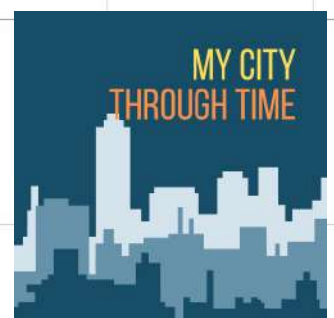


# My City Through Time

## - WORKSHOPS TOOLKIT -

ENG

Co-funded by the  
Erasmus+ Programme  
of the European Union





## The project

### My City Through Time

Exploring our cities through historic and civic education (MCT)” wants to contribute to the recognition and improvement of youth work and its practices and to strengthen the link between youth work and civic and historic education.

The project aims to provide the partner and other organizations working with youth with new skills, competencies, working methods, and materials related to youth work and historic and civic education. At the same time, because of its thematic focus, the project aims to involve young people in a reflection on understanding diversities, the importance of intercultural dialogue, inclusion, and human rights.

The project develops from the idea that the cities we live in are not neutral, but are carriers of values and narratives, and communicate them through elements of its public space, such as monuments, names of streets and squares, and architecture. By critically exploring their cities through the methods of historic and civic education, the project partners will tackle different relevant topics for today’s youth, such as the rise of radicalization, nationalism, and populism, issues of equal representation, and the spreading of stereotypes and prejudices among young people. Because of this reason, through the project’s activities and results, young people will become more able to critically approach complex topics related to historical and social changes in the 20th century and better understand the origin and the causes of contemporary challenges, including issues such as memory, identity, representation, inclusion, and democracy.

Project coordinator: Documenta – centre for dealing with the past  
Graphic design of the toolkit – Alina Gavronina



# **My City Through Time**

**United Societies of  
Balkans  
Greece**



The background of the page is a light gray topographic map with contour lines. A large white rectangular area is positioned in the upper right, containing the title and text. In the bottom left corner, there is an orange triangle containing the number 4.

## **United Societies of Balkans (U.S.B.)**

is a non-profit, non-governmental organization based in Thessaloniki, Greece working in the field of youth mobility, participation and facilitating youth awareness about social issues. It was founded in 2008 by the inception of a group of active young people who wanted to address the social issues which affect the youngsters in the Balkans and Eastern Europe.



## **Workshop: Student movement in Greece Acting & Re-acting: Enabling Social Change bottom up!**

**Aim:** The workshop aims to engage young people and raise their awareness about the student movements while providing a clear and engaging understanding of how these movements have significantly influenced social and political change.

**Time:** 2h and 15 minutes (without break)

**Number of participants:** 16, or an even number of participants

**Target group/s:** Young people between 16–30

**Format:** Online (on Zoom or other platforms)

**Key-words (theme/topic):** student movements, social change, citizens, democracy, activism, history, catalyst for change, youth activism, active participation.

### **Methodology/Description:**

- Introduction/warm-up (25 minutes)

**Ice-breaker activity:** “Speed Connections.”

The facilitator/trainer invites participants to engage in brief one-on-one interactions. Firstly, participants will be paired off in “break rooms” on Zoom or other relevant online platforms, ready for their one-on-one interactions. Each pair will have two minutes to interview their partner. During this brief exchange, participants will be encouraged to ask questions that help them discover interesting and unique aspects about their partner. The questions can revolve around hobbies, aspirations, memorable life experiences, or any other intriguing topic.



Following the two minute interview, each participant will be tasked with introducing their partner to the larger group. They will have only 30 seconds to summarize the most captivating or surprising details they've learned during the interview. To ensure everyone has a chance to meet and be introduced to multiple people, participants will rotate to new partners and repeat the process. This rotation encourages diverse interactions and promotes networking within the group.

This enhanced ice-breaker activity serves some important purposes: It allows participants to quickly get to know one another, laying the foundation for a welcoming and inclusive atmosphere. By learning interesting facts about their peers, participants are more likely to engage in future conversations and interactions throughout the workshop. The activity promotes active listening, effective communication, and the ability to summarize information concisely. Rotating partners ensures that participants interact with a variety of people, helping them broaden their network and make new connections.

- **Main Workshop – Part A (80 minutes)**

The participants will be organized into two equal groups, each represented by different fruits: apples and cherries. One group will be designated with the number one, symbolizing cherries, while the other will be assigned the number two, representing apples. This numbering system will be maintained as the participants are arranged, with the third person being a cherry, and so on. This arrangement will result in two subgroups, each comprising eight people, or an even number of participants.

Each group then will be invited to join a room on [Jamboard](#), and will be given 20 minutes to conduct a Google search on student movements in their country or cities, focusing on the chants and rallying cries that emerged during these protests. The groups will then transcribe these chants and rallying cries on their Jamboard table.

Following the discussion, the two groups will delve into an analysis of the impact of these chants and rallying cries on both the protesters and the general public. Furthermore, as part of this analysis, a brief 10–15 minute video presentation showcasing a student movement protest will be included.



Subsequently, each group will be tasked with creating a comprehensive tree diagram that encompasses all aspects, including roots, trunk, branches, and leaves on Canva (see example below). The groups pair off in two different rooms. It is advisable to provide them with a sample diagram as an illustration. In this exercise, each part of the tree will symbolize a different aspect: the roots will represent the underlying causes of a student movement (participants can choose a specific, well-known case in the country); the tree trunk will signify the social and political developments that precipitated these movements; the branches will depict the outcomes for society as a whole and finally, the leaves will represent potential consignment and influence. These “leaves“ may also be carried by the wind, which could symbolize the potential dissemination of the movement’s ideas and influence beyond their immediate context to the issues at hand. The outcomes of the movements represent various facets of change, influence, and effects on society. Some outcomes might be smaller, while others more significant, mirroring the complexity and diversity of a movement’s impact. This creative activity will allow participants to visually conceptualize and analyse the multifaceted nature of student movements and their impact on society.

- **Conclusion/reflection or evaluation (20 minutes)**

Often done at the end of the workshop, the purpose of this exercise is to support participants in applying their insights and learnings, by writing a letter and sending it to their future selves. They can define key actions that they would like their future self to take, and express their reasons why change needs to happen.

**Step 1:**

Ask the participants to write a letter on their word processors and share it with you in an email. Explain that they are going to write a letter to their future selves, and that this will help them apply their insights and findings of the workshop/program. Tell them that you will email the card/letters in X number of months, and that they should take that into account when writing them. You can define the timeframe with the group.

## Facilitator notes

This exercise can be as open or closed as you think is appropriate. You could restrict them to three bullet-point actions that they need to follow up. Or you could give them the freedom to write whatever they want to themselves. Judge the needs of the group and the purpose of the session.

### Step 2:

Present focus questions or prompts on a presentation (share screen). These can either be defined by you, or through discussion with the group. For example:

- What will I achieve by X date?
- What will I do tomorrow, next week, next month?
- How do I feel now about my work/job/team? And how do I want my future self to feel?
- Don't forget...
- I want to change... because...
- Give them around 15 minutes to complete their cards/letters. More if they need time and you are flexible.

### Step 3:

Collect the emails, put them in a safe place, and email them on the agreed date.

### Materials:

- Laptops or desktops with camera and microphone
- Online educational tools (Zoom, Jamboard, Canva, Padlet and any others)

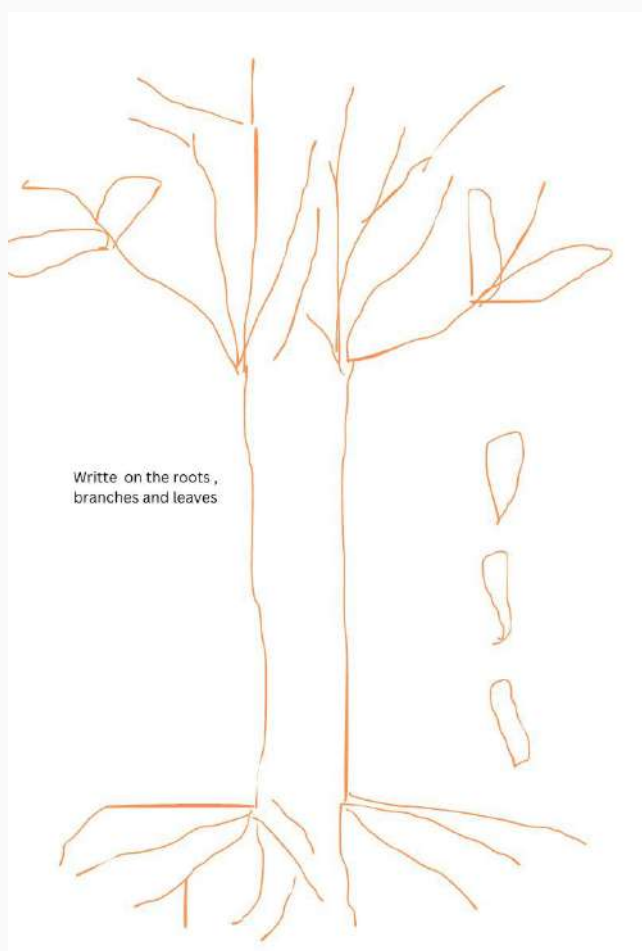
### Skills (developed by the participants):

- Critical and creative thinking
- Civic engagement
- Teamwork and collaboration
- Advocacy and awareness raising



**Tips and tricks:**

- The workshop should be implemented on a zoom or other flexible online platform that allows “break rooms”, pairing of people, group rooms etcetera.
- This workshop could take place after the relevant city rally, that is described in R1 city rallies in Thessaloniki.



**Author:** United Societies of Balkans, Foteini Vakitsidou

## **Workshop: Student movement in Greece Acting & Re-acting: Enabling Social Change bottom up!**

**Aim:** The workshop aims to engage young people and raise their awareness about the student movements while providing a clear and engaging understanding of how these movements have significantly influenced social and political change.

**Time:** 1h and 35 minutes (without break)

**Number of participants:** 16, or an even number of participants

**Target group/s:** Young people between 16–30

**Format:** In person

**Key-words (theme/topic):** student movements, social change, citizens, democracy, activism, history, catalyst for change, youth activism, active participation.

**Methodology/Description:**

- Introduction/warm-up (15 minutes)

**Ice-breaker activity:** “Speed Connections.”

In “Speed Connections,” the facilitator/trainer invites participants to engage in brief one-on-one interactions. Firstly, participants will be paired off and seated facing each other, ready for their one-on-one interactions. Each pair will have one minute to interview their partner. During this brief exchange, participants will be encouraged to ask questions that help them discover interesting and unique aspects about their partner. The questions can revolve around hobbies, aspirations, memorable life experiences, or any other intriguing topic.



Following the two minute interview, each participant will be tasked with introducing their partner to the larger group. They will have only 30 seconds to summarize the most captivating or surprising details they've learned during the interview. To ensure everyone has a chance to meet and be introduced to multiple people, participants will rotate to new partners and repeat the process. This rotation encourages diverse interactions and promotes networking within the group.

This enhanced ice-breaker activity serves some important purposes: It allows participants to quickly get to know one another, laying the foundation for a welcoming and inclusive atmosphere. By learning interesting facts about their peers, participants are more likely to engage in future conversations and interactions throughout the workshop. The activity promotes active listening, effective communication, and the ability to summarize information concisely. Rotating partners ensures that participants interact with a variety of people, helping them broaden their network and make new connections.

- **Main Workshop – Part A (60 minutes)**

The participants will be organized into two equal groups, each represented by different fruits: apples and cherries. One group will be designated with the number one, symbolizing cherries, while the other will be assigned the number two, representing apples. This numbering system will be maintained as the participants are arranged, with the third person being a cherry, and so on. This arrangement will result in two subgroups, each comprising eight people, or an even number of participants.

Each group will be given 20 minutes to conduct a search online on student movements in the country or cities, focusing on the chants and rallying cries that emerged during these protests. The groups will then transcribe these chants and rallying cries on an A3 paper.

Following the discussion, the two groups will delve into an analysis of the impact of these chants and rallying cries on both the protesters and the general public. Furthermore, as part of this analysis, a brief 15-minute video presentation showcasing a student movement protest will be included.

Subsequently, each group will be tasked with creating a comprehensive tree diagram that encompasses all aspects, including roots, trunk, branches, and leaves. It is advisable to provide them with a sample diagram as an illustration (see at the end of the document). In this exercise, each part of the tree will symbolize a different aspect: the roots will represent the underlying causes of a student movement (participants can choose a specific, well-known case in the country); the tree trunk will signify the social and political developments that precipitated these movements; the branches will depict the outcomes for society as a whole and finally, the leaves will represent potential consignment and influence. These “leaves” may also be carried by the wind, which could symbolize the potential dissemination of the movement’s ideas and influence beyond their immediate context to the issues at hand. The outcomes of the movements represent various facets of change, influence, and effects on society. Some outcomes might be smaller, while others more significant, mirroring the complexity and diversity of a movement’s impact.

This creative activity will allow participants to visually conceptualize and analyse the multifaceted nature of student movements and their impact on society.

- **Conclusion/reflection or evaluation (20 minutes)**

Often done at the end of the workshop, the purpose of this exercise is to support participants in applying their insights and learnings, by writing a letter and sending it to their future selves. They can define key actions that they would like their future self to take, and express their reasons why change needs to happen.

**Step 1:**

Hand out pens and postcards/writing paper. Explain that they are going to write a letter to their future selves, and that this will help them apply their insights and findings of the workshop/program. Tell them that you will post the card/letters in X number of months, and that they should take that into account when writing them. You can define the timeframe with the group.



**Facilitator notes**

This exercise can be as open or closed as you think is appropriate. You could restrict them to three bullet-point actions that they need to follow up. Or you could give them the freedom to write whatever they want to themselves. Judge the needs of the group and the purpose of the session.

**Step 2:**

Present focus questions or prompts on a presentation (share screen). These can either be defined by you, or through discussion with the group. For example:

- What will I achieve by X date?
- What will I do tomorrow, next week, next month?
- How do I feel now about my work/job/team? And how do I want my future self to feel?
- Don't forget...
- I want to change... because...
- Give them around 15 minutes to complete their cards/letters. More if they need time and you are flexible.

**Step 3:**

Collect the cards/letters, put them in a safe place, and post them on the agreed date.

**Materials:**

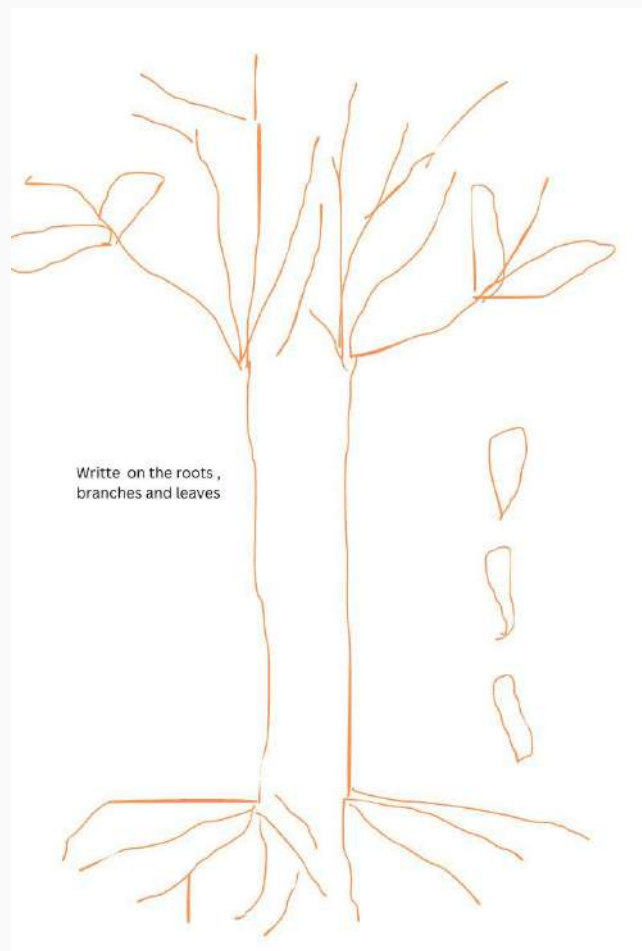
- Pens
- Postcards / Writing paper and envelopes
- Stamps
- Flipchart/Whiteboard
- Markers

**Skills (developed by the participants):**

- Critical and creative thinking
- Civic engagement
- Teamwork and collaboration
- Advocacy and awareness raising

**Tips and tricks:**

- The workshop could be implemented in some areas around the city where student movements happen regularly and saw how these areas look like and why. For example, many graffitis may be of particular interest.
- This workshop could take place after the relevant city rally, that is described in R1 city rallies in Thessaloniki.



**Author:** United Societies of Balkans, Foteini Vakitsidou



## Workshop: Political Prisoners-Political Censorship

**Aim:** The workshop in question aims to inform young people and provoke a discussion on political censorship, that is basically the reason why different politicians or individuals with specific, usually leftist, beliefs were systematically imprisoned during numerous turbulent eras in Greece.

**Time:** 2 hours and 20 minutes

**Number of participants:** 12 or an even number of participants

**Target group/s:** Young people between 18-30, with an interest in politics and history.

**Format:** online (on Google Meet)

**Key-words (theme/topic):** former prisons as today's landmarks, freedom of speech, censorship, politics, torture/imprisonment as a war weapon

### Methodology/Description:

- Introduction/warm-up (30 minutes)

#### 1. Ice-breaker activity (15 minutes)

The first part of the workshop is an ice-breaker activity where the participants get the chance to warm up, get to know each other and feel more comfortable to explore the not-so-light topic that will follow. It will give the participants the opportunity to bond and foster a positive atmosphere. The facilitator/trainer will welcome everyone to the online workshop and they can start by inviting the participants to share their names and their biggest fear. However, in order to avoid everyone speaking at the same time, the order of who will start talking will be decided by the facilitator/trainer, possibly with an alphabetical order already written down.

An alternative would be to use the “raise hand” icon on their computers in order to start creating a queue of people willing to speak up. This will set the tone for the conversation about to take place and create some intimacy between the participants by sharing something personal.

## 2. “Raise your hand If” (15 minutes)

An additional warm-up activity will follow, this time more related to the topic. “Raise your hand if” is a game that can be adjustable to any topic; in this case political censorship. The facilitator/trainer will have prepared a set of questions beforehand and participants will raise their hands in front of the camera if they can answer the statement with a yes. Through this game, an introduction is made on what political censorship is and the group can get engaged.

### For example:

1. Raise your hand if you ever been imprisoned for your beliefs
2. Raise your hand if you feel free to share your political opinions within your family
3. Raise your hand if you know a political prisoner who has been tortured for their beliefs
4. Raise your hand if you are aware of the buildings in your city that used to be a prison
5. Raise your hand if you would feel comfortable discussing politics with a person with strongly opposite beliefs than yours

### • Main Workshop (70 minutes)

Since this workshop’s topic emerged from Thessaloniki’s 5th city rally (R1), it would be informative to start reflecting on the buildings of the city that carry a specific history up until now. A short video/or photo presentation could be shown, depicting buildings (such as Yedi Kule and The White Tower) that were used as prisons where well-known politicians and civilians were captured and tortured during the Greek military junta and the Ottoman Occupation. A specific famous political person that will be mentioned is Hronis Missios (1930–2012). Hronis Missios is particularly known to the youth, as he was imprisoned and tortured for several years due to his beliefs and involvement with the illegal, at that time, Greek Communist Party, during the Greek Civil War and the military junta.



One of the numerous prison cells that he was sent to was one in Yedi Kule in Thessaloniki. Hronis Missios became a symbol of the left-wing community in Greece and of his never-ending fight for his beliefs. He wrote several books for his experiences and was even sung about in one Greek rap song that introduced him to the younger generations.

The participants will start thinking and talking about how a political prisoner may feel when imprisoned for what they believe in and when they are deprived of their human right of freedom of speech; they could possibly have Hronis Missios in mind, to approach their emotions more interpersonally.

They can take 1-2 minutes on themselves, close their eyes, remain silent and try to imagine what it feels like to be inside a cell, unable to react, fight for their beliefs, protect their loved ones. The participants can try to envision how it is to experience extreme anxiety and face fear for their lives.

After this time, the participants will use the Jamboard tool from Google Suite, where they will have to work together, in one group, as a union, regardless of their personal opinions and beliefs. They will then be invited to start brainstorming and writing short phrases, like post-it notes, like thoughts to an imaginary political prisoner and share it with the whole group on Jamboard. Then, this one bigger group will be divided into 3 sub-groups, using different rooms in Google Meet created by the facilitator/trainer, each of which will choose and get inspired by specific phrases that they feel connected to. All group members will then use the technique of “automatic writing” in order to produce a piece of writing that will be inspired by the phrases that they will have chosen. As a support, the facilitator/trainer will inform them that “automatic writing” means that they start writing and never stop until they feel like it, without paying attention to grammar or punctuation. Each person will write down whatever they wish, individually on a piece of paper.

After everyone is done, each sub-group member will be asked to choose some phrases that are meaningful to them, from the piece of writing each participant created. The final step will be to collect all the phrases and put them together in a Jamboard wall, in order to create a collage that will be in the form of a poem, or even a piece of art created by scattered words.

The objective of this task is to create a final poem, let's say, made by all the participants' voices in each group, that are today's young generation trying to express their sympathy to people who are oppressed, unable to have a voice, imprisoned and physically hurt for their beliefs of any kind.

The final products will be in the form of online collage-letters, with all the thoughts, emotions and creative writing created by the participants.

- **Conclusion/reflection or evaluation (40 minutes)**

The group presents their final collage, which technically is a letter/poem to a political prisoner, that was created collectively through the participants' creative and critical thinking and personal views on freedom of speech. A final constructive discussion can take place, where the individuals can share how they felt during the process and how this topic is applicable even today.

**Materials needed:** PCs with cameras and microphones, one notebook each, pens

**Skills (developed by the participants):**

- Creative Writing
- Teamwork
- Political sensitization
- Ability to express emotions and show empathy
- Digital Competence

**Tips and tricks:**

- We suggest implementing this workshop with participants who have knowledge of politics and history, since specific topics will be discussed based on the country's recent political history. This workshop could take place after the relevant city rally, that is already mentioned above.
- When discussing the topic of imprisonment and torture it would be beneficial to kindly refer to a trigger warning and make sure to address the subject carefully so that no recollection of traumatic events or memories is unwillingly emerged.



- The workshop can be adapted to different geographic contexts, by considering different landmarks and stories of political prisoners.

**Additional information (QR codes or link to outside materials):**

1. <https://www.greece-is.com/eptapirgio-castle/> (some rebetika-greek folk music- could be played in the background of the workshop)
2. <https://www.loc.gov/item/2017679148/> (city's most famous landmark- formerly used as a prison for torture and executions, as well as as censorship headquarters)
3. <https://www.amnesty.org/en/wp-content/uploads/2021/06/eur250071977eng.pdf> (paper on tortures that took place during the military junta and the first torture trials, that could be used for reference)
4. <https://www.inexarchia.gr/story/think/hronis-missios-o-spydaios-syggrafeas-kai-aktivistis> (rap song dedicated to Hronis Missios)

**Author:** United Societies of Balkans, with the support of Nafsika Karakomninou-Tsigkopoulou

## Workshop: Political Prisoners-Political Censorship

**Aim:** The workshop in question aims to inform young people and provoke a discussion on political censorship, that is basically the reason why different politicians or individuals with specific, usually leftist, beliefs were systematically imprisoned during numerous turbulent eras in Greece.

**Time:** 1,5 hours

**Number of participants:** 12 or an even number of participants

**Target group/s:** Young people between 18-30, with an interest in politics and history.

**Format:** in person

**Key-words (theme/topic):** former prisons as today's landmarks, freedom of speech, censorship, politics, torture/imprisonment as a war weapon

### Methodology/Description:

- Introduction/warm-up (20 minutes)

#### 1. Ice-breaker activity (10 minutes)

The first part of the workshop is an ice-breaker activity where the participants get the chance to warm up, get to know each other and feel more comfortable to explore the not-so-light topic that will follow. It will give the participants the opportunity to bond and foster a positive atmosphere. The facilitator/trainer can start by inviting the participants to share their names and their biggest fear. This will set the tone for the conversation about to take place and create some intimacy between the participants by sharing something personal.



## 2. “Raise your hand If” (10 minutes)

An additional warm-up activity will follow, this time more related to the topic. “Stand up if” is a game that can be adjustable to any topic; in this case political censorship. The facilitator/trainer will have prepared a set of questions beforehand and participants will stand up if they can answer the statement with a yes. Through this game, an introduction is made on what political censorship is and the group can get engaged.

### For example:

1. Raise your hand if you ever been imprisoned for your beliefs
2. Raise your hand if you feel free to share your political opinions within your family
3. Raise your hand if you know a political prisoner who has been tortured for their beliefs
4. Raise your hand if you are aware of the buildings in your city that used to be a prison
5. Raise your hand if you would feel comfortable discussing politics with a person with strongly opposite beliefs than yours

### • Main Workshop (50 minutes)

Since this workshop’s topic emerged from Thessaloniki’s 5th city rally (R1), it would be informative to start reflecting on the buildings of the city that carry a specific history up until now. A short video/or photo presentation could be shown, depicting buildings (such as Yedi Kule and The White Tower) that were used as prisons where well-known politicians and civilians were captured and tortured during the Greek military junta and the Ottoman Occupation. A specific famous political person that will be mentioned is Hronis Missios (1930–2012). Hronis Missios is particularly known to the youth, as he was imprisoned and tortured for several years due to his beliefs and involvement with the illegal, at that time, Greek Communist Party, during the Greek Civil War and the military junta. One of the numerous prison cells that he was sent to was one in Yedi Kule in Thessaloniki. Hronis Missios became a symbol of the left-wing community in Greece and of his never-ending fight for his beliefs. He wrote several books for his experiences and was even sung about in one Greek rap song that introduced him to the younger generations.

The participants will start thinking and talking about how a political prisoner may feel when imprisoned for what they believe in and when they are deprived of their human right of freedom of speech; they could possibly have Hronis Missions in mind, to approach their emotions more interpersonally.

They can take 1-2 minutes on themselves, close their eyes, remain silent and try to imagine what it feels like to be inside a cell, unable to react, fight for their beliefs, protect their loved ones. The participants can try to envision how it is to experience extreme anxiety and face fear for their lives.

After this time, the participants can form one circle, where they will have to work together, in one group, as a union, regardless of their personal opinions and beliefs. They will then be invited to start brainstorming and writing short phrases or thoughts to an imaginary political prisoner and share it with the whole group. Then, this one bigger group will be divided into 3 sub-groups (4 people in each), each of which will choose and get inspired by specific phrases that they feel connected to. All group members will then use the technique of “automatic writing” in order to produce a piece of writing that will be inspired by the phrases that they will have chosen. As a support, the facilitator/trainer will inform them that “automatic writing” means that they start writing and never stop until they feel like it, without paying attention to grammar or punctuation.

After everyone is done, each sub-group member will be asked to cut some phrases that are meaningful to them. The final step will be to collect all the phrases and stick them to a big piece of paper in order to create a collage that will be in the form of a poem, or even a piece of art created by scuttered words.

The objective of this task is to create a final poem, let's say, made by all the participants' voices, that are today's young generation trying to express their sympathy to people who are oppressed, unable to have a voice, imprisoned and physically hurt for their beliefs of any kind.

The final product will be in the form of a collage-letter, with all the thoughts, emotions and creative writing created by the participants.



- **Conclusion/reflection or evaluation (20 minutes)**

The group presents their final collage, that technically is a letter/poem to a political prisoner, that was created collectively through the participants' creative and critical thinking and personal views on freedom of speech. A final constructive discussion can take place, where the individuals can share how they felt during the process and how this topic is applicable even today.

Materials needed: Projector and screen for the initial presentation, big white papers (A3-A2), colorful A4 papers, glue, scissors, colorful markers, floor pillows

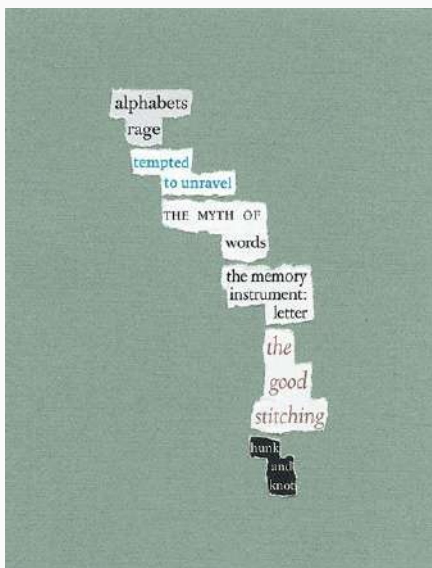
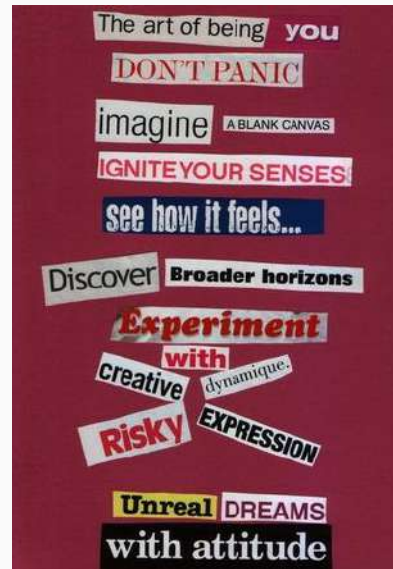
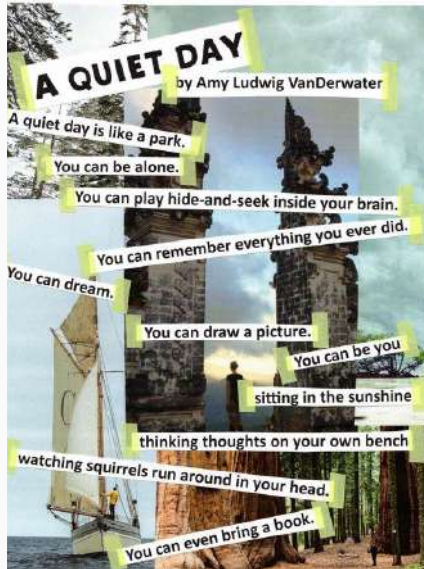
**Skills (developed by the participants):**

- Creative Writing
- Teamwork
- Political sensitization
- Ability to express emotions and show empathy
- Digital Competence

**Tips and tricks:**

- We suggest implementing this workshop with participants who have knowledge of politics and history, since specific topics will be discussed based on the country's recent political history. This workshop could take place after the relevant city rally, that is already mentioned above.
- When discussing the topic of imprisonment and torture it would be beneficial to kindly refer to a trigger warning and make sure to address the subject carefully so that no recollection of traumatic events or memories is unwillingly emerged.
- The workshop can be adapted to different geographic contexts, by considering different landmarks and stories of political prisoners.

## Examples of the collage-letters:



Retrieved from: <https://www.emptymirrorbooks.com/visual-art/found-word-collage-poems-kleinberg>

This poem is from THE POETRY FRIDAY ANTHOLOGY FOR CELEBRATIONS (edited by Sylvia Vardell & Janet Wong, 2015). Retrieved from: <https://gr.pinterest.com/pomelobooks/poem-collages/>

Retrieved from: <https://gnomenbow.com/blogs/the-gentlegnomes-post/blackout-poetry-a-dialogue-between-poetry-and-art>.

Retrieved from: <http://www.chickollage.com/collage-poetry.html>



**Additional information (QR codes or link to outside materials):**

1. <https://www.greece-is.com/eptapirgio-castle/> (some rebetika-greek folk music- could be played in the background of the workshop)
2. <https://www.loc.gov/item/2017679148/> (city's most famous landmark-formerly used as a prison for torture and executions, as well as as censorship headquarters)
3. <https://www.amnesty.org/en/wp-content/uploads/2021/06/eur250071977eng.pdf> (paper on tortures that took place during the military junta and the first torture trials, that could be used for reference)
4. <https://www.inexarchia.gr/story/think/hronis-missios-o-spydaios-syggrafeas-kai-aktivistis> (rap song dedicated to Hronis Missios)

**Author:** United Societies of Balkans, with the support of Nafsika Karakomninou-Tsigkopoulou

# **My City Through Time**

**ASSOCIAZIONE  
47/04  
Italy**





The background of the page is a light gray topographic map with contour lines. A white rectangular area is positioned on the left side, containing the text. An orange triangle is located in the bottom-left corner, containing the page number.

## **ASSOCIAZIONE 47/04**

is an organization focused on history, memory, and territory. It coordinates researchers, historians, and artists to foster dialogue and innovation. The association offers studies and research on history, memory, and active citizenship and organizes cultural activities focused on cooperation and mobility. They specialize in contemporary art exhibitions and festivals, especially in urban spaces. Audience development is a primary objective, with the goal of expanding access to cultural events. The organization produces audiovisual works and promotes participatory experiences. Through its initiatives, Associazione 47/04 aims to promote active citizenship by fostering a better understanding of the past, present, and future.

## Reclaiming History: Participatory Theater Workshop

**Aim:** This workshop aims to explore the significance of historical memory and promote social engagement through participatory theater activities.

**Time:** 2 sessions (2 hours each)

**Target group/s:** Participants aged 15 and above interested in history, social justice, and theater.

**Format:** In-person

**Key-words (theme/topic):** Historical memory, social justice, participatory theater, community engagement, storytelling.

### Description:

#### Introduction (25 min)

History is not just a collection of facts; it's a narrative that shapes our understanding of the past and influences our present and future. In this workshop, we'll delve into the importance of historical memory and how it intersects with social justice issues. Participants will be introduced to the concept of historical memory and its impact on society. Through brief discussions and interactive activities, we'll explore how different narratives are constructed and whose voices are often marginalized or silenced in mainstream historical accounts.

#### Main activity

Exploring Historical Narratives through Theater (40 min) Participants will engage in theater exercises aimed at exploring different historical narratives. These exercises may include role-playing, improvisation, and storytelling techniques. Working in small groups, participants will select a historical event, figure, or theme that is often overlooked or misrepresented in traditional narratives. They will then develop short theatrical scenes or monologues that capture alternative perspectives or untold stories.



**Theater as Social Intervention (1 hour)**

Using the theatrical pieces created in the previous session, participants will brainstorm ways to stage them in public spaces to spark dialogue and reflection. Groups will refine their theatrical presentations, considering elements such as setting, props, and audience interaction, to effectively convey their message and engage passersby.

**Installation/Performance in Public Space (30 minutes - 1 hour)**

In the second session, participants will stage their theatrical pieces in a chosen public space. This could be a park, street corner, or community center. As the performances unfold, participants will invite audience members to interact, share their thoughts, and contribute to the ongoing conversation about historical memory and social justice.

**Reflection (30 min)**

The workshop will conclude with a reflective discussion on the experience of using participatory theater as a tool for reclaiming history and promoting social engagement. Participants will share their insights, challenges, and discoveries from the workshop, and consider how they can continue to apply these principles in their communities.

**Materials needed:**

- Space for theater exercises and performances
- Props and costumes for theatrical presentations
- Writing materials for brainstorming and reflection

**Skills:**

- Creativity,
- collaboration,
- storytelling,
- empathy,
- critical thinking,
- community engagement.

**Tips and tricks:**

- Encourage participants to think creatively and critically about historical narratives, challenging dominant perspectives and amplifying marginalized voices.
- Create a supportive and inclusive environment where all participants feel comfortable sharing their ideas and experiences.
- Document the workshop process and outcomes through photos, videos, or written reflections to capture the impact and share it with a wider audience.

**Author:** Quarantasettezeroquattro



## Workshop: Border Lives

**Aim:** The workshop aims to celebrate and explore the diversity of cultures within a border city, fostering understanding and dialogue among young people from various backgrounds.

**Time:** 1.5 hours

**Number of participants:** 12, or another even number

**Target group/s:** Young people between 18-30, with an interest in multiculturalism and community building

**Format:** In person

**Key-words (theme/topic):** border city, cultural diversity, community, dialogue, understanding

**Methodology/Description:**

**Introduction/warm-up (20 minutes)**

**Ice-breaker activity (10 minutes)**

To initiate the workshop, an ice-breaker activity will be conducted to allow participants to get to know each other and create a comfortable atmosphere. Participants will be invited to share their names and the country they're from. This will promote openness and set the tone for embracing cultural diversity.

**Cultural Sharing Circle (10 minutes)**

Participants will gather in a circle, and each person will have the opportunity to share a personal story, tradition, or aspect of their cultural background. This activity encourages active listening and empathy while promoting understanding and appreciation for the diverse backgrounds within the group.

**Instructions:**

Each participant will take turns sharing something significant about their cultural heritage. This could include a traditional food they enjoy, a holiday they celebrate, a cultural practice or custom, or a personal anecdote related to their upbringing. Participants should listen attentively to each person's sharing, without interrupting. After each person shares, the facilitator can encourage brief reflections or questions from the group to deepen understanding and foster dialogue.

Participants are encouraged to reflect on the similarities and differences among their cultural backgrounds and consider how these contribute to the rich tapestry of the border city's multicultural identity.

This activity provides a platform for participants to actively engage with each other's cultural perspectives in a respectful and inclusive manner, fostering a sense of unity and appreciation for diversity within the group.

**Main Workshop (50 minutes)**

The main segment of the workshop will delve into the history and landmarks of the border city, showcasing how diverse cultures have shaped its identity. A visual presentation featuring significant sites, such as cultural centers, religious institutions, and neighborhoods representing various ethnicities, will be shared.

Participants will reflect on the experiences of multicultural individuals within the city, considering challenges they may face as well as the contributions they bring to the community. Through guided prompts and discussions, participants will explore themes of identity, belonging, and cultural exchange.

In a collaborative exercise, participants will form small groups to create a collective piece of art or writing that celebrates multiculturalism. Drawing inspiration from their discussions and personal experiences, each group will contribute ideas to a collaborative project that reflects the richness of cultural diversity in the border city.

The objective of this activity is to foster appreciation for multiculturalism and promote unity among participants from different backgrounds.



**Conclusion/reflection or evaluation (20 minutes)**

The workshop will conclude with a presentation of the collaborative project, allowing participants to share their reflections and insights gained from the experience. A facilitated discussion will invite participants to express how the workshop has impacted their understanding of multiculturalism and their sense of belonging within the border city.

**Materials needed:**

- Projector and screen for the initial presentation,
- art supplies for collaborative project (paper, markers, etc.),
- seating arrangements conducive to group discussions

**Skills (developed by the participants):**

- Cultural awareness and sensitivity
- Collaboration and teamwork
- Expressing empathy and understanding
- Celebrating diversity and fostering inclusivity

**Tips and tricks:**

- Encourage participants to actively listen to each other's perspectives and experiences, fostering a respectful and inclusive environment.
- Acknowledge and address any potential cultural differences or sensitivities that may arise during discussions, promoting empathy and understanding.
- Adapt the workshop content and activities to resonate with the specific cultural context of the border city, incorporating local landmarks and traditions.

**Additional information:**

- Incorporate multicultural music or performances into the workshop to enhance the cultural experience.
- Provide resources or references on multiculturalism and diversity for participants to explore further beyond the workshop.
- Consider inviting guest speakers or community leaders from diverse backgrounds to share their insights and experiences with the group.

**Author:** Quarantasettezeroquattro

## Workshop on Minorities: Debate and Dialogue

### Voices of the Marginalized

**Aim:** This workshop aims to provide a platform for discussing issues faced by minorities, fostering empathy, understanding, and constructive dialogue among participants.

**Duration:** 2 sessions (2 hours each)

**Number of participants:** 15, or another suitable number

**Target group/s:** Participants aged 18 and above interested in exploring topics related to minority rights and social justice through debate and dialogue.

**Format:** In-person or online

**Keywords (theme/topic):** Minorities, diversity, social justice, empathy, debate, dialogue.

**Methodology/Description:**

**Introduction (20 min)**

The introduction will set the stage for the workshop by highlighting the importance of addressing issues faced by minority groups and promoting inclusivity and diversity.

Participants will be introduced to the debate format and the ground rules for respectful and constructive dialogue.



### **Session 1: Understanding Minority Perspectives (45 min)**

Participants will be divided into small groups, each assigned a specific topic related to minority rights or issues.

Using provided resources or conducting independent research, groups will prepare arguments and evidence to support their assigned position on the topic.

After preparation, each group will present their arguments to the larger group, followed by a moderated discussion to explore different perspectives and challenge assumptions.

### **Session 2: Debating Minority Rights (45 min)**

Building on the topics discussed in the first session, participants will engage in structured debates on selected minority rights issues.

Debate topics may include affirmative action, cultural appropriation, language rights, LGBTQ+ rights, indigenous rights, etc.

Participants will be assigned to teams representing different viewpoints on the topic and will engage in a formal debate format, including opening statements, rebuttals, and closing arguments.

The debates will be followed by a reflection period where participants can share their thoughts and insights gained from the experience.

### **Conclusion and Reflection (30 min)**

The workshop will conclude with a facilitated reflection session where participants can discuss the impact of the workshop on their understanding of minority issues and their ability to engage in constructive dialogue.

Participants will be encouraged to consider how they can apply what they've learned to promote inclusivity and advocate for minority rights in their communities.

#### **Materials needed:**

- Debate topics and resources related to minority rights issues
- Writing materials and presentation tools for preparing arguments
- Moderator to facilitate debate sessions and ensure respectful dialogue
- Space for group discussions and presentations

**Skills (developed by the participants):**

- Critical thinking and analysis
- Research and evidence-based argumentation
- Public speaking and persuasive communication
- Empathy and understanding of diverse perspectives
- Conflict resolution and negotiation

**Tips:**

- Encourage participants to actively listen to opposing viewpoints and ask questions to deepen their understanding.
- Emphasize the importance of respectful and constructive dialogue, even when discussing controversial topics.
- Provide opportunities for participants to reflect on their own biases and privilege, and consider how they can be allies to marginalized communities.

**Author:** Quarantasettezeroquattro



## Behind Screens: Social Media Workshop

**Aim:** This workshop aims to explore the concept of solidarity between cultures through the use of social media, promoting intercultural understanding and empathy.

**Duration:** 2 sessions (2 hours each)

**Number of participants:** 15, or another suitable number

**Target group/s:** Participants aged 16 and above interested in promoting solidarity between cultures and the responsible use of social media.

**Format:** Online

**Keywords (theme/topic):** Solidarity, cultures, social media, intercultural understanding, empathy.

### Methodology/Description:

#### Introduction (20 min)

The introduction will provide an overview of the main themes of the workshop, including the concept of solidarity between cultures and the ethical use of social media.

Participants will have the opportunity to share their experiences and perceptions of intercultural solidarity and social media, establishing a starting point for subsequent activities.

### Main Activity

#### Session 1: Exploring Cultures on Social Media (45 min)

Participants will explore different social media platforms to discover cultural narratives and initiatives of solidarity between cultures.

Through concrete examples of posts, videos, or online campaigns, participants will identify examples of solidarity between cultures and reflect on their impacts and effectiveness in promoting mutual understanding.

## Session 2: Creating Intercultural Connections (45 min)

In groups, participants will develop strategies to promote solidarity between cultures through social media.

Each group will plan and create an initiative on a social media platform aimed at promoting intercultural understanding and solidarity. These initiatives may include awareness campaigns, collaborative projects, or the sharing of personal stories.

### Sharing and Reflection (30 min)

Groups will present their initiatives to the other participants, sharing their ideas and strategies.

A final reflection session will allow participants to examine the experience and identify challenges and opportunities in promoting solidarity between cultures through social media.

#### Materials needed:

- Internet access and digital devices for accessing social media
- Social media platforms such as Facebook, Instagram, Twitter, etc.
- Tools for creating digital content (images, videos, text)

#### Skills (developed by the participants):

- Intercultural understanding
- Critical thinking in analyzing online content
- Communication skills and digital storytelling
- Online collaboration and teamwork

#### Tips:

- Encourage responsible use of social media, including respect for diverse cultures and viewpoints.
- Promote the sharing of authentic and inclusive content that reflects the diversity of cultural experiences.
- Emphasize the importance of active listening and empathy in online relationships to build bridges of solidarity between cultures.

**Author:** Quarantasettezeroquattro



# **My City Through Time**

**Pekarna  
Magdalenske mreže  
Slovenia**



## **Pekarna Magdalenske mreže**

is a non-governmental, non-profit institution, founded in 1997 in Maribor. The organization encourages cooperation programs and projects among young individuals and youth groups conducting artistic, cultural, educational, research, ecological, informative, and humanitarian activities. The organization's mission is to build an enabling environment for networking, co-management, engaged creativity, and civil society activism. It conceptually links three programme pillars (culture, youth, and civil initiative) and focuses on participatory approaches in programme design and implementation.

The organization is one of the leading cultural producers in the complex of Cultural center Pekarna, as well as in the city of Maribor, with a focus on youth programs and independent and under-represented forms of art and culture.



## Workshop: Workers' Rights

**Aim:** This workshop is designed to actively involve young participants and enhance their awareness of workers' rights, delving into the historical context of the ongoing struggle for those rights. Participants will gain insights into the diverse forms of labor and how they are influenced, fostering an understanding of the challenges associated with precarious work. By empathizing with the precarious positions of workers, shaped by those in positions of power, our goal is to cultivate a sense of compassion and solidarity among young individuals toward the ongoing struggle for workers' rights.

**Time:** 140 minutes

**Target group/s:** Young people between 16 and 30 years old

**Format:** In person

**Key-words (theme/topic):** Workers' rights history, struggle for workers' rights, precariousness, social change, activism, union, strike.

**Methodology/Description:**

- Introduction/warm-up (approximately 40 min)

Participants, along with two dedicated and informed youth workers (facilitators), form a welcoming circle and take turns introducing themselves. Within this circle, each participant shares their perspective on what workers' rights signify to them. One of the youth workers records these reflections on a flipchart or whiteboard.

Once everyone has contributed to the discussion, the youth workers facilitate an engaging conversation on workers' rights, exploring topics such as their origins, universal application, and potential variations. Questions such as the evolution of these rights and their widespread implementation are encouraged.

To delve deeper into individual preferences, participants are presented with a hypothetical scenario: opting for self-employment with a monthly income of 1800 euros or choosing a stable job with an employment contract and a net salary of 1000 euros. Each participant records their preference on post-it notes, which are later shared and revisited at the end of the workshop to assess any shifts in perspectives.

The next activity is the “Sculptures” game, where participants will be organized into four groups. Each group will be given a sheet of paper containing a written concept related to workers’ rights, such as strike, union, workers’ rights struggle, self-management, and 1st of May. Members of each group will engage in a discussion to collectively define and understand their assigned concept. Subsequently, they will creatively use their bodies to form a sculpture that visually represents the chosen concept.

Following the sculpting process, each group will present their sculpture, and the remaining groups will endeavor to identify the depicted concept. This will be followed by a discussion where participants share their perspectives on how well they grasped the concept, whether unanimous agreement was achieved, any challenges faced in translating the idea into a sculpture, and the reasons behind their chosen form of presentation. The facilitators will actively encourage participants to express their interpretations and insights into the presented concepts.

- **Main activity (approximately 80 min)**

The main part of this segment is a role-playing game centered on “People profiles and workers’ rights.” Each participant is provided with a sheet of paper containing a profile representing a specific social group or a precarious worker (refer to attachment No. 1 “People profiles and workers’ rights”). Participants are encouraged to immerse themselves in imagining the living and working conditions of the assigned person, fully embodying their designated role.

The participants are then arranged in a straight line, and one of the youth workers reads out 12 questions. After each question, participants assess whether the statement applies to the profile they were assigned. If the answer is YES, they take a step forward; if it is NO, they remain in place.



One of the facilitators/youth workers emphasizes maintaining approximately the same step length. Once all questions are addressed, participants observe their relative positions in the room. They are prompted to share the content of their sheets and engage in a discussion about their decision-making process, feelings, the realism of the assigned personas, challenges in deciding YES or NO, and any surprises encountered during the activity.

Following this discussion, the youth workers guide a reflection on potential privileges or disadvantages within the profiles, the representation of professions, and an examination of the current social landscape. This session spans approximately 50 minutes.

Post-discussion, together, we compile a list of various forms of work (fixed-term employment contract, permanent employment contract, part-time employment contract, author's, subcontract, contract, self-employed, agency work, work through platform economies, personal complementary work, illegal work). A youth worker transcribes them vertically, and we add a horizontal line to the table with categories such as working hours, paid sick leave, paid holidays, paid lunch breaks, paid contributions to disability and social and health insurance, and similar.

Next, we discuss and explain the fundamental characteristics of each type of work concerning specific rights (covering aspects such as working hours, paid sick leave, paid holidays, paid lunch breaks, and paid contributions to disability and social and health insurance). The goal is for participants to recognize the precarious nature inherent in various forms of employment and profiles, leading to a collective realization. This concluding phase is expected to last around 30 minutes.

- **Conclusion/reflection/evaluation (approximately 20 mins)**

To wrap up the workshop, youth workers invite participants to share their answers they wrote on post-its, during the introduction part. Each participant is encouraged then to read their responses aloud, fostering an open and collective atmosphere for sharing perspectives.

Following this, youth workers revisit the initial question, asking participants once again to consider whether they would prefer to be self-employed with a monthly income of 1800 euros or to have a permanent job with an

employment contract and a net salary of 1000 euros. The aim is to gauge any shifts or changes in participants' views after engaging in the various activities and discussions throughout the workshop.

This reflective session, spanning approximately 20 minutes, allows participants to articulate their evolving thoughts and provides valuable insights into the impact of the workshop on their understanding of labor rights and employment dynamics.

**Materials needed:**

- Flipchart or whiteboard,
- post-its,
- printed material with profiles of workers (attachment No.1 "People profiles and workers' rights").

**Skills (developed by the participants):**

- awareness of the importance of labor and social rights,
- understanding workers' rights in the context of the economic and political system,
- to see structural inequalities,
- knowledge of the concepts of imperialism, neo-colonialism, multinational corporations,
- awareness of the consequences of global capitalism,
- recognition of neoliberal paradigms where responsibility is shifted to the individual without addressing systemic causes,
- awareness that the ideological information conveyed has a clear ideological background,
- knowledge of the struggles for workers' rights and the ways in which workers organize,
- knowledge of the concept and theories of the information society,
- awareness of the pitfalls of contemporary labor market phenomena,
- an understanding of the need for socially transformative practices and collective struggle,
- awareness of the importance of employment secured by basic labor and social rights and an income that guarantees a decent living,
- knowledge of property relations and patterns of social development
- promoting active citizenship, social inclusion, and solidarity among young people.



**Tips and tricks:**

- We sit in a circle, both youth workers/facilitators and participants because it emphasizes the equality of all.
- Two or three youth workers/facilitators complement each other and the workshop is more varied as a result. It is also easier to follow the mood of the group and adapt the activities as necessary.
- It is essential for youth workers/facilitators to attentively listen and thoughtfully respond to the perspectives of participants. By skillfully guiding the conversation with supplementary questions, they can delve deeper into the intended themes and key points, all the while fostering an environment where the dialogue naturally aligns with the interests of the young individuals involved.
- We question at the beginning: “Would you rather have your own business and a salary of €1800 or a full-time job for a permanent job and a salary of €1,200?” because the answers at the end of the second part of the workshop will help you to evaluate what impact the workshop had on participants and how we were (not) aware of labor and social rights.
- Someone working with young people should not be neutral on socio-political issues because the explicit aim of critical literacy is to critique and transform the dominant ideologies that lead to exclusion and social violence. Neoliberalism is the most powerful ideology, the one that is most easily caught in its traps. It is therefore the task of all those who work with young people to highlight these traps clearly, to draw attention to the power relations in society, and to strive for justice.

## Attachment No. 1 “People profiles and workers’ rights”

### CHASSIER, 38 years old

Temporary employee in a retail chain, single mother.



### POLICE OFFICER, 26 years old

A former policeman from a remote region, but now working in a big factory in the nearest capital city on a conveyor belt. His salary is higher than it would be as a policeman. The work is strictly controlled, with precisely timed breaks, and he is not allowed to use his mobile phone while working. He lives with his disabled mother.



### PENSIONER, 69 years old

She receives a monthly pension of €400. She worked in a factory that went bankrupt in the early 1990s. After that, she supported herself with temporary jobs. She has no children.



### ART TEACHER, 29 years old

Registered with the Employment Service for three years. Now employed for one year in an NGO through public works. Her partner, an academic painter, earns his living by doing temporary work in archaeology, where he is paid through a sub-contract. They live in a rented one-bedroom flat.



### PEDAGOGY TEACHER WITH UNIVERSITY DEGREE, 29 years old

She has been living in the UK for two years, where she moved because she could not find a job in her native country. She earns her living as a bar waitress and lives in a flat she shares with other expatriate workers.





**FOOD TECHNICIAN, 40 years old**

He works in food production through an employment agency. He is paid €7.90 per hour. The recruitment agency keeps half of the earnings. He has two children and a wife who works in a neighboring country, which is more “economically developed“, as a caregiver, also through an employment agency.

**YOUNGSTER WITH HIGH SCHOOL EDUCATION, 21 years old**

A refugee from Afghanistan. He works in a small fast-food shop. He gets paid “by hand“. He is paid €4 per hour. He lives in an apartment where he shares a room with his brother.

**HISTORIAN WITH PHD DEGREE, 37 years old**

He received his PhD 6 years ago but still has a temporary job as an assistant professor at a university. He has a partner who works on a contract basis.

**GYMNASIUM GRADUATE, 28 years old**

Works in a gallery as a volunteer for 8 hours a day. She receives a monthly activity allowance of €100. She has been registered with the Job Centre/ Employment Agency for the last three years.

**PRIMARY SCHOOL TEACHER, 36 years old**

He teaches mathematics and extended his stay at a primary school in a town on the other side of the country, where he had to move because he has been actively looking for a job as a primary school teacher for 9 years. He got the job for one year, replacing a full-time employee on maternity leave.

**SOCIAL WORKER WITH UNIVERSITY DEGREE, 44 years old**

For 18 years employed at the Centre for Social Work. She has a permanent contract. She has two teenage children and a husband who is also a permanent employee.



**TAXI DRIVER, 56 years old**

Self-employed for the last two years, having previously been made redundant from the company where he had worked all his life. The company was sold to a foreign company which laid off all the workers and sold the company piecemeal.

**JOURNALIST WITH MASTER'S DEGREE, 27 years old**

Worked in the secretarial department of a commercial television station. Paid on a subcontract basis.

**SELF-EMPLOYED, 45 years old**

He is personally bankrupt and cannot pay his health insurance and other social contributions. He has one child and an unemployed partner.



**Author:** Pekarna Magdalenske mreže Maribor



## Workshop: Media literacy

**Aim:** The aim is to foster an understanding among young people regarding the influence of media ownership, profit motives, and varying perspectives in shaping the information presented to the public. The workshop encourages critical thinking about the messages conveyed through advertisements.

**Time:** 120 mins

**Target group/s:** Young people between 16 and 30 years old

**Format:** In person

**Key-words (theme/topic):** critical literacy, media, history, fake news, advertising, profit-driven, clickbait, platform capitalism

### Methodology/Description:

- Introduction/warm-up (approximately 40 min)

Participants, along with two dedicated and informed youth workers (facilitators) form a welcoming circle and take turns introducing themselves. Within this circle, each participant shares the most recent news story they have read and the media outlet in which it was published. Once everyone has contributed to the discussion, the youth workers facilitate an engaging conversation on media: this includes exploring the participants' preferred media sources, the reasons behind their choices, their areas of interest, and their methods of seeking information. Topics such as cross-checking information across different sources, the importance of staying informed about global events, and the role of media in society are also addressed.

The conversation then shifts towards identifying differences among various media platforms such as Instagram, YouTube, TV stations, radio, and newspapers. The objective is to collectively define what media is. Participants are then asked to share their perspectives on the role media plays in society.

In conclusion, youth workers highlight that media entities are profit-driven businesses, and financial interests influence their actions. The youth workers are highly recommended to conduct research on media ownership in their country and briefly present connections between specific media outlets, which may be owned by a limited number of companies or individuals (Please refer to the “Tips and tricks” section of the workshop).

- **Main activity (approximately 40 min)**

Youth workers will wrap up the preceding discussion by providing a concise overview of the five media filters introduced by Noam Chomsky and Edward S. Herman in their 1988 book, “Manufacturing Consent: The Political Economy of the Mass Media.” These filters– OWNERSHIP, ADVERTISING, THE MEDIA ELITE, FLAK, THE COMMON ENEMY – are examined through a short animation, which you can watch together on [YouTube](#).



Following the presentation and animation, the youth workers will facilitate a discussion on how these filters manifest in the participants’ cultural environment and media landscape. The focus then shifts to advertising in the subsequent activity. The youth workers initiate a conversation about the prevalence of ads in the media space, exploring various forms such as TV, radio, newspapers, paid articles, jumbo posters, social media, web pages, and pop-ups. Participants are encouraged to reflect on how advertisements have evolved over time and their dimensions in their daily lives.

To delve deeper into the topic, the youth workers select a video advertisement (popular commercial e.g. Amazon, Diesel, Shell, AirBnB, and similar) and screen it to participants. After the viewing, participants share their first impressions. The video is then screened a second time, allowing the group to collectively deconstruct the images and messages portrayed, fostering a thoughtful and insightful discussion.



- **Conclusion/reflection/evaluation (approximately 40 min)**

After the main activity, participants will be organized into five groups, tasked with selecting an advertisement (video, web, newspaper, poster, etc.) and creatively altering its meaning and purpose. An example of this activity is the 2022 advertisement for the food delivery company “Wolt,” which promotes the gig economy. You can find it on the following [link](#) and QR code here.



(Please enable auto-subtitles on YouTube as the dubbing is in Slovenian).

After working on their mock-advertisements, each group will present their creations. Subsequently, the participants will reconvene in a circle to discuss the insights gained and whether their perspectives have undergone any changes during the activity. This collaborative reflection aims to foster a deeper understanding of the manipulative aspects of media content and encourage critical thinking about the messages conveyed through advertisements.

**Materials needed:** Laptop, HDMI cable, speakers, projector and projection area; magazines and newspapers with ads, posters with ads, scissors, glue, markers in different colors, voice recorder, or smartphone.

**Skills (developed by the participants):**

- understanding how the media works,
- knowledge of the 5 media filters,
- fostering insight into the ways in which information, texts, and media shape world cultures and identities in subtle ways,
- developing the ability to read critically and interpret everyday information in depth,
- to link critical and media literacy for a more in-depth analysis of media messages,

- building up analytical and presentational competencies,
- understanding current socio-political developments,
- the capacity and motivation to move from the bare acquisition of academic skills to advocacy for equality and justice,
- Encouragement to use texts as social tools to make changes.

### **Tips and tricks:**

- We sit in a circle, both youth workers (facilitators) and participants, because it emphasises the equality of all.
- Two or three youth workers (facilitators) complement each other and the workshop is more varied as a result. It is also easier to follow the mood of the group and adapt the activities as necessary.
- It is essential for youth workers to attentively listen and thoughtfully respond to the perspectives of participants. By skillfully guiding the conversation with supplementary questions, they can delve deeper into the intended themes and key points, all the while fostering an environment where the dialogue naturally aligns with the interests of the young individuals involved.
- Someone working with young people should not be neutral on socio-political issues because the explicit aim of critical literacy is to critique and transform the dominant ideologies that lead to exclusion and social violence. Neoliberalism is the most powerful ideology, the one that is most easily caught in its traps. It is therefore the task of all those who work with young people to highlight these traps clearly, to draw attention to the power relations in society, and to strive for justice.

### **Suggested readings for youth workers:**

Manufacturing Consent: The Political Economy of the Mass Media (Chomsky and Herman, 1988) and On Critical Pedagogy (Giroux, 2011)

### **Suggested educational videos for youth workers:**

- The People speak: <https://vimeo.com/ondemand/thepeoplespeakfilm/240590036>
- Manufacturing consent: <https://www.youtube.com/watch?v=EuwmWnphqII&t=1560s>
- You can't be neutral on a moving train: <https://www.youtube.com/watch?v=vwuJjWE-XrA>

**Author: Pekarna Magdalenske mreže Maribor**



## Workshop: Media literacy

**Aim:** The aim is to foster an understanding among young people regarding the influence of media ownership, profit motives, and varying perspectives in shaping the information presented to the public. The workshop encourages critical thinking about the messages conveyed through advertisements.

**Time:** 120 mins

**Target group/s:** Young people between 16 and 30 years old

**Format:** Online

**Key-words (theme/topic):** critical literacy, media, history, fake news, advertising, profit-driven, clickbait, platform capitalism

### Methodology/Description:

- Introduction/warm-up (approximately 40 min)

Youth workers welcome participants on Zoom (or a similar platform) and ask them to introduce themselves. The one who is starting should name the following person. Within this introduction part, each participant shares the most recent news story they have read and the media outlet in which it was published. Once everyone has contributed to the discussion, the youth workers facilitate an engaging conversation on media: this includes exploring the participants' preferred media sources, the reasons behind their choices, their areas of interest, and their methods of seeking information. Topics such as cross-checking information across different sources, the importance of staying informed about global events, and the role of media in society are also addressed.

The conversation then shifts towards identifying differences among various media platforms such as Instagram, YouTube, TV stations, radio, and newspapers. The objective is to collectively define what media is. Participants are then asked to share their perspectives on what role media plays in society.

In conclusion, youth workers highlight that media entities are profit-driven businesses, and financial interests influence their actions. The youth workers are highly recommended to conduct research on media ownership in their country and briefly present connections between specific media outlets, which may be owned by a limited number of companies or individuals (Please refer to the “Tips and tricks” section of the workshop).

- **Main activity (approximately 40 min)**

Youth workers will wrap up the preceding discussion by providing a concise overview of the five media filters introduced by Noam Chomsky and Edward S. Herman in their 1988 book, “Manufacturing Consent: The Political Economy of the Mass Media.” These filters– OWNERSHIP, ADVERTISING, THE MEDIA ELITE, FLAK, THE COMMON ENEMY – are examined through a short animation, which you can watch together (share screen) on [YouTube](#).

Following the presentation and animation, the youth workers will facilitate a discussion on how these filters manifest in the participants’ cultural environment and media landscape.

The focus then shifts to advertising in the subsequent activity. The youth workers initiate a conversation about the prevalence of ads in the media space, exploring various forms such as TV, radio, newspapers, paid articles, jumbo posters, social media, web pages, and pop-ups. Participants are encouraged to reflect on how advertisements have evolved over time and their dimensions in their daily lives.

To delve deeper into the topic, the youth workers select a video advertisement (popular commercial e.g. Amazon, Diesel, Shell, AirBnB, and similar) and screen it to participants (share screen). After the viewing, participants share their first impressions. The video is then screened a second time, allowing the group to collectively deconstruct the images and messages portrayed, fostering a thoughtful and insightful discussion.

- **Conclusion/reflection/evaluation (approximately 40 min)**

Then, participants will be organized into groups of five (breakout room), tasked with selecting an advertisement (whether video, web, newspaper, etc.) and creatively altering its meaning and purpose.



An example of this activity is the 2022 advertisement for the food delivery company “Wolt,” which promotes the gig economy. You can watch the video [here](#). (Please enable auto-subtitles on YouTube as the dubbing is in Slovenian).

After working on their mock advertisements, each group will present their creations. Subsequently, the participants will reconvene in a circle to discuss the insights gained and whether their perspectives have undergone any changes during the activity. This collaborative reflection aims to foster a deeper understanding of the manipulative aspects of media content and encourage critical thinking about the messages conveyed through advertisements.

**Materials needed:** Computer, Zoom (or other platform).

**Skills (developed by the participants):**

- understanding how the media works,
- knowledge of the 5 media filters,
- fostering insight into the ways in which information, texts, and media shape world cultures and identities in subtle ways,
- developing the ability to read critically and interpret everyday information in depth,
- to link critical and media literacy for a more in-depth analysis of media messages,
- building up analytical and presentational competencies,
- understanding current socio-political developments,
- the capacity and motivation to move from the bare acquisition of academic skills to advocacy for equality and justice,
- Encouragement to use texts as social tools to make changes.

**Tips and tricks:**

- We ask everybody to turn on the camera and choose “Gallery view” so during the workshop we all see each other,
- Two or three youth workers/facilitators complement each other and the workshop is more varied as a result. It is also easier to follow the mood of the group and adapt the activities as necessary.

- It is essential for youth workers to attentively listen and thoughtfully respond to the perspectives of participants. By skillfully guiding the conversation with supplementary questions, they can delve deeper into the intended themes and key points, all the while fostering an environment where the dialogue naturally aligns with the interests of the young individuals involved.
- Someone working with young people should not be neutral on socio-political issues because the explicit aim of critical literacy is to critique and transform the dominant ideologies that lead to exclusion and social violence. Neoliberalism is the most powerful ideology, the one that is most easily caught in its traps. It is therefore the task of all those who work with young people to highlight these traps clearly, to draw attention to the power relations in society and to strive for justice.

#### **Suggested readings for youth workers:**

Manufacturing Consent: The Political Economy of the Mass Media (Chomsky and Herman, 1988) and On Critical Pedagogy (Giroux, 2011)

#### **Suggested educational videos for youth workers:**

- The People speak: <https://vimeo.com/ondemand/thepeoplespeakfilm/240590036>
- Manufacturing consent: <https://www.youtube.com/watch?v=EuwmWnphqII&t=1560s>
- You can't be neutral on a moving train: <https://www.youtube.com/watch?v=vwuJjWE-XrA>

**Author:** Pekarna Magdalenske mreže Maribor



## Workshop: Autonomous Zones

**Aim:** This workshop aims to cultivate a transformative mindset among youth by challenging the prevailing capitalist and consumerist logic. Through an exploration of alternative perspectives, we will delve into the concepts of reclaiming public spaces for the public good, fostering community building, and promoting solidarity. By encouraging participants to think beyond conventional norms, we aim to ignite their creativity and inspire self-organizing initiatives. The workshop seeks to instill an appreciation for zero production, emphasizing the value of sustainable practices and resourcefulness. Ultimately, our goal is to empower young minds to envision and actively contribute to a more equitable and interconnected world, where collective well-being takes precedence over individualistic pursuits.

**Time:** approximately 130 mins

**Target group/s:** Young people between 16 and 30 years old

**Format:** In Person

**Key-words (theme/topic):** Anti-consumerism, alternative, activism, autonomy, public, solidarity, art, community, gentrification, privatization.

### Methodology/Description:

- Introduction/warm-up (approximately 35 mins)

Participants and two youth workers (facilitators) form a welcoming circle and take turns introducing themselves. Within this circle, each participant shares where and how they like to spend their spare time. Once everyone has contributed to the discussion, the youth workers further discuss those activities: together they classify them as individual or communal, commercial or free, outdoor or indoor, and they talk about the dynamics of those activities and behavioral expectations.

The next step is a mapping exercise. Youth workers should provide participants with a large blank map of their town and ask participants to

mark places they consider commercial or mainstream and those they consider autonomous and alternative. Discuss their choices and encourage them to reflect on their experiences (or lack of) in those spaces.

During the discussion, youth workers should emphasize public spaces, like parks and cultural centers, as opposed to shops, bars, malls, and other commercial centers. Youth workers should nudge participants to think about the design of public vs private and how this design fosters (or prevents) community connections and cultural exchange.

The following step is to ask participants to write on a post-it note what they think is a characteristic of an autonomous space (e.g. open to all, alternative, free, communal, political, cultural, based on volunteering, etc.). One of the youth workers should collect post-its and arrange them on the flipchart or whiteboard while the other youth worker discusses with the participants about their choices. Then, based on that discussion and notes, participants and youth workers should create their own definition of what is an autonomous zone or what is an alternative cultural center.

- **Main activity (approximately 80 mins)**

For the main activity, if possible, invite someone involved in creating or managing an autonomous zone or alternative cultural center to share their experiences with participants. Allow participants to ask questions and engage in a dialogue.

Following the discussion, youth workers should divide participants into smaller groups. Each group is then tasked with a brief online exploration, researching autonomous zones or alternative cultural centers, whether local or known to them. Furthermore, they should share their findings and one of the youth workers should compile a list of pros and cons about those places on the whiteboard or flip-chart.

As participants remain in their smaller groups, youth workers should ask them to brainstorm and conceptualize their ideal alternative cultural space. Have them consider elements like activities, inclusivity, and community involvement in their designs.



Concluding the session, youth workers should provide participants with paper, magazines, markers, scissors, and glue to create vision boards representing their ideal autonomous cultural space. This visual representation can serve as a reminder of the concepts explored during the workshop. Lastly, every group should present their vision board and elaborate their choices.

- **Conclusion/reflection/evaluation (approximately 15 mins)**

Youth workers should gather participants back in the circle to reflect on what they've learned and share their key takeaways in a group discussion while encouraging them to consider how they can apply these insights in their own communities.

For the end, youth workers should ask participants to write down a note for themselves about one action or commitment they will take to contribute to or support alternative cultural spaces. This could be anything from attending events to actively participating in community initiatives.

**Materials needed:**

- blank map of the town,
- markers,
- post-it papers,
- paper,
- magazines,
- scissors,
- glue,
- whiteboard or flip-chart.

**Skills (developed by the participants):**

- Recognising the difference between commercial and public spaces,
- awareness of the importance of a quality and accessible public space,
- awareness of the importance of autonomous centers and zones,
- knowledge of characteristics, specifics, and logic of autonomous centers and zones,
- recognizing autonomous spaces as places of quality leisure activities,
- awareness of accessibility, solidarity, autonomy, and creativity as important values for autonomous centers and zones,

- awareness of the gentrification and the processes that destabilize autonomous spaces,
- knowledge of the concepts of imperialism, neo-colonialism, multinational corporations,
- awareness of the consequences of global capitalism,
- recognition of neoliberal paradigms where responsibility is shifted to the individual without
- addressing systemic causes,
- an understanding of the need for socially transformative practices and collective struggle,
- promoting active citizenship, social inclusion, and solidarity among young people.

#### Tips and tricks:

- We sit in a circle, both performers and participants, because it emphasises the equality of all.
- Two or three youth workers/facilitators complement each other and the workshop is more varied as a result. It is also easier to follow the mood of the group and adapt the activities as necessary.
- Someone working with young people should not be neutral on socio-political issues because the explicit aim of critical literacy is to critique and transform the dominant ideologies that lead to exclusion and social violence. Neoliberalism is the most powerful ideology, the one that is most easily caught in its traps. It is therefore the task of all those who work with young people to highlight these traps clearly, to draw attention to the power relations in society and to strive for justice.
- It is essential for youth workers to attentively listen and thoughtfully respond to the perspectives of participants. By skillfully guiding the conversation with supplementary questions, they can delve deeper into the intended themes and key points, all the while fostering an environment where the dialogue naturally aligns with the interests of the young individuals involved.
- Youth workers/facilitators should get to know autonomous centers and zones in the city and region or even broader to have some insights and examples during the discussion. They should be aware of the ongoing processes in the city and potential ongoing fights for accessible and quality public spaces.
- You can use our accompanying Autonomous Zone Educational Cards

**Author:** Pekarna Magdalenske mreže Maribor



# **My City Through Time**

**The European  
Observatory on  
Memories  
Spain**



# The European Observatory on Memories

is a transnational network of institutions and organizations committed to the analysis and promotion of public policies of memory. It aims to reflect on the recent history of the struggle for democracy and freedom in Europe, advocating for a plurality of memories, and contributing to a more, solidarity, tolerant and inclusive society. The EUROM is led by the University of Barcelona's Solidarity Foundation since 2012.

EUROM's mission is to address the diverse and, sometimes, conflictive memories from a historical perspective, analyzing them through transnational work. Its work aims to provide European citizens with tools for critical knowledge of the present based on the memory of the past; to contribute to a greater knowledge of crimes against humanity committed in the past; to increase a common European conscience based on the respect for human rights; to engage citizens, scholars and decision makers in the development of memory policies; to reflect about the roots of current discrimination based on gender, origin, religion and social class from a historical perspective in order to achieve greater equality.

Currently, the EUROM network has around fifty institutions and is present in more than 20 countries, mostly in Europe but also in North America and South America. The type of members of the network is diverse, with local and regional institutional bodies, heritage facilities, academic and research institutions or associative entities.



## Workshop: Embodied History

**Aim:** Reflect and detect different ways of marginalization and discrimination through the stories of oral testimonies in our current society and its links to the historical past in order to generate dialogue and critical social thinking.

**Time:** 2 hours

**Target group/s:** Over 16 years old

**Format:** Online

**Key-words (theme/topic):** Oral History, marginalization, discrimination, social conscience

### Description:

#### 1. Introduction (30min)

The workshop will begin with an introduction that will serve to introduce participants to the concept of 'discrimination'. To do this, first they will be asked which forms of discrimination they believe exist nowadays. They will be also asked to try and make a series of classifications around them.

The idea is, the whole group together, through the chat of the digital video call platform or through oral interventions, to establish several categories that will help them detect and identify which forms of discrimination they are aware of in the present.

Once a small introduction to the subject has been made, they will be asked if they can think of historical situations of marginalization or discrimination, that is, of historical events such as migratory phenomena that have resulted in waves of people migrating or wars or attacks against ethnic minorities or different communities, among others. This introductory part will help them to start establishing a past-present link and gradually gain historical and social awareness which they will have to work on throughout the development of the workshop.

The main objective of this part is to understand that many of the situations of discrimination that happen nowadays have their antecedents and perpetrations in the past and they are not just current events. On the contrary, often the stigmatization by one or the other reason between people or communities comes from historical and/or political factors and as just as there is discrimination there is also in contrast the will to mediate in some cases and to fight against oppression. It is important that the participants do not start the workshop with the idea that all people who may suffer discrimination become “victims” in an invalidating or incapacitating sense of the word.

## **2. Development of the activity (1h)**

In this part, the main group will be divided into 3 groups that will go on to meet in different ‘rooms’ of the video call platform that the educator will have previously created so that the participants can work autonomously for a while.

Each group will be assigned the link to two videos that they will have to watch together with 3 questions–reflections related to work on. The groups will have to debate during the time they work internally and write down those questions that may come up about the viewing of the videos so that they can then share them with the rest of the participants afterwards.

Lastly, when each group has watched their two video pieces and worked on the reflections it has generated with the help of the questions, they will go to the common room of the video call and, briefly, present to the rest of the group what they’ve seen.

### **Videos and questions for GROUP 1**

- video 1: (‘Racism in the housing market’ - Faisal, Ghana/Spain, 20 years old)
- video 2: (‘Catalan cross-border region’)



**Questions-debate:**

Throughout history there have always been migratory movements. The vast majority of them were caused by war conflicts that forced the inhabitants of an area or a country to go into exile and become refugees. Other people have been forced to leave due to situations of poverty or the lack of human rights and freedom and having to emigrate to other communities. As we can see in video 2, entire families had to cross the border between Catalonia and France in very extreme conditions at the end of the Spanish Civil War. In the case of Faisal's video (video 1), he also says that in Ghana there is a war conflict that made him lose his father and that made him leave his country to migrate to Spain.

- Based on these two clips, what differences and similarities can be traced between them?
- Do you think that both in our current society and in the one of years ago people who are forced to leave their countries are a target of discrimination? Why? In the case of Faisal's story, do you think that there is also an added factor of discrimination because of racism?
- Reflect on the two videos you have seen and make an outline that will help you to explain to the rest of the group which issues are still relevant in our society that the videos you watched talked about.

**Videos and questions for GROUP 2**

- video 3: ('Facing prejudices because of being Roma' - Csaba, Hongria, 16 years old)
- video 4: ('Reinhard Florian, survival of the Samudaripen - Roma's Holocaust' - English Youtube subtitles available)

**Questions-debate:**

The Samudaripen or Porrajmos is the name given to the so-called Roma Holocaust. Around half a million Roma, marked with a brown triangle, were exterminated by the Nazi regime. Romani people were subjected to persecution, imprisonment, forced labor, scientific experiments and sterilization.

The laws that justified the extermination of the Romani population were based on the studies developed by the racial doctors of the Nazi regime. The Institute for Racial Hygiene Research coordinated an investigation that would conclude that Roma people were supposedly genetically “asocials”, which prevented them, due to their ethnic origin, from living in civilized society, because they would usually turn to crime and quit their jobs. These scientists of the regime turned the ideas already installed in the European collective and intellectual imagination into statements supported by science. Under these premises, the persecution and the first forced sterilizations began, which would continue long after the end of World War II.

- After having seen the two videos, do you think that what Csaba explains is an isolated discriminatory act or is part of a historical discrimination?
- It is very possible that you have heard about the Holocaust before, but do you know that there were also many Romani people who were assassinated? Why do you think that the memory of the Roma and Sinti people does not seem to have been so socially important?
- Reflect on whether the legitimization of hate speeches and the historical marginalization of the Roma and Sinti people has contributed to the fact that nowadays a large part of our society continues to perpetuate discrimination and stereotypes just like the case of what happened to Csaba.

### Videos and questions for GROUP 3

- video 5: (‘Verbally attacked by an anti-gay teacher’, Hilga, 16 years old)
- video 6: (‘Stonewall participant on Facing Riots’)

### Questions-debate:

On June 28th of 1969, the known as the ‘Stonewall riot’ occurred in the Stonewall Inn bar in New York becoming a very important point in the history and the fight for rights and freedom of the LGBTQ+ community in the State Units and in the rest of the world. The city police raided the bar like they did many nights before that day with the intention of detaining, harassing and attacking the people inside. That night, however, when the police started a violent procedure against the people in the bar, they showed resistance and faced them, unlike other times.



- After having seen the two clips, do you think there are different forms of violence that can be used to end up generating social rejection towards a group or community? Do you think this violence can sometimes generate even more?
- The events of Stonewall tell us about a turning point in the fights of the LGBTQ+ community, which were very important in the 20th century, but it happened because of a non-passive resistance. 'Pride Day' is nowadays celebrated every June 28th in commemoration of these events, but do you think that the origins of fight and resistance has become over time a fight on which companies and brands have taken advantage, while capitalizing on a fight that, at the same time, continues to suffer marginalization in many aspects within society?
- Reflect on how the historical discrimination by a large majority of society towards the LGBTQ+ community has become in our present society what they call a “cultural war“ by politically instrumentalizing the rights and freedom of the people who are part of it.

### Final reflection (30min)

Once all the participants in the group have presented their videos, as a final note a debate will be held following the outline of the following questions in order to encourage debate:

- After having seen the oral testimonies shown and having listened to the rest of the participants, do you believe that the discriminations that these witnesses have experienced are isolated events or are they the result of historical events that have contributed to normalizing them within society? Why do you think this happens?
- How did you feel doing this workshop? Is or was it something you are concerned about or that were you aware of?
- How do you think being aware of past events can help us to analyze the society we live in and detect situations of discrimination?
- We cannot change the past but we can understand and recognize historical events and moments that give us tools to understand our current society in order not to be active agents in the discriminations of the present. How would you explain the activity to another person of your age? How do you think it served you?

**Materials needed:**

- Computers with internet access
- Digital videocalling platform

**Skills:**

- Understand the importance of oral testimonies and oral sources.
- Awareness of cases of discrimination and its perpetuation throughout history.
- Ability to reflect and work in a team.
- Awaken the curiosity of historical reflection and the importance of the past-present connection.

**Tips and tricks:**

- We recommend creating 3 different rooms within the digital video call platform so that group discussions can be held separately.
- We recommend to have previously worked on some historical issues or let the participants search for information with their devices with the help of the educators.
- You can consult the city rally 'Resistance in the Barcelona of the Transition' to learn about historical events on social movements and fights and the city rally of 'Shacks, districts and Housing developments around Montjuïc' to see an example of problems of social discrimination of immigration in Barcelona.

**Additional information:**

- [Stories That Move](#)
- [European Network Remembrance and Solidarity](#)
- [European Roma: Lives beyond Stereotypes \(Open access\)](#)
- [Subaltern Memories. The LGBTQ+ struggles in Europe](#)

**Author:** Lorena Maeso Blanco (EUROM)



## Workshop: In Their Own Skin

**Aim:** Reflect on the past of the workers and popular organization to create dialogue with critical thinking and self-analysis of the social positions of the present and desirable futures.

**Time:** 3 hours

**Target group/s:** Over 16 years old

**Format:** In person

**Key-words (theme/topic):** resistance, revolution, social organization, popular class, working class

### Description:

#### 1. Introduction (10 min)

By putting yourself in the skin of different characters you will reflect on issues such as the situation and voice of the working and popular class, social organization and ways of resistance. Theater performance is a very interesting artistic resource for the critical and empathetic exploration of different roles. Through this methodology, the knowledge of social positions and important roles in the Social Revolution that occurred in Barcelona at the beginning of the Spanish Civil War (1936-1939) will be explored.

We will approach a key historical milestone in the capacity of the working class organization by representing different historical roles. Later on, these will be contrasted with the present social reality experienced by young participants. Lastly, they will explore through theater the desirable futures of their social imagination.

#### 2. Development of the activity (2,5 hours)

- Preparation (10 min)

The participants will be divided into groups of a maximum of 6 people and they will have to represent, based on the exploration, a scenario or situation

of social revolution. The people in each group will be assigned predefined roles that can be found below with a brief explanation of the characters and their context (see characters).

- **First scenes: the revolution (45 min)**

They will prepare the beginning of a situation for a scene and perform a short improvisational performance trying to reproduce the role they think their character would have had (at the end of the document you can find some role options but they can also be designed according to their interest). The performances will be done in groups in front of the rest. Educational Cards may be used for the selection and approximation to a specific historical event. On these, a joint debate will be held on the representations of the revolution and its imaginaries, as well as the roles they have undertaken.

**Reflection script:**

- How do we imagine the revolution? With which adjectives do we describe it?
- What did the revolution change in the scenes represented?
- What was the influence of each of the roles represented?

Afterwards, they will be asked to prepare two more scenes, followed by a short debate:

- **Second scenes: the present of the young participants (45 min)**

It will be proposed to the groups that they now represent a scene with roles or characters similar to the previous ones. It is about each person adapting the role or character from the previous scene to the role they consider they play in the present, based on their knowledge and reflection on their own society. From the preparation of the initial scene the groups will improvise in front of the rest.

Now they will discuss the representation they have made of their own society and the changes or permanence of the roles included.

**Reflection script:**

- Which social roles are relevant in the present?
- What are the differences compared to those of the past from the revolution?
- How have the roles changed in your representation of the present?



- **Third scenes: What desirable futures are we able to imagine? (45 minutes)**

Lastly, the representation of a third scene will be proposed, now focused on desirable social futures. Based on the roles given, they will decide their participation (or not) in the scene. They will reflect in groups on which social organizations and roles they want for the future. The decided roles will be divided and an improvisation scene will be performed.

### **Final reflection (35 min)**

A general discussion about the various scenes represented will be guided. Commentary on the differences between past and present will be encouraged, as well as one's own imagination for desirable futures. We will also reflect on the roles represented in the scenes, the differences between how each group has represented them and their evolution.

### **Reflection script:**

- How are the roles we have played in the revolution? Which ones have you represented in the present? How do you imagine it in the future?
- Which social groups do you consider relevant in the present? Which were in the revolution? Which ones would you like to be relevant in the future?
- What different relationships have been established in the first two scenes between these social roles? What relationships would you like to have in the future?
- What do the scenes tell us about social class differences? And gender?
- How are social relationships and their organization nowadays? Do we think they have changed?
- Would we like to change some aspects of the social relationships nowadays? In which way?

**Some role options: (names are fictional)****1. Maria Dolors i Puigvert**

Owner of a hotel in the center of Barcelona and shareholder of Hipanoamericano Bank. She was born in the Eixample neighborhood and she's the daughter of a family of the Catalan industrial bourgeoisie. With the start of the war and before the workers' organization began to expropriate real estate she went into exile in Genova and left her real estate abandoned.

**2. Vicente de Maldonado**

Captain of the rebel army. He is the son of a family of the lower nobility of Valladolid. As part of the coup d'état, he chose to stand up and lead his soldiers to take the city of Barcelona.

**3. Germinal Martinez**

A worker in the boilers of a factory in Barcelona. He has been a trade unionist in the CNT since he was 15. He was born in a family of Andalusian peasants very influenced by anarchist ideas and from a very young age he was interested in the emancipation of the working class. Faced with the coup d'état, he joined his colleagues and went to defend the city from the soldiers.

**4. Pilar Saornil**

At age 17, she works as a knitter in a textile factory in Barcelona. There she met older women with whom she often discussed the problems that concerned the working class, the prostitution, the role of women in the family, etc. She is a firm defender of free love, and with the start of the Revolution she organized herself with other women.

**5. Bishop Josep Alcover**

Priest at a church in the center of the city. He is concerned about the loss of the Christian faith and the spread of secular schools and institutions. He studied at the Conciliar Seminary where he had many friends but with the start of the war and the fear of violence he hid with an important family from Lleida.



## 6. Amadeu Ventura

Although he is still young, he has been a teacher for many years. He has worked in rationalist schools and he has given night-time classes to metal workers and speaks about reproduction to women's groups at the Ateneu Popular. He is also part of the Libertarian Youth with whom he has been very active since the coup d'état.

**Materials needed:** Papers with the roles/characters printed on them

### **Skills:**

- Interrelated teamwork and dialogue
- Historical imagination
- Artistic expression and creativity
- Critical historical exploration and historical empathy

### **Tips and tricks:**

- We recommend carrying out the workshop after having made a historical introduction to the context of the revolution in Barcelona (you can consult the city rally on the Revolution in Barcelona).
- We recommend the use of the Educational Cards to distribute the scene situations more easily between the groups and facilitate their contextualization.
- We recommend a prior introduction to the concepts of equality / social inequality and power.
- We recommend that the people in each group always repeat similar roles, to facilitate reflection between similarities and differences.

### **Additional information:**

- [Barcelona revolution city rally to understand the context](#)
- Educational cards to help the scenes of a more complete social situation.

**Author:** Laia Gallego Vila (EUROM)

## Workshop: Counter-Monuments

**Aim:** Promote historical awareness and social intervention through the creation of counter-monuments in public space.

**Time:** 2 sessions (2 hours and 1 hour, depending on the choice of the counter-monument)

**Target group/s:** Over 12 years old

**Format:** In person

**Key-words (theme/topic):** Memory, resistance, counter-monuments, historical awareness, social action

### Description:

#### Introduction (25 min)

Memory is built in the cities through elements of public space such as the names of streets and squares, monuments or memorial plaques. These are elements that are part of the everyday lives of the people who live in the city and they contribute to the construction of stories and collective identities.

However, the official memories have often focused on specific individuals, subjects or layers of the population ruling out others and creating silence around them. For example, in the case of Barcelona, there are many memorial elements left by the Franco Dictatorship in the city. In memory of its fighters, its martyrs, to significant generals or politicians but instead there are just a few memorial elements focused on the resistances in the Dictatorship. And even amongst those, some memorials are more visible than others. Or in the case of colonialism the city has many monuments, street names, buildings and plaques in honor of the slave traders and businessmen who benefited from it but it is almost non-existent the ones that dignify the memory of the people oppressed and enslaved by the colonial system.

To introduce the activity, there will be a brief introduction to the concepts of resistance and oppression, as well as to the theme or historical element chosen.



Afterwards, the participants will have to think of 3 examples of memorialization of their own environment that excludes a part of the population or that reproduces some social oppression of the past. This will serve to debate and introduce the participants to the importance of memory. Lastly, the idea of the activity regarding the realization of a counter-monument will be explained and examples will be given.

### **Main activity**

#### **1. Research and design (40 min)**

Depending on the size of the group, teams will be formed to work more dynamically.

In these groups, three specific situations of resistance or oppression will be selected to work on. A historical research will be carried out about it in order to get familiar with it and to the subjects and individuals involved and the link with the present of the selected oppression or resistance.

Once the research has been carried out by groups, they will be put together and a brainstorm of the possibilities of intervention in the space (counter-monument) for the 3 options from which the proposals will be outlined.

Afterwards, the proposals will be debated and the most doables will be selected (1 or more, depending on the number of people in the main group).

#### **2. Elaboration of the counter-monument (1 hour)**

In this phase, the counter-monument will be prepared with the available materials.

The counter-monument can be a material element or a performative action. Material elements can be murals, plaques, sculptures, monuments or artistic installations. Counter-monumental performances in the public space can be actions through dance, theatre, music, recitals, etc.

#### **3. Installation / presentation of the counter-monument (30 minutes - 1 hour)**

In a second part of the activity, participants will go to the selected public space where the counter-monument will be installed, if it is material, or it will be presented, if it is performative. At the same time a documentation of the activity will be made, which will be used for the final reflection.

**Reflection (30 min)**

At the end of the activity, a reflection on the experience and the potential impact of the intervention will be guided. A debate will be conducted on the impact of this type of action and the selected counter-monument/s will be evaluated, as well as on the importance of remembering and commemorating the events of the past, with special emphasis on the forgotten and silenced subjects.

**Materials needed:**

Computer and access to internet and bibliography for research.  
Paper, colors, paint, wood, plaster, etc.

**Skills:**

Research, teamwork, creativity, artistic expression, historical awareness, social action.

**Tips and tricks:**

- Encourage communication and collaboration between team members.
- Make the most of the resources available in their surroundings for the creation of the counter-monument.
- Document the activity appropriately for its dissemination and impact.

**Examples/photos:**

Anti-colonial murals on the wall that separates Gaza from Israel





Installation of a plaque in defense and memory of the neighbors battles in benefit of the neighborhood (Barcelona)



Anti-colonial dance performance (Barcelona)

#### Additional information:

- [Anti-colonial monuments, Daniela Ortiz](#)
- [Iconoclasm and anti-monuments](#)
- [Uncomfortable Monuments](#)
- [Memory and counter-memory](#)
- [Subverting the Historical Narrative: The Future of the Counter-Monument](#)

**Author:** Laia Gallego Vila (EUROM)

## Making the invisible visible: Artistic creation and awareness **workshop**

**Aim:** Promote historical and social awareness through the creation of works or artistic products online that address issues of marginalization, racism and coloniality.

**Time:** 2.5 hours

**Target group/s:** Over 12 years old

**Format:** online

**Key-words (theme/topic):** Memory, absence, silences, marginalization, coloniality, artistic expression

### **Description:**

- **Introduction (25 min)**

Official versions of memory or hegemonic memories often fill public spaces with monuments, plaques and commemorations that emphasize certain narratives and names, leaving in oblivion other subjects that end up carrying stories of marginality, racism or colonialism.

Silences in memory can reflect and perpetuate the inequalities and injustices of the past, and can also influence our perception of the present and the construction of future narratives. This is particularly relevant in contexts where there have been dictatorships, colonization or other forms of oppression, as the voices of the oppressed have often been silenced or erased from global narratives and the memory of the victors.

It is essential to recognize and address these silences, as it allows to open a chance for critical reflection, historical justice and the inclusion and understanding of the lives of diverse historical subjects. Through the creation of online artistic products we can challenge univocal versions of history and express the stories of ignored or forgotten subjects. Doing so, we contribute to a more complete and fair understanding of the past and present, and pave the way for future narratives that reflect the diversity and complexity of human experiences.



The workshop will begin with a presentation of the importance of artistic expression to “Make the invisible visible“, to work on the awareness and historical and social involvement of the participants. Afterwards, the concepts of marginalization, racism and colonialism will be briefly discussed and the relationship between these concepts and their connection with collective memory. Lastly, examples of some artistic works related to the topics worked on will be shown.

### **Brainstorming and research (40 min)**

Firstly, a brainstorming and collective debate will be carried out to identify processes of marginalization, racism and colonialism in the memory of the participant’s geographical context (e.g historical processes of marginalization of specific communities, colonialism exercised by their society on another territory, historical processes of social exclusion and racism on specific communities and subjects, etc.).

Then, teams will be formed based on the selection of some of these historical processes, in accordance with the interest of the participants. A short research will therefore begin on the specific processes, situations or contexts they wish to address in order to get to know them better and frame the subsequent artistic product.

Finally, each group will carry out a brainstorming session on ideas to create artistic products on the topics investigated. Based on this collective work, the participants will develop artistic proposals (individually or in small groups).

### **Development of the Artistic Product (1 hour)**

In this part, the participants will create the artistic products individually or in small groups with the advice and support of the educators during the creation process. For the creation of artistic products it can be included pieces of sound, audiovisual, visual or written. They can be made through digital tools such as sound editing, digital drawing, video editing, or creative writing. Lastly, they will prepare the final product to be able to share it (by uploading it to online sharing platforms, among others). Preparing for the presentation and dissemination of artistic works.

## Examples/photos:



Visibilizing Labour, Sarah Nafisa Shahid



Rap "Somos Sur", Ana Tijoux Feat Shadia Mansour

يبدع لك ماه متحاني عن شورك كان سمع حد  
 واسلاً ماه نصراني يه الي مؤمن و امحد  
 Si alguien escucha  
 tus estribillos  
 te contesta desesperado,  
 porque emana fe en la lucha,  
 unidad,  
 y porque no es nasrani.

Poem by Ahmed Mahmud Uld Omar, Saharawi poet and activist



Videoart “Reparación – 12 de Octubre”, Daniela Ortiz: <https://www.youtube.com/watch?v=EoRI4A0hhmM>

**Additional information:**

- [Art and oppression Initiative](#)
- [Intersectional justice movement building through ancestral arts](#)
- [What is Decolonial Aesthesis? Art and Aesthetics at the Margins](#)
- [Art, Creative Protest and Political Change! \(Roundtable\)](#)
- [Artivism against oppression transform education](#)

**Author:** Laia Gallego Vila (EUROM)

# **My City Through Time**

**Documenta -  
Centre for Dealing  
with the Past  
Croatia**





## Documenta - Centre for Dealing with the Past

is an NGO founded in 2004 in Zagreb to engage in the social process and dialogue on dealing with the past across different social structures, including youth. The scope of Documenta's work covers the following areas: developing educational policies for youth involvement in social processes and dialogue about the past; developing non-formal and informal methods to involve youth in the practice of civic education and the study of history; cultivating the culture of memory among youth in Europe; promoting solidarity and nonviolence; contributing to the development of public policies on dialogue and dealing with the past; cooperating with European and regional organizations on promoting democratization and human rights; collecting, archiving, and publishing historical documents; collecting data and publishing studies about human rights issues; monitoring judicial processes at local and regional levels.

## Urban Mapping: Women Presence In Public Space **Workshop**

**Aim:** reflect about representation (and underrepresentation) of women in European cities, through analysis and creation of maps.

**Time:** 2 hours

**Target group/s:** all ages, but a longer introduction on the concept of representation and its social ties might be needed for younger participants. We suggest using this workshop with young people from the city or local community.

**Format:** online workshop

**Key-words (theme/topic):** representation, women, feminism, remembrance

### **Description:**

#### **1) Introduction (30 minutes)**

- Introduce the workshop (10 minutes)

Walking around our cities, it is possible to notice a significant number of statues, monuments, and names of streets and squares dedicated to important male figures from the past. Conversely, women representation in the urban space is considerably less frequent. Often, even when female figures are present in the public space, they often do not represent real historical figures, but an ideal, a representation of traditional ideologies and values (homeland, maternity...). Even if in a subtle way, cities' monuments and street names aim to remind citizens who is valuable, powerful, and influential for societies and – on the contrary – who is not.

In the last years, many initiatives mapped the differences of male and female presence in public spaces, and advocated for more representation of women, as well as of minorities and other less visible groups. Among these initiatives, is the project “Mapping Diversity”: a platform that analyzed 30 cities in different European states, with the aim to discover key facts about diversity and representation of street names, and raise awareness about “who is missing from our urban spaces” ([Mapping Diversity](#)).

- **Warm-up: Mapping Diversity project (20 minutes)**

After having presented the topic and the project Mapping Diversity, divide the participants into smaller groups of 3 to 4 people each. Each group will have the task to select one of the cities analyzed by Mapping Diversity. The analyses are available on the website: [Mapping Diversity](#), by clicking on the map of the city. If the group is located in one of the analyzed cities, suggest they choose a different one for their research.

In group, the participants will explore the web page, gathering information on the chosen city. Ask the participants to focus on the following questions:

- How many streets in the city are dedicated to men?
- How many to women?
- Who are these women?
- Have you heard/known about any of these women before?

## **2) Workshop (60 minutes)**

Back in the plenary room, briefly ask the participants about the cities they have chosen to analyze and their discussions. Suggest to focus now on their hometown. Do they know famous women from their city? Are they aware of any monument, or name of street dedicated to a local woman? Briefly introduce the questions in the plenary.

Divide the participants into smaller groups of 3 to 4 participants, into breakout rooms. The group has the task to research if their hometown has any monuments, street or square names dedicated to women. They can use common search tools for the research, but you can also suggest more specific website such as: [EqualStreetNames project](#) (Germany and Belgium); [Las calles de las mujeres \(geochicasosm.github.io\)](#) (Spain and Latin America); [Home - TOPONOMASTICA FEMMINILE](#) (Italy); [Mapping Diversity](#) (major European cities).

After having researched the presence of monuments or streets and squares dedicated to women in their hometown, the participants should report this information into a map. To do that, they can use the tool Scribble Maps (<https://www.scribblemaps.com/>), but also other free-of-charge online tools for map making. On Scribble Maps, click on “Create your map now”, and then search for the researched city in the search engine.



Ask participants to select 3 locations with monuments or street names dedicated to women in their hometown, and to indicate them with markers on the map they are creating.

### 3) Conclusion and reflection (30 minutes)

Bring the participants back in the plenary room and discuss their researchers. Each group should present their maps and the locations selected. To conduct the reflection, you can ask the groups:

- Was it easy or difficult to find 3 monuments, or street names, dedicated to women in the city?
- Who are the women represented? Are they fictional (depicting values, ideologies), or historical women?

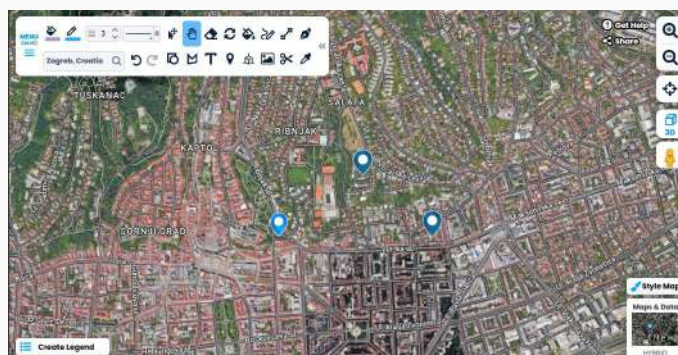
**Materials needed:** Online platform for meetings, map-making website.

#### Skills (developed by the participants):

- Historical and urban research
- Group work
- Raised awareness about connection between urban landscape and society
- Raised awareness about women representation in public space

#### Tips and tricks:

- We advise you to organize this workshop with groups of young people from the same local community, or town. If you have more mixed groups, suggest researching a town they have all visited, or that they are familiar with, so that they will be more interested in doing the research.



Source: screenshot of markers for the city of Zagreb, from the website Scribble Maps (<https://www.scribblemaps.com/>).

**Author:** Documenta

## Shared Monuments Workshop

**Aim:** to create a monument that could be shared by a community, and that promotes living together and peace.

**Time:** 2 hours.

**Target group/s:** all ages, but depending on the case considered, more contextualization and newspaper articles in their native languages might be needed for younger participants.

**Format:** online workshop.

**Key-words (theme/topic):** monuments, “unwanted” heritage, activism, representation.

### Description:

#### 1) Introduction (45 minutes)

- Introduce the workshop (5 minutes)

The cities we live in are not neutral, but are carriers of values and narratives, which are communicated to their citizens through elements of public space, such as monuments, names of streets and squares, and architecture. Since history and our interpretation of historical events it's always changing, many monuments that were built to reflect the values of 20th-century society are today conflictual and “unwanted” heritage. In the last few years, citizens are becoming more active in combating these “unwanted” narratives, an example in this sense are the protests and the removal of monuments celebrating colonialism in various European cities.

- Warm-up readings and discussions (40 minutes)

Divide the participants into groups of 3 to 4 people, in breakout rooms. Each group receives an article to read and discuss, that focuses on controversial monuments and problematic heritage.

You can choose and adapt the articles to your needs, suggested articles could be:



- 1) When is it right to remove a statue? - BBC News
- 2) Milan mayor refuses to remove defaced statue of Italian journalist | Italy | The Guardian
- 3) Anti-Fascist Monuments: Croatia's 'Unwanted Heritage' | Balkan Insight
- 4) After 30 Years of Debate, Bulgaria Dismantles Red Army Monument | Balkan Insight
- 5) Last public statue of Spanish dictator Franco is removed | Francisco Franco | The Guardian

Each group also receive a set of questions to discuss together:

- For which reason is the monument in the article “unwanted”?
- What do you think, is it right - in this case - to remove the monument?
- Do you know about any monuments in your hometown that are problematic? Were they removed?

After the discussion, the groups come back together in the main room.

## 2) Workshop (45 minutes)

In the same smaller groups as before, the participants have the task to discuss and come up with an idea of a monument that would communicate the values of living together, understanding of different perspectives, peace and reconciliation. In opposition to “unwanted” heritage, the monuments created should be shared by a community.

In smaller groups, they can discuss what the monument would look like (which elements, images, writing...), and then insert the prompt in an AI, which will prepare a visual image of their ideas.

Possible AI to use can be: Free AI Image Generator: Online Text to Image App | Canva; or Craiyon - Your FREE AI image generator tool: Create AI art!; but every text to image AI works as well.

## 3) Conclusion and reflection (30 minutes)

Back to the common online room, the participants present their prompts, and the images that were generated following their ideas. Invite them to share their discussion and how they worked together to define the prompts.



You can ask them the following questions:

- Did you agree on the key-words to use?
- Did the AI understand your prompt?

**Materials needed:** Online platform for meetings; AI platform.

**Skills (developed by the participants):**

- Group work
- Better understanding of challenges connected to “unwanted heritage”
- Understanding of different perspectives and points of view

**Tips and tricks:**

- Suggest the participants to be specific with their prompts, or the AI will generate very similar images.

**Example:**



Source: [Free AI Image Generator: Online Text to Image App | Canva](#); image generated with the prompt “monument with white and blue flower”.

**Author:** Documenta

## “Resistance”: Stories of Time-Witnesses Workshop

**Aim:** reflect on the concept of resistance and its political and social ties, through personal stories of time-witness.

**Time:** 2 hours

**Target group/s:** because the stories of time-witnesses are connected with Croatian history, we suggest organizing the workshop with older participants (last year of high-school or university students).

**Format:** Live (in person) workshop.

**Key-words (theme/topic):** resistance, activism, solidarity, time-witnesses, oral history

### Description:

#### 1) Introduction: warm-up exercise (30 minutes)

Introduce the workshop with a warm-up exercise that will permit the participants to discuss and debate their understanding of the concept of resistance. To do that, divide the working space in 3 sections. The first section will be indicated with the symbol + (plus), the middle section with the = (equal), the last section with the - (minus).

Read the following statements, one by one, to the participants.

- Resistance can be defined as “the refusal to accept something”;
- Acts of resistance happened in the past, but not as often as today;
- Resistance is rarely peaceful, more often it is connected to violence;
- Everybody, everyday and everywhere, can practice resistance.

After each statement, if the participants agree with it, they will move to the plus (+) section, if they disagree they will move to the minus (-) part, while if they are not sure, they will remain on the middle section (=).

Ask the participants why they have positioned themselves that way, and discuss with them their opinions and interpretations of the statements.



## 2) Workshop (60 minutes)

For the main activity of the workshop, divide the participants into 5 groups, and assign to each group one of the interviews. Each group will have the task to read the biography of the time-witness, listen to the interviews, and discuss the connected questions. Invite the participants to look for more information online, in case that they are not familiar with the historical terms and events.

### 1. Slavko Komar

Slavko Komar was born in 1918 in Gospić, today's Croatia. He graduated from the Faculty of Law in Zagreb. He became a member of the Young Communist League of Yugoslavia (SKOJ) in 1937. During the Second World War, he participated in numerous political actions that were organized in Zagreb. Because of his activities and his cooperation with the Communist Party, he very soon had to "go underground". On August 4, 1941 he acted as the leader of one of the major actions by the Zagreb branch of SKOJ, known as the "Botanical Garden", where an Ustaše fascist squad was attacked. Due to the fact that he'd been constantly monitored by the Fascist regime in Zagreb, he joined the Partisans.

In 1944 he was elected a member of the Presidency of the National Anti-Fascist Council of the People's Liberation of Croatia. During and after the Second World War he held a series of important posts. He was an active participant in the agrarian and rural reforms in post-war Yugoslavia, as well as in the collectivisation of agriculture. He regards that part of his activities as his greatest contribution to the development of socialism. He was awarded the Order of the National Hero in 1952. He died aged 94 in Zagreb on 28 July 2012. He was interred in the Tomb of the People's Heroes on Mirogoj.

Listen to the [interview](#) (19:34 - 25:25) and discuss the following questions with the group:

- Which action is described in the interview?
- Who took part in the action? Against whom?
- What do you think, is this action a successful example of resistance?



## 2. Vladimir Bobinac

Vladimir Bobinac was born in 1923 in Zagreb, Croatia. At the beginning of the Second World War he opted for antifascism and joined the Young Communist League of Yugoslavia (SKOJ). In December 1941, he was arrested by the Ustaše surveillance service and imprisoned. He remained in prison until May 1942. Following the end of the Second World War he continued his education; in 1947 he enrolled at the Faculty of Philosophy in Zagreb.

Since he was the President of the Faculty's People's Student Youth, following the Tito-Stalin split and Informbiro Resolution, he was expected to actively participate in the boycotting and denouncing of his colleagues, which he refused to do. As a consequence, in 1949 he was banned from the Faculty and a case was brought against him, for disloyalty to the state. In 1951 he was sent to Goli Otok – a camp for political prisoners – where he was imprisoned until 1953.

He was both a witness and a victim of the terror that reigned there. Following his release from Goli Otok, he managed to complete his university course. However, as a former convict from Goli Otok, he encountered problems when looking for employment. Following the change in political circumstances and normalization of relations between Yugoslavia and the USSR, he got a job as a history teacher on the island of Krk. He was an occasional tour guide around Goli Otok and had many ideas as to how to preserve the memory of all that happened on that island. He died aged 91 in Krk on 4 May 2014.

Listen to the [interview](#) (14:25 – 20:36) and discuss the following questions with the group:

- How did Vladimir Bobinac practice resistance?
- Why didn't he take part in the boycott in the Faculty?
- What were the consequences?

### 3. Vera Winter

Vera Winter was born in 1923 in Glamoč, in Bosnia and Herzegovina. She comes from a family of teachers. During the period of the Kingdom of Serbs, Croat and Slovenes, the family moved all over the country, as her father would get work. At the beginning of the Second World War, her family was in Zagreb. Vera Winter was a student at the time. She criticized the Ustaše government for the poverty that had stricken the people, and so she was locked up in prison in Petrinjska Street, where she spent more than a month.

She was in Zagreb when the War ended. Upon earning a degree in economics and working in Zagreb for a short time, she was directed to go to Belgrade to work at the Federal Ministry. Because she was friends with a Croatian man, who was suspected of being a Soviet spy, in 1950 she was deported to Goli Otok. In 1953 she was transferred to the female camp, at the nearby island of Sveti Grgur. She was released the same year. She first talked about her experience as a prisoner on Goli Otok in 1989. She died aged 92 on 30 August 2015.

Listen to the [interview](#) (12:51 - 14:26 and 26:44 - 29:21) and discuss the following questions with the group:

- Why was Vera Winter arrested the first time? Who arrested her?
- What about the second arrest?
- In your opinion, is Vera Winter an example of resistance? Why or why not?

### 4. Ana Raffai

Ana Raffai was born in 1959 in Zagreb. Her family legacy was based on Catholic values. During the time of Yugoslavia her father, being a Croatian nationalist, spent a short time in prison. The events of the Croatian Spring in 1971 represented an important historical moment for her family. In 1985 she started working as a school teacher, teaching French and German. During the war in Croatia, from 1991 to 1993, she took refuge in Switzerland where she became involved with a peace movement.



Listen to the interview (30:08 – 31:03 and 33:35 – 36:35) and discuss the following questions with the group:

- Why did Ana Raffai and her family leave Croatia?
- Which examples of resistance does Ana Raffai mention in her interview?
- In your opinion, is peaceful resistance relevant in times of war and conflict? How?

### 5. Goran Božičević

Goran Božičević was born in 1962 in Zadar. His father was a highly positioned officer in the Yugoslav National Army. When he was in his fourth year of high school his family moved to Zagreb where Goran started studying physics at the Faculty of Science. From very early on he was interested in politics and following his idealistic convictions he became a member of the League of Communists.

At the beginning of the war in Croatia he got involved in the peace movement. He is one of the founders of the Pakrac Volunteer Project and he spent a large part of the war in Croatia in the Pakrac area, working towards the normalization of relations between Croats and Serbs. After the war, he founded the Miramida Centre and continued with activities concerning social reconstruction and peace-building all over the former Yugoslavia. Today he is involved in peace activities through education and developing dialogue in the area of the former Yugoslavia.

Listen to the interview (1:40:41 – 1:42:27 and 1:47:08 – 1:50:23) and discuss the following questions with the group:

- What was the Volunteer project Pakrac?
- How did the volunteers support the local population?
- In your opinion, is peaceful resistance relevant in times of war and conflict? How?

### 3) Conclusion and reflection (30 minutes)

Each group briefly presents the interview they have worked with and the discussion that followed. After the presentations, you can guide a final reflection by asking:

- Which story of resistance surprised you the most? Why?
- Thinking about the statements from the warm-up, did something change for you after the workshop? Would you position yourself differently?

**Materials needed:** papers with the biographies and questions.

#### **Skills (developed by the participants):**

- Historical research and contextualization;
- better understanding of the importance of oral history;
- better understanding of the concept of resistance, and its importance in the past and today.

#### **Tips and tricks:**

- If possible, use a projector to show the statements during the warm-up, for the participants to better understand and reflect on them.
- During the main activity, invite the participants to use their devices to look for historical information they are not familiar with, and that might help them to better understand the context of the interview.

**Additional information:** [croatianmemories.org](http://croatianmemories.org) – Croatian memories

**Author:** Documenta



## Conflict Textile Workshop

**Aim:** to reflect on difficult and sensitive historical topics (war and conflicts, life under dictatorship..), using a creative and “hands-on” approach.

**Time:** 2 hours.

**Target group/s:** all ages, but depending on the topic, more contextualization might be needed for younger participants.

**Format:** Live (in person) workshop.

**Key-words (theme/topic):** culture of memory, conflict and war, post-conflict societies.

### Description:

#### 1) Introduction (30 minutes)

- Introduce the collection (10 minutes)

The methodology used in this workshop was developed by Roberta Bačić, the curator of the “Conflict Textiles” collection (<https://cain.ulster.ac.uk/conflicttextiles/>). The collection consists of a large number of international textiles, which originated in Latin America and later spread to other parts of the world, in particular the countries affected by conflict and war. The majority of the collection consists of arpilleras, a three dimensional embroidered tapestry from Chile. Arpilleras were mostly made by women, who wanted to denounce human rights violations and the repression they experienced during the Pinochet’ dictatorship (1973–1990).

- Explore the collection (20 minutes)

The participants use their mobile phones to explore the website and have a look at the collection. They can use the search engine, and look, for examples, textiles from their countries, or scroll through the entire collection.

While doing that, invite them to reflect on the questions:

- Did you find any common elements among the textiles you have seen? Which one/s? (for younger groups, you can suggest the words: resistance, pain/trauma, women...).
- Which elements of the textiles were interesting for you? (For younger groups, you can suggest the questions: did you find any textile from your country? Which people/events are represented in the textiles?).

## **2) Workshop (60 minutes)**

Before the workshop, select photos connected to the topic you would like to address during the activity, and print them in A4 format. On the day of the activity, spread the photos on a table/surface, to make them visible to the participants.

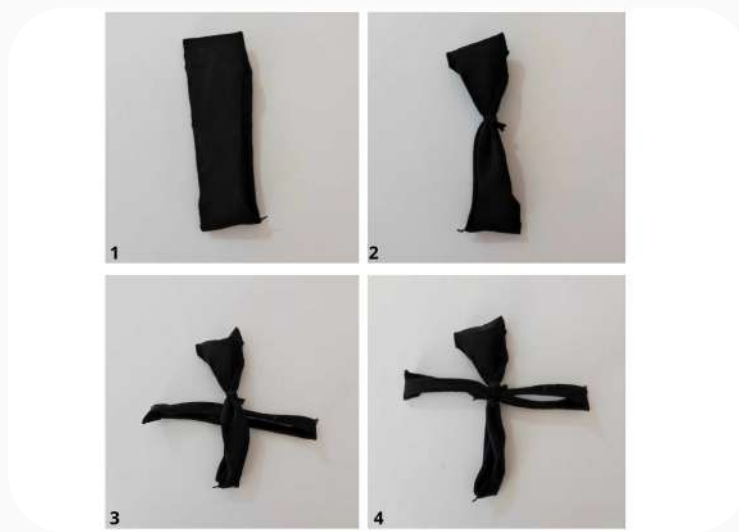
To start the activity, divide the participants into pairs. Each pair has the task to choose one of the selected photos. Following the examples of the arpilleras, each pair has the task to create one textile doll, to add to the selected photo.

After discussing the chosen picture, the participants develop a character to add to it. The objective of the task is to create a back-story for the doll, and imagine what is the doll's role in the picture.

### **The participants create the doll following the example:**

- cut around 2/3 centimeters of the stocking, to create the main body of the doll (1);
- cut a smaller piece of stocking and knot it around the body (at about 1/3 of the body length), to create the head (2);
- cut a slightly larger piece to create the hands, and insert the hands in the body (3);
- secure the hands to the body by cutting another smaller piece of stocking, and knotting it under the arms (4).





The participants can then add wool for hairs and cut the second hand textile to create the doll's clothes. They can personalize the doll as they wish.



As the dolls are created, the participants tape them to the pictures.

### 3) Conclusion and reflection (30 minutes)

The participants present their dolls and photos, with a focus on the stories they have imagined and invented. To support the reflection, invite the pairs to share the name they have given to the doll, their story and background, and how the doll is positioned in the chosen picture.

**Materials needed:**

- Photos depicting the topic you would like to focus on during the workshop;
- stockings;
- second hand textiles;
- wool;
- threads and needles.

**Skills (developed by the participants):**

- Creative group work
- Empathy and understanding
- Better understanding of the positioning of common people in historical events

**Tips and tricks:**

- We suggest to implement this workshop with participants that already have some knowledge – even if minimal or limited – about the topic you want to address. Consider implementing the workshop after one of the city rallies included in R1, so that the participants share a common knowledge of the events and feel more comfortable in approaching the topic.
- When selecting the photos for the workshop, we suggest choosing photos that are not depicting violent images that might be traumatic for young participants.

**Examples:**

The following photos were taken during a workshop dealing with the topics of Croatia and Bosnia and Herzegovina in the 1990s, during wartime. The aim of the discussion was to reflect on the situation and the feelings of the people who lived in the places affected by the war.





**Photos:** Documenta

**Additional information:** [Conflict Textiles Website \(ulster.ac.uk\)](http://ulster.ac.uk)

**Author:** Documenta, with the support of Roberta Bačić.

as refugees from Hungary (in 1956) and Czechoslovakia (in 1968) or as “guest-workers” (German: “Gastarbeiter”) from the mid-1960s onwards.

Although existing as one of the oldest ethnic groups in Europe, the Roma people were stigmatized and persecuted throughout history and were hence pushed into extremely precarious social and economic living conditions. In the case of Austria, these processes of stigmatization of the Roma population have been executed by many different state systems. For instance, during the reign of Maria Theresa and Joseph II., the Roma were exposed to extremely problematic methods of “assimilation” and “reform,” ranging from physically punishing those speaking the Romanés language, to forcibly taking away the Roma children and giving them to non-Roma families for the purpose of education.

As of the early 20th century, “Gipsy Headquarters” [“Zigeurnerzentrale”] were set up throughout German-speaking countries, aiming to control an imagined “gypsy plague” by building up a central personal database of all those “Gypsies” and “persons wandering in the manner of Gypsies.” This system paved the way for the most radical period of racial discrimination occurring as of 1933 and the introduction of several discriminatory laws on the territory of the German Reich. Between 1933 and 1945 Roma and Sinti communities suffered greatly as victims of Nazi persecution and genocide policies. Building on long-held prejudices, the Nazi regime viewed Roma both as “asocials” (residing outside “normal” society) and as racial “inferiors” believed to threaten the biological purity and strength of the “superior Aryan” race. During World War II, the Nazis and their collaborators killed almost half a million Romani men, women, and children across German-occupied Europe.

Recent studies have set the total number of Austrian Roma killed during WWII between 8,000 and 9,400. After WWII and in the context of Austrian inner politics, which was very reluctant to recognize both the real persecutors and the victims of the Nazi regime, the Roma communities were left deprived of any right for compensation payments. It was only in 1984 that the Austrian Roma were legally granted equal treatment with other groups of WWII victims for their suffering.



# My City Through Time



**BLOCKFREI**  
**Austria**

## BLOCKFREI

is an independent cultural organization based in Vienna. It was established in 2013 as a platform for innovative cultural praxis, with the goal to support the cooperation between cultural groups from Austria and South-Eastern Europe. Such an interaction has the aim to increase the visibility of cultural variety in Austria today, where ethnic groups from the mentioned region form a significant part of the society, emphasizing the benefits of its diversity. This interaction goes both ways and the projects are being realised both in Austria and other countries as well. Such cooperation gives an opportunity for exchanging ideas and experiences in a vibrant multicultural environment. BLOCKFREI has realized more than 20 projects in the past 10 years with international character and it is among the first organizations in Vienna who has implemented intensive learning course for international, emerging curators.



## Representation of Roma Communities in Austria **Workshop**

**Workshop Objective:** Through critical examination and reflection on historical images like the “Zigeunertypen“ photographs, this workshop aims to empower participants to challenge stereotypes, promote empathy, and advocate for the dignity and rights of Roma communities.

**Time:** 90 min

**Number of participants:** 12 or more

**Target group/s:** Young people between 16 and 30 years old

**Format:** Online (on Zoom or other platforms)

**Key-words (theme/topic):** Roma, Romani, diversity, inclusion, stereotypes, empathy, identity

### **Methodology/Description:**

- **Introduction (10 min)**

Numbering between ten and twelve million people, the Roma population constitutes the largest transnational minority in Europe. It is spread throughout the European continent but is highly concentrated in Central and Eastern Europe, in particular Romania (est. 2 million persons), Bulgaria (est. 700,000), Hungary (est. 500,000), Slovakia (est. 450,000), the Czech Republic (est. 300,000); as well as in the Iberian Peninsula (some 700,000 Roma in Spain, and another 55,000 in Portugal). The Roma consists of many subgroups, each featuring its own set of historical, cultural, linguistic, religious, and other characteristics.

Different sub-groups of Roma communities have been living on the territories of today's Austria for hundreds of years, with the first Ungrika-Roma settlements being established in the Burgenland region as early as the 14th century. Other Roma subgroups such as the Sinti, Lovara, or Vlach-Roma communities reached Austria in the early 19th century. During the 20th century, the Roma immigrated to Austria for various reasons:

In 1993 and upon the vocal engagement by local Roma associations and initiatives, autochthone Roma groups such as Burgenland Roma, Lovara und Kalderasch, have officially been recognized as one of the six ethnic groups (“Volksgruppe”) in Austria, thus providing tangible benefits to the communities.

The estimated number of Roma population living in Austria today is somewhere between 25,000 and 50,000, with some 10,000 belonging to the autochthone groups.

The exact number is extremely complicated to determine due to several factors such as the reluctance of “outing” oneself as a member of this community due to still present prejudices and stigmatisation. Despite being a historically constitutive part of Vienna’s socio-political system, the relevance of the local Roma and Sinti population is still lacking in the public memorial structures of the city.

- **Warm-up (20 min)**

Participants will be divided into 3 or more groups by the workshop facilitator/educator. Each group will play “virtual scattegrories” – they will be given four sets of letters and categories (animal, fruit, river, etc.) and they will have one minute each to come up with as many words or phrases that start with the chosen letter and fit the category. After 20 minutes, the participant would return to the main chat room.

- **Main Workshop (40 min)**

Present the participants with the “Zigeurnertypen” document and explain its genesis and context. From the middle of the 19th century, “folk types” became extremely popular photographic motifs, especially in the small, inexpensive CartedeVisite format (approx. 10 × 5.5 cm). Masses of photographs of “gypsies”, in the studio or in posed scenes outdoors, were circulated by large card publishers in Budapest, Vienna, and Prague and became popular collector’s items. Institutions that considered themselves scientific, such as ethnological and folklore museums, were also among the collectors of these photographs. Like the depictions of “folk types” in general, these “gypsy images” were highly stereotypical, showing them as particularly alien and uncivilized and sustainably propagating the cliché of the “gypsies” as the last nomads of Europe.





Link: [RomaneThana\\_SchwarzWinkler\\_Zigeunertypen.pdf](https://romane-thana.at) (romane-thana.at)



- Divide participants into small groups to analyze specific photographs from the “Zigeunertypen” collection.
- Provide guiding questions to prompt critical reflection and discussion, such as:
  - What professions or living situations could you see being depicted in the photos?
  - What stereotypes or assumptions are conveyed in the image?
  - How do you see these stereotypes contribute to the marginalization of Roma communities?

Encourage participants to consider the historical context and power dynamics behind the creation and reception of the images.

Each of the group should choose one of the featured photographs. In a group setting, try to list the characteristics of presented persons. Write them in the CHATgpt tool and ask it to generate a childrens’ story based on this character. Ask one person in the group to read the story out loud for the others. Discuss these questions in the group afterwards:

- What are the names given to the characters?
- What is the general tone of the story (hopeful, optimistic, pessimistic, etc.)?
- How are the Roma people presented in this story? Are there any specific characteristics given to the characters (physical, emotional, etc.)?
- Are there certain prejudices that you could detect in the story? If yes - what are they?

### **Conclusion (20 min)**

Once back in the main chat room, summarize key takeaways from the workshop. Allow each group to share their thoughts, questions, and feedback. Let each group answer following questions:

- What were some key insights or moments of learning that stood out to you during the workshop?
- Are you satisfied with how an artificial intelligence platform constructed a story about the Roma community?
- Does this story differ from the presentation of Roma that you have heard in the introduction? And if yes, how?
- How have your perspectives or understanding of diversity, inclusion, and stereotypes evolved throughout the workshop?

- In what ways do you see yourself applying the lessons learned from the workshop in your personal life, community, or work environment?
- What actions or strategies can you implement to challenge stereotypes, promote empathy, and foster inclusivity in your interactions and surroundings?

## **Skills developed by the participants:**

- An increased awareness of different cultures and a greater sensitivity to cultural differences and nuances.
- Cultivating empathy and a deeper understanding of the lived realities of others, fostering compassion and respect for diverse identities and backgrounds.
- Enhancing communication skills and learning to effectively communicate and collaborate with others from diverse backgrounds.
- Developing their ability to express themselves creatively, communicate ideas, and share narratives that promote understanding and empathy.
- Developing problem-solving skills and becoming empowered to take action in their communities to create positive change.
- Inspiration to become active citizens and advocates for positive change in their communities, fostering a sense of social responsibility and civic engagement.

## **Tips:**

- The workshop should be implemented on Zoom or other flexible online platform that allows “break rooms”, pairing of people, group rooms etc.
- This workshop could take place after the relevant city rally, that is described in R1 city rallies in Vienna.

**Author:** BLOCKFREI, Jana Dolečki



## Journey of the Guest Workers: an Improv Exploration **Workshop**

**Workshop Objective:** The aim of this improv workshop is to explore the experiences, challenges, and interactions of guest workers who came to Austria during the 1960s through improvisational theater techniques.

**Time:** 2 hours

**Number of participants:** 10 or more participants

**Target group/s:** Children and young people between 11 and 30 years old, with an interest in politics and history

**Format:** Live

**Key-words (theme/topic):** Guest-workers, Gastarbeit, work history, immigration, labour

### **Methodology / description:**

- **Introduction (10 minutes)**

In the early 1960s, a building-boom in Austria created a large demand for workers in construction and other related jobs and services. Due to the lack of local labour resources, Austrian authorities began to develop an economic strategy whose goal was to acquire foreign labour force. The first step in securing this was the Raab-Olah Agreement signed in 1961 between the presidents of the Federal Economic Chamber and Federation of Trade Unions. According to this document, the representatives of employers and workers decided to introduce a quota system (based on the Swiss model of seasonal workers' employment) that would be fixed in different agreements with other countries. The first country to sign a bilateral agreement that regulated the number of workers coming to Austria was Spain in 1962. However, this contract failed to secure enough workers as Spanish employees preferred German and Swiss markets due to higher wages. The Austrian government then decided to shift their focus southwards, signing the bilateral recruitment agreement with Turkey (1964) and Yugoslavia (1966), both of which resulted in massive labour migration.

Some 230.000 workers from these countries came to Austria during the first wave of labour migration (the 1960s till early 1970s), being employed mostly in the construction industry and related services, making up some 8.7% of the total working force of the country. The process of their employment would start in their respective countries where they would register in recruiting offices founded by the Austrian labour administration. There, eligible candidates from the long waiting lists of unemployed people were selected according to certain criteria such as age, professional qualifications, and health. The recruitment commissions would determine whether the candidates fulfilled the requirements for employment in Austria, and checked whether their health and professional adequacy for the work offered was sufficient. As these workers were initially hired on temporary contracts, they became known as “guest workers” or “Gastarbeiter.”

The term itself appeared already in the last years of WWII to denote foreign civilian workers who were employed in the Nazi war economy on a voluntary basis. At that time, however, the term “foreign workers” [Fremdarbeiter] was still predominant. Despite certain continuities in the employment of foreigners, after 1945 the expression “Gastarbeiter” was generally no longer associated with the National-Socialist era but was used to denote the labour emigrants who came voluntarily to German-speaking countries as of early 1950s. This rather contradictory term (guests are usually not expected to be working) was seen as problematic by relevant intellectuals already in the early 1970s, parallel to more and more foreign workers seeking a permanent residency. As the term is still often used in a derogatory sense, the academic and activist communities advocate for using it exclusively enclosed in quotation marks.

As mentioned, the term “guest worker” was meant to describe the temporary stay of those who would come to work in Austria and other German-speaking countries. Initially, most workers traveled to their new working environments without their families, eventually returning to their countries of origin after having earned some money. This short-term labour process where foreign workers were replaced by other workers after a maximum of two years became known as the “rotation labour system.” Although this was at first seen as beneficiary for both the employers and the employees, the system was gradually abandoned due to several reasons.



For instance, the employers soon realized that the training needed for temporary workers was also a financial burden, while more and more employees considered staying permanently in Austria due to better economic and political conditions in comparison with their respective countries. Once the employers gradually started to secure permanent working contracts and permissions, foreign workers started to bring their families. With their children becoming an integral part of Austrian society via educational and other social structures, most families of foreign workers opted to stay here permanently.

In substantial numbers since the 1960s, “guest workers” have become a permanent feature of Austrian society, and one could even state that they represent the largest minority in Austria today. Although they were welcomed by local industries for their contribution to Austria’s economic rise, they nevertheless faced social and economic discrimination both in everyday life as well as in their professional status. They were predominantly relegated to low-paid jobs with high workloads, they held rather low social positions that were ‘abandoned’ by lower-class Austrians, and were confronted with permanent ethnic discrimination. In addition, with the international gas crisis of the early 1970s which provoked record unemployment rates worldwide, “guest workers” were often seen as the culprits for the declining economic trends, and were further discriminated against by the general society.

Following the mentioned recruitment agreements, there were some 75.000 workers from Yugoslavia and some 10.000 from Turkey living in Vienna in 1973. In the period marked by the economic crisis, the number of Yugoslav workers living in Vienna diminished, while the number of those coming from Turkey almost tripled. In the second phase of labour migration to Austria from 1988 and 1993, the number of foreign workers grew dramatically. Because of the fall of the “Iron curtain” and the civil wars in Yugoslavia, some 223.000 of foreign workers were registered to reside in Vienna in that period.

- **Warm-up Activities (15 minutes)**

Relay Race with printed cards:

- Explain the rules of the relay race: Each team member will take turns running to retrieve one image or card at a time from a designated location and bring it back to their team.

- As each participant retrieves an image or card, encourage them to briefly describe what it represents (e.g., “This is a suitcase. Immigrants packed their belongings in suitcases when they moved to Austria”).
- Once all the images or cards have been collected, guide the teams to arrange them in chronological order to create a visual timeline of the guest workers’ journey.

### **Character Exploration (20 minutes)**

Divide participants into small groups and assign each group a specific character or role related to the theme of guest workers in Austria. Main characters that are given to the participants are:

- Pregnant 19 year old girl from a village in Bosnia
- 48 year old turkish mathematics teacher
- 34 year old Austrian factory owner
- 57 year old woman from a village in Bosnia, Yugoslavia
- 28 year old Austrian man official of the Austrian bank
- 57 year old Austrian landlord

However, the participant could add other characters they find relevant for specific scenarios. Each group should brainstorm characteristics, motivations, and backstories for their assigned character. Encourage participants to consider the perspectives of guest workers, Austrian employers, local residents, and government officials.

### **Improv Scenes (40 minutes)**

- Each group will try to improvise one of the scenarios presented below.
- Provide prompts or scenarios for each scene, such as job interviews, cultural misunderstandings, social interactions, and moments of solidarity or conflict.
- Encourage participants to improvise dialogue, gestures, and emotions that reflect the experiences and dynamics of the time period (communicating without mobile phones, language deficiency, etc.)



**> Job Interview at the Factory**

**Characters:** 19-year-old pregnant girl from a village in Bosnia, 34-year-old Austrian factory owner

**Scene:** The pregnant girl seeks employment at the Austrian factory owned by the 34-year-old. They meet at the Hauptbahnhof train station upon her arrival to Vienna.

**> In search of accommodation**

**Characters:** 48 year old turkish mathematics teacher, 57 year old Austrian landlord

**Scene:** the teacher who found employment in a factory in Vienna faces the daunting task of finding suitable accommodation in an unfamiliar city.

However, he encounters a significant barrier – he does not speak German, making communication and navigating the rental process even more challenging.

**> Financial struggles**

**Characters:** 57 year old woman from a village in Bosnia, Yugoslavia, 28 year old Austrian man official of the Austrian bank

**Scene:** The woman has been working as a cleaning lady of a wealthy Austrian family for some months and wants to send her savings to her family back in Bosnia.

**Reflection and Discussion (15 minutes)**

- After each improv scene, facilitate a brief reflection and discussion with participants.
- Encourage participants to share their observations, insights, and emotional responses to the scenes they witnessed or participated in.
- Prompt discussion around themes such as migration, identity, cultural adaptation, discrimination, solidarity, and resilience.

**Debrief and Feedback (10 minutes)**

- Conclude the workshop with a debrief session where participants reflect on their overall experience and share feedback.

- Ask participants to consider what they learned from the improv exploration and how it deepened their understanding of the topic.
- Invite participants to share any thoughts or ideas they have for future explorations or follow-up activities related to guest worker migration in Austria.

**Author: BLOCKFREI**



## (In)visible Herstories Workshop

**Workshop Objective:** The aim of the workshop is to create a design for a monument about a real historical female figure that has not received sufficient attention in public spaces, public knowledge and education.

**Time:** 2 hours

**Target group/s:** Children and young people between 11 and 30 years old

**Format:** Online workshop (Google meet)

**Key-words (theme/topic):** “invisible” heritage, activism, representation, female representation, popularization of invisible heritage

### Description:

- **Introduction (10 min)**

Throughout history, countless women have shaped the course of events, contributed to significant advancements, and blazed trails in various fields. However, their stories often remain hidden, buried beneath layers of oversight and neglect. In this workshop, we aim to rectify this imbalance by delving into the lives of these unsung heroines.

Through collaborative discussions, research, and creative expression, participants will delve into the depths of history to uncover the tales of remarkable women whose contributions have often been overlooked or marginalized. Together, we will explore the achievements, struggles, and legacies of these extraordinary individuals, aiming to bring their stories into the spotlight where they belong.

One of the primary objectives of this workshop is to ignite inspiration and spark creativity as participants embark on the journey of crafting a poster for a movie about a chosen real historical female figure. Through this creative endeavor, we seek to amplify the voices of these remarkable women, ensuring that their stories resonate far and wide, inspiring future generations to recognize the importance of diverse perspectives in shaping our understanding of history.

- **Warm-up readings and discussions (40 minutes)**

Organize the participants into smaller groups, ideally comprising 3 to 4 individuals, adjusted according to the total group size. Each group will be assigned an article to read and engage in discussions centered around the underrepresentation of historical female figures from Vienna's history in public spaces.

**Female figures that are to be selected by the groups:**

- Rosa Mayreder ([Rosa Mayreder - Wikipedia](#))
- Lise Meitner ([Lise Meitner - Wikipedia](#))
- Ida Pfeiffer ([Ida Pfeiffer - Wikipedia](#))
- Gabrielle Possanner ([Gabriele Possanner - Wikipedia](#))
- Elise Richter ([Gabriele Possanner - Wikipedia](#))
- Hildegard Burjan ([Hildegard Burjan - Wikipedia](#))
- Marie Jahoda ([Marie Jahoda - Wikipedia](#))
- Ceija Stojka ([Ceija Stojka - Wikipedia](#))

Additionally, each group will receive a set of questions designed to guide their discussions:

- Who is the underrepresented female figure we are focusing on, and what do we know about her life, achievements, and contributions to Austrian history?
- What themes and messages do we want to convey through the design of our monument? How can we capture the essence of the female figure's story and legacy in a visually compelling way?
- What historical context and cultural elements should we consider when designing the monument? How can we incorporate visual references to the time period and cultural milieu in which the female figure lived?
- What emotions and reactions do we want the monument to evoke in viewers? How can we use color, typography, imagery, and composition to create a sense of intrigue, inspiration, or empowerment?
- How can we ensure that our monument is inclusive and representative of diverse perspectives and experiences, including those of women from marginalized communities and intersecting identities?
- How can we use our monument to raise awareness, spark conversation, and inspire action in our communities? What opportunities exist for sharing our posters with broader audiences and amplifying the voices of underrepresented women in Austrian history?
- Where in the city would you position this monument?



## Workshop (30 min)

Each group will have to create a sketch for their monument in Canva online photo edit tool together. They could also use the AI photo generator for creating the photos that they want to edit.

### Materials needed:

- access to the Canva online tool editor
- access to the AI Photo editor

### Brainstorming Session:

- Facilitate a brainstorming session where participants generate ideas for the monument design.
- Encourage participants to consider the key themes, messages, and visual elements they want to incorporate into their monument idea.
- Provide guidance and support as needed to help participants refine their ideas and develop a clear vision for their monument idea.

## Conclusion and reflection (20 minutes)

After the discussion, the groups come back together in the main room. Back to the common room, the participants present their posters with monument sketches, and the images that were generated following their ideas. Invite them to share their discussion and how they worked together to define the prompts.

- Invite participants to share their presentations with the group.
- Allow each participant to briefly explain their design choices and the story behind their ideas.
- Facilitate a group discussion on the presentations, highlighting strengths and providing constructive feedback.
- Encourage participants to reflect on what they learned from the workshop and how they can continue to celebrate the stories of underrepresented women in their own work and communities.

### Outcomes of the workshop (skills developed by the participants):

- Participants gain a deeper understanding of the contributions and significance of underrepresented women in Austrian history. Through research and exploration of historical narratives, participants become more aware of the diverse experiences and achievements of women from different backgrounds and time periods.

- Engaging with the stories and legacies of underrepresented female figures allows participants to develop a greater appreciation for the rich tapestry of Austrian history. They learn about the challenges and triumphs faced by these women and their lasting impact on society, culture, and politics.
- The workshop provides participants with a platform for creative expression and artistic exploration. By designing movie posters, participants have the opportunity to express their ideas, interpretations, and emotions visually, using color, typography, imagery, and composition to convey powerful messages and narratives.
- Participants develop a range of skills throughout the workshop, including research skills, visual communication skills, and critical thinking skills. They learn how to analyze historical materials, synthesize information, and translate complex ideas into compelling visual designs.

**Author:** BLOCKFREI, Jana Dolečki



## Artful Reflections: Exploring Unwanted Collective Memories **Workshop**

**Aim:** The objective of this workshop is to engage youth in critical reflection and dialogue about memory, history, and ethical decision-making through the lens of Yoshinori Niwa's artistic intervention. Participants will explore the complexities of dealing with artefacts from troubled pasts and examine the implications of public memory and personal responsibility.

**Time:** 2 hours

**Target group/s:** youth from 11 to 30 years of age

**Format:** live workshop

**Key-words (theme/topic):** unwanted heritage, controversial history, artistic practice, criticism

### **Description:**

- **Introduction (10 min)**

Art has long been recognized as a powerful tool for grappling with and processing the complexities of a society's problematic past. In the Austrian context, where historical narratives are often intertwined with difficult and painful episodes, art serves as a vital means of reckoning with history, confronting collective traumas, and fostering dialogue and understanding.

Austria's history is marked by periods of both glory and shame, from the grandeur of the Austro-Hungarian Empire to the dark shadows of the Nazi regime and its complicity in the Holocaust. The country's complex past presents numerous challenges in terms of memory, identity, and reconciliation.

In this context, artists have played a crucial role in confronting Austria's problematic past and stimulating public discourse. Through various forms of expression, including visual arts, literature, theater, and film, artists have addressed historical injustices, challenged dominant narratives, and encouraged reflection on Austria's role in shaping the course of history.

Artists in Austria have explored themes such as the legacy of imperialism, the horrors of war and occupation, the experiences of marginalized communities, and the ongoing struggle for justice and reconciliation. They have used their creative talents to shed light on forgotten stories, amplify marginalized voices, and provoke critical engagement with the past.

Moreover, art provides a space for dialogue and exchange, where diverse perspectives can be expressed and shared. It invites viewers to confront uncomfortable truths, grapple with moral dilemmas, and envision paths towards healing and reconciliation.

Through exhibitions, performances, and public interventions, artists challenge audiences to confront the complexities of Austria's history and consider their own roles in shaping collective memory and identity. Art becomes a catalyst for social change, inspiring individuals and communities to confront historical injustices, build bridges across divides, and strive towards a more inclusive and just society.

- **Warm-up (10 min)**

Divide the participants into pairs or small groups. Explain the rules of the game: One participant will start by saying a word out loud (e.g., "sun"). The next participant in the group quickly responds with the first word that comes to mind related to the previous word (e.g., "shine"). The word association continues around the group, with each participant responding rapidly to the word they hear, creating a chain of related words. Encourage participants to respond instinctively and without overthinking.

- **Discussion (20 minutes)**

Show the group a video: [KunstSTÜCK - „Withdrawing Adolf Hitler from a Private Space“ von Yoshinori Niwa mit Bettina Zippel - YouTube](#)

Facilitate a guided discussion exploring participants' thoughts and feelings about the concept of "unwanted or compromising memorabilia." Encourage participants to reflect on their own connections to historical artefacts and the ethical dilemmas presented by Niwa's intervention.

**Discuss questions such as:**

- What obligations do individuals have to confront and reckon with difficult aspects of history?



- How can memory be both personal and collective?
- What are the ethical considerations in deciding whether to keep or dispose of such artefacts?

**Workshop (80 min)**

Divide the participants into 3 or more groups and invite them to engage in drawing collective memories or symbols that they wish to discard or let go of. Emphasize that this is a creative and symbolic exercise aimed at exploring personal and collective experiences and emotions.

**Brainstorming (20 minutes):**

Encourage participants to take a few minutes to reflect on collective memories, symbols, or experiences that they find troubling, painful, or burdensome. Prompt participants to consider historical events, societal issues, or personal experiences that evoke strong emotions or negative associations.

**Drawing Process (30 minutes):**

Provide participants with drawing materials and encourage them to begin creating visual representations of the unwanted collective memories they have identified. Encourage participants to use their imagination and artistic expression to convey their feelings and perceptions about these memories. Participants can use various drawing techniques, styles, and symbols to communicate their ideas and emotions effectively.

**Sharing and Reflection (30 minutes):**

Once participants have completed their drawings, invite them to share their artworks with the group. Create a supportive and non-judgmental environment where participants can express their thoughts, feelings, and intentions behind their drawings. Encourage participants to reflect on the significance of the memories they have chosen to represent and the process of visually expressing their emotions.

**Outcomes of the workshop (skills developed by the participants):**

Overall, the workshop aims to empower participants to engage thoughtfully and constructively with unwanted collective memories, fostering empathy, resilience, and a commitment to positive social change.

**Author:** BLOCKFREI, Jana Dolečki

# **My City Through Time**

**Artistania**  
**Germany**







## Artistania

is a non-profit organization which provides space and opportunities to encourage individuals with different cultural and social backgrounds to work together on artistic and socio-cultural projects.

### Transcultural Artistic Activities

Our goal is to promote the idea that cultural differences can stimulate inspiration, creativity and mutual learning. With our activities we want to propagate a new understanding of cultural and artistic work and create a place where we can implement the paradigm of transculturality, which addresses the idea of positive fertilization of different cultures as well as a fluid understanding of culture. We believe in art as a favorable tool for connecting people and cultures across boundaries, transcending languages and traditional ways of thinking, as well as allowing people to reveal their own realities to others. By creating spaces for artists and non-artists to express themselves freely and creatively, Artistania fosters a vibrant and inclusive creative community that encourages dialogue, kindness, understanding, mutual care and empathy.



# From Industrial Place to Art Place

## Workshop

**Aim:** tools for young adults and adults

**Time:** 1 hour

**Target group/s:** young adults, adults, elderly

**Format:** online

**Key-words (theme/topic):** visual history, memory, game

### **Methodology/Description:**

In this game we will reveal the past through picture games. Archive photos reveal strongly how the world, places and people have changed. We will start with Berlin chronophoto; a game where You will need to guess the year the picture was taken. With a set of 10 to 15 archive images ranging from the beginning of the 20th century to the present day, this immersive recognition game will test and build your knowledge of visual history. The more accurate You are, the more points you get. The second game will show you 5 protest images from all over the world, and You will need to guess what the protest is about. At the end of the game the information and details about the photos will be revealed.

### **In this game you will:**

- Learn about different time periods and increase your visual culture
- Learn about different protest events in history

### **Materials needed:**

- Laptop
- Archive photos

### **Skills (developed by the participants):**

- Knowledge of history of Berlin through images



- Knowledge of protest movements
- Visual history

**Tips and tricks:**

Look for a longer period on the photo before you guess, try to see all the visual clues

**Photos (from previous activities):**

Courtyard of Kunst-Werke Berlin, 1991.  
(Image credit: Uwe Walter)

**Additional information:**

<https://www.chronophoto.app/game.html>

**Author:** Artistania e.V.

# Political Art Spaces **Workshop**

**Aim:** tools for young adults and adults

**Time:** 2 hours

**Target group/s:** young adults

**Format:** in person

**Key-words (theme/topic):** protest posters, protest signs, slogans, creative drawing, collage

## **Methodology/Description:**

This session will ask you to think about something that you feel strongly about changing, improving or protecting in society. Focusing on protest and social movements, you will create your own bold protest poster that expresses your desires for change. Homemade posters are an effective way to make our demands visible. In this workshop, we will explore the aesthetic language of protest movements, develop slogans and put them on protest signs and posters. We will develop and implement protest posters using various techniques. After a historical and creative input, there will be enough time to design and exchange ideas.

## **In this workshop you will:**

- make 2-3 signs or/and posters for you to take on the streets
- Learn about the history of protest posters
- Learn about different creative techniques: painting on cardboard and collage
- Hear ideas about other types of protest posters you can make

## **Materials needed:**

- Cardboard or A3 paper for your background (try cutting up old boxes and cereal packets)
- Scissors
- Glue stick



- Assorted paper (newspaper and magazine scraps, coloured paper)
- Felt tip pens or markers
- Pens/pencils
- Magazines
- Long wood sticks

**Skills (developed by the participants):**

- Knowledge of history of protest aesthetics
- Drawing and slogans
- Composition

**Tips and tricks:**

In order to create your own protest art, think about and answer the following questions:

- What social, political, cultural or environmental causes do you care about? What do you feel passionate about changing in society?
- Are there any images that you think of when you think about these causes?
- Will your poster feature any text or slogans?

**Additional information:**

<https://www.theguardian.com/world/2011/mar/25/poster-workshop-1968-printmakers-revolution>

**Author: Artistania e.V.**

## Seed Bombing Workshop

**Aim:** ecological and gardening tools for young adults and adults

**Time:** 2 hours

**Target group/s:** young adults, garden interested people, ecologist

**Format:** \_\_\_\_\_ in \_\_\_\_\_ person

**Key-words (theme/topic):** seed-bombing, ecology, urban gardening

### Methodology/Description:

In this workshop we will learn how to make seed bombs, which are balls of clay, soil and wildflower seeds native to Berlin. These seed balls can be planted, placed or thrown in gardens, or anywhere else you think could use some color and plants.

Seed bombs are full of potential wrapped up in a pocket-sized ball of mud! They can make ugly, urban land beautiful and green again; restore plant and wildlife populations; nourish and feed the soil, people and animals; bring communities together, educate and – importantly – bring joy. The making process is a tactile and relaxing experience.

### In this workshop you will:

- make 3-4 seed bombs for you to take home and plant or throw yourselves
- Learn about the history of seedbombing and why its a great way to take individual creative action against the biodiversity crisis
- Learn about the seeds within your bombs and how they support local biodiversity
- Hear ideas about other types of seedbombs you can make at home

### Materials needed:

- Compost or potting soil.
- Red \_\_\_\_\_ clay \_\_\_\_\_ (powdered)



- Seeds (native wildflowers, annual flowers, or veggies)
- Water.
- Large bowl or bucket.
- Tray or egg cartons for drying.

#### **Skills (developed by the participants):**

- Knowledge of seeds
- Measuring skills of the components
- Fine motor skills
- Germination rate knowledge

#### **Tips and tricks:**

- Use local clay / make sure
- make certain the compost is sufficiently aged (should be a mix of smeary and fibric material) and has a near neutral to slightly acidic pH (pH 6-7) Don't use straight up worm castings or bokashi. Always cut these with aged garden or leaf compost.
- You need to check the approximate germination rate for the seeds you use

#### **Examples/photos (from previous activities):**



**Additional information** (QR codes or link to outside materials):

<https://exploreecology.org/love-gardening-make-seed-bombs/>

**Author:** Artistania e.V.

## Solidarity Workshop

**Aim:** tools for young adults and adults

**Time:** 3 hours

**Target group/s:** young adults, adults, elderly

**Format:** in person

**Key-words (theme/topic):** solidarity, community, zero waste

### Methodology/Description:

Recent movements against food waste, seen as an issue in and of itself, build on a much longer tradition of movements around food waste, which use unsellable but still edible food—both as a material resource for activist projects and a symbol to denounce other social and ecological ills. The chopping Disco workshop reclaims and redistributes otherwise – discarded food. The food will be rescued from various businesses. In this workshop we will show how food with dents and crooked vegetables, or bread from previous days will be turned into delicious dishes. The participants will chop along to music and prepare dishes together and serve to people free of charge. Offering free food is, for the group, simultaneously a way to bring in new participants, sustain existing ones, and show solidarity with the surrounding community.

### In this workshop you will:

- Learn about various aspects of economic solidarity
- Learn about the history of slow food, about food waste and methods of saving food
- Learn food recipes and cook them
- Learn to give

### Materials needed:

- Chopping boards, chopping knives, bowls, forks and spoons
- Rescued food and cooking materials
- Music and sound system



**Skills (developed by the participants):**

- Knowledge of slow food movement and zero waste
- Cooking skills for big groups

**Tips and tricks:**

gather the saved food before the workshop

**Examples/photos (from previous activities):****Additional information (QR codes or link to outside materials):**

<https://www.trial-error.org/2021/11/09/schnippel-disko-in-t-e/>

**Author: Artistania e.V.**

## The project

### My City Through Time

This publication was created in the scope of the project “My City Through Time”, which was implemented in the cooperation of following partner organizations:





## The project

### My City Through Time

This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

The project is co-funded by the Erasmus+ Programme of European Union.

Co-funded by the  
Erasmus+ Programme  
of the European Union



**Presentation of the Artistic Products (30 min)**

The artistic works created by the participants will be presented through a blackboard platform or digital collaborative gallery ([Canva](#) tool can be used) or [Miro](#).

Through a video call platform the participants will share the impressions of their products, explain their concepts and their expressed messages.

**Final Reflection (30 min)**

To close the activity, there will be a final collective reflection on the creation process and the impact of artistic products on social awareness. The learning obtained through research and the experience of capturing in a personal and artistic way the knowledge and impressions about these invisible memories will be expressed, as well as the feelings experienced when seeing the artistic products of their colleagues. A debate will be opened on the importance of art as a way to express points of view and generate social change; about the possibilities of “making the invisible visible”. Finally, the activity will be evaluated and the feedback from the participants will be collected.

**Materials needed:**

Computers with internet access, digital video calling platform ([Jitsi](#) is recommended), online resources for research (articles, videos, etc.), digital tools for artistic creation (like video editing software, audio, digital drawing, or word processors), digital collaborative whiteboard platforms (recommended [Canva](#) or [Miro](#)).

**Skills:**

Research, creativity, artistic expression, historical awareness, social action, teamwork.

**Tips and tricks:**

- Encourage collaboration and communication between team members despite being online.
- Make the most of the digital tools available to create innovative and impactful works of art.
- Encourage participants to explore personal themes and connect them to the wider memory issues of marginalization, racism and coloniality.