



REMEMBRANCE FOR PEACE

Approaches, Knowledge and NFE Methods
around Remembrance Work for youth workers
and peace activists



Service Civil International
Deutscher Zweig e.V.

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About this toolkit

"Those who cannot remember the past are condemned to repeat it."

George Santayana

Many atrocities have happened in the past and are still happening today: wars, genocides, conflicts, colonialism, discrimination, social problems, the climate crisis and human rights violations. To fight these challenges, remembering their context and similar things from the past is vital.

What is peace for us? We see remembrance and reconciliation, non-violent conflict resolution, social justice, the elimination of all forms of discrimination, the promotion of equity, political participation and the sustainable use of resources as essential prerequisites for peace.

We are committed to ways of non-violent conflict resolution to create and maintain peace. Violent and military approaches always mean and meant injury, death and destruction. Social justice and sustainability are indispensable for peace, as conflicts are fought over power and resources. The democratisation of society at all levels and in all areas is necessary, so that all people can equally contribute their needs and wishes. SCI promotes the transformation of society towards equal political and social rights and opportunities for disadvantaged groups.

What is the connection between peace and remembering the past? Remembrance and reconciliation are the basis for lasting peace after wars, colonialism, fascism and conflicts. Often, the structures beneath atrocities of the past are the basis for continuous challenges in the present. Former colonies are still faced with exploitation, racism and political and economic inequalities that can be traced to colonialism. And antisemitism has not disappeared after the Shoah.



This toolkit gives you inspiration for remembrance work with young people. We introduce some approaches, methods and practical examples of how to do remembrance. It is difficult to define the one perfect way of doing remembrance, this toolkit instead tries to give you an overview over different approaches. We will focus especially on volunteering and non-formal education, but also on online remembrance. We give examples of how it is already done in projects all over the world.

Who is behind this toolkit? This toolkit was created by SCI Germany. Service Civil International (SCI) was created in 1920 in the aftermath of World War I. The goal of the organisation then was to bring together people from different countries that had just been enemies in the war and to create spaces for cooperation, understanding and peacebuilding through volunteering. SCI also today strives to contribute to a culture of peace. We want everyone to have justice, human rights, freedom of speech and a good life. SCI currently has branches in 43 countries and the network organises approximately 1000 volunteering camps per year. We also organise campaigns and educational projects such as seminars.

This is the outcome of the seminar “Youth4Remembrance”. In autumn 2019, we organised a seminar nearby Berlin, Germany, to reflect on remembrance and its different approaches. People of 10 different nationalities discussed different perspectives on history, national and personal narratives, but also narratives of marginalised groups. We shared our experiences in different fields: Some work with Wikipedia, others organised oral history, exhibitions or doing research. We also witnessed examples in Berlin of how remembrance was done in a practical way. We went to a former GDR Prison as well as a national socialist forced-labour camp to get an idea of how remembrance is done on a local level. Remembrance was, is and will be one of the most important foundations of human rights and peacebuilding. We will continue standing up for a culture of peace that includes a culture of remembrance!



8 ways of approaching Remembrance with young people

1. Make it interactive, personal and urgent

Just giving someone a book or telling them a monologue about history will have less effect than engaging the audience themselves in the content. Make them experience history by using interactive methods.

If there is a chance, it is nice to learn the background of participants beforehand. It helps to make the content suitable for the group, to avoid repeating information and to pick the methods that relate the most to the group. We need to know or imagine whom we address with our message / information. You could even link the methods to their personal experience, to their family, their community.

If you make clear that the historical events you are trying to convey relate to the present, it will create a much stronger sense of urgency to remember the past. Why would we need to remember history if it didn't shape our current world?

2. Memory and history both are relevant

History based on statistics and research does not always make readers feel engaged. Memory on the other hand can make us see the past from a subjective and emotional point of view, without necessarily understanding and relating to the wider context of a situation.

History can be seen as an external perspective, memory as an internal one. History is seen as something permanent and objective whereas the retelling of a memory immediately affects its content. Also, history is affected by biases and perspectives - the way we tell history in history books changes over time.

Both historical facts and memory can be useful for remembrance. You could create a healthy balance between history and memory.

3. Family history is a good hook

Letting participants of your project have a look at their own family's history can be an interesting hook for them to develop a wider interest in history. Participants could look and analyse old family pictures, they could collect oral histories from their grandparents, parents or other relatives. By its nature family stories can be very emotional and motivating, be aware of this and give trigger warnings before.

Don't leave participants alone with this: Make sure to place the outcomes of the family history research of participants in a wider context - let them reflect on how their family's history is woven into historical events and how these events still shape our present, both in their family and in society. You could let them also critically reflect on how their relatives' memory contradicts historical facts.

4. Internationalise national histories

People from different countries or groups often hear history from different sides: For many European nations, Christopher Columbus discovered America - for Native Americans, he brought destruction, death and exploitation to their native land.

National perspectives on history and remembrance are often influenced by their respective governments, they are used to create national identity and to emphasise heritage of the nation. This perspective is often not concerned with the broader context. It often misses groups that are excluded from the national narrative (sexual, religious, ethnic minorities). National perspectives can even create and reinforce historical images of the "other" as the enemy, e.g. another nation. This is dangerous, as it can demonise whole groups and creates an identity around this demonisation.

Therefore, it can be powerful to confront youth with perspectives of other nations, especially on international exchanges.

5. Forbidden memory, untold and unwritten histories are interesting

Which parts of history that are still relevant for the power structures in today's world does no one talk about and why? Which memory were people supposed to suppress and forget? These stories are especially interesting to tell. Tabooed parts of history can highlight important lessons from the past, e.g. the role of governments and regimes that have prevented different classes of peoples' history.

6. Multiperspectivity makes remembrance richer

Multiperspectivity is the holistic approach to include all possible perspectives, also perspectives that usually are not talked about in history, e.g. the perspective of history from the Global South, from women, from minorities.

Encourage to critically reflect your own perspective, which is influenced by your national perspective and your individual socialisation in order to discover which perspectives might not be included. You could create this approach by encouraging and celebrating differences in the groups that you work with. Create safer spaces where people from minority groups feel welcome. You could also try to include perspectives from other parts of the world by either inviting participants from different parts of the world to your project or by creating a link through online communication (e.g. inviting people from other parts of the world via video call).

7. Reflect if you centre victim or perpetrator

In remembrance, it is often asked who is at the centre of a certain approach or project. Who benefits from this or that way of remembering an event or a person?

A controversial discussion is for example held in German-speaking countries. Who is the target group of the current sites of remembrance? The Holocaust Memorial in Berlin ("Memorial to the Murdered Jews in Europe") for example intends to create a feeling of narrowness and insecurity in order to draw attention to the suffering of the Jews during WW II. But who needs such a feeling or description of the horrors of Nazis? The descendants of the perpetrators to imagine what terrible things happened? Or the descendants of the victims who have to imagine what happened to their ancestors?

8. History because of history - or with contemporary reference

Doing remembrance always implies a connection of the past to the present. We keep history alive to learn from it for the present, to honour and to critically reflect on our descendants and our collective past. There are two different ways of doing this: You might want to leave the present out of your remembrance and let participants make their own connections to the present (History because of History). Or you might include references and continuations of the past that you remember in your remembrance, e.g. by including information about current waves of antisemitism when remembering the Shoah or by including information about global injustices and nowadays racism when remembering colonial history.

Examples for Remembrance

What do remembrance projects look like in practice? Here you find various examples of how societies, organisations and individuals deal with their history. Many of these examples can also be integrated into international youth remembrance projects. It is particularly important to reflect and question with which perspective the examples we introduce here were conceived, which voices are heard, which (historical) reality is presented, etc.

Memorial sites

Memorial sites are places of remembrance, usually at historical locations where certain events took place. These sites are preserved "to speak" about the past. Well known are memorials in former concentration camps or war battlefields. In addition to large memorial sites, there are also many small places of remembrance, such as war memorials, on which the war victims of individual villages or towns are mentioned. Memorial sites are either state-run or have been created on the initiative of citizens.

Memorial sites are often equipped with memorials, statues and background information. Sometimes they offer permanent exhibitions about the history of the place and the context, its historical function, etc. There can also be an offer of guided tours, workshops or talks with contemporary witnesses.

There are also some critical voices towards memorials e.g.:

- Focusing on some places in which crimes took place and which were not accessible for the public can distort the perception as crimes also took place very visible in daily life (e.g. during the Shoah)
- caring for and maintaining a place where atrocities were committed
- the musealisation of places of horror: "pathos and kitsch" could obstruct the view of reality and would also not do justice to the victims (according to Ruth Klüger)
- remembering memorial sites as places of the past could be seen as a way to conclude the past without placing them in a wider socio-political context that has continuities to the present (e.g. antisemitism has existed and exists in Europe also after the fall of Nazi Germany)
- Memorials are often seen as authentic places, but the appearance is quite different to former times (e.g. pretty vegetation). This no longer given authenticity of the place is also a gateway for right-wing extremists and their claim that it is all just lies and forgery.



Movies & Videos

Showing a video or a movie can be a good trigger for discussion about remembrance. There are different kinds of videos and movies that you can show, depending on your objectives, the time that you have and the context:

- Feature film
- Short film
- Documentary films
- TED Talks
- Music video

Sometimes, videos and films alter historical events so that they become more suitable for a modern cinema audience. It is important to place these videos or films in a context, possibly also to add a critique to their way of framing history and to add how these historical events in the video or film continue to influence the present.

You can find input of which videos and films to show in the [Further reading / watching section p.41](#).

Museums

Modern museum design incorporates many interactive elements such as eyewitness reports, guided tours, etc. You can include local museums in your projects, even many small towns have a museum and it is worthwhile to have a look and to pay attention to approaches of remembrance work. It is always advisable to reflect on a visit of a museum afterwards and to question with which perspective the exhibition was conceived, which voices are heard, and which might be left out, which (historical) reality is presented.

Podcasts/Audio features

In recent years, projects in the audio sector have increased significantly. There are many different contributions like Podcasts or Audio-features from radio and TV stations or directly from memorial sites, museums or other organisations around remembrance: discussions between experts, interviews with contemporary witnesses or documentary contributions. These audio contributions can be used for educational activities. People can listen to them directly on their digital devices at places of remembrance, or on the way to a project or during a walk. Audio features or podcasts can also be produced in projects themselves, making the results available to a wider audience.

Virtual museum

A virtual museum is a web platform that has similar functions as a museum: Visitors can explore the content of the museum and learn more about a specific topic. The content of the website is curated in a way that enables an increased understanding of the portrayed context.

Example: Houshamadyan (www.houshamadyan.org)

The aim of this project is to reconstruct the lives of Armenians living in Ottoman cities/villages through academic literature and research as well as to preserve the memory of Ottoman Armenians. Houshamadyan collects materials on demography, traditions, religious customs, schools, churches, monasteries, cuisine, songs, folk medicine, etc. It also has an open digital archive where visitors can find family photos, photos of household items, like carpets, jewellery, as well as audio and video materials.

Volunteering camps and international exchange projects

International exchange projects and volunteering camps offer a specific opportunity for remembrance, as they bring together people from different cultural and national backgrounds and enable an international look at remembrance and a look at history with multiperspectivity.



Service Civil International Germany cooperates with several memorial sites by organising volunteer camps. They contain a large study part on the topic of the memorial site and a practical work part, such as the maintenance of the grounds or the preparation of information texts for visitors in many languages. Volunteering camps can be interesting for memorial sites also, because they are interested in reaching out with their educational purpose to people from all over the world and because they are interested in fostering international cooperation and understanding.

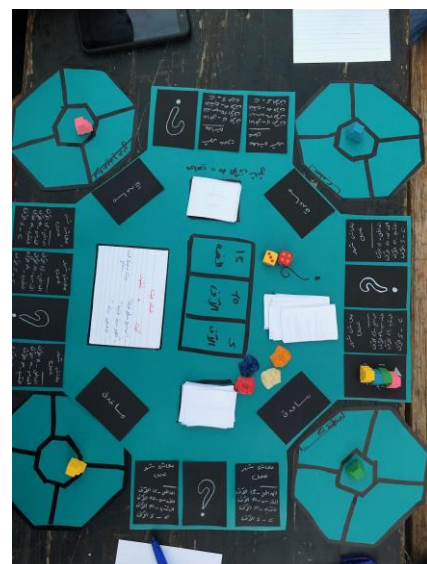
Board Games

Board games can be used to make history interesting in a playful way and to relate it to present socio-political circumstances. They can reach new target groups and convey complex topics with simple messages. Their development can take some time.

Example: Board game by Baladna - Arab Youth Association

Baladna - Arab youth association developed six board games about different Palestinian political, social problems that they aim to raise more awareness and knowledge about. The board games talk about the siege of Gaza, freedom of movement, the segregation in the West Bank, the apartheid wall, and checkpoints, the right of having a home in the case of a house being demolished, the Hejaz railway and the history of Palestine before the 1948 war in a playful way. There is another game about Individualism, and individual salvation, which encourages to build cooperation and think about common destiny.

These games promote a sense of cooperation and partnership in confronting the different destinies in different Palestinian areas, encouraging initiative. Baladna uses the games as a smooth, attractive and modern tool in talking about political issues with Palestinian youth.



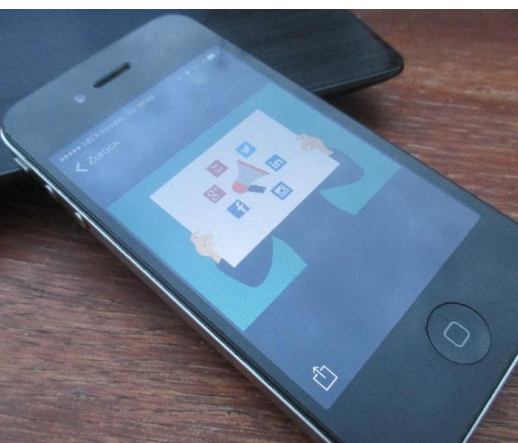
Social Media

Participants of your remembrance projects can do remembrance on social media. They can share their family's stories, publish photos, shoot videos, and use hashtags. The goal here is for people participating in your project to actively do remembrance research themselves, to take ownership over it and to become educators themselves by sharing it in their communication channels.

You can also use social media yourself to reach young people. For doing an effective post, it is good to provide relevant resources (websites / links) as well as framing or structure (post every day or at specific dates, individually or as a group, for 1 month or more).

Platforms like Instagram or Tiktok might reach audiences which you would otherwise not reach through remembrance projects. You can reach these new target groups in this way through a channel that is usual and comfortable for them.

Emojis and likes are common on social media - should they be used in remembrance projects and if so, how? Using emojis to talk about atrocities of the past can be perceived by some as disrespectful.



Example: @eva.stories (<https://www.instagram.com/eva.stories/>)

This is an example of a remembrance project in social media: @eva.stories. The project is an Instagram account, which shows the life of a Jewish girl during the Shoah. The main idea behind the project is to show the life of a Jewish girl during the Shoah, as if she had an Instagram account?

The project is a collection of insta stories, which are posted every day as a sort of a video-diary of this girl. The short videos show horrible aspects of the Shoah through the fate of usual people.

Wikipedia

Wikipedia is a free online encyclopaedia developed by volunteers in more than 300 languages. Wikipedia is a useful tool for engaging youth in working on remembrance by engaging them to become editors themselves. Wikipedia is a decentralised project: everyone can join in editing Wikipedia, even disclosing your name is not required, everyone can write or edit an article within Wikipedia.



Perhaps most importantly, Wikipedia is not a standalone project, rather it is supplemented by almost a dozen of its sister projects called Wikimedia projects, which work based on the same principles – for example, Wikimedia Commons (free database of media files), Wikisource (free repository of texts), or Wiktionary (free dictionary). All of these Wikimedia projects can be utilised in projects around remembrance.

Examples for Remembrance projects and Wikipedia

Wiki Loves Monuments:

The biggest photo contest in the world, Wiki Loves Monuments is devoted to cultural heritage. The contest is annual (takes place in September each year) and international, with several dozens of countries participating each year. The goal of the contest is to create the largest database of free-licensed photos of cultural heritage objects. Wiki Loves Monuments is useful for remembrance because it helps engage people to work with both local and national history, learning more about history through objects of architecture and other monuments, while the fact of it being a contest helps to attract more people through a possibility of winning a price.

GLAM projects:

Wikimedia organisations across the world often partner and cooperate with galleries, libraries, archives, and museums (GLAM) to digitalise and upload their content to Wikimedia Commons. GLAM institutions often are a literal treasury of information related to history and remembrance, while Wikimedia projects provide an environment for utilising this information and making it available and useful for the general public.

Wikipedia for Peace:

Wikipedia for Peace is a movement that wants to strengthen peace on Wikipedia and its sister projects. As part of the project, Service Civil International and the Wikimedia community together organise international volunteering camps, where young people and peace activists learn how to edit Wikipedia and then contribute new social justice content to Wikipedia. Each camp has a specific focus (e.g. LGBTI history, women in the peace movement, refugees in history). Participants research information about historical people or events on their own and write articles. Together as a group, they reflect about the things they write about and also learn more about the topic of their camp.



Maps and tours

Maps shape our everyday life and are used primarily as a source of information for geographical orientation. Maps are also contemporary witnesses of historical events, because in old maps you can see and analyse historical situations. Maps can therefore be useful for comparing geographical situations at different times, e.g. when looking at borders or frontlines. Maps are also used in other ways to represent remembrance work. Both analogue and digital maps can be used for educational purposes or to record current situations. These maps work on different scale levels, be it mapping places of forced labour in a city or showing global migration and flight movements. Information on maps is often perceived as objective facts, but it is also important to critically question and reflect on maps and their context of origin.

Examples for Remembrance projects and Wikipedia

The refugee project - <http://www.therefugeeproject.org/>

In the Refugee project, global migration movements are processed in a digital map. It is possible to find out from which countries people flee to which regions. This is shown for the last 45 years and changes become very clear. In addition, background information on reasons for flight is provided.

Environmental Justice Atlas - <https://ejatlas.org/>

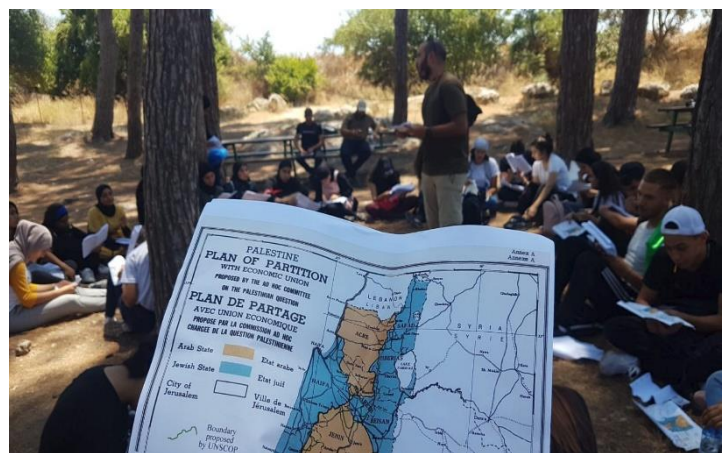
“The environmental justice atlas documents and catalogues social conflict around environmental issues. The EJ Atlas collects stories of communities struggling for environmental justice from around the world. It aims to make these mobilisations more visible, highlight claims and testimonies and to make the case for true corporate and state accountability for the injustices inflicted through their activities.” (Source: ejatlas.org - about us). Through its work these conflicts and the concerned activists can be remembered and increase the visibility of them.

Places of forced labour in Leipzig, Germany - <https://www.zwangsarbeit-in-leipzig.de/karte/>

The map shows different places connected to National Socialist forced labour in the German city Leipzig. The digital map offers the opportunity to approach the crime complex of National Socialist forced labour from a local historical perspective. Independently of a visit to a memorial site or archive, it enables to learn about forced labour on a local level, to research former camp sites and their history, and in this way to independently explore the topic.

Baladna's alternative hiking tours

In their alternative hiking tours, Baladna - Arab Youth Associations tries to tell the general story and the personal story of the Palestinians, as well as to address many aspects at the political level, aesthetic, environmental, social, geographical, collective memory, agriculture, people's relationship to the land, their social history, and the use of plants in daily life. The project includes tours as well as alternative maps and the production of knowledge content about the places that are part of the tours. The aim of this program is to prepare young leaders and mentors who work with youth in their villages and cities through roaming and scouts to raise awareness among young people and involve them in political life in order to change reality for the better.



Street names

The appreciation of historical people or events in street names is a quite common method of remembrance. Street names are part of our everyday life. Often little is known about the origin or meaning of the street names, but sometimes additional information boards are attached to the street signs.

Street names can be incorporated into the educational work, e.g. through a rally in which participants have to find out information about the names of the streets and their (historical) context.



It is not uncommon for street names to lead to controversial discussions: Whom do we remember, whom not? Whose perspectives are visible and whose not? There are streets in Western Europe that are for example named after European colonisers and this mostly without critical signposting. In return, there are hardly any streets named after colonial independence activists. Street names are therefore also well suited for controversial, critical discussions in a group on the topic of memory.

Theatre

Theatre can make the past present - without being committed to the facts down to the last detail. Theatre can thematise historical events from different perspectives and gives the audience the impression to be close to the events. Many theatre ensembles often have plays from different genres in their programme, discussing themes of remembrance work which can be visited and discussed together. Theatre methods can also be very well integrated into group projects.

-> see [Methods - Theatre of the Oppressed](#), p.32.

Example: Hate Radio by Milo Rau

The Swiss theatre maker Milo Rau repeatedly opens up historical memory spaces in his works. He speaks of a "historical feeling" and tells of an "aha" experience. In his play Hate Radio (2011), Rau dealt with the genocide in Rwanda in 1994, especially with the role of the Hutu radio station RTLM, in which radio DJs called for the extermination of the Tutsi minority. Rau had a broadcasting hour full of hits and hate played. The play also gave a guest performances in the capital of Rwanda, Kigali. The surprising thing was that despite the obvious rejection of parts of the historical facts, contemporary witnesses confirmed that the play was close to the reality in 1994. Milo Rau is convinced that the theatre can strike a "tone of collective memory", a historical feeling, without being "committed to the truth of the details". Milo Rau staged more topics such as e.g. the Congo War and its relation to a global high-tech industry or the last hours in the life of Russian revolution leader Lenin.

Adapted and translated from: <https://www.goethe.de/de/kul/tut/gen/tup/21032942.html>

Memorial Days

On anniversaries of historical events, memorial days are often held to uphold collective memory. These days are often celebrated very differently in different contexts. International remembrance projects can use this to discuss divergences in remembrance: Participants can discuss how memorial days are celebrated in their different contexts, which days are public holidays or not and what the reasons are for this. You can integrate this in discussing each day of a seminar/exchange/event the memorial days of the current date.

Collections of oral history

Collecting oral history can be a powerful tool of doing remembrance. It actively engages eye witnesses and gives value to individual memory. This practice is important because it passes oral history onto upcoming generations. In the future it can supplement the documented history.

Publication of memoirs and personal memories can be a common method of collecting oral history. This is a practice for a lot of cases and is used among many historians. They are hard to retract though: These publications are often voluminous, and it is usually hard to find specific information needed in them.

Interviewing witnesses of some specific events can be another method. This is an efficient method of keeping the memory and sharing with others. This method can also involve the use of social media covering the biographies and memories of the survivors.

In this method, the interviewed witnesses can have different approaches and opinions about historical events and share different experiences. Interviewing witnesses can sometimes be challenging. Witnesses of events that have happened in the late past may have lost their memories or their memories might have been altered. This may also result in different accounts between witnesses and survivors. It's also important to keep in mind that witnesses have different perspectives and experiences and that the things they say are not the one and only truth.





Non-formal education (NFE)

Methods for Remembrance

Non formal education can be very helpful to deepen and discuss topics of remembrance. With these methods, you don't have to be an expert on the topic of remembrance or history to facilitate a workshop. It is more about moderating and facilitating the groups and preparing a concept. Here you can find a collection of methods and sessions to the topic of this toolkit. If there are special materials needed (e.g. power point presentation, worksheets, etc.) you can find them under the following link in an SCI cloud: www.sci-d.de/remembrance4peace

You can combine different methods to plan a workshop. Feel free to adapt the methods to the needs of your group and yourself.

There are some important things you should consider when facilitating and organising educational activities. Check the next chapter "Tips for Non-formal Education" before planning your workshop.

Here you have an overview over the methods in this toolkit:

- Building peace in modern society
- Commemoration through memorials
- History lesson
- Human rights during WW I
- Impressions of war
- Living Library
- Mouse-Face method
- Movie screening
- On these shoulders we stand
- One step forward - Historical edition
- Pop-culture analysis
- (Post)Colonial Food: Let's meet for a coffee
- Power of Propaganda
- Project visit
- Quote-Guessing
- Silent Discussion
- Timeline of national histories
- Theatre of the oppressed
- Think of the Author
- Who am I? - Who is present in History?
- World-Café: Perspectives in History and Remembrance

Building peace in modern society

AIM: Understanding the possibilities and challenges of peace building; understandings of peace

TIME: 75 minutes

GROUP SIZE: 9 - 20

MATERIALS: 5-7 flipcharts, colourful pens; definitions for debriefing on flipcharts or colourful paper

EXPLANATION: This workshop should be done with a group that has been discussing war before and build on their understanding of the mechanisms of war. It can be used to introduce the topic peace and understandings of peace.

Divide the group in 3-5 subgroups (not more than 4 or not less than 3 participants per group). Explain the task: "The world has been shaken by many wars over the last years and has finally managed to create new bridges and peaceful ways of diplomacy. In this process, 3-5 new countries have been founded and you have the honour of being their representatives. Learning from the past, you have a chance to avoid this destiny in your new countries. You have 30 minutes to discuss the laws, structure etc. of your new country. Draw the country, discuss its particularities and come up with three rules that you would propose to maintain peace. Be creative!"

The groups can each take one flipchart and some pens. Check up on them every 10 minutes to see how the tasks are working out. When you come back to the plenary, ask the groups to present their new countries. Give the other groups time to ask questions after each presentation. While they are presenting, collect their ideas on a flipchart.

When all have presented, it is time for the debriefing:

- How was it for you to come up with those rules? (challenging/easy/...)
- Do you think a world that implements these new rules (point to the flipchart where you collected their ideas) would really be peaceful?
- What would a peaceful world have to entail?

Finish the debriefing with two quotes:

- "Peace is the absence of war."
- "Peace is a period of harmony between different social groups that is characterised by lack of violence or conflict behaviours, and the freedom from fear of violence."

-> Which kind of peace do you think you reach through your approaches?

Possible extension of the workshop:

If you have the time, we recommend continuing the workshop for 30 more minutes. Then the debriefing should happen after the following activities:

Ask the groups to draw up a diplomacy and trade plan for their countries. (10 minutes in the group)

When everyone is back in the room, they have to send representatives to the other countries and implement their plans.

Extra debriefing question:

- How did the meeting of the countries happen?
- Were there any discussions or confrontations? How did you handle them?

Important: These discussions can be heated so it is very important that you perform a small ritual for the participants to exit their role.

SOURCE: Service Civil International (2016): Memoric Booklet

Commemoration through memorials

AIM: Getting to know memorials as a medium of remembrance

TIME: 60 minutes

GROUP SIZE: 9 - 15

MATERIALS: paper & markers

EXPLANATION:

Give a brief introduction about war monuments, cemeteries and other concrete memorials as material expressions and mediums of commemoration. Tell that the idea is to discuss material aspects of history and memory. Stress that memory is here seen as something collective that is shared, or supposed to be shared, among a group of people. If some key concepts such as “commemoration” and “memorial” are still unfamiliar for the group, talk them through quickly. Divide participants into groups of 3 and give the instructions for the group work: Every group is supposed to think about or look for a memorial (monument, statue, cemetery...) and prepare a poster about it, thinking about and answering the following questions:

- What is the object of remembrance? (a battle, fallen soldiers, a certain person...)
- When was the memorial established, and by whom?
- Where is it located?
- Why do you think this special location has been chosen?
- What is the community of remembrance? (a local community, whole nation, a family...)
- What do you think is the message of this memorial? How does it connect to the topic it reminds of?

In the top part of the poster, the groups are also asked to draw the memorial site in question. The participants have 20 minutes for the group work, an additional 10 minutes can be given if necessary. When all the groups are ready, they present their posters to the whole group.

After the presentation, there should still be approx. 15 minutes for a discussion in the whole group. Start with asking the participants about their thoughts on the exercise, and differences and similarities between the memorials different groups have presented. For example, some of the following points can be included in the discussion:

- Moral messages of memorials | From which point of view do memorials show the things they remind of, and how do they encourage us to remember these things?
- Political context | In which political context has the memorial site been created and how does this context influence the way it interprets history?
- Whose memorial? | Which groups, survivors and actors are put in the centre of the memorial? Which ones are not mentioned?
- Conflicting interpretations | The messages different memorials carry don't appear same to everybody. The same war memorial can symbolise honour and sacrifice to someone and extreme nationalism to someone else.
- Memorial as a symbol of agreement or a “closure” upon the past events
- The role of material, place and landscape in remembrance | A concrete monument attaches remembering to a certain place.

SOURCE: Service Civil International (2016): Memoric Booklet

History lesson

AIM: discussion of major, controversial historical event in an international group

TIME: 60 - 90 min

GROUP SIZE: 5-30

MATERIALS: flipcharts, markers or whiteboard/blackboard

EXPLANATION:

The participants are split in small groups with people who went to school in the same country. They get a topic (e.g. World War II) and are asked to remember a typical school lesson on this topic. To guide them, the facilitator presents a set of questions they have to answer (When WW II started, who took part on whose side, who are the heroes and criminals, when the war was over, how memorial days remembering WW II are named, etc.).

After the group work, participants present the typical history lesson on the topic they used to have in school to the rest of the group. Participants should be aware that the aim is not to show their personal view or deep knowledge of the subject, but rather to present a common official perspective of their country. In the end, participants discuss the differences in official remembrance in their countries, the reasons behind them, the narrative their officials are trying to build and so on.

Human rights during WW I

AIM: Understanding of development of Human Rights

TIME: 75 minutes

GROUP SIZE: 10 - 15

MATERIALS: paper, flipchart, markers

EXPLANATION:

Tell the participants that you will do a workshop with them in which the human rights will be discussed. First you play One step forward (see later in the methods chapter) with human rights as sentences to do steps or not. You can find roles and sentences in the additional materials.

After the “one-step-forward-method” ask the participants to group themselves according to the time in history that the personalities lived in (one group will be composed by “personalities” that lived during WWI and the other by “personalities” living today). In these groups they have 10 minutes to discuss which rights their personalities have. Each group receives a paper and a pen to write the rights down. After they have finished ask them to sit making one big circle. Put down the flipchart with three columns (WWI, today, future) in the middle of the circle and ask them to tell you the rights they found they had or didn’t have. Write them down, making a comparison between WWI and today visible. When WWI and today are done ask them to think about the future. Which human rights are still missing and should be created?

When done with the discussion spread the human rights you wrote on separate papers on the floor, reading them out loud and explaining if necessary.

ADDITIONAL MATERIALS: roles & sentences for One step forward as well as human rights can be found here: www.sci-d.de/remembrance4peace

SOURCE: Service Civil International (2016): Memic Booklet

Impressions of war

AIM: share thoughts about war, working with feelings and association

TIME: 40 minutes

GROUP SIZE: 5-15

MATERIALS: pictures of war scenes, pens, paper

EXPLANATION:

With this game you can explore how people react to pictures of war scenes, what do they see/feel/associate. The activity is easy to prepare but might have a big impact on the participants.

Ask the participants to sit in a circle and provide them with pens and papers. Let them each choose randomly one of the pictures that you prepared. Participants have a look at their picture and have one minute to write down their first associations and feelings they have while looking at this picture.

Afterwards, they have another 5 minutes to structure their thoughts and prepare a one-minute presentation on the picture and its impact on them. The participants are presenting their pictures and associations one after another and give short time for feedback and questions from other participants (if enough time) and take notes. After everybody presented, go back to the controversial ones where you had the feeling the people wanted to say more about. Collect ideas in order to give a good summary of what has been said in the end. You can also collect the ideas during the discussion on flipchart paper, so that the participants can always see and remember the most important issues that have been raised.

Be aware: Please give trigger warnings before this exercise! People have different experiences concerning the topic, some might have experienced war themselves. If possible, try to inform yourself if any of your participants had experienced war or other traumatic situations (such as natural catastrophes). Besides, pictures can have a very strong impact on people. Even though you might want to choose rather extreme ones to provoke a lively discussion, consider that some people may react more emotionally to images than to pure discussions.

SOURCE: Service Civil International (2012): Peace Education Toolkit - No more war

Living Library

AIM: discovering and understanding different personal perspectives on controversial historical events, war and remembrance

TIME: 15 min per book; 45 min - 3,5 h

GROUP SIZE: min. 10

MATERIALS: Volunteers as Books, prepared rules and book list

EXPLANATION:

What is Living Library?

Living Library is a tool with the aim to break down the prejudice and reduce stereotypes by engaging people in dialogue and sharing stories / experiences on a personal level. It tries to challenge discrimination of the marginalised groups and people which are facing stigmas and stereotypes due to their ethnicity, race, gender, religion, sexual orientation, way of life...

Living Library initiates programs/events that engage “readers” and “books” into a dialogue; where “books” are volunteers who are facing with certain prejudice and are willing to engage in dialogue (share their story) with the “readers”. On the event one can find a catalogue of “books” with certain titles, hence different prejudices/stereotypes the “books” are facing and stories they are willing to share. Visitors can “borrow” each “book” for a conversation for a limited period of time. It can be designed very flexible, that readers switch independently between the books, or you can give more structure in it, as fixed timeslots for different books.

Living Library can be used in a seminar setting as a method, so participants share personal stories, but it can also be used as a public event, for example with witnesses.

“The simplicity of the Living Library means that it is flexible enough to be used in a wide variety of settings and it is particularly suitable for use in public spaces and buildings, festivals and large gatherings.”

Little, Nemutlu, Magic, Molnár (2011): “Don’t judge a book by its cover! The Living Library Organiser’s Guide”, EYC Budapest.

Before the reading time the rules of the living library should be presented together with the book list.

Rules can be:

- Different books can be viewed
- The loan period is a maximum of ... min
- The readers commit themselves to bring back the book mentally and physically undamaged
- Readers can search the book for various questions
- The readers are aware that books cannot and do not want to answer all questions

How can we use it when working with young people on remembrance?

The Living Library can be a great method while....

- Engaging different generations in conversation on perspectives to history, war...
- Talk between different nations (different views of nations towards history)
- Talking about trauma / talking about the guilt
- Personal history, personal stories
- Remembrance on international level

More Information: <https://rm.coe.int/16807023dd>

Mouse-Face method

AIM: participants realize that different contexts can not only lead to different interpretations and judgements of reality, but also perceive the world in a different way to begin with; depending on our socialization, we see different things and don't see others; starting a discussion about multiperspectivity and ambiguity tolerance

TIME: 30 min

GROUP SIZE: up to 30-40

MATERIALS: three printouts (see next pages); sheets of paper and pens for half the number of participants

EXPLANATION:

You divide participants in two groups and let them stand in two rows, always two people facing their backs to each other so that the two groups look into exactly the opposite directions. Ask participants to be completely silent during the next part of the exercise.

You need to be 2 facilitators. One facilitator shows for 3 minutes a picture of the mouse to the one group, the other shows a picture of the face to the other group. Ask participants to only stare at the picture and nowhere else and ask them to memorise the picture. Participants are not allowed to talk during the exercise.

After the 3 minutes are over, the third picture (which is a combination of the picture of the face and the mouse) is shown to each group for ca. 1 minute. Then the picture is hidden and now the picture should be drawn. Each participant turns around and faces a person from the other group. Without speaking, they form a couple. They have the task to draw the third picture, the combination of the mouse and the face. They should together with one pen on one sheet of paper draw this picture without speaking. Participants will most likely have conflicts over how the picture should look like, one half of the group wanting to draw the mouse, the other one the face. Probably, they can't understand why the other person is drawing some lines at some points. Again, they are not allowed to speak.

Finally, everyone comes back to the plenary. Participants show their results to each other and talk about what they drew. Through this discussion, misunderstandings come to light.

Reflection questions for the discussion could be:

- What were the difficulties of this task?
- What did you experience?
- How did you feel (while looking at the picture and while drawing)?
- What do you think was this exercise about?

Summarise the point of the exercise: This game teaches us to accept other ideas, culture, opinions - both the face and the mouse were right ways to fulfil the tasks. Afterwards you could introduce the concept of Ambiguity Tolerance or the "inner map of meanings" (a concept by Jürgen Heckel).

It is most advisable to do this method in the beginning of a seminar, workcamp or in any other context to set a multi-perspective, open-minded, tolerant frame.



Movie screening

AIM: have a discussion event around remembrance, open up discussion about critical parts of history

TIME: 40 min to 3hrs (depending on length of film and discussion)

GROUP SIZE: any group

MATERIALS: projector, copy of a film

EXPLANATION:

If you organise a movie screening, it is good to reflect both before and after the movie.

Before watching, you can introduce the discussion already. Give input around the topic and the context of the film or about the topic.

After watching movies you can ask reflection questions and organise a discussion based on this movie about a historical event and remembrance:

- How do you feel after having seen the film?
- How did the movie change your opinion about this historical event?
- Do we need to remember about this historical event? Why? How is it related to the present?
- What can we do to prevent something like this from happening again?

On these shoulders we stand

AIM: raise awareness of all the efforts that have gone into the development of the topic you're talking about, (e.g. climate justice; queer movement, peace, etc.); learning about past activists

TIME: 70 min

GROUP SIZE: min. 10

MATERIALS: In this activity you will let the participants work on important historical figures of the movements. You need to select these (one for 4-5 participants) and for each of them prepare 2-3 printed articles and a computer with a video already open.

EXPLANATION:

Divide the participants into small groups. Let them choose which of the personalities they want to work on. For 30 minutes let the groups work on the personality that they focused on, with the task to make notes on the questions: What were the achievements of this person? How did these achievements influence our current life?

Then let 3-4 participants of each group choose another personality and have a look at the materials and the notes. One of each group will stay where they were and will act as a host for this group to give them information and answer questions.

For the debriefing (20 min) in the plenary lead the group in a discussion with the following guiding questions:

- What was new for you? What surprised you?
- What are we right now active for?
- What are the changes we want to create for coming generations to live in a better society?

For the last question take notes on a flipchart for everyone to see. Finish with a message to the group about how we can only be grateful to those who came before us, but there is still so much work to do and we will take it step by step.

SOURCE: Service Civil International (2019): Free to be you and me - Toolkit

One step forward - Historical edition

AIM: discover social injustice in historical context, as it shows persecuted and privileged groups and distance between them.

TIME: 30-45 min

GROUP SIZE: 5-20

MATERIALS: prepared role-descriptions on paper

EXPLANATION:

The group should already have some knowledge on historical context discussed. Every participant is given a role, and the group is given with a general historical context (e.g. Year 1938 in Germany). The roles should represent different social groups – as for example they can be following: a member of National Socialist party, a Jewish professor of university, a non-binary person, etc.

Participants stand in a line, then a facilitator reads out some statements like: “I can easily find a job”, “I feel safe when walking on the street”, “I can go wherever I want”, ...

When someone thinks that their role can agree with the statement, they make one step forward. At the end, there will be a distance between people depending on how privileged they are in the historical context you have given, and they should reveal their roles still standing in their places.

In a second step, the facilitator starts a reflection-discussion with questions like:

- Those who stood in the front, did you realize what happened behind you? Those who were in the back, did you realize how the others went forward?
- What did you feel when you had to step forward while everyone else was standing?
- What were the feelings of those who didn't make that many steps?
- What do you know about persecutions of those groups?
- How are these forms of discrimination still present in our world today and what can we do against them?

Be aware: This method can be very sensitive as participants themselves also experience different possibilities and privileges in society. Make sure that a person who experienced a lot of discrimination doesn't get a role which is similar to their life, as this can be a triggering subject.

Pop-culture analysis

AIM: discover different pop-culture narratives around remembrance/history

TIME: 30-45 min

GROUP SIZE: any

MATERIALS: different media objects (e.g. video, music, text....), beamer/laptop

EXPLANATION:

The group is shown different thematic movies, videos, music video, texts, pictures, etc. Ideally, there should be a variety of selected media objects with different perspectives on one single topic (e.g. If the topic is WWII – there should be a Russian video, a US-American video, a German video, an Asian video etc). The group discusses the shown movies/videos and tries to find what kind of narrative pop-culture is trying to build around this historical event. For larger groups (8+) it might be better to do the analysis in small groups and present it afterwards to the plenary.

(Post)Colonial Food: Let's meet for a coffee

AIM: get to know history of colonial products, colonial history and its continuation until today

TIME: 90 min

GROUP SIZE: any

MATERIALS: products, printed texts, flipcharts, pens

EXPLANATION:

For the introduction (15min) put some colonial products (chocolate, coffee, peanuts, bananas) in the middle. You start the session with "we brought you some food and we want to have a closer look on these products (and its history) now. For the beginning we do a round where everyone of us just share the first thoughts, associations that come into our minds when looking at these products"

After the round you ask the group to talk a bit deeper on these products in couples. Then you collect the main points in the group and on a flipchart as a brainstorming.

In a second step the participants split up for a group work (30min). Each group works on one product and gets a task-description and the printed background text for their product. The tasks are:

- Brainstorm together on your product: What do you know about the product? How is it used? Is it common in your region? Where does it come from? How is it produced?
- What do you know about the history of the product? Since when is it common to use it?
- Read the text and summarise the main points
- Prepare a short presentation on your product (~3 min)

The groups present their product, and everyone can ask questions. At the end you brainstorm together which other products could be discussed (tobacco, sugar, tea, palm-oil, cotton, corn...)

As a next step the group has about 20 minutes to follow a silent discussion on prepared flipcharts with following questions:

- What significance does the exploitation of humans and nature have in the production of food?
- What role does the history of food play today?
- How could the exploitation and violence connected to these products be remembered?
- Is it responsible to consume these products?
- Should we buy/not buy those products for the seminar/camp?

In the plenary you summarise the silent discussion. As a last part the group can discuss how to deal with these products during the project or develop ideas for remembrance projects about colonialism.

Be aware: to not reproduce stereotypes, not shaming persons for consuming colonial products

Source: Service Civil International Deutscher Zweig e.V. (2020): A daily plate of peace and non-violence, Toolkit.

Power of Propaganda

AIM: Understanding how propaganda is created (methods, language, stereotypes, manipulation, etc.);

TIME: 60 min

GROUP SIZE: 8-20

MATERIALS: markers, flipcharts, computer and projector (or printed versions of the examples), paper with definition, presentation with examples of propaganda

EXPLANATION:

Explain to the participants that in this workshop you will have a look at propaganda during the First World War and in general. Do not explain what propaganda is and how it works! Tell them that you will show them examples of propaganda during the First World War and explain that propaganda as a term and as a branch of government institutions was created during this time. Show them examples. Let them comment on the propaganda. Lead the discussion to a very basic understanding of propaganda: its main aim is to convince people of something. Divide the participants in groups (not more than 4 people per group and at least 3 groups). Give each group a flipchart and markers. Give them topics and let the group choose for which topic they want to make a propaganda poster. These topics should be rather “light”, if possible something related to the group you are working with (but not something that they have had a conflict about), e.g. “a cookie is nothing without many raisins”, “why you should NOT attend workcamps”, etc. If possible, the groups should not choose the same topic. The groups have 20 minutes to discuss and design their posters and message.

In the plenary, each group must present their poster and convince the rest of the participants of their opinion. Consult with the participants whether they are convinced or not.

Important part of the method is the debriefing, with following questions:

- How did you construct your propaganda posters?
- How did you try to reach and convince people?
- What are therefore the main elements of propaganda?
- What is dangerous with propaganda?
- Where do you see propaganda today?
- How is it different from 100 years ago? Does it affect people differently today?

During the debriefing, collect points on a flipchart like with brainstorming. Circle or underline the main elements of propaganda. Add points if important aspects are missing (*main elements of propaganda are: touching feelings and fears, using stereotypes, using clear short messages (simplicity), directly addressing people, repetition, working with pictures*). As a summary, present the definition which was followed by the multipliers of Memoric/authors of this workshop: “Propaganda is the spreading of information in support of a cause. It’s not really important whether the information is true or false or if the cause is just or not. The word propaganda is often used in a negative sense, especially for politicians who make false claims to get elected or spread rumours to get their way. In fact, any campaign that is used to persuade can be called propaganda.” You could also make a link to current conspiracy theories, which work in a similar way as propaganda does.

More Information: https://sci.ngo/wp-content/uploads/Resources/Our-publications/BIG_Memoric_Booklet_compressed.pdf

SOURCE: Service Civil International (2016): Memoric Booklet

Project visit

AIM: Getting to know a specific historic topic; getting to know ways of doing remembrance; network.

TIME: open

GROUP SIZE: any

MATERIALS: /

EXPLANATION:

Remembrance is present in society (see [Examples for doing remembrance](#)). There are lots of memorial sites, museums and public educational activities which can also be visited within an international youth project. It's important to contact projects beforehand to check if they have special offers and which language skills are required.

Before visiting the project, have an introduction session with the participants, in which you present the project shortly. You could also discuss rules and legitimate behaviour at a memorial site or other important things. Participants can also brainstorm questions they would like to ask.

If you have a guided tour, facilitators should take a step back and give the facilitation to the guides. After a visit you could for example give some reflection questions to the participants, which they can discuss in small groups. After a break, you can also discuss in the plenary what they think about the project, what they liked, which questions are open, etc.

If you have been to a place which made participants emotions, you can also make a creative evaluation: let the participants draw, paint, do a collage etc. the emotions they had while visiting the place. Let them introduce their artworks to others and let them talk about the feelings they had and what they want to remember.

You can also use creative writing or theatre methods, like Theatre of the Oppressed: Here you can e.g. form statues with the real emotions people had and then in a second step form ideal statues with emotions which could help with engaging people against prejudice and hatred. the plenary what they think about the project, what they liked, which questions are open, etc.

Quote-Guessing

AIM: discover postcolonial perspectives on history and remembrance; reflect on omnipresence of discriminatory structures in history (depending on quotes)

TIME: 45 min

GROUP SIZE: 10-30

MATERIALS: prepared quotes

EXPLANATION:

Several quotes are distributed to the participants (each one, or one for two). The quotes are without date and author. The task is to discuss this quote with their neighbour and to reflect on the historical context of the quote and possible person who could have said it. After 5-10 minutes the persons are reading out their quotes to the whole group and share their thoughts on historical context and persons with the group. They put it on a timeline in the middle of the room. Others can spontaneously share

ideas on the quotes too. Then the solution is presented by the facilitators, the quote put in the right place on the timeline and the next quote is presented.

After all quotes were presented and solved the facilitators moderate a reflection-discussion with questions like: *What surprised you?*, *What do you think when you see the timeline?* *What are the similarities of the quotations?*

The content of this method is very much depending on the selected quotes. It can be typical mainstream historical quotes which most show e.g. racist structures in the world over centuries. It can also be quotes of less prominent persons in history to show the perspectives of oppressed people, etc.

ADDITIONAL MATERIALS: some quotes can be found on: www.sci-d.de/remembrance4peace or (in German) on <https://www.connecting-the-dots.org/>

Silent Discussion

AIM: discover different narratives around remembrance/history

TIME: 45 min

GROUP SIZE: any

MATERIALS: prepared flipcharts, pens for everyone

EXPLANATION:

Distribute flipcharts with discussion questions or statements around remembrance or a specific historical event around the room. You can also add laptops with video input (+ headphones), statistics, images, cartoons, anything you can think of that is related to the topic and can give interesting input. Make sure that your discussion questions can lead to an interesting discussion that people in the room have actually different opinions on.

Give the participants the instructions: Everyone is going around in silence and commenting in written form on the flip-chart papers with questions around the room. They can also comment on others' opinions and start a written discussion. Encourage participants to write a plus next to comments they agree with and encourage them to revisit flip-chart papers that they have already written on. There is no need to comment on every flipchart paper. There is no need to write your name next to your comments but remind everyone to be respectful even if you disagree.

This method can help to include participants whose written language is better than their spoken language or participants who don't like to speak up in big groups. It can be helpful to play some relaxing background music while discussing.

After the silent part you can bring all flipcharts in the centre so everybody can have a look on how the different discussions developed. You can ask the group if they want to discuss any specific topic in the plenary. Make sure to also debrief around how everyone is feeling after the discussion.

Timeline of national histories

AIM: discuss national perspectives on history from an international perspective, showcase multiperspectivity in history

TIME: 1.5 hours

GROUP SIZE: up to 30

MATERIALS: a thread, papers with different years, small papers, markers and pens

EXPLANATION:

This method can be used with international groups. Hang a thread across a big wall in a room and mark different centuries and decades on the thread. Give more space for the 20th century and for recent history and less space for ancient history.

Ask participants to individually or in small groups write down maximum 3-5 historical events that are seen as important for their “nation”, no matter if they agree with the importance of these events or not. Ask them to also reflect about why these events are framed as important and by whom.

With more advanced groups, you could also ask them to write down maximum 3 historical events that they think should be more important or more talked about in their “nation”.

Afterwards, ask each individual or small group to present the events they wrote down (quickly and without much detail) in the plenary and to stick them to the wall according to their time period. Consider taking breaks in between these presentations if the group is too big.

At the end, have a debriefing e.g. about the following topics:

- What connections do you see between these different national narratives? What kind of events are framed as important for national identity?
- What contradictions do you see? Are the same events important for different nations, but from different perspectives?
- How do these events imply conflicts with other nations? Why are these conflicts seen as so important for national narratives? What is critical about these framings?
- What would an international history framing look like? What would a global history framing look like?

Theatre of the oppressed

AIM: creative preparation of knowledge; developing strategies to solve conflict-situations.

TIME: 60-90 min

GROUP SIZE: 5 -30

MATERIALS: nothing necessary, maybe texts, maybe requisites

EXPLANATION:

Methods of the Theatre of the oppressed (after Augusto Boal) can be used in different ways in the remembrance work. Three methods are presented in here:

Warm Up Methods

Before you start with the actual method you should do some theatre-warm-ups to get the group into the mood of theatre playing. For that: Let people walk around in a room without talking; they should walk that they fill out the whole room in a balanced way; Let them walk in different speeds that you announce (0= standing - 100=almost running). Let them focus on single points in the room to go there directly and then focus on a new point. Let them catch as many eyes they can catch; let them whisper a word connected to the topic that came into their mind and then tell it in different feelings to other persons (angry, in love, sad, happy...); Everyone is doing a statue themselves representing different feelings like in love, angry, annoyed.... Let them build a machine all together: One person is going on the "stage" to start with a single movement keeping doing this and maybe one sound, another person is joining until everybody is on the stage and performing in the same machine. The machine can be with a title fitting to the topic or without any topic. After the warmup, the facilitators can shortly present the concept of Augusto Boal's Theatre of the oppressed.

Forum-Theatre:

A group of 4-8 people is developing a scene that shows any conflict. The topic could be given by the facilitators (so it fits to the topic of remembrance) or the participants can share real personal or hypothetical situations that they want to work on. They develop first the scene of the conflict. Then they also think about what must happen that their character and the situation is changing. They develop a possible solution scene of this conflict. In a second step they present their conflict to the audience (the rest of the group; or any public audience in a public event). They stop on the Highlight of the conflict. Then they start to play the same scene again but now people from the audience have the chance to clap once and to then replace one character in the scene in order to change the situation. This can happen several times until a solution is found. Then the group can present their possible solutions. In the end it's important to do a reflection on the conflict and the possible solutions, and also how these conflicts are integrated in bigger structural relations and how to change these.

Text-Theatre:

In the text-theatre (or newspaper-theatre), texts such as newspaper articles, diaries or lexicon entries are staged. Everything is allowed: whether rhythmic reading, a pantomimic performance of the text or a mix. Text theatre can be used as a medium of political enlightenment or to stimulate an intensive examination of the text. The method enables a creative approach to understand the text as well as a questioning of (historical) constructions and media-generated realities.

More Information:

https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1010&context=cie_capstones

Think of the Author

AIM: see personal perspective of historical events; reflect about motives behind actions

TIME: 20-60 min

GROUP SIZE: any

MATERIALS: (historical) photos; maybe beamer

EXPLANATION:

This tool requires work with historical photos. It can be introduced to a group of any size. The photos should relate to some certain historical context and reflect different perspectives. The group should possess at least some basic knowledge on the context of the events.

The group is shown a photo. The group discusses the image, and gives suggestions on context, who took it, when, where and why. In a second step the facilitator explains the background of the photo and the group is reflecting on their thoughts. In a large group this method can also be done in several small groups which work on different photos and present them afterwards to the other.

Additional info:

German-Russian Museum in Berlin-Karlshorst: The museum contains many photos made by Wehrmacht soldiers during WWII. Some of them look peacefully: a woman is crossing the river on a sunny day. The name of the photo is "Landmine-test", the woman is there to find the hidden mines. This photo is made by German officer as just a description of what they considered normal towards people on occupied territories. It gives us perspective on dehumanisation done in the 3rd Reich towards people of other countries and nations.

Who am I? - Who is present in history?

AIM: reflecting about persons and perspectives present in history

TIME: 20 min

GROUP SIZE: min. 5

MATERIALS: paper, pens, tape

EXPLANATION:

Participants get the task to play the game "Who am I?" with historical persons in small groups. They write names of important historical persons on a small paper and glue it on the forehead of another person. Now each person tries to find out who they are by asking questions to the others, which can only be answered with yes or no. While the participants are playing facilitators go around to note the names of the historical persons and put them hidden on a flipchart. After some minutes of playing all come back to the plenary to reflect following questions: Which persons did you put? Which persons came to your mind first? What did you ask? What did you think about?

Then the names are presented on the flipchart and the group is asked what they are noticing. Often these persons are not very diverse, but white men. This can be used as an introduction to talk about who is present in history and to discover more female and queer perspectives as well as perspectives from BIPOC Persons and the global south.

World-Café: Perspectives in History and Remembrance

AIM: reflecting about persons and perspectives present in history; developing ideas for integrating more diverse perspectives

TIME: 45 min

GROUP SIZE: min. 10

MATERIALS: flip-chart paper, pens

EXPLANATION:

The participants stand or sit in the room distributed at small tables with four to a maximum of six people. The tables are equipped with flipchart paper and pens or markers. The facilitator introduces the working methods and explains the process. "Hosts" at the tables ensure that the insights from the various discussion groups are linked in terms of content. During the workshop, several different questions are dealt with in successive discussion rounds of 8-12 minutes at all tables. Between the discussion rounds, the groups mix again. Only the hosts stay at one table the whole time: they welcome new guests, briefly summarise the previous discussion and get the discourse going again.

The questions to discuss in this method are:

- What is history? What is seen as important history? Why?
- Which persons are present/famous in history? From which perspective history is told? Why?
- What structures have led to our historiography?
- What is missing in our historiography and in remembrance? Why is it not part of it?
- How can we integrate a more female and queer perspective in history and remembrance?
- How can we integrate a more global, especially BIPOC and global southern perspective in history and remembrance?



The participants discuss the questions and are taking notes from their discussion on the flipcharts as well. In the end of all rounds the hosts of each table present the final outcomes of the discussions in the plenary. The World-Café concludes with a period of reflection, where questions like the following are asked:

- What was new to you? What surprised you?
- What did you learn?
- Which points do you still want to discuss?
- How can we go on with the outcomes of the discussions?

More information: <http://www.theworldcafe.com/wp-content/uploads/2015/07/Cafe-To-Go-Revised.pdf>

Tips for non-formal education

Here you find some reflections and tips, which you should consider when organising non-formal education (NFE) Activities and Remembrance-Projects:



Atmosphere:

The atmosphere in a group strongly contributes to the well-being and thus to the learning process. Take the time to create an atmosphere of trust with mutual respect, openness, and tolerance for mistakes. Before you start with the content, include group games, get-to-know-each-other activities and trust exercises in your program and don't forget to ask the participants about their expectations and fears.

Awareness:

By awareness we understand a power-critical perception of one's own position. Our social position is co-determined by structural power relations. In social structures this has an effect on the participants. People who are socially privileged often (!) have it easier; others who experience discrimination more often have it more difficult. The different positions must be made visible if an event is to be as pleasant as possible for all participants. Awareness tries to create/sharpen the awareness for inequalities and to deal with them productively. Awareness work therefore aims to create social spaces with less discrimination with all participants. -> [see Safe Space](#) -> [see Bias](#)

Age:

Age is an important factor to take into consideration when designing remembrance activities. Facilitators who are in the same age range compared to the rest of the group might be able to ease the communication process within the group, as they would be able to relate to this person more and create a stronger connection. Different ages have also different reception and reflection capacities, so the program should be adapted. Be also aware that participants can be in different ages and so have different perspectives and (historical) experiences.

Being Objective:

An important aspect in international remembrance work events is to be objective. This can be pretty hard, especially if the event affects your past. Therefore, it is very important to check all the information and collect information from different sources, which is very important critical thinking. It helps to separate the personal experiences witnesses from real history. -> [see controversy acceptance](#)

Bias:

We are all shaped by our education and socialisation. We carry many images and stereotypes within us. It is important to be aware of these imprints and to bring them up again and again. Especially in our perception and confrontation with history and remembrance, a prejudice-conscious approach is important.

Breaks:

Breaks are important. Dealing with history and complex topics is often exhausting and emotional. Breaks can help to take a deep breath, reflect and strengthen the group. The most exciting ideas often arise during breaks, so do not plan too few of them.

Connection to the present:

History can never just be history. It also always has a connection to topics of the present. In remembrance work we so recommend establishing these references in order to make parallel ones visible and to learn from them.

Controversy acceptance:

Many topics can be discussed controversially. In groups it is important to accept and discuss these controversies. Controversial topics should be presented in a controversial way and not only from one perspective, especially if the perspective is dominant. Especially in international groups might be different perspectives. Sometimes it can be good to work with the slogan: "Let's agree to disagree."

Disturbances:

Disturbances can be conflicts, participants who are not feeling well emotionally or physically, acute discriminating situations or even simple technical points (the supermarket closes in 15 minutes and there is nothing to eat, etc.). Disruptions should be treated with priority and the actual content should stand back.

Gender-sensitive:

History is often stories from men about men. Female and queer perspectives are only slightly present in historiography. This makes it even more important that these perspectives are integrated more closely. In groups we must take care to reduce gender stereotypical behaviour, e.g. regarding care work or speaking times in discussions. Sex and gender can be very emotional topics for people. It is important that people feel accepted in a group with their gender identity and their imprints and experiences -> [see Safe Space](#), -> [see "Free to be you and me" - toolkit](#)

Global perspective:

History is often also strongly viewed from a white, European/North American perspective. Mostly from the perspective of the privileged and oppressed. It is particularly important that remembrance also strongly addresses the perspective of the less privileged and oppressed. A global view on history should also include various global perspectives, especially perspectives from the global South.

Interactive:

The confrontation with history and remembrance does not have to be boring and remind you of history lessons. Interactive methods help to integrate as many people and perspectives as possible into the discussion and encourage more reflection than frontal and input-oriented methods.

-> see *Methods collection p.17*

Reflection:

Remembrance work often deals with emotional and stressful topics. It is important that all participants are given enough time to reflect on what they have learned. Incorporate simple methods of reflection, create opportunities for self-reflection and a framework to talk about it calmly. Do not forget to include breaks.

Role:

Think about your role as trainer/facilitator. You are in a certain position of power towards the participants, due to your leading role but also due to your probable knowledge advantage. Be aware that the participants will not simply take over your position but will decide for themselves how they react to your content and methods. Look at your program more as a proposal and well-founded suggestions and keep in mind that educational and reflection processes take time, so be patient with the participants and with yourself.

Safe Space:

It is important that participants feel safe in a group, especially when talking about emotional topics. A space is getting safer when participants feel that they will not be judged for who they are or for parts of their identity, when they are not confronted with (micro)aggressions based on a lack of knowledge or understanding and when they feel free to share their emotions and express themselves (if they want to).

Structure & Flexibility:

It can give security and help if there is a certain structure and schedule before a workshop/seminar/activity. In the NFE it is also important to keep a certain flexibility to respond spontaneously to the needs of the group or to adapt the plan. Participants and groups are different and develop their own ideas or ask for a say.

Sustainable:

The history of the last centuries is also strongly connected with a history of environmental and climate destruction. In view of the fundamental importance of the climate crisis, remembrance projects should also address aspects of climate justice. For example, by presenting the historical context of the climate crisis or by making your projects as sustainable as possible (How do you travel? How are you accommodated? What do you eat?). -> see *Toolkits on sustainable Food and Climate Justice, p.41*

Time

Time often flies by. Experience shows that NFE activities often take more time than expected. It is therefore always better to plan for a little more time and buffers.

Trigger warning:

Emotional topics are often dealt with in memory work. It is therefore recommended to issue trigger warnings. This means to inform the participants in the beforehand of a method/excursion, etc., that some emotional topics (e.g. descriptions of violence, reproduction of racism, descriptions of sexualised violence, etc.) occur and that it is okay to step out if it is too much for someone.



Glossary

A

Ambiguity Tolerance: Every individual human being creates their own world. This leads to a wide spectrum of different meanings. Ambiguity Tolerance is the ability to accept ways to see the world that are different from your own without judging the other ways to see the world. This is important in history to understand that there are multiple perspectives to look at the past.

B

BiPoC: Stands for Black, Indigenous and People of Colour and is an abbreviation to bring together the people groups that have been racialised as the “others” under European colonialism and the systematic patterns of oppression that have been created in its course (racism).

C

Collective memory: Events and phenomena which influenced nations, communities, or even small groups of people such as families. Traces of collective memory can become an integral part of national or global history despite its scale of impact. For instance, persecutions, famines, or deportations tend to be widely known. Furthermore, there are several phenomena which are apprehended as global concepts, such as colonialism, racial issues etc.

G

Global South / Global North: Terms to describe the regions and people groups of the world that have a history of being colonised and suffering under European colonialism (Global South) and those benefiting from European colonialism (Global North). The terms are political rather than geographical terms, although a lot of regions and countries that have been colonised and are part of the Global South are in the Southern Hemisphere and vice versa.

H

Herstory: Women have often been made invisible in classic narratives of history. Herstory is a feminist approach to history that tells history emphasising the role of women or telling it from a female perspective.

Historical trauma: Historical trauma is a common, shared set of negative emotions related to certain historical events. Historical trauma can have a generational character but can be also shared on the national level between people who didn't participate in the events causing the trauma.

I

Individual memory: Individual memory is how individuals remember their experiences in the past. Their memory is not neutral, it reflects their way of thinking, views, and values of each individual and can be influenced by external impacts such as gender, education, class, etc. Individuals can place their memory in a historical context or relate it to collective memories.

M

Memory: A memory is an experience of a person. Memories are highly subjective because they are mostly connected to emotions.

P

Peace: A common definition is that peace is the absence of war. Other definitions see peace as the foundations for a society that can live peacefully, i.e. with social justice on all levels as well as ecological justice.

Perspective: A perspective is a certain point of view. There are always several perspectives to every topic. Every person has their own personal perspective which is mainly influenced throughout their individual socialisation. Nations can also have certain perspectives for example: A nation's perspective is mainly embodied throughout its government, political and religious institutions.

Q

Queer: An umbrella term for all groups of people that are not heterosexual or/and cisgender, for example Trans people, Inter people, Non-binary people, Lesbians, Gays, Bisexuals, Pansexuals, Asexuals. It is also used as a political term that opposes social norms that promote heterosexuality and the gender binary as “normal” and all other genders and sexual orientations as “deviant”.

R

Remembrance/culture of remembrance: Remembrance means dealing with the past or perceiving the past. It is a way of making sense of the past in a current political context, e.g. grieving over past atrocities, dealing with horrific things that happened and their continuities to the present.

W

Witness: a person who survived and witnessed a specific event in the past. For remembrance, witnesses are important, as they can share their memories and place them in a historical context.

Further reading/watching



Other Publications of Service Civil International

A daily plate of peace and non-violence, Toolkit (2020):

<https://www.sci-d.de/dailyplate>

Tips and tricks for conscious cooking in groups, many methods of non-formal education on the topic, background knowledge and references to other interesting materials for everyone who wants to work with young people, adults and groups on the problems, effects and alternatives of our food system.

A daily plate of peace and non-violence, Cookbook (2020):

<https://www.sci-d.de/dailyplate>

Tips and tricks for conscious cooking in groups, many recipes for a ecological plant-based, regional and seasonal diet during group projects for everyone who wants to cook in a responsible way with groups of young people or adults.

BUILDING BRIDGES (2017):

https://www.sci.ngo/images/content/BuildingBridges/BB_toolkitPDF.pdf

The Building Bridges Toolkit is a platform, designed to share the know-how on voluntary projects involving asylum seekers and refugees as well as raising awareness on forced migration in general.

Climate for Peace (2015):

<https://sci.ngo/resource/climate-for-peace-inspirations/>

Inspirations on how to organise activities for climate justice and sustainable living. This booklet provides lots of examples of grassroots projects related to climate implemented by SCI activists around the world, giving inspiration to keep engaging in this topic.

Cookbook for the youth leaders (2018):

<https://sci.ngo/resource/cookbook-for-the-youth-leaders/>

This toolkit, aimed at coordinators of youth exchanges, volunteer projects, workcamps and at youth workers, provides information and tools on group management and facilitation and can be used in youth work or other relevant educational contexts.

FA-SILLY-TATORS (2020):

<https://sci.ngo/resource/fa-silly-tators-manual/>

The manual explores humour in non-formal education and youth projects. The manual tries to stir some reflection and to give some hints on how to be silly in international youth and volunteering projects in a more inclusive and fun way.

FREE TO BE YOU AND ME (2019):

https://www.sci.ngo/images/Gendered_Realities/Long_English_web_compressed.pdf

The Free to be you and me toolkit aims to support non-formal education trainers, youth workers and the coordinators of international volunteer projects to address Gender and Sexuality in their work

Is the second world war a word war too? (Blog):

<https://sciworkcamp.wordpress.com/>

As Consequences and continuities of WW II are still very present online and in media, this Blog of the project “Coping with the past” tries to revalue the words that are often associated with the Second World War.

PEACE ON THE STREETS (2019):

http://www.sci.or.at/wp-content/uploads/2020/01/toolkit_Peace-on-the-Streets-1.pdf

Tools, best practices, knowledge around campaigns and street actions for youth workers and peace activists.

Picturing the Global South: The Power Behind Good Intentions (2018):

<https://sci.ngo/resource/picturing-the-global-south-the-power-behind-good-intentions/>

This toolkit deals with global power structures in volunteering and takes up issues such as global justice, racism, climate justice, colonial history, the relation between the Global South and the Global North and others.

MEMORIC - Memory behind rhetoric (2016):

<https://sci.ngo/resource/memoric-booklet/>

The book presents workshops on the topics of World War I remembrance, the beginnings of SCI and other pacifist movements, and gives tools for facilitating such workshops, support for reflection, links for further reading and suggestions on how to get active for peace.

Feature Films and Documentary Films

Here you will find a small selection of films that we consider exciting and suitable for projects in the field of remembrance work. This list does not claim to be complete or to cover all relevant topics. The classification into regions and topics is not always clear. For example, films about war and colonialism are relevant for different regions. Be aware that some of these films can be very triggering concerning brutality or personal experiences and might not be shown in young groups

World War I

- All quiet at the Western Front (USA, 1930; Lewis Milestone) – feature film – after the novel of Erich Maria Remarque
- Forbidden Ground/Battle Ground (Australia, 2013; Johan Earl & Adrian Powers) – feature film - three British soldiers during World War I, on the Western Front in 1916
- Joyeux Noël/ Merry Christmas (France, 2005; Christian Carion) – feature film - about fraternization in World War I at Christmas 1914.
- La Grande Illusion (France, 1937 ; Jean Renoir) – Feature film - about class relationships among a small group of French officers who are prisoners of war during World War I and are plotting an escape
- Paths of Glory (USA, 1957; Stanley Kubrick) – Feature film – about a officer of French soldiers who refuse to continue a suicidal attack, after which Dax attempts to defend them against a charge of cowardice in a court-martial

World War II and Shoah

- And Along Come Tourists (Germany, 2007; Robert Thalheim) – Feature film – A young German does his civil service at the former Auschwitz concentration camp in the 1990s
- Come and see (“Иду у смомпу”, Soviet Union, 1985; Elem Klimov) – Feature film – A young boy joins the Belarusian resistance against the Nazis and witnesses the atrocities they commit in Belarusian villages
- Downfall (“Der Untergang”, Germany/Austria, 2004; Oliver Hirschbiegel) – Feature film - about the events in the Berlin Führerbunker during the Battle of Berlin in the last days of the Second World War
- Dunkirk (USA, 2017; Christopher Nolan) – Feature film – about the Operation Dynamo, the largest military rescue operation in world history to date
- Europa Europa (“Hitlerjunge Salomon”, Germany/France, 1990, Agnieszka Holland) – Feature film – A German Jewish boy disguises himself as a member of the Nazi youth in order to avoid persecution; good film to show to youth
- Fog in August (“Nebel im August”, Germany, 2016, Kai Wessel) – Feature film – Euthanasia during National Socialism
- Gibsy – Die Geschichte des Boxers Johann Rukeli Trollmann (Germany, 2012, Eike Besuden) – Feature film – Antiziganism, Porajmos
- Grave of the Fireflies (Japan, 1988, Isao Takahata) – Animation film – Depicts the atrocities of war on two children in Japan; very sad and traumatic film despite being an animation and looking very child-friendly
- Ida (Poland, 2013, Paweł Pawlikowski) – Feature film – A Catholic nun in 1960s Poland finds out that her parents were Jewish
- Labyrinth of Lies (Germany, 2014; Giulio Ricciarelli) – Feature film – How Germany dealt with its Nazi past after 1945, the lead up to the Auschwitz trials
- Life is Beautiful (Italy, 1997; Roberto Benigni) – Feature film – about a Jewish Italian bookshop owner, who employs his fertile imagination to shield his son from the horrors of internment in a Nazi concentration camp

- Night and Fog (France, 1956, Alain Resnais) – Documentary short film – Was the first documentary about the concentration and extermination camps of Nazi Germany
- Saving Private Ryan (USA, 1998; Steven Spielberg and Robert Rodat.) – Feature film – About 4 US-American brother-soldiers during the Invasion of Normandie
- Schindler's list (USA, 1993, Steven Spielberg based on the novel of Thomas Keneally) – Feature film – about Oskar & Emilie Schindler, German industrialists, who saved more than a thousand mostly Polish-Jewish refugees from the Holocaust by employing them in his factories during World War II
- Shoah (France, 1985, Claude Lanzmann) – Documentary film – 9 hour long documentary that interviews survivors, perpetrators and witnesses of Nazi extermination camps while visiting the former camp sites
- Sobibor, October 14, 1943, 4 p.m. (France, 2001, Claude Lanzmann) – Documentary film – Depicts a successful uprising at a Nazi extermination camp
- Son of Saul (Hungary, 2015; László Nemes) – Feature film – Shows the one and a half day of the life of a Jewish-Hungarian prisoner in Auschwitz
- Swing Kids (USA, 1993, Thomas Carter) – Feature film – Nazi Germany; good as an introduction film for youth; also depicts the topic of peer pressure
- The Boy in the Striped Pyjamas (UK, 2008; Mark Herman based on John Boyne's 2006 novel) – Feature film – Shows the atrocities of a Nazi extermination camp through the eyes of a 8-year-old Jewish boy
- The Burmese Harp (Japan, 1956; Kon Ichikawa) – Feature film – about the story of Japanese soldiers who fought in the Burma Campaign during World War II
- The People vs. Fritz Bauer (Germany, 2015; Lars Kraume) – Feature film – How Germany dealt with its Nazi past after 1945
- The Pianist (France/UK/Germany/Poland, 2002, Roman Polański) – Feature film – Based on the autobiography of a Polish-Jewish pianist who survived the Holocaust; needs a disclaimer about the problematic director of the film (Roman Polański)
- Underground (Yugoslavia, 1995, Emir Kusturica) – Feature film – A Yugoslav village hides from the Nazis during World War II by creating a society underground and they stay there, because they don't realize the war is ending until the 1990s
- When Hitler Stole the Pink Rabbit (Germany, 2019, Caroline Link based on the novel of Judith Kerr.) – Feature film – about the flight of a Jewish family from the perspective of nine-year-old Anna Suitable to show to younger youth

African History

- Black Girl (Senegal/France, 1966; Ousmane Sembène) – Feature film – A girl from Senegal comes to work for a white family in a French seaside town to earn money for her family and is constantly confronted with colonial mindsets by her employers
- Chocolat (France/Germany/Kamerung, 1988; Claire Denis) – Feature film - about a French family that lives in colonial Cameroon
- Come Back, Africa (France/South Africa, 1959; Lionel Rogosin) – Feature film- apartheid regime in south Africa
- Half of a Yellow Sun (Nigeria, 2013; Biyi Bandele based on the novel of Chimamanda Ngozi Adichie) – Feature film – Historical Fiction about Nigerian Civil War and Biafra
- Hotel Rwanda (USA/UK/Italy/South Africa, 2004; Terry George.) – Feature film – about the Rwandan Genocide in 1994
- Kongo Tribunal (D.R. Kongo/Germany/Switzerland, 2017; Milo Rau) – Documentary – Fictive trial about the war in Kongo and its connection to globalization
- Mandela: Long Walk to Freedom (South Africa/UK, 2013; Justin Chadwick) – biographical film about anti-apartheid revolutionary and former South African president Nelson Mandela
- Queen Sono (South Africa, 2020; Kagiso Lediga) – Series – First african Netflix series about a secret agent discovering many colonial traces all over the continent

- The Battle of Algiers (*Italy/Algeria, 1966; Gillo Pontecorvo*) – Feature film – about the Algerian Independence War

Asian and Pacific History

- First, They Killed My Father (*Cambodia/USA, 2017; Angelina Jolie*) – Feature film – about Khmer regime
- Long Walk Home (*Australia, 2002; Phillip Noyce based on a novel by Doris Pilkington Garimara*) – Feature film – about three mixed-race Aboriginal girls who escape from the Moore River Native Settlement, north of Perth, to return to their Aboriginal families, after being placed there in 1931
- The Act of Killing (*Denmark/Norway/UK, 2012; Joshua Oppenheimer*) – Documentary film - Indonesian mass killings of 1965-1966
- The Missing Picture (*Cambodia/France, 2013, Rithy Panh*) – Documentary film – about Khmer Rouge
- To Live (*China, 1994; Zhang Yimou*) – Feature film – Shows the life of a Chinese family during the 20th century, from the Chinese Civil War to the Cultural Revolution
- Utopia (*Australia, 2013, John Pilger*) – Documentary film – about Aboriginal Australians in modern Australia

European History

- Caché (*France, 2005; Michael Haneke*) – Feature film – Colonialism and memory
- No Man's Land (*Bosnia, 2001; Danis Tanović*) – Feature film – Bosnian War – A Bosniak soldier and a Bosnian Serb soldier are stuck in a trench during the war and confront each other
- Sami Blood (*Sweden, 2017; Amanda Kernell*) – Feature film – A young Sami girl in Northern Sweden is systematically forced to give up her Sami language and identity and returns to her hometown as an old woman
- Tangerines (*Georgia/Estonia, 2013; Zaza Urushadze*) – Feature film – about the Abkhazia conflict in Georgia
- The Lark Farm (*Italy, 2007; Paolo and Vittorio Taviani*) – Feature film – about the Armenian Genocide
- The Lives of Others (*Germany, 2006; Florian Henckel von Donnersmarck*) – Feature film – about Stasi and political prisoners in East Germany
- The Wind that Shakes the Barley (*UK, 2006; Ken Loach*) – Feature film – about the Irish War of Independence

Latin American History

- El Inferno/Hell (*Mexico, 2010; Luis Estrada*) – Satirical Feature Film - about drug trafficking, organized crime, and the Mexican Drug War. *Be aware: brutal film.*
- Even the rain (*Spain, 2010; Icíar Bollain*) – Feature Film - As a director and his crew shoot a controversial film about Christopher Columbus in Cochabamba, Bolivia, local people rise up against plans to privatize the water supply.
- Innocent Voices (*El Salvador, 2004; Luis Mandoki*) – Feature film - Salvadoran Civil War, military use of children, injustice against innocent people
- Ixcanul (*Guatemala, 2015; Jayro Bustamante*) – Feature Film - about a young Mayan woman who wants to escape the cramped conditions of her life
- Machuca (*Chile, 2004, Andrés Wood*) – Feature film – The lives of two students from the Allende government until the military coup under Pinochet in 1973
- No (*Chile, 2012, Pablo Larraín*) – Feature film – Resistance against the Pinochet dictatorship in the 1980s
- Roma (*Mexico, 2018, Alfonso Cuarón*) – Feature film – The life of a white middle-class family in Mexico City in the 1970s and the relation to their indigenous maid

- Sin Nombre (USA/Mexiko, 2009; Cary Joji Fukunaga) – Feature Film - about a Honduran girl trying to immigrate to the United States, and a mexican boy caught up in the violence of gang life
- The secret in their eyes (Argentina, 2009; Eduardo Sacheri) – Feature Film - Thriller and love story in the context of the emerging Argentinean military dictatorship 1976 – 1983
- Tropa de elite 2/Elite Squad : The enemy within (Brazil, 2010; José Padilha) – Feature Film – further the plot of the first movie with a focus on the relationship between law enforcement and politics. *Be aware: brutal film.*
- Tropa de elite/Elite Squad (Brazil, 2007; José Padilha) – Feature Film – about Batalhão de Operações Policiais Especiais (BOPE), the Special Police Operations Battalion of the Rio de Janeiro Military Police and its work in the Favellas. *Be aware: brutal film.*

Middle East

- Ghost Hunting (Palestine, 2017; Raed Andoni) – Documentary film – about the Israel-Palestine conflict
- It Must Be Heaven (Germany/France/Palestine/Canada/Turkey, 2019; Elia Suleiman) – Feature film – about the Israel-Palestine conflict
- Junction 48 (Israel, 2016; Udi Aloni) – Feature film – about a young Arab from Lod, works for the Execution Office's Customer Service, and lives among drug dealers in the Middle East drug capital, but dreams of being a musician.
- Omar (Palestine, 2013; Hany Abu-Assad) – Feature film – about a young Palestinian freedom fighter that agrees to work as an informant after he's tricked into an admission of guilt by association in the wake of an Israeli soldier's killing.
- Salt of this Sea (Palestine, 2008; Annemarie Jacir) – Feature film – about Palestinian-American poet Suheir Hammad as Soraya, who heads to Israel and Palestine on a quest to reclaim her family's home and money that were taken during the 1948 Arab-Israeli War.
- Turtles Can Fly (Iran/Iraq, 2004, Bahman Ghobadi) – Feature film – Set in a Kurdish refugee camp right before the US invasion of Iraq
- West Beirut (Lebanon, 1998; Ziad Doueiri) – Feature film – about three teenagers during Lebanese Civil War

North American History

- 12 Years a Slave (USA, 2013; Steve McQueen) – Feature film – a New York State-born free African-American man who was kidnapped in Washington, D.C. by two conmen in 1841 and sold into slavery.
- 13th (USA, 2016; Ava DuVernay) – Documentary film – about the intersection of race, justice, and mass incarceration in the United States
- Blindspotting (USA, 2018; Daveed Diggs and Rafael Casal) – Feature Film – police violence and gentrification
- Django Unchained (USA, 2012; Quentin Tarantino) – Feature film – about slavery in the USA
- Do the right thing (USA, 1989; Spike Lee) – Feature Film - about conflicts and violence in Harlem
- Full Metal Jacket (USA, 1987; Stanley Kubrick) – Feature film – about the Vietnam War
- Hidden Figures (USA, 2016; Theodore Melfi, Melfi and Allison Schroeder) – Feature Film - about black female mathematicians who worked at the National Aeronautics and Space Administration (NASA) during the Space Race.
- I am not your Negro (Switzerland/France/Belgium/USA, 2016; Raoul Peck) – Documentary film – Depicts the life of three Black civil rights activists in the USA
- The Color Purple (USA, 1985; Steven Spielberg) – Feature film – about Slavery in the USA
- The Hate U Give (USA, 2018; George Tillman Jr) – Feature Film – police violence

- The Vice (USA, 2018; Adam McKay) – Feature film – About US Vice-President Dick Cheney and his path to become the most powerful Vice President in American history, focusing on 9/11 and Iraq War
- Within our gates (USA, 1920; Oscar Micheaux) – Silent Film - portrays the contemporary racial situation in the United States during the early twentieth century, the years of Jim Crow, the revival of the Ku Klux Klan, the Great Migration of blacks to cities of the North and Midwest, and the emergence of the "New Negro".

Queer History

- 120 BPM (France, 2017; Robin Campillo) – Feature film – AIDS activists in Paris in the 1990s
- Les Invisibles (France, 2012; Sébastien Lifshitz) – Documentary film – Interviews with older queer people in France about their lives
- Moonlight (USA, 2016; Barry Jenkins) – Feature Film – Homosexuality in Black Community
- Paris Is Burning (USA, 1991; Jennie Livingston) – Documentary film – Shows the Black and Latinx ballroom scene in New York City and interviews the gender non-conforming performers about their lives
- The Death and Life of Marsha P. Johnson (USA, 2017; David France) – Documentary film – Introduces the life of the famous Black trans activist that was part of the Stonewall riots in New York in 1968

Used Pictures in this toolkit

Front Page:

Participants of Youth4Remembrance Seminar in the memorial “Lernort Keibelstraße” Berlin (former GDR prison) | Source: Own photo recording

Page 3:

Participants of Youth4Remembrance Seminar in the memorial “Dokumentationszentrum NS-Zwangsarbeit” Berlin (NS- forced labour) | Source: Own photo recording

Page 4:

Participants of a volunteer camp are cleaning findings of a former forced labour camp in Treuenbrietzen/ Germany | Source: Dokumentationszentrum NS-Zwangsarbeit, Berlin-Schöneweide (NS forced labour)

Page 6:

Visitors of "Haus des Gedenkens" (House of Remembrance) in the memorial of Neuengamme Concentration Camp | Source: KZ-Gedenkstätte Neuengamme

Page 9:

“Gedenkstätte Ehrenhain Zeithain” commemorates and informs about the fate of prisoners in the Zeithain POW camp of the Wehrmacht from 1941 to 1945. | Source: Bildarchiv-Gedenkstätte Ehrenhain Zeithain Nr. 3061

Page 11:

Participants during a Volunteer Camp build a base for a new monument in front of the memorial “Mahn- & Gedenkstätten Wöbbelin”, Germany, which remembers of a former satellite camp of the Neuengamme Concentration Camp | Source: Mahn- und Gedenkstätten Wöbbelin
A board Games developed by Baladna – Arab youth Association | Source: Baladna

Page 12:

Social Media on a smartphone | Source: Own photo recording

Wikipedia logo | Source:

https://upload.wikimedia.org/wikipedia/commons/thumb/7/77/Wikipedia_svg_logo.svg/1024px-Wikipedia_svg_logo.svg.png

Page 13:

Participants in a Wikipedia for Peace Camp | Source: Xendzi

Page 14:

Participants of a hiking tour by Baladna – Arab youth Association | Source: Baladna

Page 15:

Black Lives Matter Place | Source:

https://upload.wikimedia.org/wikipedia/commons/2/29/Black_Lives_Matter_Plaza_Street_Sign_%28cropped%29_%28cropped%29.jpg

Page 16:

Participant of a Volunteer Camp in a conversation with witnesses at the former concentration camp memorial “Mahn- & Gedenkstätte Ravensbrück”, Fürstenberg (Germany) | Source: Carsten Büttner, im Auftrag der Dr. Hildegard Hansche Stiftung

Page 17:

Participants of a meeting of SCI Germanys Climate Working group | Source: Own photo recording

Page 24:

Mouse-Face-Method | Source: Own photo recording and painting

Page 34 :

Participants of a training discussing in a world-café | Source: Own photo recording

Page 35:

Participants of Youth4Remembrance Seminar during a workshop | Source: Own photo recording

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Participants of a Volunteer Camp in the memorial “KZ-Gedenkstätte Mittelbau-Dora” Nordhausen (Germany), work on making the foundation of a barrack of the former concentration camp visible again | Source: KZ-Gedenkstätte Mittelbau-Dora

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Books and Resources | Source: Own photo recording

About the publisher:

Service Civil International

is a volunteer organisation dedicated to promoting a culture of peace by organising international voluntary projects for people of all ages and backgrounds since 1920. The organisation consists of 42 branches and a constantly growing number of partner organisations.

We believe that living and working together with people of different backgrounds helps volunteers to break down barriers and prejudices. It allows them to experience a world of mutual respect and understanding. SCI offers a variety of volunteer opportunities to people, such as short-, mid- and long-term projects, but also the possibility to become active for a local branch or participate in a seminar or training.

SCI has also organised, coordinated and joined many international campaigns that aim at raising people's awareness about global and local issues related to peace, migration, climate justice, active citizenship, human rights, development education, volunteering and more. Remembrance Work is one of the main working fields of SCI since its foundation.

Feedback

If you have any content (methods, approaches) that you would like to see in a future version of this toolkit feel free to share it with the project team: simon.jakob@sci-d.de

Website

All additional materials for the methods as well as the whole toolkit can be downloaded here:

www.sci-d.de/remembrance4peace

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