

# War(s) in Europe. Shared experience, collective memory?

A TOOLBOX WITH METHODS TESTED IN GERMANY, FRANCE, BOSNIA AND HERZEGOVINA

10

DAYS

5

CITIES

9

METHODS

**Journey Through History:  
A Unique Travel Experience  
Exploring Europe's Past**

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# Foreword



**Dr. Andrea Despot**, Executive Director of the EVZ Foundation  
**Anne Tallineau** and **Tobias Bütow**, General Secretaries of the Franco-German Youth Office



A COOPERATION BETWEEN:



## Introduction

### How the project began

Five countries, over two thousand kilometres of travel and two centuries of numerous wars in Europe – these are the focal points of „War(s) in Europe. Shared experience, collective memory? – Germany, France, Bosnia and Herzegovina“, the first collaborative project between the Foundation Remembrance, Responsibility and Future (EVZ Foundation) and the Franco-German Youth Office.

In the fall of 2021, the Franco-German Youth Office and the EVZ Foundation started a co-creation process, along with facilitators and experts from the fields of history and civic education and international youth education, to develop a common project on the multiperspectivity of European remembrance. When it came to the question of what sort of project this would be, we developed several preconditions together. Firstly, with the beginning of Russia's full-scale invasion of Ukraine, it became clear that the topic of wars and how to address them in the context of international education was going to be at the centre of our project. Secondly, in order to address the topic on a European level, we wanted to implement a trilateral project. For all involved parties, it very quickly became

obvious that the third country next to France and Germany should be from the Balkan region, and the decision for Bosnia and Herzegovina was swiftly made. Thirdly, we wanted to create a sustainable project by developing and publishing methods that other facilitators could use in their work.

The first step of the project was a trilateral seminar for facilitators from Bosnia and Herzegovina, France and Germany in May 2023 in Lyon. The goal was to develop methods for a trilateral youth exchange, focusing on those that deal with the topic of war. All these methods were then tested during the trilateral youth exchange – the heart of our project, which took place in October 2023. It was a journey that took us not just from Paris to Sarajevo via Munich, Vienna and Zagreb, but also from learning about and remembering the First World War to the Second World War, the Bosnian War, and the ongoing war in Ukraine. Following this exchange, the facilitators evaluated and revised their methods during several online workshops and meetings. **The result is this toolbox!**



## Acknowledgements

Throughout the last two and a half years of this project, many colleagues, experts and facilitators joined and supported this project with their input and expertise – thank you for your commitment! A special thank-you goes to all our participants who joined us on our journey through Europe and its landscape of remembrance.



## About this publication

Whether as a central theme or a reflection on current events, the issue of war is very important in international youth exchanges. This publication aims to provide guidance on how to talk about war in such contexts. Key questions that have been examined include the occurrence of past and current wars in international youth exchanges and the impact of war on the history and identity of young participants.

The methods described in this handbook were purposefully developed during an expert exchange and tested during a youth exchange across five cities standing for significant military conflicts in Europe in the 20th century: Paris, Munich, Vienna, Zagreb, and Sarajevo. Young participants aged 18 to 24 from France, Germany, and Bosnia and Herzegovina took part in this exchange, testing the methods, and discovering the implications of the topic of war. Rather than a mere transfer of knowledge, these methods offer ways to tackle the topic of “War” in a youth exchange.

Primarily intended for youth workers, teachers, associations, and organisations in France, Germany and beyond, this publication is suitable for those grappling with the issue due to current events or the personal history of a participant. It serves as a guide for addressing the theme of war during intercultural exchanges.

Nevertheless the toolbox presents different types of methods to accompany a youth exchange or to choose an activity according to the desired objective: cooperative activities, group dynamics, language activities, physical expression, meetings with witnesses and guided tours.

Considerations regarding participants: it is advisable, though not mandatory, for participants in the youth exchange to have an interest in and a basic knowledge of the history and remembrance of wars. This is particularly important because some wars are more recent, and being in historical places or using certain methods to discuss them can be triggering and evoke strong emotions. Personal biographies may come up unexpectedly during the exchange, fostering connections with history. It is also crucial for facilitators to be aware of these sensitivities and react appropriately.

## Documentation of the project

This handbook not only contains valuable methods, but also documents the evolution of the project, from the expert exchange in Lyon in May 2023 to the collaborative editing and reflection process. Developed by experts in formal and non-formal education from all three countries, each with experience in (international) youth work, the methods explore different experiences of war and conflict, as well as the European culture of remembrance.

The publication also recounts their journey from Paris to Sarajevo, revealing the reactions and learnings of the participants and the distinct impact that various places had on them.

In conclusion, this handbook offers not only a comprehensive guide for youth workers, but also the story of a transformative journey undertaken by young people. It is a testament to the effectiveness of the presented methods in real-life scenarios and a call to action for readers to incorporate these ideas into their own youth work.



## The methods

Nine methods are used to tackle the theme of war in the 20th and 21st centuries with a journey through time and space. We started with methods for facilitating communication between the international participants during the 10-days trip. Effective communication in international youth exchanges is crucial for understanding and collaboration. The methods we tested – “The Ideal House” and “Chairs Dilemma” – were particularly adapted for our group and our subject.

Each city has its own theme, from the First World War in Versailles and Paris to the history of Munich linked to the rise of Nazism. The stopover in Vienna explores historical sites related to the Second World War, and the further trip from west to east leads us to Croatia and Bosnia and Herzegovina. In each city, we tried out specific methods for tackling following subjects: the general topic of war and the First World War in Paris, then the Second World War individually, then collectively in Munich, and by exploring the historical landmarks in Vienna.

The visit to the Jasenovac Memorial – the site of a former concentration camp in Croatia during the Second World War – was emotionally intense, the camp being infamous for its extreme cruelty. Our last stop in Sarajevo revealed its rich background as a cultural crossroads and its significance in the First World War and Bosnian War. In Sarajevo two methods enabled participants to express their emotions in a city steeped in history. The „Image Theatre“ method allowed participants to convey emotions without verbalising them, while the „Living Library“ facilitated encounters between participants and witnesses to the past, as well as among participants with biographies linked to the wars of the 20th and 21st centuries.

The methods are presented as they have been used by the facilitators and adapted to the context of the youth exchange. Some of the methods are well known and have been used in work with young people for a long time, so they have been developed together with the pedagogical staff and the young people for years. In this toolbox the authors present their interpretation and use of the methods in this specific context.

### > Toolbox with methods



## The authors

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## How to use this publication

This user-friendly documentation is designed for an easy navigation. It presents the youth exchange's journey from Paris to Sarajevo, describing the thematic, emotional, and cultural challenges, with the visual support of a map. Each of the five explored cities is accompanied by a text describing the discovery of historical sites and the methods that have been tested. This handbook offers a multi-purpose toolbox, allowing you to select and use methods individually or in combination to meet your specific needs. Additionally, the insightful texts in the handbook share various experiences from different cities, helping to broaden your understanding and providing valuable context for your international youth exchange.



Authors: Merle Schmidt (EVZ Foundation)  
and Anne Schindler (FGYO)





# Journey Through History: A Unique Travel Experience Exploring Europe's Past

## The context

A key challenge for international youth work is to raise young people's awareness of social and political coexistence in Europe, while also broadening their understanding of wars on the continent. With this in mind, the EVZ Foundation and the Franco-German Youth Office (FGYO) joined forces to create a pilot project entitled "War(s) in Europe. Shared experience, collective memory? – Germany, France, Bosnia and Herzegovina".

This was the first collaboration on a youth exchange between the EVZ Foundation and the FGYO. The former finances and supports projects about remembrance while the latter finances and supports youth exchanges, mostly

between France and Germany, but also with other parts of Europe and neighbouring countries. This collaboration channelled the fields of expertise of both organisations in order to face the realities of war in Europe and other parts of the world over the last years, especially the war in Ukraine.



The starting point of the project were the wars of the 20th and 21st centuries and how they still shape the history and identity of people in the three involved countries: the Second World War and the successful reconciliation of France and Germany, the Yugoslav wars and the resulting political conflicts in this region, and the current Russian war of aggression in Ukraine. The aim was to answer this question: How do we deal with these three experiences as a society in Europe? How do they affect the daily lives of young people, and how can we talk about it with them? For this, the FGYO and the EVZ Foundation have created a framework in which specialists in formal and non-formal education from the three participating countries, each already experienced in (international) youth education, have developed methods to broach the topic with young people. These methods were tested during a travelling youth exchange from Paris to Sarajevo, which took place from October 9-19, 2023, with young people aged from 18 to 24 from France, Germany and Bosnia-Herzegovina. This publication is the result of this test and of these experiences.

What makes this approach unique is the travel aspect of the meeting. The project took the participants on a journey from West



to East: 10 days, 5 cities in 5 different countries, from Paris to Sarajevo. They discovered history on historical sites, which represent the military conflicts that marked Europe in the 20th century, and spent time studying the stories behind them and how relevant they are for the inhabitants of these regions.

The trip kicked off in France in order to have a closer look on the First World War, its French perspective, and the traces it left on Versailles and Paris. The topic is quite far removed from the young participants' experience but still present in our landscape today, especially in Paris due to the numerous memorials. The visit of the Arc de Triomphe and Tomb of the Unknown Soldier in the middle of Paris was the focal point of our stay in France. The eternal flame, a symbol of recognition continuously attended to first by veterans, now by other people maintaining the work of remembrance, connected the participants of France with those from Bosnia-Herzegovina, for there is also a flame in Sarajevo to remember the victims (both civilian and military) of the Second World War.

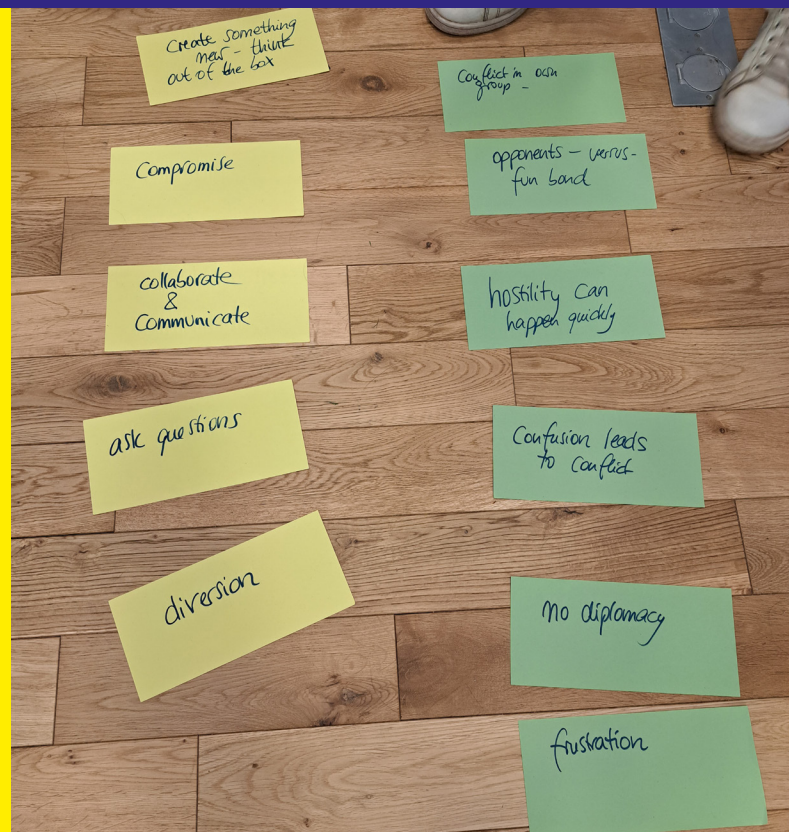
We then moved to Munich, to learn of its specific role in the rise of Nazism in the late 1920s. The visit of the [Munich Documentation Center for the History of National Socialism](#), also a place of remembrance, aims to educate about the rise of the right-wing extremist movement and its supporters between the two wars in Munich. A lesson, which is still very accurate, nowadays, when similar movements are growing in every European country with each new election, proving how vigilant everyone needs to remain in order to avoid the repetition of history.



We moved to the "gateway to the Balkans" with the visit of Vienna and the traces left there by the Second World War. There was an opportunity to talk with locals, to understand the importance and story of the memorials located everywhere in the city through their eyes and obtain their personal point of view about them; whether they were accepted, or rejected, and why.

The closer we came to Sarajevo, the more we entered the present day, confronted with the history of wars now past, but whose effects are still with us today through testimonies and the duty to remember.

On our way to Bosnia-Herzegovina, we stopped at Jasenovac, a powerful place of remembrance for the Balkan region, right at the border between Croatia and Bosnia-Herzegovina. This place, unknown on the French and German sides of historical narratives, shares the horrific



history of the events, which took place in the death camps of the Second World War. Added to the Nazi ideology was a fierce local hatred of ethnic and religious minorities, which resulted in terrible systematic massacres. With the visit of this memorial, we moved to an individual level of understanding history, while at the time also feeling remembrance as a group, strengthening the importance of our duty of memory.

Sarajevo was the conclusion of our journey through history and geography, where the wars studied during the trip were connected. It is a good example of a region that is still confronted with the consequences of wars as well as the impact of the Russian war of aggression on Ukraine. We set foot in recent history, where people only 10 years older than the participants are victims of a European war. The "Living Library" workshop, organized in Sarajevo,



brought live testimonies of the victims to the participants. They could listen, understand and interact with history through individual stories.





## Benefits of slowly travelling together

One of the challenges of this project was the question of travel. Travelling while respecting the environment is always tricky, as with time and resources being limited, flying is often preferable. An environmentally friendlier way of travelling via train and coach means less time for the actual programme, which is a major downside for the most of the structures organizing these projects. In this case, instead of jumping from airport to airport with a limited experience of the countries visited, the slow travel on this project taught another way to move across Europe. “[...]I think traveling with the group was great, really interesting thing to put in a project because usually we are just at one place and that's it [...]”, as one of the project's participants put it.

It is also a great informal moment, which the group dynamic can benefit from. People help each other with luggage, sit in groups of 2 or 4; they can relax, play games, have some time alone, engage in casual conversation, or watch a movie together. They can sit with people speaking their own language, or mix it up and go speak with a person from a different country. Sometimes they even have a seat next to a person who does not belong to the group and have a great exchange with them, trying out

their new vocabulary in one of the group's languages. It is a time where no one expects anything from anyone and connections just happen organically (or not, and that is fine). As one of the participants confirmed: “[...] it helps the people to bond very quickly”.

In each city, the participants arrived curious about their new environment. They often had time to walk around and get acquainted with the street names and the shops, and were keen on discovering architecture and food with each other. It created a space where they could share their impressions with people living this adventure by their side, who could relate to what they were experiencing themselves. It also helped to get a real sense of how long it actually takes to leave one country for another in Europe, and how rewarding it is to take this extra time. The participants could actually feel the change throughout the journey; the different languages, behaviours, atmosphere, weather, some cultural nuances between the countries we travelled through. It definitely had an impact on how the participants understood and experienced each stop on the itinerary. It was special to them, different from what they knew: “[...] The travelling aspect was awesome, almost a different city or country every day, it was an adventure! [...]”.



Travelling through countries where everyone, at some point, could take on the role of guide, translator or Internet data sharer (very important these days) was wonderful. The participants could all help one another during the trip, so they learned to lean on each other. From three distinct linguistic groups at the very beginning of the project, curious and shy about connecting with each other, the trip encouraged them to make contact, to talk to each other, to learn from each other and to trust each other.



## Challenges of travelling with a group

As the (slow) travelling part of the youth exchange takes some time, it is important to dedicate a certain amount of time of the programme to the “get to know each other” phase with the participants (two full mornings at least). This moment aims to connect on a personal and linguistic level, and to create a group dynamic where everyone feels safe to be themselves and to express their feelings without feeling embarrassed. This is especially important when, as for our project, the topic is heavily emotionally charged. Linguistic animation, theatre exercises, cooperative games and everything along those lines brings people closer together and eases the whole process. It is a great bonus if you implement these moments every day throughout your trip; if you do, you will observe a shift in the group. The original linguistic groups will dissolve into groups composed according to personal affinities... and isn't this the whole point?

It is important to plan feedback moments, where the participants can share their views and reflect on the past day. Sometimes due to the frequent trips, either to reach certain sites while based in a city or to change countries, it feels optional to have these moments; but creating a routine where the participants have time to express themselves will be beneficial on the long run, both on a learning level and for the dynamic of the group. Travel time is an uncertain time zone in a project. It seems like an “empty time” and a perfect occasion to do things it was not possible to do during the programme on site (discuss a specific topic, research, create content, etc.), but... it is not empty, quite the contrary. As mentioned above, it is the perfect time for the participants to bond, recharge and process the experiences of the last days. In terms of group dynamic, it is a good thing that travel provides this time and place to keep the participants healthy and in a good and rested mood.

Five countries in ten days, with a full programme – it is needless to say that the team has to be very well prepared, both before the trip when booking and arranging visits, and during the trip, with a defined distribution of the roles among team members. Clear communication and distinct missions are necessary. This helps the participants to identify the right contact person to approach and calms the process both for the team and the participants, at a time when there is a lot to be aware of.



## Conclusion

This exceptional project created friendships inspired both the participants and the team, offered a rare opportunity to travel through space and time, educated young people about the multiplicity of historical narratives, and enhanced their understanding of the importance of tolerance, discussion and peace.

*Author: Morgane Quatremarre Bonnel*





## Paris – 9th to 12th October 2023

### A European project on history and memory: starting in Paris

Paris is the starting point for the adventure. Let us remember that the objective of this project on history and memory is to bring together seventeen young people from France, Germany, and Bosnia-Herzegovina, and to offer them a trip across Europe, from west to east, in order to address the question of war and wars, to reflect on the memory of these wars and the traces that these conflicts have left in Europe. From Paris to Sarajevo, via Munich, Vienna and Zagreb, ten days in five cities and five countries, the goal is to introduce these young volunteers to historical sites, symbols of the devastating wars of the 20th century, and above all, to compare the perspectives and different narratives that they carry with them as a result of their family and personal history, their studies, or the country in which they grew up.

In Paris, the choice was made to start with the evocation of the First World War.



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## Historical monuments with an intercultural dimension

The adventure began on October 9th, 2023, in Versailles, in the Centre de l'Ermitage, on the edge of the palace park. This cultural and social location, a stone's throw away from one of the jewels of France's cultural heritage, hosted the group during the three nights of this French stage. In short, a place steeped in history.

The Palace of Versailles is indeed inextricably linked with the figure of King Louis XIV, and this building is the symbol of the French royal power and monarchy. It also symbolises the glory of this king, known as the *Roi Soleil* ("Sun King"), using grandiose and elegant architecture, such as the Hall of Mirrors. Since 1883, the Palace of Versailles has also housed a museum, dedicated to the glories of the country. And the young participants hadn't forgotten that in 1919, the Peace Treaty, between France and Germany, was signed in the Hall of Mirrors, recalling the humiliation that France had endured in 1871.

Beginning on October 10, various workshops allowed us to get to the significant part - the history of wars and their remembrance, and particularly that of the First World War - through the discovery of emblematic locations.

First, the young people had the chance to discover the Cité Internationale Universitaire de Paris, founded in 1925 as part of the pacifist and utopian aspiration to build a world of peace. It is always interesting to discover architectural heritage, especially when it is associated with big names, such as that of French architect Le Corbusier. It is also important to note that the Cité Internationale Universitaire is a pioneer in terms of multiculturalism, which is dear to our young participants.

## The Arc de Triomphe and the Tomb of the Unknown Soldier: memory and remembrance

During the preparation of this project, when it came to selecting an emblematic place of remembrance of the First World War, the choice fell on the Arc de Triomphe. For which reasons, exactly? How can this iconic landmark of Paris, which takes pride of place in the heart of the "Place de l'Étoile", where one of the most famous avenues in the world, the Avenue of the Champs Élysées, converges and which stands also for the vision of a great military strategist, Napoleon, to celebrate his army and his conquests, be also a constituent element of the history and memory of the First World War in France?



### Under the Arc de Triomphe

Simply put, this is because of the presence under its arch of the Tomb of the Unknown Soldier, and of the permanently lit flame, which perpetuates the memory of all the men who died during the war. At the end of this bloody war, the burial place for the bodies was a real issue: the government wanted to create a space where families could remember. Indeed, the question of "memory" is essential here. Moreover, memory arises at different levels: familial, national and, even international. The Arc de Triomphe was therefore the monument chosen to house this memory. And since November 11th, 1920, a highly symbolic date for France, the Arc de Triomphe has housed the remains of this unknown soldier, the symbol of all war victims and the memory of the millions of people who died. Since November 11th, 1923, a flame is also lit there like a vigil, and has never been extinguished. It is revived every evening by members of veterans' associations, who are in charge of keeping the flame of remembrance alive.

This is why the second day of the programme was devoted to visiting the Arc de Triomphe. Accompanied by a guide accredited by the site, who presented the essential historical and architectural features of this emblematic building, the young people had the privilege of climbing to the top of the Arc in order to admire the superb panorama it offers of the "City of Lights". An excellent way to get your bearings before a free stroll through the streets of the capital.



The group then headed towards the Tomb of the Unknown Soldier. It was the final and most solemn moment of the visit. Gathered around the tomb and the flame, the facilitator recalled here the reasons and the steps leading to the creation of this memorial; the choice of the soldier, this anonymous hero; the ceremony for transferring the remains; and the symbolism of this flame, standing for remembrance. Despite the noise and tourist bustle under the arch, exposed to all winds, the moment was full of emotion because all the young people apprehended the solemnity of this memorial, each in a different way. It was at this point that the team tried out the method, developed in advance with the working group, an example of which is provided in this publication.

Before letting the young people enjoy Paris as they wish—because making our own discoveries is also how we learn and form our own opinions—the team gave them a mission. It was up to them to observe, during their Parisian stroll and even afterwards, the different traces of the past, through monuments evoking the memory of wars or any other place that held historical importance in their eyes. They then had to take a photo and draft a short explanation before posting it on the group's discussion thread. The next day, there would be a time to share and exchange.

Here are some of their findings:

**Les Invalides:** built under the reign of Louis XIV, it was and still is a hospital for those wounded in war. It is a place soldiers come to when they have post-traumatic stress disorder and need help returning to civilian life. You can also see Napoleon's monumental tomb.

*Text: Lise-Catherine Pommelet Guillerez*



Young people in front of the **Tomb of the Unknown Soldier**. Explanations from the facilitator.



**Statue of Ferdinand Foch**, appointed Supreme Commander of the Allied Forces on the Western Front in the spring of 1918.

*Text: Daniel Stjepanovic*



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**Paris Est train station:** monument in memory of the train conductors who lost their lives during the Second War.

*Text: Samir Mrkovic*



**Le Canal Saint-Martin:** in 1802, Napoleon decided to reconsider a water supply project that include the creation of the Canal Saint-Martin to remedy the very poor drinking water supply in Paris.

*Text: Juliette Coulmier*



**Le Café de Flore:** it is one of the most famous and oldest coffee houses in Paris. It is located on Saint-Germain-des-Prés, in the 6th arrondissement. The café was opened in the 1880s and soon became famous for its clientele. It was THE place to meet for famous writers and philosophers such as Simone de Beauvoir, Jean-Paul Sartre, Albert Camus, and many others...

*Text: Julia Noll*

*Author: Nathalie Chevalier*



#### METHODS TESTED IN PARIS

- > [Communication in a multicultural youth exchange](#)
- > [The Ideal House](#)
- > [Chairs Dilemma](#)
- > [Around the word "WAR"](#)
- > [Approaching different perspectives on the First World War](#)
- > [Visiting a memorial site - the Tomb of the Unknown Soldier in Paris](#)



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# Munich – 12th to 14th October 2023

## Exploring the Shadows of World War II and Cultivating Understanding

After having spent some time in Versailles and Paris talking about the First World War and visiting historical locations, we headed towards Munich and the Second World War, to continue our journey through Europe and history. We arrived there on the fourth day of our itinerary to understand the particular place that Munich holds in the narrative of the Second World War.

Immediately following the First World War, this city saw the early stages of the wave of fascism that would set Europe on fire. It was there that the “German Workers’ Party” (Deutsche Arbeiterpartei, or DAP) began, which Hitler joined and then took control of. It soon became the “National Socialist Party of German Workers” (Nationalsozialistische Deutsche Arbeiterpartei, or NSDAP), and in 1923, buoyed by the success of his party among the wealthiest and high-ranking military officers, Hitler attempted a putsch, in order to seize power in the Bavarian capital and ultimately march on Berlin and overthrow the government there. This failed attempt did not stand in the way of his rise - quite the opposite. After serving only a third of his sentence in prison, a time he used to theorise and structure his ideology in Mein Kampf, he came back stronger, well-connected and with even more support in Munich



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and the rest of Bavaria. Munich was the nerve centre of Hitler's access to power, media, and financial support. This is a history that the city has found difficult to acknowledge. This is why it was so important as a part of our journey to walk through Munich and its past, to understand what happened there and why, and to learn about the weight of history, the importance of places of remembrance, and how to inform new generations.

## Learning history

The first step for everyone consisted of exploring their memories of historical events before and during the Second World War. This workshop allowed participants to share their understanding of the war and how it started, based on what they had learned in school and their own research. They had the opportunity to explain, ask questions, discuss, and better understand each point of view. It was also a good introduction prior to approaching the history of the city and visiting the Munich Documentation Center for the History of National Socialism.

The [Munich Documentation Center](#) was a milestone for the French, German and Bosnian participants and their knowledge of this part of German history. After a few hours spent in the centre, going through the exhibitions, testimonies, photographs, personal letters, official documents, propaganda posters and newspapers of that time, the participants gathered to give their feedback. They were surprised to learn about Munich's role in the Second World War, moved by the testimonies, interested in the German resistance and those involved in it; they learned about the place in society that National Socialism afforded to women, and they appreciated the diversity of the information and their sources. This feedback session was also an opportunity for them to share their feelings.

## Social and intercultural experiences

The second part of our stay in Munich consisted of meeting the theatre group "Time Busters", of the Theaterlabor Neuperlach. While we had approached history in France and at the Munich Documentation Center through documents, books and monuments, the meeting with the Time Busters served to get in touch with history on an emotional level. The Theaterlabor Neuperlach is a branch of the Münchner Kammerspiele, a venue outside the city centre dedicated to creation, experience, and connecting artists, neighbours and youth through the performing arts. Thanks to the support of the EVZ Foundation, Time Busters, a group of teenagers, created a play based on stories from the past, where wars have taken place and families have fled to survive, starting from scratch in a new country. All participants had family stories from various



Fotos der Ausstellung im **Dokumentationszentrum München**

countries that different generations had left for different reasons. The play was inspired by personal stories, told by family members.

The idea here was to meet and converse with the young creators of the play, as well as the two people who supported them. The goal was also to step into history with them, to get closer to each other, to understand how important it was for them to talk about the experience of their parents or grandparents, and how war affected them - a generation living in a country that has been at peace for almost 80 years.

After bonding and getting to know each other, using theatre exercises to facilitate the discussion, the two groups talked about the play. The Time Busters explained what their play was about, what were their motivations to create it and how it was for them to perform it. They also performed parts of the play for the visiting group, and the subsequent feedback was very positive.

To conclude the day's programme, the group went to see the play "Xáta" by Kamilė Gudmonaitė, which is "a musical and dance balancing act with Ukrainians (Part I) and Russians (Part II) from Munich". It brings people from Ukraine and from Russia on stage and on screen at different moments, mixing testimonies from people who have lived the current war with dance, choreography and songs. It was a very powerful moment and a dive into the lives and troubles of people experiencing an actual war very close to home. At the end of the play, the participants were very moved, hesitating between silence to digest all the information and emotions of the day, and the will to analyse and express their feelings.





## Independent cultural discoveries

Last but not least, Munich was also an opportunity to bring the participants of our traveling group closer together. It was a chance to explore together, to visit and discover the city's streets, shops and food, and to help each other out, especially those who did not speak the local language. It was a perfect time to explain fun facts of German culture, have coffee (or party) and ask questions to help better understand each other and other perspectives. The fact that participants had to organise themselves to grab a bite, take public transport and be on time to meet with the team created many opportunities to bond and interact.

So called "informal time", i.e. time where nothing is scheduled in the programme, is essential for youth exchanges such as this one. It gives participants the freedom to meet on another level, through affinities, common interests and/or similar needs. They feel free to do what they want to, to offer what they know could be interesting for others, and to take initiative. There is no pressure to hang out together, while both allowing them to have time for themselves and bringing them together, ideally mixing the linguistic groups.

After two very rich days in Munich, we headed to another Second World War player – Austria – to learn about its historical perspective and discover its places of remembrance. We then headed east, getting closer to our final destination, Sarajevo.

*Author: Morgane Quatremarre Bonnel*



### METHODS TESTED IN MUNICH

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## Vienna – 15th October 2023

### Discovering Vienna – Where East meets West

Vienna is often referred to as a “gateway to the Balkans”, according to a famous quotation attributed to the Austrian Chancellor Klemens von Metternich in the 19th century. But the city of Vienna was also an international stage during the Cold War, as its neutrality - written in the newly acquired constitution of 1955 - and geographical position made it an appreciated meeting place for various representatives of “the East” and “the West”.

Less well-known are the events which took place in Vienna in the 1930s on the eve of the Second World War, shaping the culture of remembrance in contemporary Austrian society and thereby influencing the role and relationships of the country with its neighbours, as well as within the region of “Central Europe”.

The participants explored traces of war in Vienna with the goal of revealing these unknown aspects, placing them in the context of the project, and making participants aware of the entanglement of different past conflicts in Europe.


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## The history of Austria and its relationships with the Balkans

In order to fully understand the reason of a stopover in Vienna within the project, participants first received input in the form of a brief timeline of Austrian history, reminding them of the great significance of the long-lasting Habsburg empire for the development of the country and its self-perception today as well as for its relationship with the Balkan region.

When it comes to historical narratives and the culture of remembrance, it is important to give the First and Second World Wars historical context and to explain the crucial role of “Austrofascism” (from 1933/1934 to 1938, also referred to today as “the Dollfuß-Schuschnigg dictatorship”).

This allowed us to situate Austria as a “young” republic (from 1918 to 1934, and again from 1955) and provide a short overview of the evolution of its relationships with the Balkans on the basis of 3 main events in the 20th century: the 1914 assassination in Sarajevo – at the time part of the Habsburg empire - of Archduke Franz Ferdinand, heir to the throne, which is seen as one of the events that sparked the First World War; the immigration of “Gastarbeiter\*innen” (guest workers) from Yugoslavia in the 1960s and 1970s; and the arrival of refugees during the wars 1992-1995.

## Exploring the city on the traces of war

Sending participants to explore the city allows them to discover the historical dimension of a site through independent research and interaction with the local population - and by doing so, to gain new perspectives on historical events and culture(s) of remembrance.

Participants were divided into four different working groups. Each group was assigned one specific monument, memorial or place connected to a war or pre-war period:

- **Flak towers in the Augarten:** these were built in 1944-1945 and used as anti-aircraft gun towers. In recent years, several controversies have risen up around their presence in the public space: some have wanted to destroy them, others fought to keep them as a sign of remembrance of the Second World War in Vienna.
- **Holocaust memorial:** built in 2000 on the Judenplatz (Jewish Square), which was the centre of Jewish life in Vienna in the Middle Ages and housed its synagogue (destroyed during the 15th century), this memorial is dedicated to the 65,000 Austrian Jewish victims of the Holocaust.



- **Heldenplatz:** the Anschluss was officially announced by Adolf Hitler in March 1938 from the balcony of today's House of Austrian History (opened in 2008). Over the years, there have been several debates as to whether making "Hitler's balcony" accessible to the public would strengthen the country's collective memory of the past or rather create a new pilgrimage site for neo-Nazis.
- **Lueger monument:** a statue was erected of Karl Lueger, Vienna's mayor from 1897 to 1910, by his political party, the Austrian Christian Social Party, to acknowledge his contribution to the city's modernisation and development into a metropolitan centre. His populist and antisemitic politics have been increasingly brought to light in recent years and his statue has become very controversial: it is seen as a point of shame for the Austrian culture of remembrance.

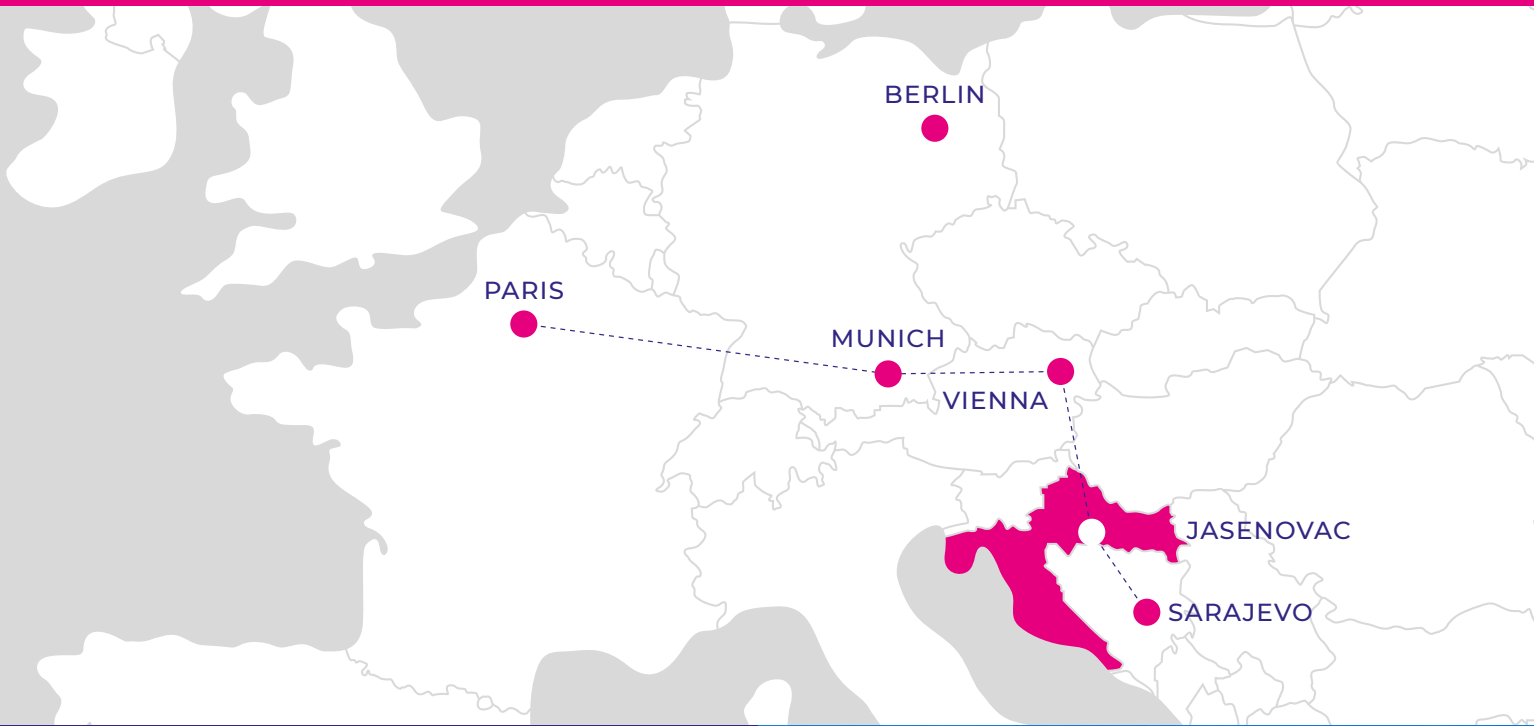
The tasks to be carried out during this exploration were, on the one hand, to find information on who or what was being commemorated, and on the other hand to engage in discussion with passersby about their own impressions and opinions about the monument or location. Short videos were produced to summarise the city exploration for the rest of the group.

By interacting with the local population, participants could get a sense of the current debates taking place within Austrian society: the topic of cancel culture, the rise of populism in the country (the far-right Freiheitliche Partei Österreichs/Freedom Party of Austria, or FPÖ, being the frontrunner in opinion polls and voting intentions), and the upcoming legislative elections in 2024. Participants learned how history is being instrumentalised for political and societal purposes, and were also confronted with the knowledge they acquired earlier on the different workshops along the route.

The question of whether the Balkans begin in Vienna, or whether Vienna starts in the Balkans, will never be fully answered. But, for our group, leaving Vienna meant beginning a journey to Croatia, and specifically visiting the Jasenovac Memorial Site, on the border to Bosnia and Herzegovina, and thus deepening their learnings about multiperspectivity in history.

*Author: Anne Favre*





# Jasenovac – 16th October 2023

## Jasenovac: from death camp to peace monument – a place of memory and warning

After Vienna, our journey led us to Zagreb in Croatia before reaching Bosnia-Herzegovina, more specifically Sarajevo. Considering the theme of our journey and its timing, it was crucial to visit the Jasenovac Memorial Site, a former Second World War concentration camp. Jasenovac holds a historical significance as one of the sites where the Holocaust was perpetrated, as well as a genocide of Serbs and Roma, and of other crimes against humanity. However, it is not as well-known as other concentration camps.

The journey from Zagreb to Jasenovac, which took less than two hours, revealed a variety of landscapes and changing weather conditions. Upon arrival in Jasenovac, a quiet atmosphere of peace and silence prevailed, echoing the tragic history of this place where the victims of the Holocaust, genocide, and other crimes against humanity are laid to rest. Situated in the county of Sisak-Moslavina, Jasenovac has been heavily impacted by emigration, due to socio-economic challenges resulting from the Balkan Wars in the 1990s. The demographic landscape of the region has shifted, with an older population and a considerable number of young people leaving this area,



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a change exacerbated by the destructive earthquake 2020. The 2021 census indicates a substantial decrease in Jasenovac's population to 525, mainly Croats (93%) and a Serbian minority (around 5%). In summary, historical conflicts and recent natural disasters have compounded the area's struggles, contributing to a decline in population numbers.

## History of the Jasenovac concentration camp

Guided by Martina Barešić, our group spent an extended period of time outside the museum, immersing themselves in the intricate and tragic history of Jasenovac. Being the largest death camp of the Second World War that was not operated by the Germans but by the Ustaše regime of the Independent State of Croatia (Nezavisna Država Hrvatska, or NDH), it played a crucial role in enforcing racial laws against Jews, Roma, and those perceived as enemies. Established in 1941, it mirrored Nazi camps and became a symbol of persecution. The camp was under the supervision of the Ustaše Ministry of the Internal Affairs, led by Andrija Artuković. It was never officially closed, but on April 22nd 1945, a prison break took place, during which most of the prisoners were killed. This escape was a remarkable act of courage. Afterwards, the Ustaše regime tried to cover up crimes by burning the corpses, demolishing the buildings, and destroying documentation. Jasenovac functioned as a concentration, transit and labour camp with dehumanizing characteristics: forced labor, starvation, poor living conditions, deprivation of personal property, physical and psychological torture and sexual violence before prisoners were liquidated.

A list of victims at the Jasenovac Memorial Site was established by comparing and critically examining individual data for each child, man and woman killed in Jasenovac. Names and data have been collected for 83,145 victims so far, which is the number that is mentioned when we talk about camp victims. These were mainly Serbs, Roma, Jews, Croats and Muslims, with both sexes and all age groups represented.

## Destruction of traces of the camp's existence and foundation of the Memorial

In Jasenovac, every trace of the Nazi camp was deliberately erased, with the area remaining empty for several years. The materials from the camp were reportedly reused to rebuild nearby villages. After a 15-year hiatus, an initiative emerged in 1959 from the local association SUBNOR Novska in order to commemorate the site and its history. This grassroots effort was accepted by local authorities, marking the beginning of the Memorial Site's establishment.

The initiative, led by Bogdan Bogdanović, resulted in the construction of the „Flower“ monument, officially opened on July 4th, 1966. Two years later, the Memorial Museum was inaugurated, consolidating the creation of the Jasenovac Memorial Site.



## The flower as a symbol of life and freedom

The participants enjoyed discovering this flower monument and its meaning. This is the most striking symbol of the Memorial Site as a „sign of eternal renewal—a structure, as a superstructure, turned dual—a crypt towards the victims from whom it draws its root and a crown, a kind of inverted dome—towards the light and the sun. Symbolically, towards life and freedom“ according to the words of the author Bogdan Bogdanović. He wanted the monument to be a sign of reconciliation and of the end of inherited hatred, rather than a symbol of the horror that took place here. This monument also represents one of the turning points in Yugoslav art, symbolising the acceptance of modernism in sculpture and architecture.

After visiting the external complex of the camp, the group discovered the museum section. We were able to see the museum's 2006 exhibition, which highlights the names of the victims - they are written on glass plates hanging from the ceiling and on the walls. It is impossible not to see them, impossible to avoid them: they were with us, the visitors, all the time. Curator Martina Barešić, who led the tour, asked the group to imagine, behind the names of the victims, people with families, interests, jobs, hobbies, etc., as it is important to bring the story of Jasenovac closer through those whose names have remained to bear witness to the crime. In addition to the names of the victims, the participants had the opportunity to listen to oral testimonies and see personal



belongings of the prisoners, as well as some of tools with which they were tortured and killed.

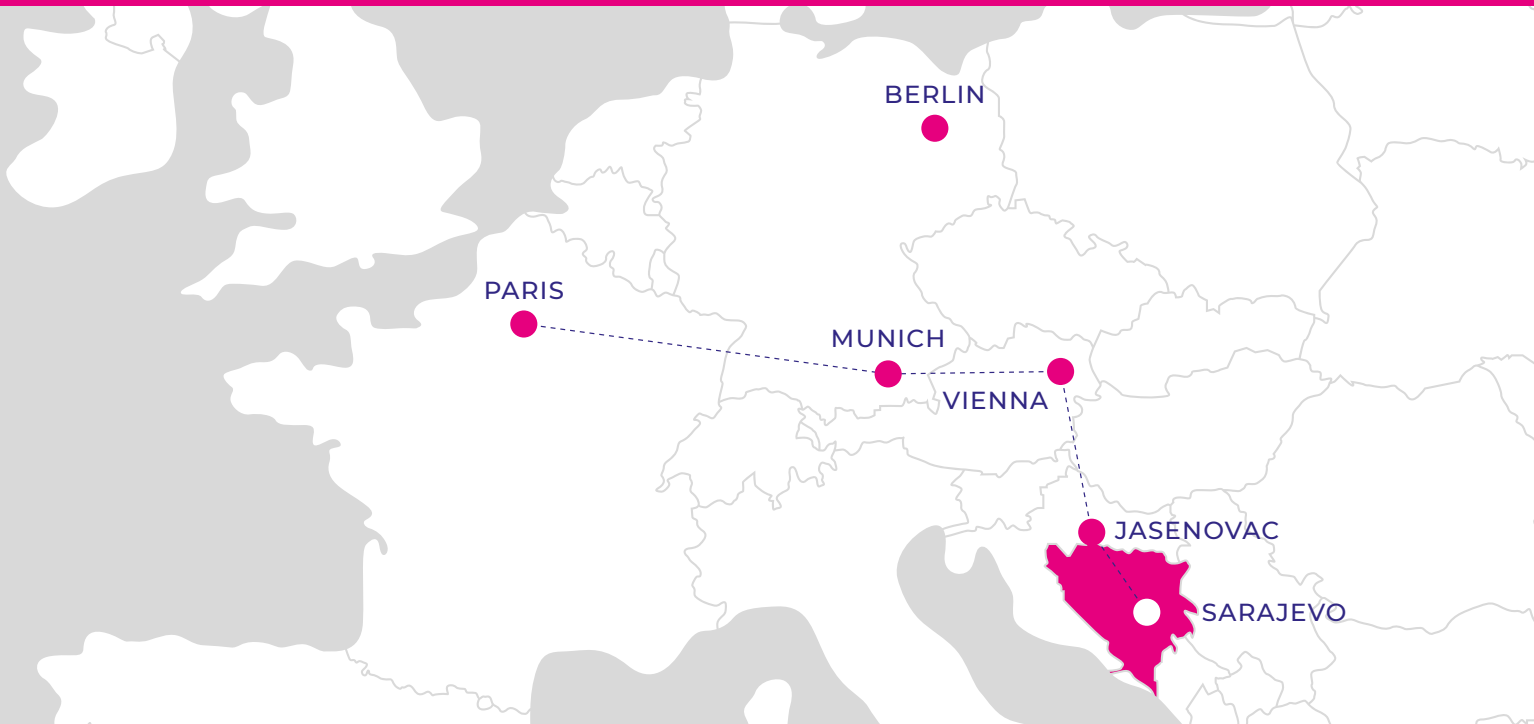
Currently, according to the words of our curator Martina, the activities of the Jasenovac Memorial Site are developing in several directions—from the collection, research, professional processing, protection and presentation of museum material and documentation on the operation of the Ustashe concentration camp, to education and teaching programmes, exhibitions, publishing, continual cooperation with surviving prisoners, and the organising of commemorations in honour of the Jasenovac victims.

Within just two hours, it was not possible to learn everything about Jasenovac and its history, which was unknown to most participants in the youth exchange. After visiting the memorial, the group was overwhelmed by various emotions and reactions, which we decided to share only the next day. This showed us that Jasenovac, as well as other camps in former Yugoslavia, is an important part of the European culture of remembrance and commemoration, and needs to be talked and learned more about.

*Author: Milica Pralica*



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# Sarajevo – 17th to 18th October 2023

## Sarajevo, a cultural crossroads

While Vienna is sometimes referred to as “the gateway to the Balkans”, Sarajevo and Bosnia and Herzegovina are often called a “meeting place of cultures” and the place where East meets West. This refers to the fact that the territory of today’s Bosnia and Herzegovina was occupied for a long time by the Ottoman Empire and then also by Austria-Hungary; in that time, various religious communities developed within Sarajevo – Islam, Orthodoxy, Catholicism and Judaism - to form a unique multireligious and then also multinational mosaic which can also be seen in the city’s architecture.

The city of Sarajevo was also marked by the dramatic history of the 20th century. In June 1914, Archduke Franz Ferdinand was assassinated during an official visit, leading to the “July-Crisis” between the European powers gathered in antagonistic coalitions, and then to the outbreak of the First World War. During the Second World War, Sarajevo was occupied by Nazi Germany between 1941 and 1945, before being liberated by the Yugoslav partisans in April 1945. And during the war in Bosnia and Herzegovina (1992-1995), Sarajevo was besieged for three and half years,

Inscription at the **site of the assassination of Franz Ferdinand and Sofia**, Sarajevo



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the longest siege of a capital city in contemporary times, what left an indelible mark on the city and its population.

As a place, which combines the legacies of the First World War, the Second World War, and the violent break-up of Yugoslavia in the 1990s, the discovery of Sarajevo is therefore closely linked to our topic, “War(s) in Europe. Shared experience, collective memory? – Germany, France, Bosnia and Herzegovina”.

## Urban discovery of historical landmarks

During the city walk, we explored these different legacies and how they appear in the urban landscape. Among the places we visited were:

- Sarajevo City Hall (Vijećnica): a magnificent Austro-Hungarian construction built in the so-called “neo-Moorish style”. It served first as the city hall and, during socialist Yugoslavia, as the National Library and became a symbol of the city’s rich cultural and historical heritage. It is also for this reason that it was deliberately destroyed by the nationalist besieging forces in 1992, before being rebuilt in the original style in 2014.
- Baščaršija: the old bazaar and historical centre of Sarajevo, which reflects the city’s Ottoman heritage with its cobbled streets, traditional crafts, and historic buildings.
- Latin Bridge (Latinska Ćuprija): the place where Archduke Franz Ferdinand was assassinated in 1914 during his official visit.
- Eternal flame (Vječna vatra): a monument erected in 1946 to commemorate the liberation of the city on 6th April 1945 by the Yugoslav Partisans from the occupation by Nazi Germany; it is dedicated to the Muslims, Serbs, and Croats who fought together in the Partisans Army.
- A memorial plaque near the Orthodox Church where the city of Sarajevo thanks the citizens of Barcelona for helping Sarajevo during the 1992-1995 siege. The solidarity of Barcelona with Sarajevo at that time was inspired by the fact that both towns had hosted Olympic Games (Sarajevo in 1984, Barcelona in 1992).
- “Susan Sontag Square” in front of the National Theatre: the theatre square was renamed “Susan Sontag Theater Square”, in reference to the famous American philosopher who visited Sarajevo several times during the siege. During one of her visits, she staged the theatre play “Waiting for Godot” with Sarajevo actors, symbolising Sarajevo’s waiting for an intervention by the international community to end the siege.



War Childhood Museum, Sarajevo

- “Olga and Suada bridge”: on the 5th of April 1992, huge demonstrations took place in Sarajevo to protest against nationalism and the possibility of war. But snipers fired on the demonstrations and two women were killed on this bridge, who are considered to be the first victims of the siege of Sarajevo, which began de facto on that day and lasted for three and a half years.
- The ICAR Canned Beef Monument in Marijin Dvor, a large representation of a can of beef, which was part of the goods distributed by international organisations to the population during the siege. The inscription reads: „Monument to the International Community - The grateful citizens of Sarajevo“. Erected in the framework of a project on “Counter-Monuments”, this ironic monument refers to the fact that the UN brought humanitarian aid to the besieged Sarajevo (including food of an often dubious quality...) but, at the same time, refused a military intervention to end the siege.



## Resilience of Sarajevo's inhabitants during the siege

The city walk ended at the Historical Museum of Bosnia and Herzegovina, where we first looked at photographs, which show the daily life during the siege. Not only were the city and its population regularly targeted by grenades and snipers, but most of the time, the city was also deprived of electricity, gas and running water, creating extremely harsh conditions for daily life. In the museum, we then looked at several objects which citizens of Sarajevo made themselves to cope with the catastrophic situation, for example little ovens made out of cooking-pots to heat a room in winter. During the workshop, we talked then mainly about the resilience of the inhabitants of Sarajevo who refused to give in to the violence imposed on them during the siege. This resilience reflected not only in their ability to invent and create ways of surviving on a daily basis, but also in what is called “cultural resistance”. During the siege, a lot of cultural activities were organised by and for the people of Sarajevo, including concerts, theatre plays, exhibitions, literature events, ... This was a crucial way to live normally in an abnormal period and to use culture as a weapon against violence. This cultural resistance involved people of all religious and national backgrounds – many of whom considered themselves primarily as citizens of Sarajevo, not as members of ethnic communities – and it was also partly supported from outside, as the example of Susan Sontag shows. We talked also about other examples of international solidarity by ordinary citizens and cultural actors from other European countries during the Bosnian war. Indeed, while European governments remained passive, refusing to intervene to end the siege and the war, and most people in other European countries remained also indifferent, many individuals and groups happened to refuse this indifference, criticised their own governments and tried to take action in different ways. We showed the digital platform “Wake up Europe!”, which was created by the Historical Museum of Bosnia and Herzegovina and collects 100 examples and stories of international solidarity during the war in Bosnia and Herzegovina: <https://wakeupeurope.ba/shop/?lang=en>

Today, nearly 30 years after the war, Bosnia and Herzegovina is a highly fragmented country, politically dominated by different and competing nationalisms. These nationalisms have also influenced Sarajevo, but a spirit continues to exist, defending the city's multi-ethnic and antinationalist identity and insisting on the importance of living together. During the siege, despite and in contrast to the violence, everyday life resilience, cultural resistance as well as solidarity between inhabitants and solidarity from outside were crucial for survival, not only physically, but also spiritually and mentally. The example of Sarajevo

invites us to consider topics and questions that are also essential for other conflicts in the contemporary world: how to survive physically and mentally in a war situation? How to preserve humanity and community life in war times, despite and against nationalism and violence? What role can culture play in this battle? How to show solidarity in times of war? What can I do, as an ordinary citizen, to support other people in a war situation and threatened by daily violence?

*Author: Dr. Nicolas Moll*



The group in front of **Sarajevo City Hall**



### METHODS TESTED IN SARAJEVO

> [Living Library: different wars, same destinies](#)

> [Image Theatre](#)



Communication in a multicultural youth exchange

PARIS



The Ideal House

PARIS



Chairs Dilemma

PARIS



Around the word "WAR"

PARIS



Approaching different perspectives on the First World War

PARIS



Visiting a memorial site - the Tomb of the Unknown Soldier in Paris

PARIS



The Second World War – narratives & remembrance

MUNICH



Living Library: different wars, same destinies

SARAJEVO



Image Theatre

SARAJEVO



# 1. Communication in a multicultural youth exchange

<b>Summary</b>	In this activity, different words and expressions are used to find out how many different languages are spoken in the group. The participants are asked to translate these words or phrases into their usual languages, and the group will learn how to pronounce them. It is an interactive method. The facilitator can use as many words or phrases as they like and adapt them to the topic of the group and the meeting.
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To develop a basic understanding of how many different cultures and languages are present in the group of participants</li> <li>• To encourage people to develop an interest in the other culture(s)</li> <li>• To build curiosity about each other during the encounter</li> <li>• To develop openness and tolerance</li> <li>• To foster group cohesion.</li> </ul>
<b>Keywords</b>	Mutual understanding, curiosity about cultures and languages, getting to know each other
<b>Number of participants</b>	10 – 25
<b>Type of participants</b>	<ul style="list-style-type: none"> <li>• Bi- or multicultural groups who have just met</li> <li>• Age: 14y – 30y</li> <li>• No prior knowledge required</li> </ul>
<b>Duration</b>	20 – 30 minutes
<b>Materials / preparation</b>	Flip chart, markers of different colours, a list of words or expressions the facilitator wants to use
<b>Instructions</b>	<p><b>Step 1 (2 minutes):</b> the facilitator writes down on the flip chart a word or a sentence in the language that is used in the exchange. For example: “Good morning”.</p> <p><b>Step 2 (5 minutes):</b> the participants are asked to translate it into their usual language or the language they use in their everyday life and to write this (one by one) in another colour on the flip chart.</p> <p><b>Step 3 (1-2 minutes):</b> the phrases are repeated in the different languages aloud and all together: the person who wrote it in their usual language speaks it once for everyone, then everyone repeats it together.</p> <p><b>Step 4:</b> the facilitator uses the next word or expression. They can also ask the group to suggest them.</p>



<p><b>Recommendations</b></p>	<p>If the group is staying in one place, new words can be added on the flip chart every day and the group can continue to work on them. This is a particularly good exercise for the beginning of an exchange.</p>
<p><b>Background</b></p>	<p>Language animation from FGYO</p> <p>(see: <a href="https://www.fgyo.org/publications-resources/language-animation-a-bridge-between-cultures">https://www.fgyo.org/publications-resources/language-animation-a-bridge-between-cultures</a>)</p> <p>The aim of a bilateral or multilateral youth exchange is for participants from the different countries to get to know and communicate with each other. However, knowledge of the language of the partner country or countries is not a prerequisite for taking part in an intercultural exchange.</p> <p>During international encounters, young people very often communicate in a spontaneous way in order to make contact with their counterparts, even if they have very little knowledge of the language. Thus, when they ask for help, ask again, show that they have not understood, ask to speak more slowly, or make themselves understood through gestures, facial expressions or drawings, they are already in the middle of the communication process. It is important that these communication processes are being stimulated at a very early stage, so that participants are encouraged to develop an interest in one another. It also serves as an icebreaker.</p> <p><a href="https://www.fgyo.org/publications-resources?categories%5B297%5D=297">https://www.fgyo.org/publications-resources?categories%5B297%5D=297</a></p>
<p><b>Variations</b></p>	<p>If there is more time, the facilitator can also ask the participants to tell a little bit more about their culture of origin. Sometimes, there are multicultural participants who can be asked where they grew up, which culture they feel a particular affinity for, etc.</p>



## 2. The Ideal House

<b>Summary</b>	The group will draw their ideal "house of communication". The house is a symbol for the way the participants want to treat each other and communicate. Gradually, in different group sizes, the participants learn about their different expectations and ways of communicating with each other.
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To foster the development of a team spirit</li> <li>• To enable participants to cooperate by emphasising respect and dialogue</li> <li>• To show the groups that they need to negotiate and find a way of communicating their wishes while making compromises</li> </ul>
<b>Keywords</b>	Team building, mutual cooperation, respect, dialogue, non-verbal communication
<b>Number of participants</b>	20
<b>Type of participants</b>	Young people and adults (10y – 30y)
<b>Duration</b>	At least one hour to 1 hour and 30 minutes
<b>Materials / preparation</b>	One A4 sheet of paper for each participant, as many different pens in different colours, a big flipchart paper for the group work
<b>Instructions</b>	<p><b>Step 1 (10-15 minutes):</b> participants are asked to draw their "ideal house" on one A4 sheet of paper. They can add any feature they want to the house, such as a roof, pool, garden, trees, etc. The team should be careful how they introduce it. For example, they can tell the participants that this is a creative way of learning about communication and cooperation. They might also add that this is a team challenge, since the participants will be working as a team for the whole duration of the youth exchange.</p> <p><b>Step 2 (20-25 minutes):</b> after participants have drawn their ideal houses, they are divided into 4 groups who must draw a common house on a flipchart paper, respecting everyone's wishes.</p> <p><b>Step 3 (20-30 minutes):</b> after the small groups have drawn their houses, the whole group of participants is asked to draw one big common house with as many common features as possible. They can decide whether to have one person draw what the group tells them or to alternate between participants, but it is up to them to discuss the procedure beforehand.</p> <p><b>Step 4 (10 min):</b> Debriefing – the facilitator asks the groups how they communicated and, if they made compromises, how they reached them.</p>

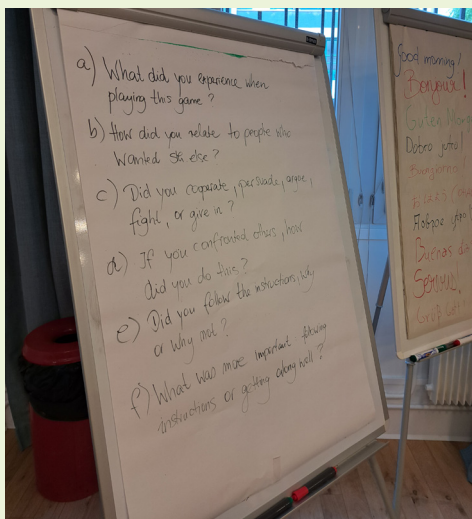


<p><b>Recommendations</b></p>	<p>A large well-lit room with some space to sit down for drawing. To some participants, this activity might seem childish, therefore the team should be careful when they introduce it, for example by pointing out the fact that it is about cooperation and compromise. The facilitators can also present it as a challenge, first for participants individually, then in small teams.</p> <p>This is a good exercise to follow up on something dynamic, helping to connect on a quieter level and in a creative way. It is a nice way to cooperate and to bond. It can be carried out in the first days of a youth exchange, maybe even on the first day.</p>
<p><b>Variations</b></p>	<p>The team can play music if the group is open to it.</p>



## 3. Chairs Dilemma

<b>Summary</b>	This is a good exercise at the beginning of a youth exchange; it can take place after some icebreakers and getting-to-know-you activities. Participants discuss their ways of communicating during conflicts and how to deal with them as a group. Trust in oneself and trust in the others is mandatory. People need to know each other and, feel comfortable with each other in order to avoid creating conflicts based on participants' insecurities. Therefore, it is important to implement this method on either day 2 or 3, or to do some icebreakers and getting-to-know-you activities beforehand.
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To work on the cohesion of the group</li> <li>• To enable participants to articulate their understanding of conflict</li> <li>• To develop a common definition of conflict</li> <li>• To learn about different ways of resolving a conflict</li> </ul>
<b>Keywords</b>	Communication, team cohesion, conflict resolving, mutual understanding
<b>Number of participants</b>	20
<b>Type of participants</b>	14 – 30
<b>Duration</b>	1 hour to 1 hour and 30 minutes
<b>Materials / preparation</b>	Room with enough space, no tables, 1 chair per participant, 3 sheets of paper (A, B and C) each containing written instructions





<p><b>Instructions</b></p>	<p><b>Step 1 (5 minutes):</b> the participants sit in a circle on chairs in a room without tables.</p> <p><b>Step 2 (2 minutes):</b> the participants are divided into three groups (A, B, C). The facilitator hands out written instructions on a sheet of paper to each group. The facilitator asks the groups not to reveal their instructions to the others as this would defeat the purpose of the exercise. They are allowed to talk. The instructions are:  A. Put all the chairs in a circle. You have 10 minutes to do this.  B. Put all the chairs near the door. You have 10 minutes to do this.  C. Put all the chairs near the window. You have 10 minutes to do this.</p> <p><b>Step 3 (10 minutes):</b> The facilitator asks the groups to start the exercise, according to their instructions. The participants are reminded to try to use various options in order to reach the goal listed in their instructions.</p> <p><b>Step 4 (at least 45 minutes):</b> the facilitator starts a debriefing with the group using the following questions:  a. What was your experience of this game?  b. Did you feel that the chair you were sitting on was yours, to do with as you pleased?  c. How did you relate to people who wanted something else?  d. Did you cooperate, persuade, argue, fight, or give in?  e. If you confronted others, how did you do this?  f. Did you follow the instructions? Why or why not?  g. What was more important to you: following the instructions you received or getting along well with others?</p>
<p><b>Recommendations</b></p>	<p>This method should be used on the second or third day rather than at the beginning. It is important to have enough time, as the debriefing is the most important part. The facilitator should try to get everyone to talk.</p>
<p><b>Variations</b></p>	<p>The facilitator can ask the group to follow the instructions, but to not talk while moving the chairs. When debriefing, discuss group dynamics, relating to authority, who takes the lead, who observes, who follows (e.g. “which role did each person play in this situation?”) – see Step 4.</p>



## 4. Around the word "WAR"

<b>Summary</b>	This first session explores the etymology of the word „war“. This is the first history-based method of the programme: its goal is to launch the theme of the project, namely „war“ and „wars“. The challenge here is to enter into the theme, meet the participants and let them get to know each other, and to lay the foundations of a relationship between the facilitator and the participants. This method is based on linguistic and historical elements, while taking into account the emotional aspects of each participant's experience.
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To introduce the historical topic</li> <li>• To allow each participant to get to know each other on another level</li> <li>• To develop critical thinking skills</li> <li>• To introduce the subject while insisting on everyone's freedom of speech and respect for everyone's sensitivities and stories</li> </ul>
<b>Keywords</b>	War, history, brainstorming, etymology, language, respect, empathy
<b>Number of participants</b>	15 to 20
<b>Type of participants</b>	This activity is designed for young people, from middle school onwards. It is necessary that the participants have an interest in this theme as well as basic knowledge of the wars of the 20th century. They must also have a certain capacity for reflection and critical thinking in order to be able to listen, process information and argue. Finally, they must have the social skills of respecting and listening to others.
<b>Duration</b>	1 hour and 30 minutes
<b>Materials / preparation</b>	<ul style="list-style-type: none"> <li>• Board and/or flip chart</li> <li>• Stickers</li> <li>• Coloured cardboard sheets</li> <li>• Markers, pens</li> <li>• Adhesive tape</li> <li>• Mobile internet access</li> </ul>



**Instructions**

**Short introduction (5 minutes):** It is important to clarify from the start that the group is going to talk about war, a subject of historical study but with an emotional dimension. The facilitator must specify that participants should feel free to express their emotions at any time.

**Step 1 (40 min):** How do you say and write "war" in your language?

What is the etymology of this word? What are the synonyms?

- Young people are invited to build groups according to their country of origin.
- The different groups write the word "war" in their language on a sheet of paper, then check the etymology and synonyms by searching on Google and discussing.
- The participants get back together in the larger group. A participant from each group takes turns speaking in front of the entire assembly and presenting their findings. The participant writes the word on the board, and pronounces it. The team shall help and assist the participant if it is necessary.
- The facilitator asks everyone to repeat this word in order to learn it.

**Step 2 (30 minutes):** Brainstorming without preparation: what does "war" mean for you personally?

- Each participant takes 3 stickers and writes 3 words.
- Each participant goes to the board to place their words and explains their choice to the rest of the group.
- Gradually, a cloud of words is forming.
- The facilitator organizes the words in different categories and makes comments if necessary.

Expected categories: countries, historical dates, emotions, words about destruction/violence/peace/different types of wars...

The team explains that all these aspects will be addressed and discussed during the project.

**Step 3 (10 minutes):** Depending on the young people's responses and their personal experiences, a moment intended to release the emotional charge can be considered. This can be, for example, a time of silence, breathing, or a drawing or free writing activity in a notebook, which can constitute a "companion" for the project. It can also be a simple feedback round, in which the participants can express how they feel about what they just heard (either in the entire assembly or in small groups)

**Conclusion (5 minutes):** The facilitator sums up: there are different words and different ways to speak about "war".

Some participants may know of war just from the history books or the media, but other might in fact have experienced them first-hand. This means there are different "realities" in the approach of war.

The aim of this programme is to study "war" from a historical perspective, but also to compare different perceptions and points of view.

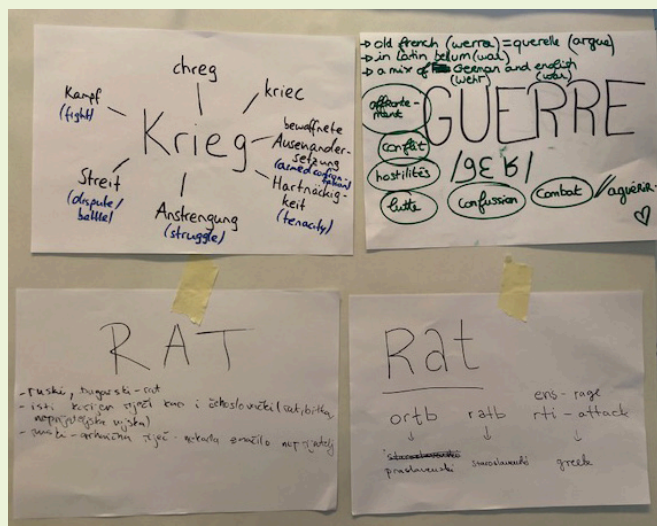


**Recommendation**

The team needs to be careful about following aspects:

**Step 2:** it's important to say that there are no right or wrong answers. The facilitators should make it clear that everything written on the board - all the words - are part of the background and feelings of each participant. Everything is "correct".

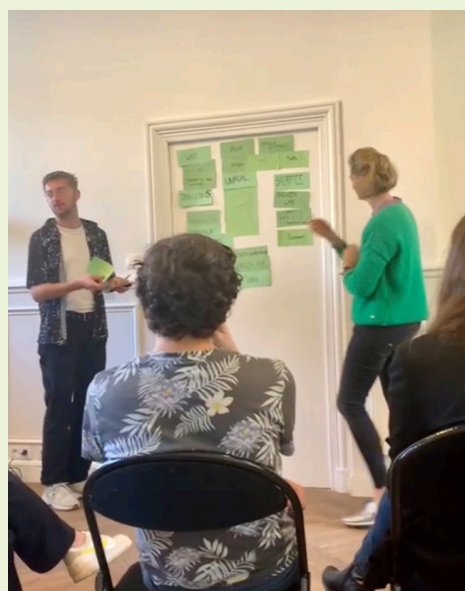
**Step 3** is left to the discretion of the facilitators depending on the group, the maturity level of the participants, their reactions, and their personal history.



Production by the different groups



The facilitator helps participants to place their sticker on the wall



A participant (Samir Mrkovic) explains his choice to the other participants.



An example of a resulting word cloud



A COOPERATION BETWEEN:

## 5. Approaching different perspectives on the First World War

<b>Summary</b>	This workshop aims to review basic elements of the First World War, but above all to compare the historical approaches specific to each participant based on their educational and student background, their country, and their history. The idea is to open young people to others, to develop their listening skills, their empathy and their critical thinking, and to see to what extent we share a common memory of wars and conflicts. And beyond the differences, to identify what brings us together.
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To introduce historical knowledge about the First World War</li> <li>• To compare and identify differences in perspective between the participating countries</li> <li>• To compare the approach of national textbooks</li> <li>• To develop critical thinking</li> </ul>
<b>Keywords</b>	War, First World War, history, historical facts, timeline, concepts, discussion, analysis, critical thinking
<b>Number of participants</b>	15 to 20
<b>Type of participants</b>	This workshop is recommended for young people who are in their final year of high school and/or have just obtained their high school diploma. It is particularly suitable for young adults, whether they are students or have just finished their studies and are entering the workplace. It is necessary that the young people have an interest in this topic, as well as basic knowledge of the wars of the 20th century. They must also have a certain capacity for reflection and critical thinking in order to be able to listen, process information and argue. Finally, they must have the social skills of respecting and listening to others.
<b>Duration</b>	2 hours and 30 minutes
<b>Materials / preparation</b>	<ul style="list-style-type: none"> <li>• Adequate computer equipment for the facilitator: computer, video projector, connected screen, good internet connection</li> <li>• Excerpts from several history textbooks for each participating country (in French, German, Bosnian, Croatian, Serbian and possibly English). The documentation is preferably chosen by the facilitator according to what they feel comfortable working with.</li> <li>• Board / flip chart</li> <li>• Coloured sheets, markers, adhesive tape</li> </ul>



## Instructions

**Step 1 (45 to 50 minutes):** video watching and discussion

- A video is shown to the entire group.  
*Important: What to keep in mind when selecting the video:*
  - It must be in English.
  - Attention must be paid to the content, both in substance and form. The historical content needs to be verified: the facilitators have to make sure of this beforehand.
  - The video needs to be summarized and well-paced.
  - Finally, the video must present views from both Western Europe and the Balkans
- The team provides some historical context through a basic presentation: the European context in 1914 (political, economic, social, etc.), the rise of tensions, and the system of alliances. It may be useful to deploy a map of Europe from this time period (this can be found on the internet).
- The facilitators write down dates, concepts and other important elements on sheets of coloured paper, which they can attach to the wall or to part of the board. This provides a common framework for everyone.
- The facilitator must then introduce a moment of critical thinking, for example by asking participants the following: “What is missing from this video?” (e.g. a Balkanic perspective); “What did you get from what was just said?”, “What was new for you?”, “Did anything surprise you?”. Participants are encouraged to provide feedback and share the understanding they gained from the informational moment.
  - > This is a good way to transition into the most significant portion of the activity and open the discussion on how to teach this history in each of the participants’ countries.

**Step 2 (45 to 60 minutes):** read and analyse different national textbooks

- The participants are divided into mixed groups (the team has to make sure that each country is represented in each group).
- Each member of the group reads the textbook excerpts in their usual language and translates the excerpt or its most important parts for the other participants to understand.

**Important:** It is essential that the facilitators choose and familiarise themselves in advance with the excerpts from the different textbooks. Again, the choice of material is always a very sensitive issue, and everyone must ensure that they analyse the material thoroughly and use critical thinking.

- The participants discuss and exchange ideas in their small groups. They observe and compare the content of the textbooks and the different perspectives within. To guide them, the facilitator asks them some questions, for example:
  - > How are the historical events described in each textbook?
  - > Which differences do you recognize in the descriptions?
  - > What could be the reasons for this?



**Instructions**

- The facilitators can then go deeper into the document analysis, using this questionnaire:
  1. Origins: What are the reasons given to explain the origin of the conflict?
  2. Goals: What did each country really want when engaging in the war?
  3. Consequences: What were the results? What were the consequences?
  4. Main dates: note the dates that are mentioned in every textbook
- To be more efficient, the facilitator can prepare a spreadsheet and distribute it to the participants.

	Austria-Hungary	Germany	France
Origins			
Goals			
Main dates			
Consequences			

**Important:** the facilitators should ask the participants whether all of the textbooks provide answers to these questions. Discussions will inevitably occur, and everyone can exercise their critical thinking skills.

**Step 3 (25 to 30 minutes):** discussion, observations and synthesis

- Each group is asked to speak in order to share the results of their analysis and observations.
- These results can be used to create a shared mind map. For example, when a participant is speaking, they could come to the board and create or complete the mind map. As a result, they are more active and the result is more creative, with the results being easier to remember.
- But the most important thing remains to note the commonalities and differences in treatment and perspective from one textbook to another, from one country to another, to ask “why” about these differences and try to answer and understand them.

**Conclusion: (10-15 minutes)**

Historical views and perspectives can vary from country to country. There are the facts, and there is how a country presents these facts in a textbook. The facilitators should insist on the fact that a textbook is the result of editorial and political decisions. Young people need to be aware of this, and be as critical as they would be of any document in their daily lives.

**Recommendation**

The main aspects to bear in mind with this method relate to the selection of documentary materials, their detailed analysis, and their scientific criticism for educational purposes and for the development of critical thinking.





The facilitator asks the young people about their impressions.



Young people gathered in multicultural groups analyse different excerpts from school textbooks.





## 6. Visiting a memorial site - the Tomb of the Unknown Soldier in Paris

<b>Summary</b>	This method, in situ, aims to discover and visit a historical and memorial site, and above all to feel the emotions that the site evokes.
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To discover the historical and memorial dimension of a site through a presentation</li> <li>• To question the importance and place of memory</li> <li>• To develop one's sense of observation and sensitivity</li> </ul>
<b>Keywords</b>	History, war, memory, remembrance, commemoration, ceremony, nation, symbol, monument, veteran, touristic place, heritage
<b>Number of participants</b>	15 to 20
<b>Type of participants</b>	This activity can be carried out with a wide range of target groups, especially schoolchildren aged 12 and over. However, it is preferable for young people to have a keen interest in history, memory and remembrance. Ideally, participants should be at least 15 years old, so that they can begin to develop critical thinking skills and, above all, find the places of remembrance that they can relate to personally when they explore Paris on their own.
<b>Duration</b>	2 to 3 hours maximum
<b>Materials / preparation</b>	<ul style="list-style-type: none"> <li>• Smartphone for pictures, videos, and internet access</li> <li>• Maps of Paris</li> <li>• Notebooks, pens, pencils</li> </ul>
<b>Instructions</b>	<p><b>Step 1 (45-60 min):</b> visit of the Arc de Triomphe: its history and architecture, its meaning and symbolism.</p> <p>The group can take the tour with the facilitator or with an accredited guide (but there is a charge for this). Direct access to the site is quicker with a guide. It is interesting at this point for young people to explore the monument freely, taking photos and making notes. It is important to engage all the senses.</p>



<p><b>Instructions</b></p>	<p><b>Step 2 (45-60 minutes):</b> visit of The Memorial: the Tomb of the Unknown Soldier and the Flame of Remembrance</p> <ul style="list-style-type: none"> <li>• Explanations: the facilitators shall explain the story of this anonymous hero and chosen soldier, the burial, and the birth of the Flame. It is then necessary to insist on the reason for this monument and its meaning to this day. The veterans' association holds a ceremony every evening at 6.30 pm; the facilitator provides a detailed description of the event.</li> <li>• This is followed by a discussion with the whole group, using these questions as a guideline to highlight the importance of memorials in perpetuating history and remembrance:             <ol style="list-style-type: none"> <li>1. How do you feel now after the visit? Additionally, how did you feel during the visit itself? Give one or two words.</li> <li>2. What struck and/or impressed you, and why?</li> <li>3. Do you think it is important to have monuments like this? Additionally: Why?</li> </ol> </li> </ul> <p><b>Step 3 (20 minutes):</b> the Arc de Triomphe in people's lives today</p> <p>Group reflection on the cultural and political dimension of the site and on the current appropriation of this monument by Parisians and French people on a daily basis. Due to the noise of the traffic and the large number of visitors to the site, it is recommended to leave the site for a quieter place, such as the nearby Parc Monceau. The facilitator asks the participants, which place this moment, may have in the lives of Parisians or other French people. Then the importance of this monument in the daily life of Parisians and the French people is explained:</p> <ul style="list-style-type: none"> <li>• the Bastille Day military parade on July 14</li> <li>• the laying of a wreath on the Tomb of the Unknown Soldier</li> <li>• the starting or convergence point for gatherings during specific celebrations: sports victories, New Year's Eve or national tributes to celebrities</li> <li>• "L'Arc de Triomphe, Wrapped" by Christo in 2021 (posthumous). This is a work originally conceived with Jeanne-Claude Denat de Guillebon in the 1960s.</li> </ul> <p><b>Free personal work:</b> After this visit, it is important to let the young people wander freely and discover traces of the past by observing different monuments in the city. They should look for monuments that remind them of the wars.</p> <p>Their task is to take a picture, write a short description and an explanation, and post all three in the shared WhatsApp group. The following day, there will be a time dedicated to sharing their information with the other participants and/or writing a short blog article with the help of the facilitators.</p>
<p><b>Recommendations</b></p>	<p><b>Be mindful about step 2:</b> the place is very noisy due to traffic and visitors. It might be a good idea to find a place nearby to start the discussion. You might also consider splitting the group into two smaller ones to facilitate discussion.</p>






A COOPERATION BETWEEN:

## 7. The Second World War – narratives & remembrance

<b>Summary</b>	In this method, the participants discuss how differently European societies remember the Second World War and exchange on its various narratives by creating a common timeline of the most important events. This workshop can serve as an introduction to a more in-depth discussion on the Second World War.
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To initiate a discussion between participants about the remembrance of the Second World War</li> <li>• To gain/learn a multi-perspective view on the Second World War and its remembrance</li> <li>• To support a reflection on different historical narratives</li> </ul>
<b>Keywords</b>	Second World War, (European) remembrance, narratives
<b>Number of participants</b>	10-25
<b>Type of participants</b>	16 years+ with basic knowledge of the Second World War
<b>Duration</b>	1 hour and 30 minutes to 2 hours
<b>Materials / preparation</b>	<ul style="list-style-type: none"> <li>• Moderation cards, markers, tape to form a timeline on a wall or on the ground.</li> <li>• The facilitator prepares working tables for all groups and a timeline around which the whole group can gather.</li> </ul>
<b>Instructions</b>	<b>Step 1 (5 minutes):</b> the facilitator explains the content, objectives, and structure of the session and then divide the participants into groups of 4-5 people. They pay particular attention to the diversity of the participants within the group, e.g. background, country of residence, gender, level of historical knowledge, etc.



<p><b>Instructions</b></p>	<p><b>Step 2 (30 minutes):</b> in the first stage of the group work, the participants are asked to think individually about the most crucial events of the Second World War and write them down. It is important that the participants do not recite what they have learnt at school, but that they think about the events that are important for them personally. These can be global or very local events. The participants then present those events to the rest of the small group and explain the reasons for choosing these events and why they are important for them. The facilitator shall make it clear that the participants are showing their own perspective by naming the most significant events.</p> <p>In the second step, the participants discuss all events mentioned in their small groups and ask each other questions about unknown events or further background information.</p> <p>The participants then discuss and select together the 5 most important events that they want to put on the common timeline and write them down on moderation cards (name and date of the event).</p> <p>This exercise shows the different perspectives on the same event and the various existing narratives of this event. For example, some participants might have different views on the beginning or the end of the Second World War, or name different events that played a crucial role in the course of the war.</p> <p><b>Step 3 (25 minutes):</b> all participants come together. Each group presents their events and puts them on the collective timeline. After each presentation, the participants have the opportunity to ask questions to the presenting group.</p> <p><b>Step 4 (30 minutes):</b> once the common timeline has been created, the facilitator starts a two-stage discussion, first about the timeline, second about the working process in the small groups.</p> <p>Possible questions about the timeline:</p> <ul style="list-style-type: none"> <li>• What do you notice when looking at the timeline? What surprises you?</li> <li>• Which events have been mentioned several times? Do they all have the same name and date, or are they mentioned in different ways? What could be the reasons for that?</li> <li>• Are there any missing events that in your opinion should be on the timeline?</li> <li>• Do you think the timeline shows a multi-perspective view on the Second World War (individual and collective, geographical, women's perspectives, etc.)?</li> <li>• What are the chances or benefits and dangers of looking at historical events from different perspectives?</li> </ul> <p>Possible questions regarding the working process:</p> <ul style="list-style-type: none"> <li>• How was your group work and the discussion?</li> <li>• Was it easy to select your 5 events?</li> <li>• What were the selection criteria?</li> <li>• Did you learn anything new?</li> </ul>
<p><b>Recommendation for implementation</b></p>	<p>The participants should have at least a basic knowledge of the history of the Second World War. Only then will they be able to exchange ideas on the main events and discuss different perspectives and narratives.</p>
<p><b>Variations</b></p>	<p>This method is applicable to any historical event as long as the participants have a basic knowledge of it.</p> 

## 8. Living Library: different wars, same destinies

<b>Summary</b>	In the Living Library workshop, the participants engage in small group discussions with “living books” – eyewitnesses to historical events. It is important to note that people play the books here, and the readers are participants in the workshop. Through storytelling and interactive exchanges, attendees forge their own perspectives on the events and critically reconsider historical narratives.
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To form one's own impression of the historical event through personal conversations with eyewitnesses.</li> <li>• To reflect on historical narratives through personal stories of eyewitnesses.</li> </ul>
<b>Keywords</b>	Oral history, conversation with eyewitnesses, historical narratives
<b>Number of participants</b>	15 to 30. Reflecting on the information is crucial in the workshop, and this process is most effective within a group of up to 30 people.
<b>Type of participants</b>	The prerequisite for participating in the workshop is that attendees must be at least 14 years old and bring a basic understanding of the historical event. Additionally, participants should have developed reflection skills and critical thinking skills to process the information presented.
<b>Duration</b>	2 hours to 2 hours and 30 minutes
<b>Materials / preparation</b>	<ul style="list-style-type: none"> <li>• <b>Books:</b> 4-5 eyewitnesses to historical events. The facilitators give a briefing for the “books” explaining the method of the “Living Library” and giving the “books” instructions on the workshop: The main objective is for the “books” to tell their stories in a way that allows readers to understand the perspective of someone who experienced the historical event, capturing emotions felt either at that time or now in relation to the past. How should the story be structured? <ul style="list-style-type: none"> <li>- At the start of their storytelling, the “books” can offer a short introduction, clarifying the perspective or role from which the story will be presented. To avoid biases, it is recommended to leave out specific details such as nationality and sides taken during the war.</li> <li>- Each session can be structured differently—either the book presents the story first and questions follow, or a conversation/interview format is adopted with ongoing questions and answers. The stories can vary from session to session, shaped by the questions from the “readers”. It is essential that the session is not just limited to an input from the books; readers should actively participate in the conversation.</li> <li>- This does not need to follow a chronological sequence as found in history books. What matters is the individual's own perspective and experience.</li> <li>- The story does not have to cover the whole event; it can focus on memorable moments, significant emotions, reactions, or memories.</li> <li>- It is recommended to avoid preconceived conclusions, allowing participants to process the narratives and draw connections with other stories.</li> </ul> </li> </ul>



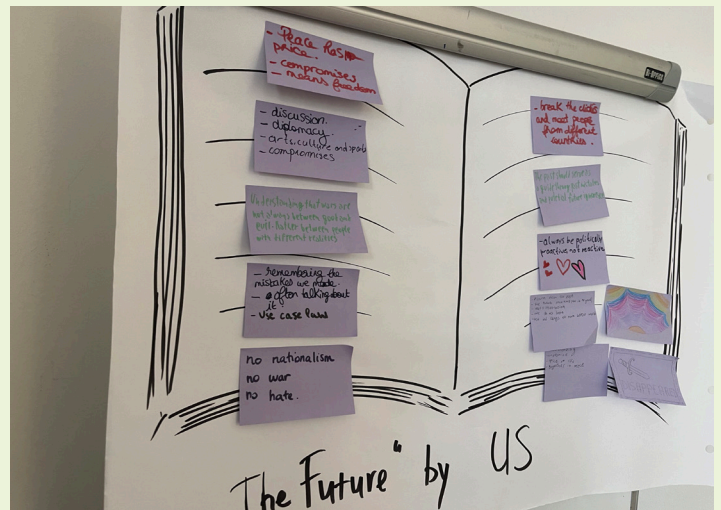
<b>Materials / preparation</b>	<ul style="list-style-type: none"> <li>• <b>Rooms:</b> a separate room for each “book” to ensure an undisturbed session and provide a safe space.</li> <li>• <b>Organisation:</b> the facilitator should be able to create a safe space for the sharing of personal experiences and moderate difficult conversations. It may be necessary to call on the services of a translator.</li> <li>• <b>Stationery:</b> paper, moderation cards, stickers, markers, and pens.</li> </ul>
<b>Instructions</b>	<p><b>Step 1 (20 minutes):</b> As an introduction, the method’s content is explained to participants, and specific principles for starting conversations on challenging topics are introduced. The participants are encouraged to view this as a safe space for sharing their thoughts and to feel comfortable asking questions.</p> <p>The facilitator introduces all books; it is useful to display brief profiles so that the participants can get an overview of the stories they will be “reading” in the next few hours. Subsequently, the participants are given 10 to 20 minutes to formulate questions for the “books”. They can come up with questions individually or in small groups.</p> <p>The facilitator divides the participants freely into mixed groups, each with a specific order for visiting the books. Alternatively, the participants can choose the order themselves. It is essential to ensure that the groups are balanced.</p> <p><b>Step 2 (90-120 minutes):</b> the Living Library is now open, and readers can borrow the “books”. There will be approximately 3 or 4 rounds, each lasting 30 minutes. Within these 30 minutes, people visit a specific book. Each book has around 10 minutes to share its story. Subsequently, readers have 10 to 15 minutes to ask questions. Then, the tour ends, and the group of readers moves on to another book. It is important that readers take a 5-minute break in between to change rooms and prepare for a new story.</p> <p><b>Step 3 (15-30 minutes):</b> after 2 hours of intense and highly informative interaction with the “books”, a reflection session is implemented. Participants come together to contemplate the information based on specific questions. Each participant is invited to formulate their response to the question: “What did I read for myself?” A shorter version would involve explaining the answer in three words. Alternatively, a more time-consuming approach allows participants to describe what they have taken away from the experience. (The image prompt cards can be very helpful to reflect visually on the experience.)</p>
<b>Recommendation for implementation</b>	<p><b>1. Finding books:</b> it might be useful to look out for organisations (NGOs, museums, foundations) involved in the field of history and memory. They are likely to have projects related to the reassessment of history and connections to eyewitnesses. Here are some links to Bosnian organisations working on topics such as history and remembrance.</p> <p><a href="https://zena-zrtva-rata.com/">https://zena-zrtva-rata.com/</a>  <a href="https://www.jusp-donjagradina.org/">https://www.jusp-donjagradina.org/</a>  <a href="https://warchildhood.org/ba/">https://warchildhood.org/ba/</a></p> <p><b>2. Suitable timing:</b> This method should be implemented at the beginning of the project, during the introduction of historical content. Participants will become familiar with the historical event through personal stories before exploring the factual details (for example by visiting museums).</p>



<p><b>Recommendation for implementation</b></p>	<p><b>3. Considering the location:</b> the choice of location can be significant, such as talking about the Bosnian War in Sarajevo.</p> <p><b>4. Book profiles:</b> Books should represent various groups that have been affected, thus including different perspectives such as refugees, humanitarian workers, young soldiers, and children during wartime.</p> <p><b>5. Preparing books:</b></p> <ul style="list-style-type: none"> <li>• A safe space shall be created for the books to prepare for conversations.</li> <li>• Books are allowed to not answer certain questions if they find them triggering.</li> <li>• Books are encouraged to be mindful of their own reactions during the discussions.</li> </ul> <p><b>6. Preparing participants:</b> establish the following principles of conversation:</p> <ul style="list-style-type: none"> <li>• Participants can ask questions, but should not necessarily expect answers, as certain questions may be triggering for the books.</li> <li>• Participants should be aware of their own reactions and the reactions of others.</li> <li>• Each participant decides their level of participation; listening without commenting is also acceptable.</li> <li>• Debating or commenting on each other is not allowed.</li> </ul>
<p><b>Background</b></p>	<p>Details regarding the “Living Library” from the Council of Europe website: The very first Living Library (Menneske Biblioteket in Danish) was organised in Denmark in 2000 during the Roskilde Festival. The original idea was developed by a Danish Youth NGO called “Stop the Violence” (Foreningen Stop Volden) as part of its activities for the festivalgoers. The Living Library was originally a tool to fight prejudice and discrimination. (<a href="https://www.coe.int/en/web/youth/living-library">https://www.coe.int/en/web/youth/living-library</a>)</p>



Participants discussing the price of peace today.





## Variations

If the team is unable to find enough books, they can add the following option to the method. This can be implemented either as a separate cycle in parallel with the books, or as a part of an independent session for personal reflection.

### Participants as „Living Books“ – exploring family history

Participants can become books of their own family history by sharing their experiences, memories, and family stories, and explaining how their families responded to various historical events. The aim is to give the opportunity to put their personal narratives into a wider historical context. It is crucial to make participants understand that their stories are not isolated accounts of the past but are linked to contemporary times. The team can choose a specific period and event(s) to help focus the discussion.

### Discussion round – participants as active contributors to history:

The team can guide the discussion towards a reflection on the past, present, and future. To achieve this, they can provide participants with questions that stimulate discussion, emphasising the idea that they are making history in the present. Here are some examples for questions:

- To keep peace, there is a cost. What is the price you are ready to pay?
- When is the time to engage?
- If you are rethinking history, in which way are you doing so? What is important for you? What did you understand on this trip?
- Violence and conflicts - how do you want to deal with them?
- How do you want the past to influence the future?
- How can you encourage humanity?

This approach is suitable for the conclusion of the project, once the participants have gained an overview of historical events. It serves as an opportunity to bridge the gap between what participants have learned from eyewitnesses and their own roles as witnesses and active participants in current events.



Participants “reading” the book “Mladjen”.



## 9. Image Theatre

<b>Summary</b>	<p><b>Image Theatre</b> is very often used for conflict transformation and the release of creative power. It is part of the famous <i>Theatre of the Oppressed</i> techniques. It promotes dialogue on sensitive community issues through the use of different games and exercises. Image theatre uses three important aspects: body, voice, and movement. Without speaking the same language, people can share and enjoy this activity, thereby exploring what is inside of them.</p> <p>We all use the same language in our daily lives that actors use on stage: our voice, our body, and our expressions. As Augusto Boal puts it nicely in his book on Theatre of the Oppressed: "I believe that all the truly revolutionary theatrical groups should transfer to the people the means of production in the theatre so that the people themselves may utilize them. The theatre is a weapon, and it is the people who should wield it." (Boal, 1993)</p>
<b>Objectives / Goals</b>	<ul style="list-style-type: none"> <li>• To liberate participants</li> <li>• To transform them</li> <li>• To become aware of repressed ideas</li> <li>• To play / to act</li> <li>• To raise awareness of peacebuilding and understanding others</li> <li>• To foster empathy – put yourself in the other person's shoes</li> <li>• To create a safe space and encourage youth to build a better future for all</li> <li>• To inspire</li> </ul>
<b>Keywords</b>	Art, empathy, justice, activism, transformation, freedom
<b>Number of participants</b>	15 – 20
<b>Type of participants</b>	School educational staff, peace builders, community workers, theatre professionals, students aged 15 and over
<b>Duration</b>	2 hours and 30 minutes at least
<b>Materials / preparation</b>	<ul style="list-style-type: none"> <li>• Chairs (optional)</li> <li>• Sheets of paper</li> <li>• Pens</li> </ul>



## Instructions

## Step 1 (10 -15 minutes): Warmup activities



If the participants are meeting for the first time, time shall be allocated for team building.

The facilitator can use warm-up activities like 'the Name Game' or 'Getting to Know' in the first few sessions. The Name game is done in the way that everyone, one by one, pronounces their name followed by a movement. Everyone in the circle repeats it in the same manner or even exaggerates a bit. This is a fun activity to start with.

If the participants already know each other, they can play games like 'zib-zab-boing', 'the Mirroring game' etc., or the 'Columbian Hypnosis' (see further explanations in Augusto Boal's book 'Games for Actors and Non-Actors' Routledge, 1992. <https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>). Music can be played during the mirroring game as it relaxes the participants and gives them tips on how to move more fluidly.



The Mirroring game



## Instructions

**Step 2 (120 minutes):** it consists of two main activities – Image Theatre & Dynamisation



- The facilitator explains the concept of Image Theatre to the group and gives examples of oppression in society.
- Image Theatre activity: The participants stand in a circle, facing outwards. The facilitator announces a word or phrase, for example 'love', 'peace', 'mother', 'father', etc. Each participant thinks about how to use this word using their own body. On the count of 5, they turn around and show their representation of the word simultaneously. The facilitator repeats the words many times, and encourages participants to suggest their own words.

The activity can be extended to a reflection of the whole group together: participants stand in the circle and the first volunteer strikes a pose. This can take a moment, one by one the participants think about a pose and then come forward with. One after another, they build up together as a group, one image.

- Dynamisation: Once all the images have been presented, they can be dynamised. Dynamisation occurs on three levels: movement, sound and action. This can be done either one image at a time, or one sub-group at a time (Babbage, Francis, Augusto Boal, Biographies – Routledge performance practitioners, Routledge, New York, 2004).



**Instructions**

First, the participants are divided into groups. Each group chooses one kind of oppression and discuss it. The goal is to create an image to start building up a story, dynamising it. To do this, the teamer invites them to bring their image to life by asking following questions: "If your image could make a movement, what would that be?". The participants then make various movements using their bodies. "What would your image say if it could speak?" or "What would your image sound like if it had a voice?"

Next, each group creates a short scene demonstrating the oppression they have discussed. This can be based on the participants' original sculpted image, adding only the movement and word or sound necessary to clarify its meaning for the spectators, or it can be represented in an entirely different way.

The groups can name their scenes, decide on the parts and place of oppression, and present them to the others, one by one. The other groups can act as the audience and be included in the scenes of the ones presenting. The facilitator should make this clear. The facilitator can also replace the people standing with the people sitting in order for them to get the feeling of being in someone else's shoes.

**Step 3 (10- 15 minutes):** debriefing and closure activity

The image created previously is once again built with the whole group. Feelings and emotions are discussed. The closure activity can take the form of a storytelling circle, where all participants sit down and finish the story by saying one word that they will take with them for the day.

**Recommendation for implementation**

- The default seating arrangement for each activity is a circle. The facilitator should ensure that the circle does not become U-shaped or cut off by empty spaces.
- The facilitator should sit/take a seat at the same level or lower than the participants – preferably, everyone sits on the floor.
- If some participants have a disability and cannot sit on the floor, the facilitator should acknowledge that and encourage them to sit as comfortably as they wish. Everyone can sit on chairs in this case.



## Background

As mentioned earlier, this form of theatre is credited to the Brazilian activist and theatre expert Augusto Boal. He was influenced by the work of Paulo Freire. He wanted to create a form of theatre wherein people become active and they explore, show, analyse and transform the reality they live in.

In his acclaimed book, 'Theatre of the Oppressed', Boal (1979) explains his philosophy behind this form of theatre. He argues against the Aristotelian coercive means of oppression by dividing theatre into the aristocrats (the protagonists on stage) and the masses (the chorus). Boal refers to how the bourgeoisie then gave these actors exceptional heroic values, making them the new aristocrats and widening the gap between them and the rest of the people. This was followed by Brecht's form of theatre, which re-emphasised the character on stage, not as a subject but as an object of the social forces acting on him. Thus, according to Boal, the Theatre of the Oppressed completes the cycle by breaking down the barrier between the audience and the actors.

The book also talks about Image Theatre and Newspaper Theatre, and how it emerged as a way to represent local problems to the audience; it describes the experiments in Forum Theatre and Invisible Theatre (where theatre is performed in public places without the public knowing).



# Acknowledgements

We would like to thank all those who have been involved in the project since its launch in 2022, taking part in the various stages from preparation to publication, including the exchange of experts and the youth exchange:

**Aida Brdar**, BiH

**Claire Demesmay**, DE

**Nedim Fazlović**, Association PRONI Center for youth development, Brčko district, BiH

**Ludovic Fresse**, Rue de la Mémoire, Strasbourg, FR

**Jocelyne Jakob**, Internationales Bildungs- und Begegnungswerk e.V., Dortmund, DE

**Jan Kulenovic**, Sarajevo, BiH

**Katharina Lampe**, KOKONSULT GmbH & Co. KG, Frankfurt, DE

**Lutz Mauk**, Artistic Director and pedagogical Staff Welcome Support Berlin, DE

**Đorđe Mirković**, Non-governmental association ReACT, Sarajevo, BiH

**Frank Morawietz**, Memory Lab, Berlin, DE

**Alexander Rebers**, Bergstedt district school, DE

**Nebojša Šavija-Valha**, Nansen Dialogue Centre, Sarajevo, BiH

**Senada Susić**, Association PRONI Center for youth development, Brcko district, BiH

**Dorothea Traupe**, KOKONSULT GmbH & Co. KG, Frankfurt, DE

**Katarina Vucković**, Institute for Youth Development KULT, Sarajevo, BiH

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