically about the monuments and culture of remembrance?

1 2 3 4 5

Did the content of the tool "MemorInmotion" sufficiently encourage participants to establish dialogue?

1 2 3 4 5

To what extent did the content of the tool "MemorInmotion" encourage participants to think critically about monuments as a part of local history?

1 2 3 4 5

To what extent did the content of the tool "MemorInmotion" encourage participants to think critically about monuments as a part of our regional history?

1 2 3 4 5

To what extent did the content of the tool "MemorInmotion" encourage participants to think critically about the universal values of culture of remembrance?

1 2 3 4 5

b. DVD with audio-visual and original materials

(1 = Absolutely not; 2 = Not; 3 = In a lesser extent; 4 = Yes; 5 = Yes, a lot)

Do you think that the audio-visual material was adapted to the age of the participants with whom you have worked?

1 2 3 4 5

Was the audio-visual material clear and did it encourage the independent conclusions of participants?

1 2 3 4 5

Do you think that the audio-visual material was useful for the presentation of topics which were discussed with youth?

1 2 3 4 5

What is your opinion about the movie clips "Memory Walk"?

What is your opinion about the animated movie "MONUMENTImotion"?

3. Pedagogical tool helped to: (1-5)

(1 = Absolutely not; 2 = Not; 3 = In a lesser extent; 4 = Yes; 5 = Yes, a lot)

Encourage participants to have their own opinion and to develop the possibility of independent critical reflection, questioning, analysis, interpretation and judgment

1 2 3 4 5

Develop curiosity

1 2 3 4 5

Include and motivate participants

1 2 3 4 5

4. Other questions

a. The units represented in the pedagogical tool are:

Too big / Quite big / Too small

b. To what extent were you able to use the units of the pedagogical tool „MemorInmotion“ with the group you are working with?

1 2 3 4 5

c. Which elements of the tool "MemorInmotion" could be improved?

d. Could you single out some of the units that proved to be most successful in your work? If so, which one?

e. Comments and other observations about the pedagogical tool:

THANK YOU!



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Editors:
Melisa Foric, Soraja Zagic, Michele Parente

Photos by:
forumZFD, except pages 28, 31 and 32 - by Amra Hasić

Graphs:
Dragan Knezevic

Design and layout:
Studio Lisica

Translation:
Branislav Blagojevic

Sarajevo (BiH), 2015

