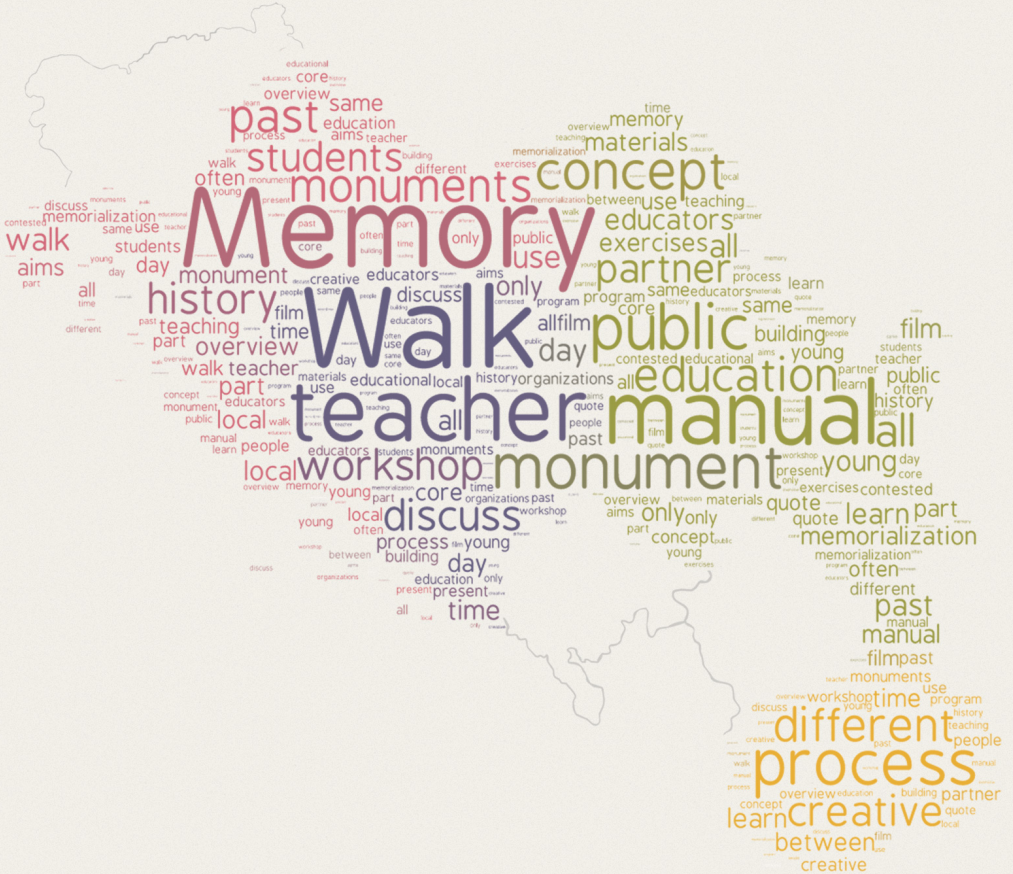




HISTORIJA
ISTORIJA
POVIJEST



Amsterdam/Belgrade/Sarajevo/Skopje/Zagreb
2015

Table of content

1	Preface
2	Introduction Manual
5	Exercises
6	1. What is a Monument to you?
7	2. My View, your View
10	3. Monument Charades
11	4. Challenges of Monument-building
13	5. Biography of a Monument
14	Memory Walk Reading Guide
15	6. Memory Walk Filmclips
16	7. One Monument, Ten Opinions
17	Actor Cards
19	8. My Ideal Monument
20	9. Debating Monuments
21	10. Local Monuments Tour
22	11. Oral History of a Monument
23	The Story of Memory Walk
23	Background of the Concept
27	Sample Memory Walk Program
28	Video-commentaries HIP
29	Sarajevo/East-Sarajevo, BiH
33	Zagreb, Croatia
36	Skopje, Macedonia
39	Belgrade, Serbia
43	Memory Walk Library
46	Acknowledgements

Preface

This manual is one of the key teaching resources developed in the project 'Historija, Istorija, Povijest - Lessons for Today.' This project was launched in 2015 by the Anne Frank House, in cooperation with local partner organizations from Croatia (Croatian Education and Development Network for the Evolution of Communication - HERMES), Bosnia-Herzegovina (Youth Initiative for Human Rights-YIHR and Humanity in Action- HIA), Serbia (Open Communication - OK) and Macedonia (Youth Educational Forum - MOF).

We had big goals - to raise awareness and encourage discussion about the recent history of nationalism, exclusion, prejudice, discrimination in the region and promote debate and dialogue on our common past. We also wanted to promote critical thinking about historical events and their relevance for contemporary challenges, as well as to inspire an interdisciplinary, civic-education oriented history education.

This project builds upon the mission of the Anne Frank House, an independent organization that is entrusted with the care of the place where Anne Frank went into hiding during World War II and where she wrote her diary. Nowadays, the organization encourages the reflection on dangers of antisemitism, racism and discrimination and the importance of freedom, equal rights and democracy worldwide. The educational programme Memory Walk builds upon this mission by supporting young people to remember their history, reflect on the way it is being presented through heritage and respond to possible misrepresentation and manipulation of history and memory.

This manual accompanies a dvd that has thirteen short film clips created by high school students from Croatia, Serbia, Bosnia-Herzegovina and Macedonia - which we hope will inspire discussion about history, remembrance and memory in and outside classrooms throughout the region. History has been too long a divisive and contentious factor in this region. We hope that this methodology of discussing openly different views and perspectives will allow young people to process this past, in a way that will create space for reclaiming the present, as well as their future.

We wish you a great learning time in using this manual and the dvd, and also perhaps an on-the-site Memory Walk exploration of monuments in your own cities?

Dr. Maja Nenadović
Coordinator of the 'Historija, Istorija, Povijest - Lessons for Today' project
Educational Programs, Anne Frank House

Introduction

We are pleased to present to you the Memory Walk Manual for educators and teachers that are engaged with discussing history, heritage and memory with young people in innovative and engaging ways.

This manual offers concrete educational materials on how to discuss monuments and how to encourage young people to interrogate (contested) histories. The manual is intended to be used in formal and non-formal education and targeted at young people between 15 and 20 years old.

Genealogy of Memory Walk

Since 2012, the Anne Frank House has been engaged in developing the Memory Walk concept in cooperation with its partner organizations all over the world. The concept envelops an educational film workshop to support participants in reflecting on the public culture of remembrance. Between 2012 and 2015, more than fifty film clips on monuments were made, with and by young people, reaching out to hundreds of international participants.

Starting as a 3-5 day workshop in non-formal education, it soon became clear that there was a need to develop teaching materials which would enable also teachers and educators in formal education, often with less time available, to discuss these topics. Building on the work of our Bosnian and Ukrainian partner organizations, this manual makes the Memory Walk method suitable for the use in classrooms and during short or long-term workshop settings.

Why focus on monuments?

Monuments are often intended for future generations, yet it is precisely young people that are often overlooked in the decision making, building and preservation process of memorialization. At the same time, young people often feel neither equipped nor interested in these cemented or prescribed memories that seem to be only dealing with the past.

The Memory Walk workshop aims to show that monuments tell us as much about present-day issues as they do about past suffering. They tell us about who we are and where we came from, and help us to define what is considered to be important and less important to remember. Street names, commemorative plaques and monuments can reveal contested histories and unequal power relations, while the stories that are missing in the public landscape are equally telling.

Memory Walk has the potential to inform young people about key historical events and empower them to present their take on dominant ideologies and stories of (missing) monuments. Through creative, critical and innovative exercises they will not only gain historical and intercultural awareness or digital and social competences. They will also learn about their own responsibility and role with regard to memorialization.

*“You have given us information
that our history-education has failed to provide us.”*

quote by Memory Walk participant from Bosnia-Herzegovina

*“Memory Walk broadens the knowledge our students gain in history classes.
They learn to express themselves in a creative way and learn that there are different
perspectives on the same topic. And then it is up to them to choose.”*

quote by Croatian teacher whose students participated in Memory Walk

Structure of the manual

The core content of this manual focuses on the exercises, adapted for use within a classroom (45-90 minutes). This part is divided between introduction exercises (such as “What is a monument to you?”), core content exercises (such as “Biography of a Monument”) and homework exercises (such as “Local Monument Tour”).

This division enables you to focus either on the representation of history, the aesthetics of monuments, different interpretations of monuments by ordinary people and local (oral) histories. Taken all together, these exercises make up an entire 5-day Memory Walk workshop, but the exercises can also be done separately.

Included you will find a sample program of an entire Memory Walk workshop which comprises an overview of the aims and reflections by teachers and educators and offers the opportunity to (1) get a broader overview of the Memory Walk workshop and (2) conduct a complete workshop yourself with participants, as part of an exchange or extra-curricular program.

The manual concludes with a selected overview of websites and sources that can help to deepen the understanding of teaching processes of memorialization. This selection consists of sources in English and local languages of the HiP-project, but is by no means extensive and we encourage each user to find additional materials on the monuments of their choice.

The entire manual, including additional background information, can be found online on the HIP website (see Library). In the Memory Walk Library in this manual (page 43) more resources can be found.

Exercises

This manual consists of three types of exercises:

Introduction	Core content	Homework
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Taken together these exercises form the majority of the first two days of an entire Memory Walk film workshop, but they can also be easily taught separately.

Many of the exercises will require examples of monuments to illustrate the exercises. You are free to either use one of the existing Memory Walk film clips as a source (see Library), use the resources in the manual's Library (page 43) or use monuments from your own local environment.

For reasons of consistency we refer in the manual to 'teachers' as those in charge of the exercises and 'participants' as those taking part in the exercises. These exercises are not restricted to the use in a formal education setting and can just as well be used by educators in non-formal education.



Exercise 1: What is a Monument to you?

Introduction

Aim

1. Teachers can assess the participant's level of knowledge about the topic of monuments and memorialization;
2. Participants can formulate and reflect on their first associations with the word 'monument';
3. Participants' prior knowledge of monuments is activated.

Format

Plenary discussion

Materials

Post-its, flipchart and pens

Time

ca. 15-20 minutes

Steps

1. Write the word 'monument' in the middle of a flipchart sheet.
Divide the participants into pairs and give each pair one or two post-it notes.
2. Ask the participants to think with their partner for a minute or two about the question: 'What does a monument mean to you?'
Emphasize that every association is valid, so for example a feeling, a word, a thought, an event, a person and so on. Participants should write down their association in one or two words on the post-it note.
3. After a couple of minutes, ask one of the participants to collect the post-it notes.
He/she can then place them around the word 'monument' on the flipchart sheet.
Ask him/her to read the notes out loud.
4. Ask the group about the similarities and differences they see.
While discussing the participants' findings, try to group the associations according to the themes that will be discussed later in the workshop:
'history & memory versus present-day', 'emotions versus historical events' and 'aesthetics versus message and experience'.

Extra

As an introduction to this exercise, teachers might want to brainstorm plenary with the participants beforehand about which or what kind of monuments they are already familiar with. This could be phased into exercise 1 in order to ease into the topic and also into the dynamics of brainstorming within the context of the entire workshop. Brainstorming about 'monuments' can be a too big of a step at first for participants. This allows teachers to help define what a monument is and what is not.

Exercise 2: My View, your View

Introduction

Aim

1. Participants can reflect on a basic level on their own position in relation to monuments and the corresponding histories (i.e. 'historical empathy');
2. Participants can reflect on a basic level on their personal views and knowledge about certain topics and/or monuments.

Format

Groupwork and presentations

Materials

Pens and paper

Time

ca. 30-35 minutes

Steps

- 1 Select one or preferably two monuments beforehand to use in this exercise (see example below). These monuments should allow for various interpretations that may or may not be in conflict with each other.
- 2 If you selected more than one monument, divide the group and/or monuments accordingly. Introduce the monuments as concisely as possible. Give each participant a sheet of paper and ask them to draw a mind map (see Figure 1 below) with the name of the monument as the central point of departure.

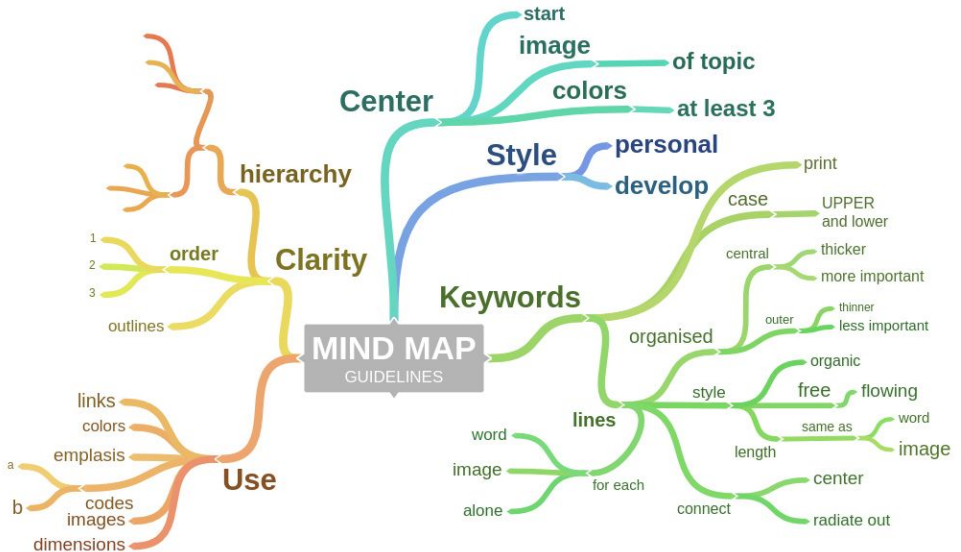


Figure 1. A mind map about how to make a mind map.

Source: en.wikipedia.org, keywords: 'mind map'

Participants should add *their own personal views*, thoughts, feelings, ideas and knowledge about the monument. What they add to their mind map should not necessarily be factual, true or correct.

- 3 When participants are finishing their mind maps, divide the group into smaller groups of no more than four. These smaller groups discuss among themselves their personal mind maps. If you selected more than one monument, please make sure that all different monuments are represented within the smaller groups. Ask the participants to focus their discussion on the similarities and differences between their mind maps.
- 4 After discussing the mind maps with the smaller groups, ask one participant to present their findings to the entire class. With the group reflect on the findings and try to delve deeper into the explanations for the differences and similarities. Think of reasons such as geographical distance and/or distance in time to the topic and/or different interests. More specifically, teachers could pose the question to the participants in how far 'we' are actually able to relate personally to the histories and to the people that are connected to these monuments.

Example¹



Figure 1. J. G. Wertheim, *Jewish Gratitude Monument* (Amsterdam 1950)
Source: <http://en.tracesofwar.com/article/7608/Memorial-Jewish-Gratitude.htm>

This monument is an example of a contested monument within the context of the Netherlands. The *Jewish Gratitude Monument* was donated to the city by the Jewish community of Amsterdam as a token of gratitude for the aid (eg. shelter) Jewish people had received from the citizens of Amsterdam during the Second World War. At its unveiling, the monument stood on a fairly prominent location. After some years, the monument was moved from its initial location at a central square to a relatively unnoticeable spot on a busy street. There were practical reasons for its replacement, but there was also a more historical argument to move it.

¹This example serves to illustrate this exercise, but could be equally replaced with any monument from any conflict or geographical region.

Historical research and the publication of eyewitness accounts caused the self image of the Netherlands to change during the 1990s. Before that time, it was widely believed that the non-Jewish Dutch population had been involved in the resistance almost collectively during the Second World War. During the 1990s, it became clear however that many non-Jewish Dutch people collaborated with the Nazi occupiers in extraditing Jewish citizens. In addition, there were many bystanders who had their own and often very different reasons not to stand up against the occupiers (*read more about the different roles of victims, helpers, bystanders and perpetrators on annefrank.org - keyword: 'bystanders'*).

The monument, therefore, was first connected to a sense of national pride, yet now - tucked away, lacking an official plaque and without regular maintenance - it has become a (fairly unknown) symbol of shame.

So the question concerning this monument is: *which interpretation would you choose and for what reason(s)?*

Exercise 3: Monument Charades

Introduction

Aim

- 1 Participants are revitalized;
- 2 Participants are engaged with the topic, as well as with themselves in a more playful fashion;

Format

Materials

Time

Groups

Pen and paper

ca. 20 minutes

Steps

- 1 This exercise should be approached like an improvisation game. Participants are divided up into groups of two to four people.
- 2 Teacher writes on small pieces of paper various monument assignments that the groups are meant to enact/model. These assignments can be anything, varied from original and creative monuments, to existing ones: e.g. Monument to Love; Monument to Human Stupidity; Monument to Happy Childhood; Monument to War & Loss; Monument to National Shame; Monument for National Minorities; Monument to Human Rights; Monument to Victory & Triumph, etc.
- 3 Participant groups have 5 minutes to come up with their monument position. Then, they depict the monuments with their own bodies, while the rest of the participants are guessing what it is that this monument depicts or represents.
- 4 Points for guessing right may be awarded. After the representation or general theme is guessed right, the next group in line performs their monument and so on.
- 5 At the end of the exercise, the teacher facilitates a short discussion on why participants chose this or that position, or gesture. Generally, the question of subjectivity and perception of monuments and their interpretation is addressed during this discussion.

Aim

- 1 Participants can recognize and name other ways or forms of remembering and commemorating other than monuments.
- 2 Participants can identify and distinguish between those who remember and those who are remembered.
- 3 Participants can identify messages and controversies behind monuments.

Format

Lecture-style and/or groupwork and presentations

Materials

PowerPoint presentation (to be found on the HIP website)
projector, pens and paper

Time

ca. 45 - 60 minutes

Steps

This exercise can be carried out in two ways

- 1) as a complete full lecture using the PowerPoint presentation, or
- 2) as group-work exercise.

We will focus on the group-work exercise, trusting that this explanation will also suffice for those using the Powerpoint.

- 1 Provide an example of a monument that has been 'in the news' or that has a significant local importance. Alternatively, a guest speaker can be invited to talk about a monument or you could start this exercise by asking participants whether they find a monument important and select this one. Present the monument giving some factual information: Why was it built? Who initiated and funded it? What is the design and location of the monument? Has it been contested in any way? Since this is only one example of how a monument can look like, participants are asked to brainstorm alternatives.
- 2 Divide the group in five smaller groups. Every group will brainstorm about one of the themes. Since the themes are rather complex and abstract, you can hand out a paper with some suggestions for further thought and pictures of different monuments. Hand out a poster to each of the groups so that they can mind map (see **exercise 2**) or illustrate their ideas.

Group 1: “Why do people build monuments and is this story about the past important now?”

Think of the possible reasons (such as impact of war, loss of family members, nation-building) and the importance of monuments. Are they only about the past or also for the present?

Group 2: “Who builds a monument and with what kind of message?”

Think of politicians, victims/survivors, veterans, artists and activists. Emphasize that these roles are hardly ever fixed or singular. For messages you can think of mourning/ educating/ warning/ blaming etc.

Group 3: “What other actors are important to realize a monument?”

Think of the funder, the local government, the artist and/or architect.

Group 4: “What other ways are there to remember war or conflict?”

Think of cemeteries, damaged buildings but also history textbooks, films, museums, books and family stories.

Group 5: “What differences in design and location can there be and what does this mean?”

Think of the difference between abstract and figurative design & authentic and symbolic location. Also reflect on signs of decay.

**Group 6: “Why and how can some monuments be contested?
or: Why is building a monument sometimes difficult?”**

Think about the emotions, feelings and war experiences people may have. It is also important to discuss certain actors that may have an interest to tell (or dismiss) the story behind a monument (like politicians for example) and that as a result there may be ‘missing’ monuments that will never be realized.

- 3 Let every group present the outcome of the brainstorm session and discuss their findings in the plenary. Use the PowerPoint to illustrate some of the themes.

Exercise 5: Biography of a Monument

Core content

Aim

- 1 Participants can analyse a monument according to its aesthetics, its represented history and its message by following the included reading guide.
- 2 Participants can present their analysis to their peers in a format of their own choosing by answering the questions about new things learned, as well as differences and similarities in connection to 'their' monument.
- 3 Participants can understand that the process of memorialization is universal, but that each monument is part of a specific historical and political context.

Format

Groupwork and presentations

Time

ca. 60-120 minutes

Materials

Blank posters, colourful pens, pencils and/or other crafting supplies. Depending on the availability, for source materials participants can rely on the internet or for example newspaper clippings provided by the teacher.

Steps

- 1 Make a selection of three to five monuments that will feature throughout the core of the entire Memory Walk module. Participants form groups of about five people.
- 2 Participants will research their monuments by using the Memory Walk reading guide (see below). Focus especially on comparing differences and similarities between (national and foreign) monuments.
- 3 Participants make a presentation (in whatever form) of their monument on the basis of their research. They use the information they found using the reading guide and focus their presentations by answering or addressing the following themes.
 - ⇒ What new things did you learn about the monument? And what did you learn or what did you not know beforehand about the represented history?
 - ⇒ What (inter)national differences did you find between your monument and comparable monuments?
 - ⇒ What (inter)national similarities did you find with comparable monuments?
- 4 Participants present their monuments. The audience thinks of questions for the presenters. Try to address aesthetics, the monument's message, differences and similarities during the discussion afterwards.

Memory Walk Reading Guide

A. History

1. Which historical event or which historical person is represented? How can you tell?

B. Construction

2. Who initiated the monument?

3. How did the decision making process go?

4. When was the monument built?

5. In which (social, economic and/or political) context was the monument built?

6. Who or what paid for the monument?

7. When, how and by whom was the monument inaugurated?

C. Function

8. Where is the monument located? For example in an authentic place or a symbolic one, tucked away or very prominent..

9. What shape, form or design does the monument have? For example abstract or figurative, traditional or modern...

10. What symbols does the monument (not) use? For example religious, political, gender, class, race, historical, artistic, emotional symbols..

11. Is there an inscription, sign or plaque? What does it (not) say?

12. Are there (underlying) messages for the reader? For example inclusive or exclusive, and honouring or blaming or denying or educating...

13. For whom or against whom is the monument intended?
For example victims, perpetrators, helpers, bystanders....

14. Who is the intended audience of the monument and how do we know?
For example local language(s) for local people, foreign language for tourists...

15. Does the monument interact with the visitor?
For example by forcing you to look up/down, walk around, touch/not touch...

16. Which (local or foreign) monuments can you think of that are comparable to your monument? What are the differences? What are the similarities? How would you explain these differences and commonalities?

D. Responses & Views

17. Did or does the monument provoke any public discussions or even controversies?
Who is involved in these debates and why? What are the different standpoints and critique? Why do you think they perceive it the way they do?

18. Has the shape and/or the message of the monument changed over time?
In what way?

19. How does the monument look today? For example is it damaged,
protected, neglected, forgotten or well taken care of...

20. Is the monument still in use during (official) commemorations
and/or other (political) activities?

21. Is the monument part of everyday life and visited? If so, how is it being used?
If not, why do you think it is ignored?

Exercise 6: Memory Walk Filmclips

Core content

Aim

- 1 Participants can take on a critical view of existing Memory Walk filmclips and communicate this with their peers.
- 2 Participants can reproduce the basic outline of a regular Memory Walk filmclip and use (parts of) that outline in their own production.

Format

Groupwork and presentations

Materials

Laptops, pens and paper
(eg. notepads)

Time

ca. 45-60 minutes

Steps

- 1 Divide the group into five smaller groups or maintain the groups that were made for Exercise 5 (see page 13).
Every group will do research on a specific country or region of which they will analyse the Memory Walk filmclips that are already made.
- 2 Appoint a country or region to every group. In order to do so, visit the YouTube Channel of the Anne Frank House on youtube.com - keywords: 'anne frank house memory walk'. Make a selection that allows for cross referencing, for instance along the lines of the theme 'resistance'.
- 3 Every group watches their appointed clip and during that time they will do some research about the history that is represented by the monument. Once again, they can use the Reading Guide, but in this exercise it is not necessary to answer all questions - only the questions participants feel they can answer on the basis of the film clips.
- 4 Now participants watch the clip again, but this time they focus on the different opinions that they come across in the clips. In their analysis, they focus on how aesthetics and the (perceived) message of the monument play a role in the different opinions.
- 5 The research phase is now ended and the participants start working on their presentations of their findings. In their presentations, they should address at least the following questions:
 - ⇒ According to you, what is the meaning, purpose or message of the monument?
 - ⇒ What can you say about the design and the location of the monument?
 - ⇒ For which groups or for which people is the monument intended?.
 - ⇒ What different opinions did you come across in the film clips? Which opinions or views did you not hear or see? Think for instance of more 'future oriented' people or people's denial strategies, such as politicians who are trying to hide a certain story. But you could also think of young people who do not feel connected to or concerned with this history.
What is your own view or opinion about the monument?
- 6 The groups present their findings and finish with a plenary discussion.

Exercise 7: One Monument, Ten Opinions

Core content

Aim

- 1 Participants can identify and name different societal actors and different groups of people involved in monument building.
- 2 Participants can give a basic explanation or a basic narrative for certain (opposing) arguments, reasonings and standpoints concerning monument building.

Format: Groupwork and presentations **Time:** ca. 45 -60 minutes

Materials :

Laptops, big sheets of paper, colourful pens, pencils and other crafting supplies

Steps

- 1 Print and cut out the actor cards (see below or find them on the HIP website).
- 2 Once again, divide the group into smaller groups of 4-5 participants or maintain the groups made for Exercise 5.
- 3 Assign each group another Memory Walk filmclip as a source for inspiration for a monument or let the groups brainstorm themselves about a certain historical event they are (somewhat) familiar with and that they would like to build a monument for. For the purpose of this exercise it is irrelevant whether or not a specific historical event already has a monument.
- 4 Divide the actor cards randomly among the group members. Use a new stack of cards for each group. Give each group materials to work with.
- 5 Ask the participants first to engage in a discussion about the monument in question from the role that is assigned to them on the actor card. Participants should speak from 'their' point of view. They can be creative and use their imagination, but they can also draw upon the opinions they heard in a few Memory Walk film clips.
- 6 After the discussion phase in step 5, each group should start to 'build' their monument while taking into account the different actors involved. They should be able to answer the following questions and add the outcomes to their poster (they can do this in whatever creative way the participants want):
 - ⇒ What is my (actor's) opinion about this monument?
 - ⇒ How did you get your idea for this monument?
 - ⇒ What was the reason for choosing this monument?
 - ⇒ What selections did you make and why?
 - What choices did not make it to the final plan?
 - ⇒ Where will the monument be built?
 - ⇒ What will its message be?
 - ⇒ How will its construction be funded?
 - ⇒ What will it look like?
 - ⇒ What kind of ceremony will there be at its unveiling?
- 7 Each group presents posters of their monuments.

Actor Cards²

CITIZEN

You are a witness yourself of the history that is commemorated.



Think about what your position is concerning this monument. Were you a victim, witness, bystander or perpetrator during the experience of the historical event? Or did you have multiple roles?

Keep in mind who or what you are, for example man or woman, young or old, member of majority or minority group (eg. race, ethnicity, LGBT) and which political orientation you have.

VETERAN

You fought as a professional soldier during the historical event that is commemorated.



Think about what your position is concerning this monument. For whom or maybe against whom did you fight? Did you win or lose?

Keep in mind who or what you are, for example man or woman, young or old, member of majority or minority group (eg. race, ethnicity, LGBT) and which political orientation you have.

TOURIST

You are unfamiliar with the national history that is commemorated, but you have your own monument for the same historical event back in your own country.



Imagine seeing the monument for the very first time. What would you think of it? Would you know instantly which historical event is commemorated? And what about its message?

Keep in mind who or what you are, for example man or woman, young or old, member of majority or minority group (eg. race, ethnicity, LGBT) and which political orientation you have.

NEIGHBOUR

You are living right next to the location where the monument is built. That means that are confronted with that history every day.



Think about whether you agree with the location of the monument. Would you want to see it every day? How do you feel about what it looks like?

Keep in mind who or what you are, for example man or woman, young or old, member of majority or minority group (eg. race, ethnicity, LGBT) and which political orientation you have.

²These actor cards are not intended to confine participants to one role, but merely to show the variety of roles and their possible overlap. Bear in mind that every label, every role and every actor has its complexities that should be carefully discussed.

ACTIVIST

You are politically active and you would like something to happen to the monument.



Think about whether (and why) you would want this monument to stay, to be demolished or to build an entirely new one.

Keep in mind who or what you are, for example man or woman, young or old, member of majority or minority group (eg. race, ethnicity, LGBT) and which political orientation you have.

ARTIST or ARCHITECT

You are the designer of the (location of) the monument.



Think about whether you have a personal connection to the monument or are you completely neutral? What would your goal or aim be with your design?

Keep in mind who or what you are, for example man or woman, young or old, member of majority or minority group (eg. race, ethnicity, LGBT) and which political orientation you have.

MAYOR

You are the mayor of the city or town where the monument is built.



Think about all the different groups that pursue their own goals with this monument. Can you find a balance between them or do you follow your own course?

Keep in mind who or what you are, for example man or woman, young or old, member of majority or minority group (eg. race, ethnicity, LGBT) and which political orientation you have.

HISTORIAN

You are an academic researcher of the history that the monument commemorates.



Think about what is most important to you as a historian? Do you want historical accuracy and truth or more socially desirable things?

Keep in mind who or what you are, for example man or woman, young or old, member of majority or minority group (eg. race, ethnicity, LGBT) and which political orientation you have.

Exercise 8: My Ideal Monument

Core content

Aim

- 1 Participants can engage creatively with the topic of monuments;
- 2 Participants are able to implement their own views into creating an alternative narrative;
- 3 Participants are able to reflect on a basic level on their own agency and responsibility in relation to monument-building.

Format

Individual/group work and presentations

Materials

Colourful pens and (big) posters (optional clay)

Time

ca. 45-60 minutes

Steps

- 1 Give each participant a big sheet of paper and/or clay and ask them to draw, mind map, mould out of clay or write down what their ideal monument would look like (if they had all the money in the world). It can be an improvement of an existing monument or an entirely new one – it is up to them what historical event or person they want to commemorate.
- 2 Put all posters on the wall (or present the clay-made monuments on tables) and form a gallery of posters/monuments. Encourage participants to present their work to the rest of the group. In their presentation they should answer:
 - ⇒ Why did you choose this particular historical event or person?
 - ⇒ What message do you want to convey with this monument?
- 3 After everyone has presented their ideal monument, you could steer the discussion with the following questions:
 - ⇒ Do you think that you, as a young person, should have an influence on which monuments are built? Why/why not?
 - ⇒ Do young people generally have an opinion about monuments? Should they have it?
- 4 You may conclude with a brainstorm on ways in which participants can become active in their own environment.

Exercise 9: Debating Monuments

Core content

Aim

- 1 Participants practice their critical thinking skills through debate.
- 2 Participants understand multiple perspectives on an issue and are able to argue against or defend them, regardless of their own position or opinion on the matter.
- 3 Participants are able to reflect on a basic level on their own agency and responsibility in relation to monument-building.

Format

Different debate formats to use with the film clips

Materials

Debate topics (see video commentaries on page 28 about the film clips on the dvd and the proposed debate questions)

Time

Varied (different debate formats, different length of exercise).

Suggestion: participant group preparation = 10 minutes; arguments presenting 1 minute per speech (approximately 10 minutes in total); teacher reflects or gives adjudication (3 minutes) = total, approximately 20 minutes.

Step

- 1 Have participants count out loud. Then divide the classroom into even numbers on one side, and odd numbers on the other. Assign PRO and CON positions to the two sides.
- 2 In their group they should come up with 3 key arguments representing their side.
- 3 Have them debate the film clip you just saw or a related question. It is important for the moderator to have everyone stick to their roles, i.e. to advocate the side that they are on (regardless of their opinion). They present their arguments in the following order:
 - I PRO group argument 1
 - II CON group responds to PRO1, provides CON1 argument
 - III PRO group responds to CON1 argument, provides PRO2 argument
 - IV CON group responds to PRO2, provides CON2 argument
 - V PRO group responds to CON2, provides PRO3 argument
 - VI CON group responds to PRO3, provides CON3 argument
 - VII PRO group summarizes the debate, arguing why they won
 - VIII CON group summarizes the debate, arguing why they won

Extra

Use a soft ball or a plush toy, with the rule 'only the person holding the ball is allowed to speak' (except for the facilitator). Throw the ball to the PRO group, and have someone provide an argument in favour of the debate proposition. After concluding, they throw the soft ball at random (or if someone wishes to speak, they will signal that they want the ball) to someone in the CON group. They provide an argument or a response. They toss the ball again to someone in the PRO group. This ball tossing continues so long as responses and arguments provided are original, i.e. this is a rule – you cannot repeat something that has already been said, but must state something new, provide original argumentation. (Time: no more than 15 min per debate topic)

Exercise 10: Local Monuments Tour

Homework

Aim

- 1 Participants are more aware of their local surroundings in general and the presence of monuments in particular;
- 2 Participants are focused on the topic and are familiarized with the theme on a basic level.

Format

Individual/group work and presentations

Materials

Camera, laptop, pen, paper

Time

Homework: 90 min (research)
In-class: 45 min (presentation)

Steps

- 1 Ask every participant to find the nearest monument in their neighbourhood and to do some research on it (either online or by asking their parents and/or guardians).
- 2 They need to take pictures or find some online that they can use and prepare a presentation with.
- 3 Students present their monuments (via slide show presentation program or poster). The discussion can be on the differences and similarities they discover in aesthetics, location and message.

Extra:

This exercise is also suitable as an introductory exercise to make participants more familiar with the topic and to activate prior knowledge.

Exercise 11: Oral History of a Monument

Homework

Aim

- 1 Participants are aware of and can relate to the personal stories behind monuments;
- 2 Participants are exposed to 'real life' opinions of people about monuments.

Format

Group work and presentations

Materials

Laptop, mobile phone, camera or any other recording device

Time

In class: 45 min (preparation)
+ 45 min (presentation)
Homework: 90 min
(research at home)

Steps

- 1 Make a list of monuments that are easy to reach for the participants.
There are two options for this exercise:
(a) the participants visit in groups a monument and interview passers-by about the meaning, message and opinion of the monument,
(b) in pairs, participants interview an eyewitness, architect or other actor involved with a certain monument.
- 2 During the preparation they do some research on the monument (using the reading guide on page 14) and prepare (open-ended) interview questions about the monument they are interested in.
- 3 For homework, participants visit the monument/expert and record (with a phone or camera) their interview(s). They should be encouraged to ask a wide variety of people. Especially in post-conflict settings participants should be prepared well for the (negative) reactions they might face.
- 4 Let participants prepare a multimedia presentation in-class and present it.

Extra: The material that is gathered can be used for Exercise 7:
One monument, ten opinions (see page 16).

The story of Memory Walk

Background of the concept

Between 2012 and 2015, the Memory Walk workshop has been conducted in 14 countries and produced a total of 50 film clips. The combination of exploring monuments, while creatively engaging young participants with the topic, has proven to be a successful combination.

This does not mean, however, that the concept is fully developed yet. Based on interviews with experts, teachers and participants we have selected a few best practices and points of consideration to reflect on. These statements are provided by some of the people who already have experience with the workshop. Hopefully it gives an insight into the thought processes that went into developing Memory Walk.

If you would like to respond to any of them or comment on the concept from your own experiences, please contact the Anne Frank house at memorywalk@annefrank.nl or find your local coordinator's email on the HIP website (see Library).



Connecting past to present

‘The workshop bends the paper from a two-dimensional image of history to a three-dimensional one. It approaches monuments as hidden pockets of historical knowledge, like urban treasure troves waiting to be discovered, while demystifying them at the same time. The aim of the workshop is not to inform a passers-by about a monument, but to show participants that history is an ongoing debate in the present rather than a monologue set in stone.’

Tvrtko Pater, director of HERMES and Memory Walk trainer, Croatia



It is important to keep in mind that participants may be personally connected to certain histories. Issues that are discussed in the exercises can sometimes hit home, especially in countries that have experienced war and conflict not too long ago. In these regions, the ‘truth’ about what happened in the past might still be heavily debated and these debates might surface (unexpectedly) during the Memory Walk workshop. Yet, it is not only when events happened recently that participants might feel affected. Memories can be sensitive, repressed or silenced, even when the remembered events happened over hundreds of year ago. Talking about them might be painful or even impossible for some. An example of such a ‘difficult’ yet distant past, is the Dutch slavery history - a history that is often denied, downplayed or deliberately ‘forgotten’. Key for teachers is to always be aware of possible tensions within the group, to acknowledge every perspective and treat all voiced sensitivities respectfully.

Connecting countries

'The exercises of Memory Walk offer a way to explore how monument building works and how we remember. The workshop tries to expand national borders by comparing monuments from all over the world. The workshop, therefore, tries to provide a tool to look beyond our borders and, even more so, beyond our own historical horizons.'

**Laura Boerhout, Memory Walk trainer,
Anne Frank House and PhD candidate, the Netherlands**



Decisions concerning monuments are often made by national governments. They see monuments as a very effective way to tell the story of the nation and to create a feeling of nationhood. This is something that can easily be turned into manipulation, one-sidedness or even abuse of the past. The Memory Walk workshop tries to give participants the knowledge and the tools they need to become aware of these processes. They learn how to compare various local and national monuments in order to see differences, but also to see similarities between them. This comparative approach, however, runs the risk of downplaying the uniqueness of each monument. A balanced approach is therefore equally important.

Acquiring practical skills

'It is good to see students engaging with these sometimes difficult topics. It takes them from a place of passivity to one of reflection and critical analysis.'

Ines Lambert, filmmaker, Croatia



By including filmmaking as one of the main components of the program, history becomes accessible in the present. Participants learn how to voice their own views. It supports them in engaging with such complex topics and helps to present usually rather fixed stories of monuments in a more creative way.

Multi-perspectivity of personal histories

“Multi-perspectivity can, if we apply it correctly, strengthen potential qualities and capabilities of participants. It helps to recognize how each participant can have their own perspective on their local past and present-day society. Through the active methodology of Memory Walk with interviewing and filming, pieces of stone in the landscape can become contextualized through research and discussion.”

**Senada Jusić, history teacher and trainer,
EUROCLIO HIP, Bosnia-Herzegovina**



Demanding an approach of participants that allows for multiple perspectives on history implies being open about your own perspective and selections as a teacher. What selection of monuments do you make, which examples do you include and which ones do you leave out? Why? There is a logic behind your choices, maybe even a political or an ideological one. Each perspective has its possibilities and its limitations and some perspectives might even be in contradiction with each other. Try to be frank and transparent towards the participants about your own preferences and perspective, because it might open up the discussion. At the same time, be mindful not to let one perspective overrule another.

Empowering participants

“They go out into the crowd, they see the monuments, they talk to people and, ultimately, they feel empowered. That is because they do the work, they ask the questions, they are the creators. To be able to embrace the role of a journalist or a film director – that’s the most exciting part. Experimenting is encouraged and going off the beaten track is not frowned upon.”

Ida Ljubić, history teacher, Croatia



An important aspect of Memory Walk exercises is the focus on the role and responsibilities of the participants. This enables them to present the monuments and their histories in their own words. One way to facilitate this is to give the participants as much control as possible over the material they work with: which monument they want to research, who they want to interview and what methods they want to use to present their findings.

Sample Memory Walk program

DAY 1 | Lessons about remembrance

Before participants can start with their research assignments, they will participate in exercises and listen to lectures of stakeholders, like experts, artists, activists and witnesses, and trainers.

See the exercises in this manual.

DAY 2 | Monuments Tour

Participants visit different monuments. Point of departure for discussing these monuments is that participants approach the monuments as if they were researchers and/or journalists. They will question the monuments and reflect on the meaning(s), aesthetics, and symbolism of the monument.

DAY 3 | Filming and doing interviews

After their research on a specific monument the participants will receive camera & interview training. Then, the city's inhabitants and passers-by are interviewed about their perceptions/thoughts/ideas/critique of the monument while being filmed by the participants.

DAY 4 | Editing

Editing of the footage and compiling it into mini-documentaries of about five minutes under the guidance and assistance of professional editors. The clips address both the represented history of the monuments and the various opinions of the people filmed.

DAY 5 | Outreach and dissemination

Film screening and the publication of the clips on YouTube in order to reach a wider audience.

Video-commentaries Memory Walk HIP

Memory Walk Film workshops took place in Bosnia-Herzegovina (2013) and Croatia, Macedonia, Serbia (2014) as part of the HIP project.

During each MW film workshop, 3 film clips were made of about 5 minutes in respectively Sarajevo/East-Sarajevo, Zagreb, Skopje and Belgrade. Each film clip discusses a (missing) monument or street name.

Below you can find short explanations of each monument, discussion questions (which you can use with the debate exercise - page 20) and additional readings/homework. These suggested readings include references to the language (ENG & B/C/S & MAC & ALB). This selection is by no means extensive and do not always correspond with the opinions of the authors, but they are merely intended for inspiration and to start the discussion.

For more general & regional resources visit the library of this manual at page 43.

Each Memory Walk film workshop produced 3 filmclips.

Clips 1 correspond with a monument of the Second World War,

Clips 2 with a monument from the period of Yugoslavia and

Clips 3 with a monument related to the wars and conflicts in the 1990s (BiH, Croatia, Serbia) or nation building in the 2010s (Macedonia).



Sarajevo / East-Sarajevo, Bosnia and Herzegovina:

Clip 1: Milan Simović Monument

What is the monument about?

The Milan Simović Monument, located in Pale - East of Sarajevo, commemorates the partisan Milan Simović: a so-called People's Hero celebrated after 1945 in the Socialist Federal Republic of Yugoslavia. The Order of the People's Hero was the second highest military award for Yugoslavs who distinguished themselves by extraordinary deeds. This status was awarded to Simović as a commander of the Knights' troops of Romanija's Partisan detachment during the Second World War. While fighting in the frontline, he organized the demolition of the Sarajevo-Višegrad railway. He managed to disable it for more than ten months. Later he was killed by Ustaše. The monument consists of a statue of Milan Simović in a little park.

What were the dilemmas or are the controversies concerning the monument?

Memories of the Second World War continue to be contested in BiH. These memories were mobilized again by the elite prior to the 1990s, resulting in competing perceptions of the Partisan movement. Partisans are either considered oppressors or anti-fascist resistance fighters depending on which viewpoint you take. The monument does not play a central role anymore in the commemorative calendar of Pale (Republika Srpska, BiH) and the little park looks rather abandoned.

Suggested discussion questions after watching the clip

- 1 Why were certain persons declared "People's Hero" during Yugoslavia?
- 2 Why might people disagree with attributing the status of hero to someone?
- 3 Why are fighters and to a lesser extent victims often the topic of monuments? Are there/could there be also monuments for bystanders and rescuers?
- 4 What does the neglect of this monument (and that of Clip 2 Vraca Memorial Park) tell you about the significance of the anti-fascist struggle for (different groups in) society?

Additional readings/homework

- 1 Research (ENG/BCS) the People's Heroes and look for similarities/differences with help of the List of Orders and Decorations of the Socialist Federal Republic of Yugoslavia, 1945-1990
<http://www.medals.pl/yy/yy2.htm>
- 2 Read (BCS) more about Milan Simović
"Milan Simović - od skretničara vozova do narodnog heroja"
<http://www.palelive.com/licnosti/milan-simovic-od-skretnicara-vozova-do-narodnog-heroja>

Clip 2: Memorial Park Vraca

What is the monument about?

Vraca Memorial Park was built around the site of an old Austro-Hungarian fortress and was opened in 1981. Vraca Memorial Park commemorates Partisan and civilian victims of the Second World War and had an important recreational function throughout the existence of Yugoslavia. During the Siege of Sarajevo in the 1990s, the Park was used by Bosnian Serb military forces as a strategic vantage point to attack the city located in the valley below. These forces also partially destroyed the park during their retreat in 1996. In 2005, Vraca Memorial Park was declared a National Monument of Bosnia and Herzegovina. However, until today, the park remains abandoned.

What were the dilemmas or are the controversies concerning the monument?

Memories of the Second World War continue to be contested in BiH. These memories were mobilized again by the elite prior to the 1990s, resulting in competing perceptions of the Partisan movement. Partisans are either considered oppressors or anti-fascist resistance fighters depending on which viewpoint you take. The Vraca Memorial Park is therefore both appropriated as well as rejected by different groups in the region. The Vraca Memorial Park is a particularly contested spot given its multiple layers of remembrance. Not only does it harbor memories of the Second World War and the period of Yugoslavia, it also played a tragic role during the siege of Sarajevo. A current dilemma concerns its renovation, which has not been prioritized yet despite the fact that it has been part of the National Protection list. Several NGOs are actively trying to clean the area and restore the park.

Suggested discussion questions after watching the clip

- 1 Before the outbreak of the siege of Sarajevo in 1992, various anti-war activists named themselves after People's Hero Vladimir Peric ("Valter") who had defended the city during the Second World War. What do you think was the purpose of re-introducing "Valter" in 1992?
- 2 Of all the People's Heroes, only a few are female. One of the monuments at Vraca Memorial Park is of the Woman Fighter ("Žena-borac") representing bravery and victory. However, the monument is not named after a specific female People's Hero. Compare this with the Milan Simovic monument. Why do you think there is a difference between the depiction of male and female heroes and what does it tell us about their status in Yugoslavia? Has this changed since then?
- 3 If the Memorial Park gets cleaned and restored, what function should it get and should it commemorate anyone or anything?

Additional readings/homework

- 1 Watch (ENG/BCS) the movie *Walter Defends Sarajevo* ("Valter Brani Sarajevo") (1972) about one of the People's Heroes that helped to defend Sarajevo during the Second World War.
- 2 Read (BCS) Amra Čusto *Kolektivna memorija grada - Vječna vatra i Spomen Park Vraca*. *Historijska traganja*, 1, 2008, [str. 101-123] http://www.iis.unsa.ba/pdf/historijska_traganja_1.pdf and read (ENG) about the Vraca memorial Park on the website of the Commission of National Monuments www.kons.gov.ba/main.php?id_struct=50&lang=4&action=view&id=2559
- 3 Read (BCS) Gorana Mlinarević 2015. *Kako spasiti tekovine antifašizma i jednakosti svih? Simbolička intervencija i inicijativa za obnovu ruke "Ženi borcu" na Vracama*. 60-68. In: *Baština*. 3. Muzej književnosti i pozorišne umjetnosti. Sarajevo, 2015.
- 4 Read (ENG) Jasmina Čaušević (ed). *Women Documented, Women and Public Life in Bosnia and Herzegovina in the 20th Century*. Sarajevo, 2014. http://soc.ba/site/wp-content/uploads/2014/10/Women-Documented_web-verzija-sa-koricama.pdf



Clip 3: Sarajevo Roses

What is the monument about?

Sarajevo Roses are concrete scars caused by explosions of mortar shells that were later filled with red cement paint. They commemorate the people who were killed during the Siege of Sarajevo (1992-1996). Who started to fill the craters with paint and when is unknown, but over the years citizens and activists have tried to preserve and highlight these sites of memory.

What were the dilemmas or are the controversies concerning the monument?

There are several competing stories on who initiated this monument and until this moment it is unclear when and by whom the monument was established. The monuments have been protected by several NGOs and until 2012 the government did not bother to take care of them (some of the Roses even disappeared after roads were renovated). In 2012, the government started renovating a few of the roses. The Sarajevo Roses are anonymous and left without any explanation nor commemorative plaque, which makes it possible for them to commemorate all the fallen victims of the War, while, at the same time many tourists pass them by without noticing them. For some Sarajevans they present a powerful memory of the past, while for others it is regarded as a sign of the destruction of the city that should be renovated.

Suggested discussion questions after watching the clip

- 1 Is it important to know the initiator and why yes or why not?
- 2 Why was the government in the past not so willing to protect the monument?
- 3 How important is the role of citizens' action when you look at this monument?
- 4 In the 19th and 20th century most monuments are large statues. From the end of the 20th century, a new trend emerged of monuments that are part of the pavement, which you need to stumble upon to become aware of them. Why did this new trend emerge and what kind of difference in effect does a large statue vs. a monument in-the-ground have?
- 5 In your opinion, should an explanation or a text (eg. a plaque) be added to the monument or should it be left as a silent reminder?

Additional readings/homework

- 1 Read (ENG/BCS) Sarajevske ruže ; Ka politici sjećanja - Azra Junuzović / Sarajevo roses ; Towards politics of remembering (ArmisPrint, Sarajevo ; 2006).
- 2 Read (BCS) Youth activist actions in 2015: Bojom podsjetili na krv iz sarajevskih ruža balkans.aljazeera.net/vijesti/foto-bojom-podsjetili-na-krv-iz-sarajevskih-ruz
- 3 Compare (ENG/BCS) Sarajevo Roses with Stolpersteine/Stumbling Stones all over Europe ("Kamenovi Spoticanja")_ https://bs.wikipedia.org/wiki/Kamenovi_spoticanja

Clip 1: Monument to December Victims

What is the monument about?

The film clip analyses the monument “December victims” by Dušan Džamonja - the history behind the monument and the different perceptions of that history. The monument commemorates the victims of a public hanging in Zagreb committed by the Croatian authorities of the Nazi puppet state NDH (Independent State of Croatia). Sixteen antifascists were hanged without trial in December of 1943 as retribution for a weapons cache being destroyed by the Partizans (a guerrilla antifascist movement operating in Croatia at the time).

What were the dilemmas or are the controversies concerning the monument?

The Second World War is still a touchy subject in Croatia since at the time part of the population collaborated with the Nazi occupiers while others fought against the occupation in the Partizan movement. Both sides suffered losses and many are still resentful for the family members they lost during the war.

Suggested discussion questions after watching the clip

- 1 Is it possible to create a monument that shows all sides of a complex history? Should a monument strive to do that?
- 2 How come some people have no idea where the monument is or what it stands for?
- 3 Is blowing up a weapons cache that belongs to a Nazi puppet state an act of terrorism or resistance?
- 4 In your opinion, is an abstract monument appropriate for the commemoration of such an event?
- 5 How important is it to remember anti-fascism?

Additional readings/homework

- 1 Read (B/C/S) “Iz ilegalnog Zagreba” by Ivan Šibl.
- 2 Read (B/C/S) papers by students on memorialization of Second World War in Croatia “Moj zavičaj kroz vrijeme” by Documenta
http://www.documenta.hr/assets/files/publikacije/Moj_zavicaj_kroz_vrijeme.pdf
- 3 Research the Partisan Movement in Yugoslavia, or more specifically in Croatia.
- 4 Research (BCS) the memorialization of the WWII concentration camp complex of Jasenovac <http://www.jusp-jasenovac.hr/Default.aspx?sid=6468> and read (BCS) on the Yugoslav architect of the monument at Jasenovac
http://www.slobodnaevropa.org/content/Bogdanovic_dokumentarni_film/2177961.html

Clip 2: Square name Marshall Tito

What is the monument about?

The video presents different opinions relating to the Marshall Tito (Trg Maršala Tita) square. It is one of the main squares in Croatia's capital of Zagreb and is named after the head of state of the former communist country of Yugoslavia. Croatia separated from Yugoslavia during the war for independence in the 90s.

What were the dilemmas or are the controversies concerning the monument?

The name of the square is controversial, because Tito's legacy is assessed differently in society. Part of the people in the post-Yugoslav space consider Tito to be a great statesman who did much for the country: during World War II when he led the fight against the Nazi occupiers and rebuilding Yugoslavia afterwards. Others consider Tito to be a war criminal and a dictator both because of the mistreatment of prisoners of war after the conflict ended as well as the persecution of political opponents during peacetime.

Suggested discussion questions after watching the clip

- 1 To what extent can a street or square name serve as a monument? What kind of significance can it have?
- 2 How is it possible that such an important historical figure is viewed in such vastly different ways?
- 3 It is possible that what both sides believe is true?
- 4 Is it possible to teach history if there is no clear agreement on the historical narratives?
- 5 Do you think this difference is a result of the education system or what people learn at home? Has the internet added clarity to such disputed historical questions? Why?

Additional readings/homework

- 1 Watch (ENG/BCS) -parts of- the BBC documentary "The death of Yugoslavia" on YouTube and discuss it. <https://www.youtube.com/watch?v=oODjsoLoSYo>
- 2 Research another political figure and look for different perspectives on their life and work (from Fidel Castro to Mahatma Gandhi).
- 3 Have participants research the 'Rashomon effect' which deals with contradictory interpretations of the same event by different people. Use the article (ENG & B/C/S & ALB & MAC) "Yugo-Nostalgia Thrives at Tito Memorials" for a comparative research. www.balkaninsight.com/en/article/yugo-nostalgia-thrives-at-tito-memorials

Clip 3: A monument for Aleksandra Zec?

What is the monument about?

The video asks the question whether there should be a monument commemorating the death of Aleksandra Zec. Aleksandra Zec was a 12 year old girl from Zagreb who was killed along with her father and mother because they were ethnic Serbs. The murders were committed by members of the reserve of the Croatian Ministry of Interior; the perpetrators were never convicted for the murders.

What were the dilemmas or are the controversies concerning the monument?

The incident is not widely discussed because facing it means also facing the fact that Croats committed war crimes. There is a strong perception among a lot of people that talking about anything that Croatia did wrong during the war invalidates the fact that the country had a right to defend its independence against aggression.

Suggested discussion questions after watching the clip

- 1 Why do some people consider somebody's ethnicity, race or religion so important?
- 2 Why is it difficult for societies to acknowledge one's own group/army *also* committed crimes?
- 3 Is blowing up a weapons cache that belongs to a Nazi puppet state an act of terrorism or resistance?
- 4 What is the value of having monuments for the victims of atrocities that your own countrymen committed?
- 5 Do you think such monuments can help prevent hatred and persecution of minorities in the future?

Additional readings/homework

- 1 Watch (ENG/BCS) Sandra Vitaljic photographic essay about the spot where the Zec family was murdered. 'Neplodna tla' Sandre Vitaljić: Izložba s koje ćete izaći na rubu suza ili potpuno ravnodušni
<http://www.jutarnji.hr/-neplodna-tla--sandre-vitaljic--izlozba-s-koje-cete-izaci-na-rubu-suza-ili-potpuno-ravnodusni/444667/>
and
https://www.academia.edu/3053923/INFERTILE_GROUNDS_THE_PHOTOGRAPH_AS_A_SITE_OF_MEMORY
- 2 Read (ENG/BCS) "The Zec Family: A Memorial Still Awaited"
<http://cdtp.org/wp-content/uploads/2014/05/RECOM-Initiative-Voice-13-2013-ENG.pdf> and
<http://www.recom.link/bs/glas-inicijative-za-rekom-13-2013-2/>
- 3 Compare the story of Aleksandra Zec with other childhood war victims, such as Zlata Filipović (BiH) and Anne Frank (The Netherlands) or the fictionalized story of Liesel Meminger (Germany) in "The Book Thief" by Markus Zusak.

Clip 1: Monument Nevena Georgieva

What is the monument about?

The video depicts the monument of Nevena Georgieva – Dunja, a young Partisan woman who was executed at the age of seventeen. Her head was cut off and impaled, and later showed to the people of Veles, Macedonia as a scare tactic. She was very active in the Partisan movement between the two world wars, yet there is little information about her.

What were the dilemmas or are the controversies concerning the monument?

This monument is located in the park “Female Fighter” in Skopje, but after the governmental monument project “Skopje 2014” this monument lost its visibility and almost nobody knows it exists and who it represents. The monument is contested because it illustrates the lack of gender (and youth) representation in monuments.

Suggested discussion questions after watching the clip

- 1 Why do you think female fighters are more absent from the culture of remembrance, in comparison with the monuments of male war heroes?
- 2 Are important women and children presented enough in history books and monuments? Who do you think is missing?

Additional readings/homework

- 1 Compare (ENG) Dunja with other Partizan female fighters in the region or other female fighters in conflicts around the world
<http://www.historynet.com/famous-women-in-history>
- 2 Besides being a fighter, women can also have other roles –at the same time-, such as victim, perpetrator, bystander and rescuer. Find for each of the roles a (female) person in your history that corresponds with this label or these labels. Should they also receive a monument and what should it look like? Use Exercise ‘My ideal monument’ (page19) to create a monument and to explain its importance.
- 3 Use Exercise ‘Biography of a monument’ (page 13) to research monuments of other important female figures, such as the Monument to Mother Theresa in Skopje by Tome Serafimovski.

Clip 2: A monument to Josip Broz Tito

What is the monument about?

The video represents the monument of Josip Broz Tito in the capital of Macedonia. Tito was the President of the Socialist Federal Republic of Yugoslavia. Three monuments in Skopje represent Tito, and all of them are at the same place, in front of the high school that is named after him.

What were the dilemmas or are the controversies concerning the monument?

“Skopje 2014”, a project that involved the placement of 34 monuments did not include any of the Yugoslav period, so a party called “Tito’s left forces” illegally erected a big monument in his honour. Many people in Macedonia believe this is part of the “Skopje 2014” project. Eventually, the party publicly declared that they placed the monument, without sharing information on how they paid for it or who made it (the name of the sculptor remains unknown). There is no knowledge whether the monument has any legal documentation and permissions to be on a public place, but it has been positively welcomed by many citizens of Skopje.

Suggested discussion questions after watching the clip

- 1 Should people be allowed to place monuments in public places without the permission of the government?
- 2 Which historical figures need a monument in your city/village? Should we have an equal number of monuments from each historical period, or should certain historical periods have more/less monuments?
- 3 Is blowing up a weapons cache that belongs to a Nazi puppet state an act of terrorism or resistance?
- 4 In your opinion, is an abstract monument appropriate for the commemoration of such an event?
- 5 How important is it to remember anti-fascism?

Additional readings/homework

- 1 Research what happened to Tito monuments after the breakup of Yugoslavia with the help of this picture collection (MAC) <http://b2.mk/news/26-jugoslovenski-spomenici-od-idninata?newsid=YvFA>, text (ALB) <http://www.reporter.al/nostalgija-per-jugosllavine-lulezon-ne-memorialet-e-titos/>, the photographic essay (ENG) by Arna Mačkić <http://www.failedarchitecture.com/mortal-cities-and-forgotten-monuments/>, the text (EN/ALB/BCS) <http://www.kosovotwopointzero.com/article/1011/mbi-monumentet-e-ish-jugosllavise-dhe-interpretimin-e-se-kaluares>, and the text (B/C/S) on the Yugoslav architect Bogdan Bogdanovic http://www.slobodnaevropa.org/content/Bogdanovic_dokumentarni_film/2177961.html
- 2 Use exercise ‘My ideal monument’ (page 19) to let participants draw a monument for a leader of their choosing.
- 3 Have participants research the ‘Rashomon effect’ which deals with contradictory interpretations of the same event by different people. Use the article (ENG & B/C/S & ALB & MAC) “Yugo-Nostalgia Thrives at Tito Memorials” for a comparative research. <http://www.balkaninsight.com/en/article/yugo-nostalgia-thrives-at-tito-memorials>

Clip 3: Monuments of Skopje 2014

What is the monument about?

The video is about the project “Skopje 2014” which completely changed Skopje as a city. The project consisted of building 34 monuments and another 39 sculptures that should represent the Macedonian history and “fill the lack of art” in the city. Since there is a large number of monuments that were included in the project, the video refers to the project as a whole, not to specific monuments. The video is focused on the impact of “Skopje 2014” on the people living in Skopje and in Macedonia, as well as on visiting tourists.

What were the dilemmas or are the controversies concerning the monument?

This video opens questions of transparency, financial justification, identity and history. The people in Macedonia are heavily divided on this matter. One side says this was a justified way of spending public money, that makes the capital of Macedonia more appealing and that is connected with the history the Macedonians. For others, the project is a waste of an enormous amount of public money (around €550 million which is 7 times more than was promised by the government). There is evidence that the project is not conducted in a fair and transparent way. Many of the people do not even know what the monuments represent or they disapprove that the city landscape changed so considerably.

Suggested discussion questions after watching the clip

- 1 Who should decide which monuments should be built?
- 2 What money should be used for monuments: public or private?
- 3 Are monuments an effective way to learn history and “fill the lack of art”?
- 4 What key historical events should be represented through monuments?
- 5 Slavenka Drakulić, a Croatian writer, once wrote (Internationale Politik, February 2011) that countries of the former Yugoslavia have ‘too little history, too much memory.’ How can there be ‘too much memory’ through the building of monuments?

Additional readings/homework

- 1 Read (ENG/MAC) about “Skopje 2014” <http://skopje2014.prizma.birn.eu.com> or read (ALB) <http://portalb.mk/tag/shkupi-2014/>
- 2 Ask participants what new purpose and consequences all these “Skopje 2014” monuments could have. Discuss the possible responses of different people in the city (more opinions can be read (ENG) here: <http://www.balkaninsight.com/en/article/battle-for-skopje-facades-takes-off>)

How would you react?

And if you disagree, what kind of means do you have as a citizen to protest?

Clip 1: A monument Staro Sajmište

What is the monument about?

Staro Sajmište-Belgrade's old fair/marketplace grounds was built initially in 1937 on the left bank of Sava river in what is nowadays the outer city center. In 1941, the territory where the fair/marketplace was, became a part of Independent State of Croatia – NDH and it was turned into a concentration camp for Jews, Serbs and other enemies by the Nazis. Today it is a run-down part of the city where people live in illegal housing units built on the foundations of the camp barracks. Despite a small plaque at the site and a larger monument on the banks of Sava river, no information nor a monument can be found on the camp grounds.

What were the dilemmas or are the controversies concerning the monument?

During the Second World War, this concentration camp site was just outside the capital of the city with 'gas vans' sometimes driving through the city. This raises questions about the knowledge people in the city centre had about the camp. After the war, people who suffered and lost their lives in Staro Sajmište camp (Jewish camp in Zemun) were never properly commemorated. Nowadays, not many citizens of Belgrade know the history of this site and without a guide the story of the camp is easily overlooked when visiting this part of the city.

Suggested discussion questions after watching the clip

- 1 Considering the circumstances, do you think people of Belgrade knew what is going on at that time? What, in your opinion, motivates people to (not) react in this kind of situation? Would you react if something similar was happening nowadays?
- 2 Why did the Nazis usually build concentration camps on remote locations, far from the rest of the population?
- 3 Do you know of any similar site in your hometown/region?
- 4 Do you think Staro Sajmište should be commemorated in another way and if so how?
- 5 Most former concentration camps have been turned into memorial centers or museums. Why do you think this has not yet happened with Staro Sajmište in Belgrade?
What do you think of living in a house that is standing on the place where a former camp barrack was situated?



Additional readings/homework

- 1 Read (ENG/BCS) more information about Staro Sajmište <http://www.starosajmiste.info/sr/> and compare the current use of the property of the camp with the WWII transit camp of Drancy, France which is also in use as a social housing project.
- 2 Watch (ENG/BCS) the documentary feature on Staro Sajmište <https://www.behance.net/gallery/821870/Staro-Sajmiste-documentary-series>
- 3 Read (ENG) “My good father” by Beate Niemann who wrote about her father, the head of the Gestapo in Belgrade.
- 4 Read (ENG/BCS) about Hilda Deutsch, a nurse-volunteer who helped inmates of Staro Sajmište and more about the persecution of Jews in Serbia: http://joz.rs/Sajmiste/Catalog_Sajmiste_WEB.pdf
- 5 Read B/C/S) parts of Jovan Bajford “STARO SAJMISTE Mesto sećanja, zaborava i sporenja” (2011) https://rs.boell.org/sites/default/files/staro_sajmiste_-_jovan_bajford_72_dpi.pdf & read (ENG) Rena Jeremić Rädle “Remembrance in Transition: The Sajmište Concentration Camp in the Official Politics of Memory of Yugoslavia and Serbia” <http://www.cultures-of-history.uni-jena.de/debating-20th-century-history/serbia/remembrance-in-transition-the-sajmiste-concentration-camp-in-the-official-politics-of-memory-of-yugoslavia-and-serbia/>
- 6 Research various persecuted groups that exist today.

Clip 2: Obelisk of Non-Aligned Movement

What is the monument about?

The Obelisk was built in 1961 with the intention to underline the significance of the first conference of the Non-Aligned Movement, which was held in Belgrade. During this conference of 25 countries the declaration was adopted to opt out of joining the two biggest military alliances during the Cold War. Instead the Non-Aligned Movement chose for a strategy of 'peaceful co-existence.'

Situated on the right bank of Sava river, it's one of the monuments people know very little about. Even its true creator is still a mystery with many claims as to who actually made the monument.

What were the dilemmas or are the controversies concerning the monument?

Because of its appearance - white slim obelisk with the only insignia being the city of Belgrade herald - many people are not aware this is actually a monument dedicated to an international conference. Nowadays, the monument is frequently vandalized.

Suggested discussion questions after watching the clip

- 1 Why was the Non-Aligned Movement established?
- 2 In a two-party struggle for supremacy, what can be a role of a neutral third party?
- 3 What could be reasons that the monument is not taken care of that much?
- 4 Is there a difference in establishing a monument for a historical event in peacetime as opposed to a monument reminding of war and conflict?
- 5 Does this monument adequately remind passers-by as to what it represents?

Additional readings/homework

- 1 Watch (ENG) the CNN documentary series: "Cold War"
<http://www.cnn.com/2014/01/02/world/the-cold-war-landmark-documentary/>
- 2 Research the role of major international organizations during the Cold War.
- 3 Research the Non-Aligned Movement in past and present.

Clip 3: Monument Why / Zašto?

What is the monument about?

Built in 2012, this monument commemorates the victims of the bombing of the RTS (Serbian national television) building in 1999 by the NATO air force in response to the war in Kosovo. On the monument there is a list of names of the (number?) people who died in the bombing and above it, the word “Why?” can be seen. The monument is placed in the prominent Tašmajdan park above the former building of RTS.

What were the dilemmas or are the controversies concerning the monument?

The main controversy of the monument in Serbia relates to the legitimacy of the NATO bombardment of key targets in Serbia as a response to their responsibility during the war in Kosovo, which continues to be disputed. This specific attack of the TV building is contested in relation to the practice of treating media sites as legitimate military targets in international conflicts. Although it is perceived, even in Serbia, that the Serbian national television was a propaganda tool of Slobodan Milošević’s regime, there is a dilemma whether it was a legitimate target for NATO to bomb. There are controversies in Serbia regarding confirmed allegations that state officials (including the Chief editor of the RTS) knew about the incoming attack and decided not to have the building evacuated in order to use the civilian casualties as further propaganda.

Suggested discussion questions after watching the clip

- 1 What impact can media have during war?
- 2 What is the difference between news and propaganda?
- 3 What groups may share responsibility for the death of media workers in this case? And why is this important for people to know?
- 4 Why do the people avoid mentioning the regime of Slobodan Milošević during this film clip?
- 5 Why is there no mentioning of the victims in Kosovo on the monument and during commemorative ceremonies?

Additional readings/homework

- 1 Read (ENG / B/C/S) an opinion piece about the NATO bombing “29 April 1999” by Snježana Milivojević <http://pescanik.net/29-april-1999/> and read (B/C/S) <http://pescanik.net/bombardovanje-za-pocetnike>
- 2 Read (ENG) about recent developments in relation to the bombing of the RTS: www.balkaninsight.com/en/article/state-commission-to-investigate-nato-killed-journalists
- 3 Research the fate of other journalists while reporting from war zones or the history of other media institution buildings during the war (such as the newspaper building of ‘Oslobodenje’ in Sarajevo, Bosnia-Herzegovina).

Memory Walk Library

The field of heritage and memory studies has boomed in the past twenty years, offering ample opportunities to explore existing monuments and to read about the difficulties of remembering the past. Below you can find some resources that are directly connected to the Memory Walk project, some websites that will help you to explore various memorial landscapes and a selection of background literature. It includes references to the language (ENG & B/C/S & MAC & ALB).

Memory Walk Resources

HIP Website, including background material and contact details local coordinators
www.historijaistorijapovijest.org

Youtube Channel Memory Walk Film Clips HIP project
<https://www.youtube.com/playlist?list=PL508euqE77BrQsm-DVyAZDZcBQUq4laqb>

Youtube Channel Memory Walk Film Clips Anne Frank House
https://www.youtube.com/channel/UComF5xY2BDYU085yKA_kEgg

Website Memory Walk
<http://www.annefrank.org/en/Education/Special-Projects/Memory-Walk-/>

Boerhout, Laura and Barry van Driel. 2013. "Memory Walk: An Interaction-Oriented Project to Interrogate Contested Histories." *Intercultural Education* 24: 211-221.

Klacsman, Borbála, "Memory Walk: History through Monuments" in: Andrea Peto and Helga Thorson, *The Future of Holocaust Memorialization: Confronting Racism, Antisemitism, and Homophobia through Memory Work* Tom Lantos Institute, 2015.
<http://tomlantosinstitute.hu/content/future-holocaust-memorialization-confronting-racism-antisemitism-and-homophobia-through>

Memorialization Resources (general) (all ENG)

Ashplant, Timothy G., Graham Dawson and Michael Roper (eds.). *Commemorating War. The politics of memory* (London: Transaction Publishers, 2004).

Stig Sorensen, Marie Louis and Dacia Viejo Rose (eds.) *War and Cultural Heritage. Biographies of Place* (Cambridge: Cambridge University Press 2015).

Vree, Frank van, "The Art of Commemoration and the Politics of Memory" Open 2004/Nr. 7/(No)Memory: http://www.skor.nl/_files/Files/OPEN7_P16-33.pdf

Winter, J., and E. Sivan (eds.). *War and remembrance in the twentieth century* (Cambridge: Cambridge University Press 2000).

International Sites of Conscience

The International Coalition of Sites of Conscience is a worldwide network dedicated to transforming places that preserve the past into dynamic spaces that promote civic action on today's struggles for human rights and justice.

Its website provides information on memorial sites all around the world.

<http://www.sitesofconscience.org/>

<http://www.youtube.com/user/SitesofConscience>

Memory Lab

Memory Lab provides a platform for exchange, cooperation and critical understanding of history and remembrance in Europe. It connects institutions, organizations, and persons working on memory sites and remembrance education especially in the Western Balkans and in Western Europe. Its website provides background material on memorial sites in Europe.

<http://www.memorylab-europe.eu/index.html>

Memorialization Resources (regional)

Banjeglav, Tamara "A Storm of Memory in Post-War Croatia"

Cultures of History University of Jena 2015 (ENG)

<http://www.cultures-of-history.uni-jena.de/debating-20th-century-history/croatia/a-storm-of-memory-in-post-war-croatia/>

Karačić, Darko, Tamara Banjeglav Nataša Govedarica, RE:VIZIJA PROŠLOSTI

Politike sjećanja u Bosni i Hercegovini, Hrvatskoj i Srbiji od 1990. godine 2012 (B/C/S)

<http://library.fes.de/pdf-files/bueros/sarajevo/09702.pdf>

Moll, Nicolas 'Interview: A Different Kind of Remembrance'

Balkan Insight 2013 (ENG & B/C/S & ALB & MAC)

<http://www.balkaninsight.com/en/article/a-different-kind-of-remembrance>

Moll, Nicolas 'Division and denial and nothing else? Culture of history and memory politics in Bosnia and Herzegovina' *Cultures of History* 2015 (ENG)

<http://www.cultures-of-history.uni-jena.de/debating-20th-century-history/bosnia-and-herzegovina/division-and-denial-and-nothing-else-culture-of-history-and-memory-politics-in-bosnia-and-herzegovina/>

Moll, Nicolas "Sarajevska najpoznatija javna tajna": Suočavanje sa Cacom, Kazanima i zločinima počinjenim nad Srbima u opkoljenom Sarajevu, od rata do 2015. ("Sarajevo's most known public secret": Dealing with Caco, Kazani and crimes committed against Serbs in besieged Sarajevo, from the war until 2015) *Friedrich Ebert Foundation BiH, Sarajevo, 2015* (B/C/S)

http://www.fes.ba/files/fes/pdf/publikationen/2014/2015/Moll_Final_Web_Version.pdf

Ristić, Marija "Yugo-Nostalgia Thrives at Tito Memorials" *Balkan Insight* 2013

(ENG & B/C/S & ALB & MAC)

<http://www.balkaninsight.com/en/article/yugo-nostalgia-thrives-at-tito-memorials>

CDRSEE Joint History Project(ENG & B/C/S & MAC & ALB)

TEACHING MODERN SOUTHEAST EUROPEAN HISTORY Alternative Educational Materials by Center for Democracy and Reconciliation in SouthEast Europe, such as Workbook 4 "The Second World War"

<http://cdrsee.org/projects/jhp/publications>

EUROCLIO HIP-BiH (ENG & B/C/S)

Alternative history education material, such as “Ordinary People in an Extraordinary Country” on the period of Yugoslavia.
<http://cliohipbih.ba/materijali/topic/ordinary-people/>

Online portal ‘Conflicting Memories. Post-War Balkan Monuments in Focus’ (ENG & B/C/S & MAC & ALB)

This news portal by Balkan Insight includes a map with a number of monuments in the region & background information.

<http://www.balkaninsight.com/en/page/balkan-transitional-justice-memorialisation-conflicting-memories>

MONUMENTI-the changing face of Remembrance in the Western Balkans (ENG & B/C/S)

A catalogue by *forumZFD* with pictures of monuments from the region by Marko Krojač and contributions of: Christian Pfeifer (Regional Manager of *forumZFD*); Dr Lutz Schrader: Monuments and Politics of Identity in the Western Balkans ; Dr Bojana Pejić: Yugoslav Monuments: Art and the Rhetoric of Power ; Mirjana Peitler-Selakov: Memorial Art in Serbia from the Balkan Wars until Today ; Dr Senadin Musabegović: Symbolic Significance of Monuments in Bosnia and Herzegovina ; Dr Vjeran Pavlaković: Contested Histories and Monumental Pasts: Croatia’s Culture of Remembrance ; Shkëlzen Maliqi: The War of Symbols: Remembrance in Kosovo ; Valentino Dimitrovski: Back to the Past: Monuments and Remembrance in Macedonia.

<http://westernbalkans.forumzfd.org>

MemorInmotion. Pedagogical Tool on the culture of remembrance (ENG & B/C/S)

In partnership with the Association of History Teachers of Bosnia and Herzegovina (EUROCLIO HIP BiH), Youth Initiative for Human Rights (YIHR-BiH), Humanity in Action Bosnia and Herzegovina, and Anne Frank House, *forumZFD* in Bosnia and Herzegovina develops and implements trainings of the “MemorInmotion” pedagogical tool, which aims to promote a culture of remembrance and the role of monuments therein.

<http://westernbalkans.forumzfd.org/en/activity/lessons-past-tools-future>

Overview Yugoslav monuments (ENG & B/C/S & MAC)

Website with pictures of monuments from Yugoslavia, B/C/S version:

<http://www.6yka.com/novost/36781/ovi-jugoslovenski-spomenici-izgledaju-kao-da-su-sa-druge-planete-foto>

Dealing with the Past Balkan Website (ENG & B/C/S & MAC & ALB)

Online portal with articles on dealing with the past in the region.

<http://www.dwp-balkan.org/en/>

Inappropriate Monuments Website (ENG & B/C/S)

Online database of monuments dealing with the revalorisation and protection of Yugoslavia’s anti-fascist heritage and monument heritage connected with the Peoples’ Liberation Struggle.

<http://inappropriatemonuments.org/en/>

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Are you interested in doing a Memory Walk yourself?

Email

memorywalk@annefrank.nl

appreciate

“I will no longer walk by a monument without looking at it and reading the plaque.”

Memory Walk participant Zagreb

reading

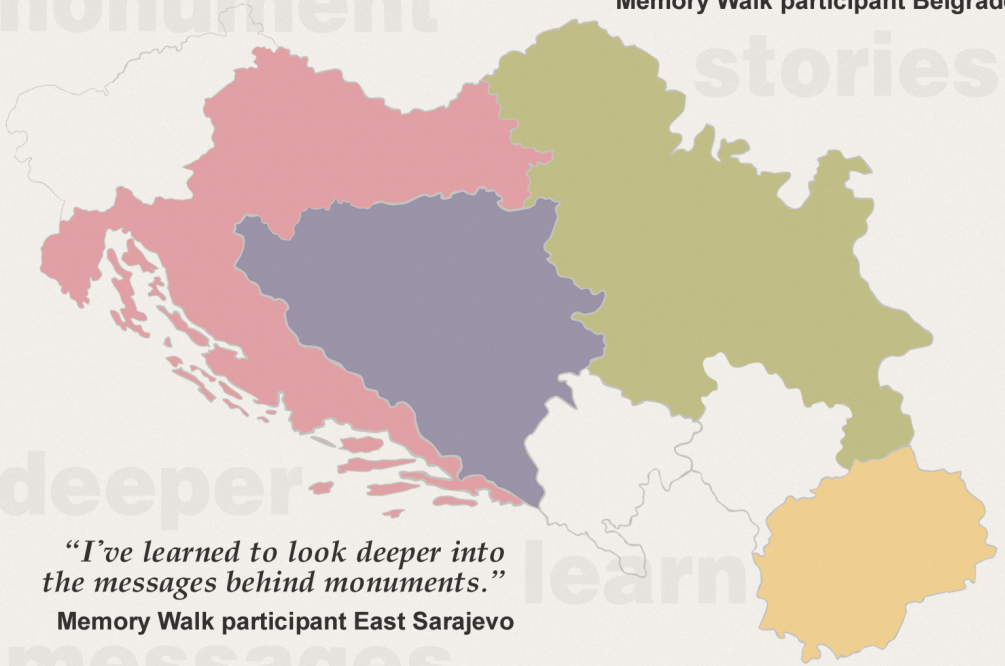
engaged

“I appreciate more, feel more engaged and interested in stories behind actual monuments”

Memory Walk participant Belgrade

monument

stories



deeper

“I’ve learned to look deeper into the messages behind monuments.”

Memory Walk participant East Sarajevo

learn

messages

“A life-changing experience”

Memory Walk participant Skopje

experience

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