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HOPE HANDBOOK



History of Peace for
Education through
Theatre – HOPE

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Introduction: What is Positive Peace?

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DAH Theatre

Paraphrasing Cicero's famous contemplation of history, one may frequently hear that the history is *Magistra Vitae*, that is, "life's teacher".¹ Indeed, we should learn from history in order to avoid committing the same mistakes over and over again. Yet, what kind of world are we representing to the coming generations with our usual conception of history that is mostly based on narrating conflicts and violent heroic acts? If history as we know it is life's teacher, aren't we then teaching generations to come that the only events worth remembering are those of bloodshed, war, and struggle?

Instead of teaching us how to be good citizens of the world that peacefully coexist to everyone's benefit, typical official histories are yet another source of tension. The national narratives tend to bring history up as an evidence of how they were wronged, or to show that they lived in a place before others showed up, or how victorious and thus superior to the others they once were, hence still are; in a word, the life's teacher is teaching us to compete with each other, to accept the world as a place of struggle, and to look at our neighbor fearfully. Or as Maria Montessori points out: "Everyone talks about peace but no one educates for peace. In this world, they educate for competition, and competition is the beginning of any war. When educating to cooperate and owe each other solidarity, that day we will be educating for peace."²

Therefore, we suggest creating an alternative history, one that is writing a narrative of peace, cooperation, and solidarity, of the periods of unprecedented prosperity. Such history will then be introduced to the young students via theatre-based workshops and activities. In doing so we are spotlighting positive historical developments and creating a positive perspective that may contribute to a conflict-free world.

Although most of us agree with the proverb Desiderius Erasmus published in his 1508 *Adagia* that even "[t]he most disadvantageous peace is better than the most just war," all forms of peace are not equal. Some non-conflict zones still suffer and many of them are very volatile with a delicate peace that may break into a war at any moment. When theorizing peace, it is widely accepted that there are at least two forms of peace: negative and positive peace. The father of peace studies, Johan Galtung defines as the negative peace simply the absence of direct violence or the fear of violence (even a ceasefire would fall under this broad category). Positive peace, on the other hand, assumes all the attitudes, structures, and forces that work on sustaining peace as well as a prosperous environment, including human relations, education, inclusiveness,

¹ The entire sentence reads: "By what other voice, too, than that of the orator, is history, the witness of time, the light of truth, the life of memory, the directress of life, the herald of antiquity, committed to immortality." Cicero, p. 36.

² Montessori, *Education and Peace*.

economic exchange, environmental protection, in a word, social justice.³ It is the latter, the positive peace, that HOPE promises to nourish, creating through interaction with young people an understanding what are the positive historical forces that move the world in a better direction, the direction of prosperity and flourishing.

Additionally, the project brings together two different levels of leadership (education and NGO sector), thus securing broader and amplified impact. Namely, when theorizing various peace efforts in his book *Building Peace*⁴, one of the leading peacebuilders, peace scholars, and conflict resolution experts, John Paul Lederach distinguishes three major power levels: top level (politicians, military, and occasionally religious leaders), middle level (business, education, and productive branches), and grassroots level (all organized groups in contact with people, such as NGOs, health workers, aid activists, etc). In order to end, but also to prevent any future conflicts, apart from governmental, bottom-up, grassroots efforts are necessary. As Lederach points out: “Building peace in today’s conflicts calls for long-term commitment to establishing an infrastructure across the levels of a society, an infrastructure that empowers the resources for reconciliation from within that society and maximizes the contribution from outside” (xvi). HOPE is such an effort that already merges different power levels, but also extends its reach via future uses of the methods developed in the process.

This Handbook consists of a narrative research part and a practical portion. The research part focuses on six different examples of peaceful periods, starting with early Neolithic Starčevo Culture, via Vinča, Cycladic and Minoan cultures, up to the Roman Doclea and one recent example of the 1970s Yugoslavia/Kosovo. While flourishing in various parts of the Balkan region and at distant points in time, all of these periods share some important characteristics: nurtured coexistence, egalitarianism, leaps in creativity and general progress – all of them under the encompassing umbrella of peace. Instead of wasting their resources on war, subjugation, and conflict, these cultures excelled in trade, art, and invention, demonstrating for the generations to come that positive peace is the path to take.

The second part of the Handbook is composed of 6 modules, that is, 16 workshops inspired by the peaceful civilizations studied in the first part. All of these workshops use theatrical techniques to promote the most important values and teach the most valuable lessons conveyed by the studied periods. Through engaging theatre techniques and embodied forms of knowledge, these workshops, just as the project itself, hope to instill these values as pillars of peace for the generations to come.

In sum, the HOPE is a project that strives for positive peace that is being built through efforts across different power levels. Our final goal is to develop a program that would perpetuate itself through various youth for youth activities in order to secure a healthy ground for current and

³ Galtung, Johan (1996). *Peace by peaceful means: Peace and conflict, development and civilization*. International Peace Research Institute Oslo; Sage Publications, Inc.

⁴ Lederach, John Paul. *Building Peace*. Washington D.C: United States Institute of Peace, 1997.

future peace. In doing so, we are bringing hope to the contemporary world that seems to be suffering from malaise caused by numerous conflicts and social injustices.

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Additional Online Resources:

<https://www.visionofhumanity.org/defining-the-concept-of-peace/>

<https://www.visionofhumanity.org/new-research-reveals-educations-potential-in-reducing-violence-and-advancing-peace/>

<https://www.visionofhumanity.org/wp-content/uploads/2024/01/GPE-EP-2Pager-1.pdf>

<https://www.visionofhumanity.org/maps/#/>

<https://www.prio.org/>

<https://www.culture-of-peace.info/index.html>

<https://www.positivepeace.academy/>

<https://cpnn-world.org/new/?p=14394>

<https://www.grainesdepaix.org/en>

<https://internationaldayofpeace.org/culture-of-peace/>

<https://ecdpeace.org/work-content/what-peace>

<https://www.nonviolenceny.org/post/modern-peacebuilding-and-nonviolence-5>

<https://www.nonviolenceny.org/post/culture-of-peace-and-peacebuilding>

<https://nationalpeaceacademy.us/about-us/5-spheres-of-peace>

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Starčevo Culture: A Tireless Human Striving for Progress

World Vision BH Foundation: Bosnia and Herzegovina

Anesa Muhović

Throughout its history, Bosnia and Herzegovina has been a meeting point of different cultures, religions, and empires, which has contributed to its diverse and complex identity. Bosnia and Herzegovina's historical heritage is a testament to its diverse past, where influences from various civilizations and cultures have left their mark on the country's architecture, art, and traditions. Certainly, the territory of today's country has been the stage of numerous historic events throughout its long history, which are mostly marked by warfare, turmoil, power plays, and reigns of various empires. The history of the present-day Bosnia and Herzegovina is marked by a series of conflicts due to its strategic location and diverse population. Senad Begović, a well-known Bosnian-Herzegovinian historian and museum curator, points out that the current formal education puts specific political, national, and economic historiography in focus, the one that prepares young generations for the present-day political narrative. Nevertheless, despite the common focus on wars, there have been significant periods of prosperity, flourishing, development, and growth in this area, which can be identified in almost every era, including prehistory, Middle Ages, reign of the Ottoman Empire, Austro-Hungarian period, and communism.⁵

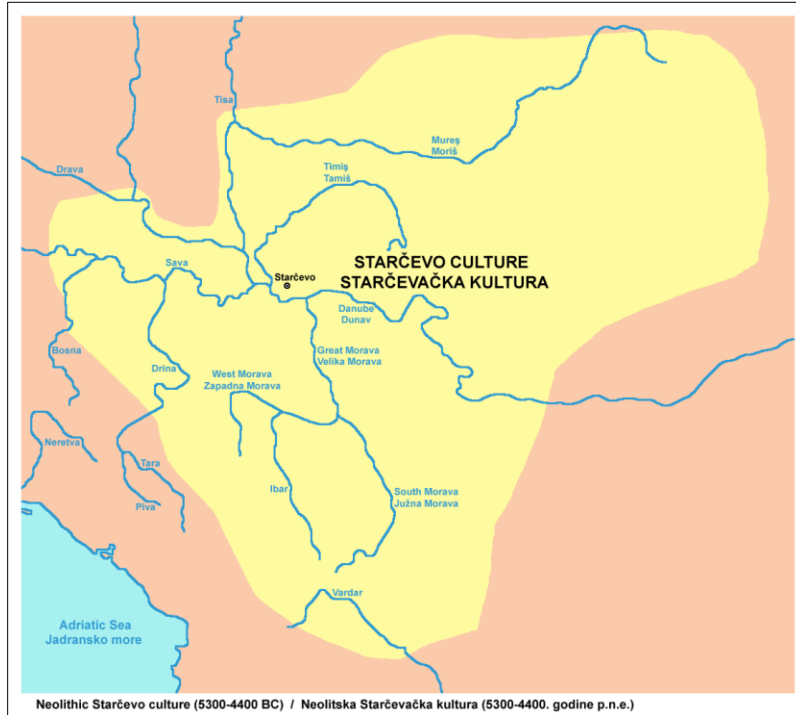
Researching peaceful times, the Neolithic age stood up and it is thus explored in more detail, more precisely, the Starčevo culture. Starčevo culture flourished between 7.000 and 4.500 BCE and it reveals the essence of a tireless human striving for progress.

Between central, northern, and northeastern Bosnia, there was a meeting point of the Impresso and Starčevo cultures, giving rise to a distinct Starčevo-Impresso culture, confirmed at the sites of Gornja Tuzla and Obre I. The Starčevo-Impresso culture is a variant of the broader Starčevo culture that is distinguished by its characteristic pottery decoration. It represents one of the early Neolithic cultures in the Balkans. The Starčevo-Impresso culture in Bosnia and Herzegovina dates from approximately 6200 to 5300 BCE. This culture covered parts of the central Balkans, including areas within modern-day Bosnia and Herzegovina, extending into Serbia, Croatia, Hungary and other neighboring regions (Benac, 1979).

Additionally, historian Begović points out an interesting fact that when one looks at the map, Starčevo culture does not have outlines of any contemporary national country. River flows specifically were places of life, communications and trade during the Neolithic times. One of the most important characteristics of this period is the change in economy that led to changes in other areas of living as well. Prior to Neolithic people were nomads who followed climate

⁵ A WV BH Foundation HOPE team member interviewed Senad Begović online on May 29th 2024. If not indicated otherwise, when citing Begović, the author refers to this interview.

conditions, while the Neolithic revolution brought change in terms of people building settlements and creating first civilizations; the Starčevo culture is part of this revolution.



The most distinctive feature of the Starčevo-Impresso culture is its pottery. The ceramics are characterized by intricate decorations and elaborate designs. These new pottery styles are an evolution from the earlier monochrome pottery of the Starčevo culture, reflecting increasing complexity in artistic expression. Their pottery often featured incised or impressed patterns, including geometric motifs, animal motifs, and anthropomorphic figures. They also produced tools and implements made from stone, bone, and antler (Budja, 1999).



Altar – a bowl on a pedestal /
photo: Archaeological Museum Zagreb



Zoomorphic altar /
photo: Archaeological Museum Zagreb



A pot decorated with nails pinching technique /
photo: National Museum in Belgrade

The archaeological layers of Obre, in particular, were crucial in connecting the chronological phases of the Starčevo culture. These layers contain artifacts that reflect the evolution of pottery styles, from simple and functional to decorative and symbolic. Such advances in ceramics show a society that was not only concerned with survival but also with aesthetics and artistic expression (Begović).

At the forefront of this cultural beginning were pioneer settlements in what is nowadays Bosnia and Herzegovina, especially significant places such as Gornja Tuzla, Obra I and Obra II. These localities are archaeological gold mines, providing invaluable insights into the life and times of the people of Starčevo. Upper Tuzla, for example, is famous for its salt springs, which probably attracted early Neolithic settlers to the area. The presence of these natural resources, together with fertile lands, made it an ideal place for the formation of Starčevo communities (Chapman, Shiel and Batović, 1984).

Settlements typically consisted of small, semi-subterranean houses built using wattle and daub construction techniques. These structures were often organized in small clusters or villages. Sites like Obre in the central Bosnian region show evidence of Starčevo-Impresso habitation, with well-preserved layers of cultural deposits.



Reconstruction of Neolithic house/settlement in Tuzla

Obre I and Obre II, on the other hand, provide insight into the architectural and social complexities of the culture. Excavations at these sites have revealed remains of dwellings, pottery and tools that illustrate a sophisticated understanding of both craftsmanship and community life. The houses, built of wicker and mud, were not only shelters but symbols of durability and stability. These structures, often semi-underground, are adapted to the climate, providing insulation from cold winters and summer heat. Moreover, sites in Bosnia, including Gornja Tuzla

and Obre, have revealed evidence of early agricultural practices. The people of Starčevo were among the first in the region to grow wheat and barley, an innovation that would change the course of human history forever. This shift to agriculture enabled the establishment of stable communities, which led to population growth and the development of complex social structures (Barker, 1985).

The importance of these Bosnian archaeological sites is tremendous. They serve as key chapters in the story of Starčevo culture, offering a detailed narrative of how early humans adapted to and transformed their environment. Through a thorough study of these sites, archaeologists were able to construct a vivid picture of Neolithic life, highlighting the inventiveness and resilience of the Starčevo people (Begović).

The people of the Starčevo-Impresso culture were among the earliest farming communities in Europe, which came as a result of the Neolithic revolution (Begović). Agriculture formed the backbone of the Starčevo-Impresso economy. It was primarily based on mixed farming, including the cultivation of wheat, barley, and legumes, alongside the domestication of animals such as cattle, sheep, and goats. Hunting, fishing, and gathering supplemented the diet, providing a diverse range of food sources. They practiced sedentary agriculture, living in small villages consisting of rectangular houses made of wattle and daub. These villages were often located near rivers or fertile plains, allowing for easy access to water and arable land (Whittle, 1996).

The Starčevo-Impresso culture demonstrates early forms of social organization and community living. Evidence of communal activities and shared space usage has been found in various archaeological sites. Burial practices included both inhumation and cremation, often within or near settlements, suggesting ritualistic connections between the living and the deceased. It is believed that they lived in egalitarian societies with relatively simple social structures. The absence of monumental architecture or evidence of large-scale warfare suggests a lack of centralized authority or social stratification. The Starčevo-Impresso culture was part of a broader cultural network that spanned across the Balkans and adjacent regions of Europe (Chapman, 1981). They engaged in trade and cultural exchange with neighboring communities, exchanging goods, ideas, and technologies. Evolution and continuous striving for survival brought progress to Starčevo-Impresso culture (Begović).

Overall, the Starčevo-Impresso culture played a significant role in the Neolithic transition in the Balkans, representing one of the earliest agricultural societies in Europe and contributing to the development of settled village life, pottery-making traditions, and other aspects of material culture.

This period not only marks the emergence of one of the earliest Neolithic cultures in the region, but also a monumental leap in the development of human society. The Starčevo culture provides insight into the dawn of settled life, depicting the transition of human society from wandering hunter-gatherers to established farmers and artisans.

Starčevo culture did not exist in isolation, but was part of a wider picture of Neolithic societies spread across Europe. The exchange of goods, ideas and technologies with neighboring cultures played a key role in the evolution of Starčevo culture. This cross-cultural interaction is manifested in the spread of ceramic styles, agricultural practices and technological innovations, highlighting the interconnectedness of ancient societies (Bogucki, 2004).

By exploring this Neolithic culture, we not only uncover the roots of our collective past, but gain insights into the enduring human spirit of innovation and adaptation.

Sedin Hadžimusić⁶, B&H historian and professor of history, highlights several lessons we can take on from past civilizations and eras witnessed throughout times:

- Focusing on development and science in its broader sense;
- Networking and collaborating for mutual interests;
- Strengthening economy as a foundation for peacebuilding and peace maintenance;
- Being open for exchange of ideas, goods, services;
- Cherishing art and culture;
- Unifying over the larger geographic areas through the common interests with the aim of prospering.

In conclusion, Begović shares one of the main ideas of the Annales French historiography school, established after the Second World War, which taught that history and events from history should serve to understand the present and to bring more informed and quality decisions for the future. Analysts who belonged to this school, based on their professional and personal experiences, witnessed conflicts from the end of the 19th century – from the Napoleon’s wars, unification of Germany, unification of Italy, establishment of Alsace-Lorraine, First World War, Second World War – and they have concluded that it will probably take another 30 years and countries will enter into new war, unless they change the narrative. The phrase ‘a process of long duration’, especially explained in the book *The Mediterranean and the Mediterranean World in the Age of Philip II* by Fernand Braudel, elaborates the analysis of the past from different perspective, liberated from political interventions and involving all other sciences apart from history, including even climatology, with the sole aim of better understanding of the past events. As our societies still do not have strength nor is there a consensus to talk about past events in this region through scientifically based truths which will be published and available to citizens, public space is contaminated with semi-truths and semi-scientific attitudes which hinder economic development and prosperity. That is why it is of the utmost importance that the broader community, including cultural workers, professors, economists, politicians, diplomats, and all other relevant actors, is engaged in creating a real sense of history and positive peace. Young people have the capacity to see positive stories and to learn from them that conflicts

⁶ WV BH Foundation HOPE team member interviewed Sedin Hadžimusić online on May 30th 2024. If not indicated otherwise, when citing Hadžimusić, the author refers to this interview.

driven by political, religious, cultural and/or ethnic differences are not unavoidable. Therefore, we have to keep finding positive examples and stories of improvement and prosperity from the past in order to create a better future.

Youth: Interactive and Engaging Approach for Better Understanding of History for the Future

In interviews conducted with five young people from Bosnia and Herzegovina (age 18, 22, 23,24 26), youth shared their perspectives on and understanding of history, most important historical events and ways that history is being taught through formal education. They also expressed strong need for and interest in peacebuilding as one of the burning issues in this part of the world, which was in some ways neglected in the last couple of years.

From the youth perspective, history is a complex set of facts, events and figures which shaped the world we live in today (Brezac⁷). History gives us the opportunity to familiarize ourselves with events from the past, learn about how people lived, survived, fed, behaved (Smiljić⁸). In its broader sense, history may be seen as a lesson from the past, periods which have direct consequences, positive or negative, on the future. History is a path we traveled as humans and it depicts all our past achievements, successes, but also failures (Osmanović⁹). In general, past gives as foundations on which we build the future (Sarić¹⁰).

Youth shared that in Bosnia and Herzegovina history is being taught primarily through formal education, mostly learning about important historical events with focus on dates, names and geographic areas where something happened. Youth describe teaching methods as obsolete offering only an ex-cathedra approach, which does not involve children in practical terms. Instead, they would like an opportunity to explore, deepen their knowledge and be actively engaged in other ways. This approach forces them to learn the bare minimum by heart in order to pass the course, while they forget most of it the next day. As the final outcome, youth shared that teachers' approach drastically affects their attitude towards certain subjects which continues through life. Interviewees shared a few examples of more interactive approaches in teaching history by their teachers (e.g. movie screenings, discussions and performances they had to create) which they remember as memorable positive and interesting experiences.

⁷ A WV BH Foundation HOPE team member interviewed Ilma Brezac, as part of a series of interviews with youth, online on April 18th 2024. If not indicated otherwise, when citing Brezac, the author refers to this interview.

⁸ A WV BH Foundation HOPE team member interviewed Neda Smiljić, as part of a series of interviews with youth, online on May 09th 2024. If not indicated otherwise, when citing Smiljić, the author refers to this interview.

⁹ A WV BH Foundation HOPE team member interviewed Merima Osmanović, as part of a series of interviews with youth, online on April 30th 2024. If not indicated otherwise, when citing Osmanović, the author refers to this interview.

¹⁰ A WV BH Foundation HOPE team member interviewed Ademir Sarić, as part of a series of interviews with youth, online on April 18th 2024. If not indicated otherwise, when citing Sarić, the author refers to this interview.

Most of the time, only one side of the history and historical events is presented, which is also the case in books used throughout the education system, and most of the curriculum addresses and concentrates on wars and conquests. National heroes are exclusively depicted as warriors and invaders, which creates a huge need for peacebuilding efforts, as well as history that teaches peaceful times in a more creative and engaging manner. The young students emphasize that through a more interactive and creative approach they would learn more, develop skills and further use this knowledge and skills in life.

Some of the recommended teaching methods and materials would include:

- Sharing broader context and background information on historical events;
- Learning about specific historical events from more perspectives;
- Introducing more practical and interactive approach in teaching/learning, which would include research and presentations done by students, quizzes, performances, visits to museums and archaeological sites, conversations with historians, archaeologists and notable personalities who were part of certain processes, especially from modern history;
- Sharing interesting facts about important historical personalities and figures, which go beyond mere facts tied to a certain event;
- Presenting history through movies and videos;
- Organizing debates on historical events from different perspectives and sides;
- In general, dedicating more time and space for discussions.

When asked about important historical events, the first events that come to the mind of interviewees are wars and aggressions in the area of the region and even at the world scene. However, two of them mentioned the Charter of Kulin Ban, which provides a brighter perspective on their understanding of history in terms of economic growth and more prosperous times. In addition, one of the interviewees shared that different kinds of revolutions throughout history are the most important historical events from her point of view.

As previously stated, although national heroes are depicted as warriors, invaders and military leaders, and youth in their thinking primarily recognize people who fought for independence of Bosnia and Herzegovina as national heroes, they also shared that in their broader understanding and view, heroes are people who do good for their local communities and wider society, people who put others before themselves, people who invented medicines for different diseases, people who brought positive changes in terms of laws, sports, culture, etc. and people who are ambassadors of their country in any other way.

Peace Educators

All peace-educators interviewed agree that peacebuilding is critically important in Bosnia and Herzegovina due to its complex history and socio-political dynamics, which continue to influence the country's stability and development. Peacebuilding is vital for creating a stable, prosperous,

and inclusive society. It addresses the root causes of conflict, promotes reconciliation and justice, and lays the groundwork for sustainable development and integration into broader European and international structures.

All interlocutors see education and capacity building as crucial components in promoting a culture of peace. Unfortunately, education systems often neglect the importance of developing and building peacebuilding skills among children and youth, which directly reflects on the social dynamics afterwards. As it is complex and slow to change and adapt current school programs through formal instances, interviewees stress the significance of informal education which can contribute to peacebuilding efforts and peace dialogue in general, highlighting critical thinking as the most important skill needed in this process.

Defining things and characteristics in which we are similar and openly talking about things in which we differ, cultivating healthy dialogue and reflection, is a starting point in peacebuilding and reconciliation, as shared by Nikica Lubura Reljić¹¹, Regional Director for Faith in Development in World Vision International Middle East and Eastern Europe, and experienced peace educator. Best way to engage children and youth in the peacebuilding process is to gather them around other subjects, ideas, and/or common interests which are not explicitly called nor visibly tied to peacebuilding. In Lubura Reljić's experience, children and youth should develop skills to have difficult, 'heavy' conversations without a need to impose their own or to change someone else's opinion, but rather a need to better understand each other. Working with youth does not aim to change them or their values and beliefs, but rather to teach them to accept that all people are not the same.

She sees peacebuilding as healing; in a certain way, peace educators are just like the doctors – they are healing the system and people. So one has to involve the people who understand what we are doing and who are participating willingly. Usually people who do not want to participate in peacebuilding processes are the ones who do not know anything or enough about the process, but are in need of it the most, so it is important to explain it as best as possible, including goals and methods that will be used. First step in their engagement would be to expose them to peacebuilding concepts through observation, to increase their knowledge and awareness, and gradually involve them more actively.

Jasmin Jašarević¹², director of PRONI Centre for Youth Development, highlights the importance of long-term interventions and initiatives in changing the mindset of youth and opening the way for the peacebuilding process. Human-based Rights Approach (HBRA) and Do No Harm principle have to be employed in order to create safe space for participants to open up, share and learn from their own experiences but also from the experiences of others.

¹¹ Interview with Nikica Lubura Reljić took place online on May 16th 2024.

¹² Interview with Jasmin Jašarević took place online on May 21st 2024.

In the peacebuilding process, it is important to have a continuity and holistic approach, creating a safe environment for participants to be introduced to each other, connect, share, and discuss, which is a process that takes time. Additionally, it is important to bear in mind that it would be ideal to work with a broader community from which participants originate. For example, after participant finishes the training, or children and youth create a theatre play, it is recommended to perform this theatre play in the community child or young person comes from, because you can work with an individual but when you send him/her back to his/her community they can experience stress and rejection from their closest ones due to the change in their perception and attitude. In an ideal scenario, one should work with a broader community, referent group of the individuals (e.g. parents, teachers, neighbors, friends) to see how they perceive and feel about the change in order to create space for joint action. This would be a complete, full cycle. Unfortunately, not all youth that goes through the peacebuilding and reconciliation process will change their mindset and continue their engagement when they get back to their community and usual environment, but it is important to have at least a few individuals who will lead this change further and broader.

Nedžad Novalić¹³, historian and peace educator working in Centre for Nonviolent Action (CNA), points out that facing the past and connecting and gathering people from different sides with different beliefs and values are preconditions for building thriving societies. In facilitating peacebuilding efforts, Novalić highlights the fact that it is not the point nor goal to achieve, create and accept the universal truth but rather for everyone to share out loud things that hurt them, bother them, which changes they would like to see in the society, what expectations they have from others, etc. In this way, you create a space for realization that a human with his/her own thoughts, needs, fears, and experiences that determine him/her is sitting across from you.

Most productive presumption in the CNA approach to peacebuilding is that there are no good or bad people. Egalitarianism in this sense emphasizes circumstances and structures that lead people to commit violence of any kind presuming that any one of us could be on that side at a certain point. This fact calls every individual to work on himself/herself.

Maja Tursunović¹⁴, Field Coordinator of Women, Peace and Security Agenda in UN Women and peace educator, shares that in her journey towards fostering peace and reconciliation in communities, most effective approaches are rooted in understanding, empathy, and sustainable engagement. Creating spaces where all parties can share their perspectives and experiences without fear of judgment is crucial. Facilitative dialogue encourages active listening and understanding, helping to break down barriers and build trust. Tursunović highlights that peace builders/educators are only mediators who help conflicting parties to find common ground and work towards mutually acceptable solutions. Negotiation, when done with respect and openness, can lead to lasting agreements and reconciliation. Another important aspect is raising

¹³ Interview with Nedžad Novalić took place online on May 21st 2024.

¹⁴ Interview with Maja Tursunović took place online on May 30th 2024.

awareness about the importance of peace and the impact of conflict through media, art, and public events, which can mobilize communities and create a shared vision of peace. By involving communities in the peacebuilding process, you ensure that solutions are culturally relevant and supported by those affected. Participatory approaches empower communities to take ownership of peace initiatives. However, in order to achieve engagement of any kind, it is needed to build skills of youth and capacity of communities to achieve long lasting changes based on positive examples from life.

Azra Ibrahimović¹⁵, peace building expert working in NAHLA Centre for Education and Research, emphasizes the importance of putting the concept of positive peace into focus and sharing more examples of positive stories and practices of coexistence, tolerance, and understanding. From her perspective people perceive negative concepts and discourses as more visible because they are somewhat louder in public space and media, but she concludes that peace is closer to human nature than war, and humanity is more natural in human nature than violence.

One of the most effective ways in engaging youth in peacebuilding is precisely facing the past so one can overcome all his/her barriers, confront deeply rooted convictions and open space for new attitudes based on knowledge, experience, and learning. Divisions are driven by ignorance, fear from 'other' and 'different' and isolation (promotion of monolithic communities and societies).

Some of the greatest delusions and challenges when it comes to peacebuilding are:

- Peacebuilding is not needed;
- One can come to someone and tell them that something is right;
- Peacebuilding and change can be achieved through one-time and short-term interventions;
- Taking children and youth out of their communities and then just sending them back after short-term intervention expecting the positive outcome in long-term;
- Children and youth will feel closer to peacebuilding only through conversation and training, without experiencing positive sides of change in the narrative they live in.

When it comes to priorities and opportunities in peacebuilding in the future, interviewed peace educators' inputs can be summed up in four main areas:

- Using the advantages of rise of digital technologies in promoting peace, but also addressing all the challenges and threats of digital world in terms of division and negative discourse;
- Connecting burning issues and new trends to peacebuilding in order to more easily engage youth;
- Investing more in physical, face-to-face collaborations and engagement opportunities as these are crucial in achieving human connections and promoting peace;

¹⁵ Interview with Azra Ibrahimović took place in Sarajevo on May 28th 2024.

- Focusing on multidimensional education which builds and develops skills of children and youth so they are more resilient, and at the same time equipped to become the agents of positive change.

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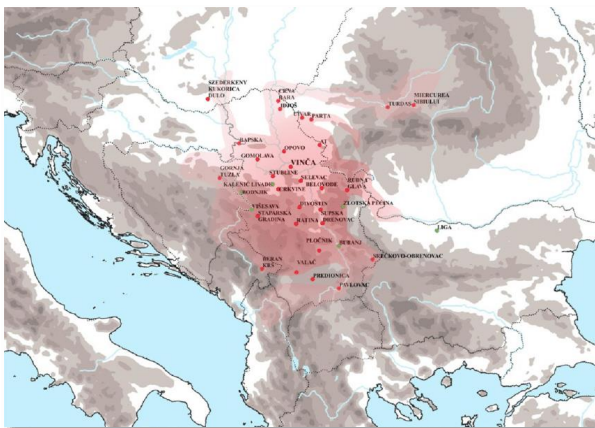
Vinča Culture: A Window into Peaceful Prosperity

DAH Theatre: Serbia

Dijana Mitrović, PhD

Nowadays we tend to think that peace is a value in and of itself. We are prone to believe that since forever, humans desired and treasured peace, while, in fact, as famous Serbian historian, Dubravka Stojanović reminds us, the concept of peace as a treasure worth fighting for is barely over a century young.^[1] Before that effort led mostly by international suffragette movement, the war was overwhelmingly seen as inevitable, as the best hygiene of the world, as the supreme way to find geopolitical power balance. Only towards the end of the nineteenth century, peace movements gained some traction, trying to faze the idea that a world war was a necessity.^[2]

Nevertheless, despite the fact that peace was established as a cherished value and theorized only late in the history of humanity, there were periods and civilizations that seem to have treasured their peaceful coexistence and flourished due to extended peaceful periods long before recorded history. One of them is Vinča Culture that thrived in the region of today Serbia, Bosnia and Herzegovina, Romania, Greece, North Macedonia, and Croatia in the late Neolithic period. It is widely believed that the period of the major prosperity of Vinča culture that lasted for approximately 800 years (so called, Vinča B period) existed due to the fact that Vinča population led a peaceful coexistence within and outside of their community. According to our leading expert on Vinča, archeologist and Belo Brdo Museum curator, Dragan Janković, although many well-preserved artifacts were found, none of them indicates that Vinča people created or used weapons, or participated in any large-scale conflict.^[3] On the other hand, many an evidence was found that they closely cooperated with each other, got skillful in cultivating the land, building homes, as well as commerce and communication with people from far away areas. Janković emphasizes that such a high level of development was possible only due to the peacefulness of the culture and its orientation towards communal efforts to better their existence.



From Roberts W. Benjamin et al, p. 39.

The main archeological site for exploring Vinča culture is situated on a Danube bank near Belgrade called Belo Brdo (White Hill). Many different archeological layers are preserved in uncovered 10,5 meters dig, the oldest dating from circa 4880 BCE, the period that coincides with the decline of nearby Starčevo culture, for which it is believed to be a close predecessor to the Vinčean society.^[4] According to the carbon dating, the Vinča culture flourished between 4500 and 3800 BCE (layer 9-6 meters)^[5], which was the period of peace and its greatest influence in Central and South East Europe (see Srejović). Its territory spread during that period and its settlements became well organized, with large populations, and early urban planning. However, its power manifested through culture, trade, and knowledge, rather than conflict and subjugation of the others.

The first population of the settlement, renowned archeologist Dragoslav Srejović points out, lived in a peace with their neighbors: a fact further confirmed by the absence of any form of fortification or defense system. Instead, already the oldest layer indicates a vivid exchange evident through artifacts that were brought from various European regions, a practice that will only become ever more present as the Vinčean culture matures and progresses towards its peak. They learned how to enrich soil, which led to more crops that incited lively trade, which led to communication with other cultures and more resources within the community itself. Croatian author Marcel Burić describes the period in the following way: “The trade that took place in river valleys progressed significantly, contacts between settlements became more intensive, and all of this brought about a quicker exchange of ideas, technologies and knowledge” (47). Therefore, the exchange of knowledge and goods, as Janković points out too, was one of the very cornerstones of Vinčean success that had significantly contributed to their rise. Hence, the first lessons to be learned from the Vinčean civilization is that openness to other cultures, as well as the exchange of knowledge and goods take one much further than conflict and fear of the other.

Vinčean architecture (the use of a sort of mortar and heat isolation), urban planning, agriculture, early forms of metallurgy – first European copper smelting took place in Vinča – all testify to a great progress the culture achieved. The urban organization characterized by well ordered streets has already had a central gathering space as well, akin to today's piazzas indicating that communal gatherings were common. It is interesting, Janković points out that houses were built very close to each other, demonstrating close neighborly ties. The fact fosters assumption that they were living as a tightly-knit community. Furthermore, according to many material traces, they were living as a society of equals, since no homes demonstrate any accumulation of wealth: they are all the same size and probably looked very similar to each other. All these findings suggest an egalitarian understanding of society that appears as more sustainable and beneficial for all its members. This communal social outlook indicates that a society gets much further when community members take care of each other instead of competing.

The other important point brought up by Janković belongs to the same domain: Vinčean people openly shared their knowledge with each other of all the crafts, agriculture, architecture, art and so on, thus communally building a better society for themselves and all around them. In fact, based on fingerprints on some artifacts, we can tell that Vinča people taught their children at an early age to make art, indicating that such an early culture (some argue civilization) highly

appreciated art, thinking it worthwhile of transmitting it to the younger generations. Their homes adorned by carpets, with beautiful vases and vessels, suggest a great appreciation of beauty in everyday life. By sharing their knowledge with each other, Vinča people were progressively getting better at all the spheres of their existence, teaching us that open source knowledge benefits the entire society, and represents a much better alternative to the selfish and competitive, merely market-oriented relationship to intellectual property.

What made Vinča culture so remarkable and such a lively interest of so many famous archeologists (see Burić 43), was its extremely well-made pottery and (most likely religious) figurines. Using advanced techniques, pottery was fired and polished to make it a better vessel for storing goods, but occasionally it was also painted, using various minerals for coloring. When trying to mimic firing of the pottery in the 1960s, the process of creating an even black surface proved to be rather difficult (see Chapman, “Dark Burnished Ware as Sign” 296), suggesting again a highly developed (almost incredible for such an early period) technology used during the Vinča B phase. As Burić elaborates: “All experts dealing with this period agree that, in addition to its artistic attainment, the Vinča Culture figural plastic is the best indirect description of the complexity and high level of social organization of the settlements which belonged to this culture. Furthermore, the supreme pottery produced by the Vinča Culture literally gleams with the polished gloss of the dark, usually black, walls of its vessels, and testifies to the level of pottery production, which was nowhere near as high during the preceding Starčevo Culture” (46).



Vinča Idol^[6]

Most of the figurines are either zoomorphic (mostly lids of pottery are designed using animalistic motifs) or anthropomorphic – typically female figurines with astonishing plasticity and details that further demonstrate how advanced the culture was. The clothing represented on the figurines indicates a developed sense of fashion that leads archeologists to believe that textile technologies were well developed too. Most archeologists believe that they were used as cult idols representing abundance and fertility. Janković, further, as the two most important characteristics of the famous figurines points out: wide eyes that could be interpreted as motherly care (or curiosity?) and their open arms that could be read as both motherly love and an openness to the rest of the world. If interpreted in such a way, the figurines could be perceived as one more token of Vinča culture’s friendliness and openness.

Prosopomorphic Lid^[7]

Another interpretation, however, rings stimulating as well. Namely, as already noted, Vinča culture is also a culture of early metallurgy (earliest in Europe) and some archeologists are connecting unusual pottery with metallurgy: “Nowadays, there are views according to which the two fascinating categories of the Vinča finds – the figural anthropomorphic plastic and metallurgy – belong to the same integral phenomenon. The masked faces of figures embody newcomers to the Vinča Culture, carriers of divine and magical knowledge, those who can turn stone into metal, that is, metallurgists (Schier 2005, 54-61; 2010, 85-95, Abb. 7)” (Burić 46). If one accepts such an interpretation, it signifies again a deep respect for knowledge and openness to other cultures and their

inventions that are essential to the Vinčean success.

In sum, there are many lessons we can learn from our long-gone neighbors, but perhaps the most important values to be cherished according to prehistoric Vinčians are:

- Peacefulness;
- Openness to other communities;
- Love of beauty;
- Open knowledge and goods exchange within and outside of their own community;
- Egalitarianism;
- Closely-knit community based on mutual exchange and help rather than competition.

Youth: A Peace-Driven History for Better Future

In a focus group with nine students (15-22)^[8], interviewees provided invaluable insight into the ways that history is being instructed in schools, as well as the alternative ways they would like to be engaged with it. Most of the students complained that historical knowledge is usually understood as a series of dates and dry facts, with very little to no background information or narratives about common people. Because of that, they tend to study for quizzes and most likely forget the facts soon after. There is no doubt, they noticed, that in their history books, war has prevalence over peace and that peace is almost always regarded as a consequence of war, as if there is no peace without war. Additionally, they shared their impression that some facts are excluded from the usual historical narratives, while national history is being glorified, making typical history lessons highly one-sided and thus dangerous.

They appreciated when their teachers provided more context and added complexity to their lessons. They especially valued personal accounts, when those were available (as in the case of

the 1990s, the time when their parents grew up). Overall, they all agreed that critical thinking is the most valuable skill and that they would like to hear several accounts of the same historical event and have a chance to hone their critical skills, trying to discern the truth.

In sum, the young students are very interested in learning history, but they would like their lessons to include following features:

- More background information (especially about common people of the time);
- More complex and nuanced approach (alternative historical accounts);
- More information about sources (they would like to have reading lists and to be able to explore more on their own);
- Whenever possible, they appreciate opportunity to see and touch material traces from the time they study (archeological artifacts, everyday objects, and similar);
- They appreciate interdisciplinary approach, in which various histories (of art, technology, society, etc.) are intertwined;
- Whenever available, personal histories seem to be of a great interest to them;
- History tends to be represented as a series of consequences, but they would like to study causes rather than consequences and to contemplate potential, more positive alternatives;
- History textbooks tend to represent wars as inevitable, they would like to question that.

They believe that selective history that glorifies violent national narratives contributes to dangerous divisions and constant fear in the population. History textbooks, followed by most media, tend to represent extreme dualisms: events and people were either good or evil, either black or white, with no nuances or complexity. The group agreed that there should always be an open dialogue between all sides if we are to overcome the current state (to which, they believe, the way history is being taught greatly contributes) of extreme divisions that are harming societies both internally and globally.

They have noticed that history books tend to talk mostly about men of war, kings, presidents, and the like. That fact contributes to the way heroes are being seen as well, most of the national heroes being violent men that played an important role during wars. Instead of that, they would prefer to study about people that positively contributed to their society. Although they did not come up with many concrete examples, they all agreed that one potential alternative hero of theirs could be famous journalist Radislava Dada Vujasinović, who died in 1994 under very suspicious circumstances. Details surrounding her death led most of the general public to believe that she was murdered due to her highly subversive texts against the current Serbian regime. The students highlighted her courage, willingness to sacrifice for the common good, as well as her anti/war efforts. They would like to study more about people like Dada Vujasinović.

They believe that a more nuanced approach to historical events, as well as more focus on peaceful periods and persons who positively affected their communities would contribute to a sustainable peace, prosperity, and empathy driven societies.

Peace-Builders: Knowledge and Understanding for Better Future

All peace-builders we interviewed agree that various forms of knowledge are at the very core of positive and long-lasting peace. Contrary, misinformation, ignorance, and prejudice are creating a great breeding ground for fear that is at the very basis of manipulation that leads to conflicts. They also all pointed out how important it is for young people of different ethnicities, religious, and cultural backgrounds to personally meet, since those encounters nurture mutual respect and understanding. Thus, all of them agree that various forms of education and cultural cross-borders exchanges seem to be crucial in establishing a positive peace, especially in conflict ridden and conflict-prone regions, such as the Balkans, where divisions along the national and religious grounds are still very present.

Program director of YIHR (Youth Initiative for Human Rights) and law expert in transnational justice, Sofija Todorović^[9] emphasizes the discrepancy between the widely accepted premise that the world belongs to the youth and the fact that the young people are never asked about how they want that future to be. She insists that apart from providing them with all due rights, a mature society has to engage young people in important decision making. Therefore, it is crucial to provide young people with political tools and to open up the political field to them.

Todorović points out that it is very important to teach youth to recognize all forms of violence and injustice, no matter how apparently small, and to give them tools to react to it, since desensitization gradually leads to normalization of violence that is essential to starting and sustaining all forms of conflict. At the core of these efforts is providing youth with tools for critical thinking that will help them discern clues of divisions and conflicts long before they actually occur. This is truly important, Todorović emphasizes, since the focus should be on conflict prevention and a just society building, rather than fixing the consequences once the conflict has already occurred. Everywhere, but especially in regions such as the Balkans that went through a violent conflict, it is very important to nurture an open-minded dialogue because avoiding “unpleasant topics” may easily lead to sustaining negative prejudice about social groups that are somehow different from “us.” Instead, Todorović proposes to regard differences as a source of an incredible community richness in which each group contributes to the community’s well being and culture.

Mutual understanding, dialogue, and an open minded approach to differences is emphasized by Oliver Jović as well.^[10] This theatre producer, director, pedagogue, and a peacebuilder from Travnik, Bosnia and Herzegovina, who is working with young people from a war affected region for almost two decades, says that role of an open dialogue cannot be overemphasized. As victims of post-memory and secondary war trauma (mostly grandparents and parents of his students were directly involved in the conflict), his students are very interested in what actually took place in the region, but the information they are getting is either scarce (their families do not want to

talk about it) or one-sided (politicians manipulate citizens through divisions), which actually contributes to further fractionation and region volatility.

Jović underlines that, unfortunately, divisions still very much exist and are sustained through the school system, since there are still more than 50 schools in mixed cities that are divided: two curricula, two entrances, two divided communities under the same school roof (see OSCE report). Different communities live in the same city but completely separate lives. Such a situation just deepens prejudice, pitting the communities against each other. Jović insists that an open dialogue and understanding help change the social landscape; he sees power of the arts as essential there. As a theatre pedagogue, he has seen firsthand how drama workshops bring students together, widen their horizons, nurture their critical thinking, deepening their sense of empathy and solidarity. He says that it is very important to be open and respectful to young people, and besides being careful not to retraumatize students, one definitely needs to avoid censorship of any sorts. Jović says that censorship pushes young people to lose trust, which is essential for any open dialogue to take place.

Censorship of a specific kind was at the center of Marija Ratković's^[11] reflections as well. As an author and activist, one area of Ratković's interest is the politics of memory, more precisely, the role of feminist antiwar activism during the 1990s Yugoslav conflict. She underlines that antiwar activism is generally being systematically overlooked (if not actively censored) and that is no different when it comes to the Former Yugoslavia. Historically speaking, women have been always seen as peacemakers, however their role is rarely celebrated. It is also frequently conveniently overlooked that the very same women who were trying to stop the war were those who were trying to mend the immediate consequences of conflict: they are the first to help with refugees, displaced, and otherwise affected by war. Ratković thus attempts to fix this injustice by recording the stories of antiwar activists who witnessed the 1990s, trying to sustain that important memory. Remembering positive peace efforts is crucial in dialogue of formerly conflicted communities: it is extremely significant for the victims of the war to know that there were entire movements against the war on the other side of the "enemy lines." It is also crucial to understand which political choices led to the conflict escalation and for that account every political factor should be considered, including failed peace efforts.

Furthermore, Ratković points out an example of Trešnjevka village in Serbia (the region of Vojvodina), that in 1992 stood up to military mobilization. Upon an attempt to send more than a half of their male population to the war, eight women started a protest that attracted other villagers, who decided to stay together and to proclaim their free territory that they named after the pizzeria in which they stayed, Zitzer Spiritual Republic. For roughly three months, although under constant pressure – at a point, Serbian army tanks surrounded the village – they sustained their protest, organized cultural and political programs, attracted people from other villages and managed to stop mobilization of any of their villagers. Their effort is incredibly important because it exemplifies a successful resistance of common people against the war. Ratković emphasizes the importance of remembering this and all the similar examples (no matter how small they may seem) because they indicate that an alternative to war is possible. Therefore, she writes Wikipedia entries, articles and books, and gives lectures about anti-war efforts, making sure that

these and similar events and activists are remembered. She emphasizes the importance of recording (hi)stories of ordinary people, since they give us an alternative perspective about historical periods. Apart from that, she says that new social media platforms should be used to sustain memory of positive examples and to reach new generations.

Milena Minja Bogavac^[12], an accomplished dramaturge, theatre director, pedagogue, writer, and activist, points out that she associates peace with justice, and that only way to sustain positive peace is to fight against any form of injustice or violence that we perceive, no matter how small. She distinguishes several important pillars of positive peace: justice (across social spheres), education (especially alternative historical narratives), and personal contact with various cultures. Bogavac underlines how formative were regional exchanges during her high school and that personal, intercultural dialogue cannot be overemphasized in young people's formation. She says that these encounters lead to micro-changes that in sum may actually affect a society in a big way. For example, a student who came from Serbia to Bosnia and Herzegovina, will most likely change their opinion about BiH and will learn a lot from their peers; but that change is not singular, that person upon return, is most likely to affect everyone in their environment, from their family to their school mates.

Apart from dialogue and exchanges, Bogavac also emphasizes the importance of educating educators, who will then bring essential questions back to their communities. These efforts are a critical tool for confronting the past that brings unpleasant, yet necessary queries. The only way for a society to truly heal is to take up responsibility for their actions, no matter how dark they may seem. At the same time, however, Bogavac also says that a general spirit of cheerfulness and serenity should be nurtured. She mentions an example when she was sent as a young artist to Bujanovac, a divided city where Serbs, Albanians, and Roma populations barely interacted, to create a theatre production with high school students. Although the situation was grave, the production ended up being a trilingual super fun comedy that brought students and their communities together. They learned about each other through the process and embraced differences in a way that probably no "serious" production could have done. The fact that the production was not threatening to either of the communities majorly helped to convey the positive message of peaceful and respectful coexistence. Additionally, the production literally changed the lives of some of the cast members, reminding us that any positive change counts. Through that process she truly felt the transformative power of theatre and how it brought the community together. She continued with incredibly important art-activist projects up to this day, building up incremental change, which is necessary, given that peacebuilding is a process.

Aleksandra Jelić^[13], a documentary film and theatre director, a pedagogue, and expert in applied theatre and conflict resolution, with many years of experience in work with sensitive and underprivileged groups (such as incarcerated populations, prison hospitals, minors in punitive system, etc.), says that a key to successful work with any group is to customize theatre techniques that you know to the needs of the group. In her practice, various Augusto Boal's techniques proved successful (such as Forum theatre), but also use of puppetry (especially in helping introverted participants open up), shadow theatre, masks, clowning, dance, acrobatics, etc. Similarly, it is very important to come open-minded to the group: Jelić emphasizes that she does

not know what a group needs ahead of meeting them; rather than coming with a finished preconceived notion, she engages in an open dialogue and slowly learns about the group's needs. While doing that, it is important to question everything all the time, including the very topic of the workshop and the notions that the group created. Only in such a way, the entire process remains crafted for the group, while the group itself learns how to critically examine and re-examine everything, including their own beliefs.

Whatever the techniques used, there are several extremely important points Jelić underlines: the participants should not only be guaranteed to have a safe space while in workshops, but facilitator has to make sure not to endanger them once they are out of the workshop as well; no matter the immediate topic, the workshop should empower the group for real life situations; the group needs to be led to voice their own needs; there should never be any form of enforcement: in education, nor art workshops of any kind – they should always be voluntary. Apart from those points, Jelić insists on horizontal group arrangement: even though a director and facilitator, she is always equal with the rest of the group. Therefore, she insists on working with groups with no figures of authority present (such as professors, teachers, prison guards, physicians, etc.), as those figures cause auto-censorship and disrupt horizontal dynamics.

In sum, experienced peace building experts emphasized following points as essential to a sustainable, that is, positive peace and justice-oriented practices:

- Nurturing critical thinking;
- Providing youth with tools for recognizing inception of violence and injustice;
- Involving young people in decision making;
- Opening up political field to young people;
- Open dialogue;
- Confrontation with past without judging;
- Active engagement with memory politics; trying to create history that will remember all the good examples from the past;
- Taking responsibility for your actions;
- Activism in public spaces;
- Creating safe spaces for resistance;
- Smart use of social media;
- Cheerfulness in approach is favorable in many setups;
- Kindness as general principle of being;
- Both war and peace building are processes;
- Using transformative power of the arts;
- Art-activism model proved extremely successful in peacebuilding;
- Using techniques customized for a particular group, rather than a “one size fits all” model;
- Horizontal, rather than top down approach.

HOPE Project has distinct potential to encompass all these best practices and to respond to all of the needs experts and the youth brought up. As we are doing that, Professor Stojanović reminds

us, it is very important how we see the very notion of history. It should not be seen as a force of nature, or as a cyclical power that is repeating itself (although it is a very popular way of thinking about it), as both these approaches dissolve a sense of personal and collective responsibility. The history, Stojanović emphasizes, is not repeating itself (only we may be repeating the same mistakes), but we still should learn the lessons that it has in store for us. When doing that, we should think of it for what it was: a history of free choices. Only when we do that will it become clear that wars were not necessities, they were choices. Only when we learn that, we will become equipped to always choose peace.

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^[2] This effort culminated with the establishment of the Nobel Peace Prize that was awarded for the first time in 1901. See Nobel Peace Prize webpage: <https://www.nobelprize.org/prizes/lists/all-nobel-peace-prizes/>

^[3] Unless indicated otherwise, when citing Dragan Janković the author refers to the interview that DAH Theatre HOPE team led with him in Belo Brdo (White Hill) Museum and archeological site in Vinča, Serbia (March 29, 2024).

^[4] See Srejović https://www.rastko.rs/arheologija/srejovic/dsrejovic-vinca_c.html

^[5] For a more detailed dating account, see Roberts et al. pp. 41-42, as well as Tasić et al.

^[6] <https://www.clevelandart.org/art/2000.202>

^[7] <https://www.cb-gallery.com/en/produkt/neolithischer-zoomorpher-gesichtsdeckel-der-vinca-kultur/>

^[8] Dah Theatre HOPE team conducted the focus group interview with students – Dimitrije Bodić, Jovana Bubujuk, Dina Damjanović, Katarina Drenjanin, Tamara Đorđević, Mina Kicara, Marija Milanović, Emilija Stojanović, Aleksa Živković – in Belgrade (May 7, 2024). Whenever the focus group is cited, the author refers to this interview.

^[9] Interview with Sofija Todorović took place in Belgrade (May 13, 2024).

^[10] Interview with Oliver Jović took place in Belgrade (May 15, 2024).

^[11] Interview with Marija Ratković took place in Belgrade (May 14, 2024).

^[12] Interview with Milena Minja Bogavac took place in Belgrade (May 14, 2024).

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Cycladic and Minoan Civilizations: A Glimpse into the Peaceful Aegean Societies

Action Synergy and Aeroplio Theatre: Greece

Nikolas Kamtsis and Kostas Diamantis Blaskas

Preface

Many great civilizations have flourished and declined on the Greek peninsula, however, there is not strong proof of a single society, especially in the mainland, that lived in peace for a long time and never ended. However, there were a few cultures that flourished and blossomed under long periods of peace, and these were mostly civilizations that existed in the island country – Aegean islands. To be more precise, these civilizations were the Cycladic civilization and the Minoan civilization (although there are suspicions that the latter did not avoid sporadic conflicts). It is also important to remember that different people may have had different ideas about what peace meant in the past. Even if there were not any big wars, there were probably still smaller conflicts and battles.

A Prologue

Historians are still fascinated by the mysteries that lie within the ancient Mediterranean harbors. Unidentified powerful civilizations such as the Sea People existed beyond the well-known Balkan empires of Greece and even Rome. Carthage, which is the best known for its wars with Rome, has its roots in the myth of Queen Dido, whose existence baffles academics. In the meanwhile, academics are perplexed by the Minoans' vivid frescoes and their bull-leaping rite (*tavrokatharsia*), which may have influenced the tale of the Minotaur.

Despite their obscurity, these ancient Mediterranean civilizations provide insights into vibrant societies that still have an impact on contemporary culture. Scholarly curiosity is maintained by the pursuit of discovering their mysteries, which highlights the connections between the past and present.

The cultural, economic, and social landscape of the Greek peninsula was shaped by these societies in important ways: they set the stage for the later growth of classical Greek civilization. They were also important because they changed art, building, trade, and government systems in the area and affected future societies that inhabited it.

Cycladic Civilization



In the early Bronze Age, the Cycladic civilization, also called Cycladic culture, thrived on the islands of the Cyclades in the Aegean Sea, from about 3200 BCE to 1100 BCE. The Cycladic islands are located southeast of mainland Greece and include islands such as Delos, Naxos, Paros, and Santorini. This mysterious society left behind a rich legacy that still interests archaeologists and historians. It is known for its unique white marble figurines and amazing craftsmanship.

The Main Characteristics of the Cycladic civilization

During the Bronze Age (around 3100 BC to 1000 BC), the Cycladic society thrived in the Aegean Sea's Cyclades islands. It is known for being peaceful. This is clear because the Early Cycladic culture and the Early Minoan culture grew at the same time without any big problems or conflicts.

People mostly admire statuettes and vases made of marble from the Early Cycladic period. These pieces show how wealthy the islanders were because obsidian came from Melos, marble came from many islands, and gold, silver, and copper were easy to find in the area. The fact that these items are mostly found in graves shows that they were used in funeral rites and suggest that the people who made them cared a lot about art and rituals.

Located along essential trade lines in the Aegean Sea, the Cycladic islands were well positioned. There is ample evidence that people in the Cyclades traded a lot, mostly things like flint, pottery, and metals. This emphasis on trade over war shows a society that values economic growth through peaceful trade.

The lack of fortresses in the Cycladic culture's settlements indicates that there were no armed threats or conflicts; thus, one may infer that the peacefulness helped the culture's growth. The Cycladic culture was also known for its well-organized villages, which had streets, two-story homes, and drainage systems, all of which points to a well-organized and prosperous society. Some Cycladic burial sites and practices clearly put more value on family and community ties than on military victories. People often placed personal things and gifts in the graves, which shows how important social and religious life was. The "frying pans" with their etched designs and symbolic patterns are a common theme in Cycladic art. They show that the people there were very religious and understood the importance of cultural and spiritual life over war.

It is important to remember, though, that the Cycladic society did go through some changes and problems in the Middle and Late Bronze Ages. During the Middle Bronze Age, the Cyclades lost some of their wealth and seemed to have lost power to Crete. At the same time, two waves of Indo-European people came to the Greek mainland and destroyed a lot of artifacts while adding little to it. The highly organized palace society of Crete grew during the Late Bronze Age. It overshadowed the Cycladic islands, making them less important. Even so, it is clear that the Cycladic society during the Bronze Age was peaceful and thriving. This is shown by the fact that there were no military threats, settlements grew and became prosperous, and there were no fortifications.

- **Found in the Cyclades Islands:** The Cycladic civilization, as its name implies, was focused on a collection of islands in the Aegean Sea southeast of the Greek mainland. The basis of this maritime culture was laid by these islands, which are renowned for their bleak beauty and striking scenery.
- **Known for its marble figurines:** The Cycladic culture is distinguished by its stunning collection of white marble statues. These stylized sculptures, which usually featured female figures with folded arms and compressed features, were used for a variety of functions, including as religious offerings and social status symbols.
- **Skilled artisans:** The Cycladic civilization is renowned for its skilled artisans who produced exquisite works of art and craftsmanship. These artisans played a crucial role in shaping the cultural landscape of the Aegean islands, leaving behind a rich legacy of artistic achievement that continues to captivate scholars and enthusiasts alike.



One of the most iconic contributions of Cycladic artisans are their marble sculptures. The Cycladic islands are famous for the production of minimalist, yet highly refined, marble figurines, predominantly depicting human forms. These sculptures, often referred to as Cycladic idols or figurines, exhibit a remarkable sense of abstraction and symmetry, with elongated bodies, flat heads, and incised facial features. Despite their simplicity, Cycladic marble sculptures possess a timeless elegance and aesthetic appeal that have earned them a place among the most celebrated artifacts of the ancient art. The craftsmanship demonstrated in Cycladic marble sculpture is indicative of the skill and expertise of the artisans who created them. Working with a special kind of marble, Cycladic sculptors employed sophisticated techniques to carve and shape the stone with precision and finesse. In addition to marble sculpture, Cycladic artisans excelled in a variety of other artistic and craft disciplines. They were skilled potters, producing ceramic vessels of exceptional quality and craftsmanship. Furthermore, Cycladic artisans were adept metallurgists, working with metals such as bronze and silver to create a wide range of objects, including tools, weapons, jewelry, and decorative ornaments. The legacy of Cycladic artisans endures as a testament to their creativity, ingenuity, and mastery of their craft. Through their extraordinary artistic achievements, they have left an indelible mark on the cultural heritage of the Aegean islands and continue to inspire admiration and fascination to this day.

- **Maritime culture:** Trade and exchange on the seas were vital to the Cycladic civilization's prosperity. Because of their advantageous location in the Aegean Sea, they were able to build networks that promoted the exchange of ideas and goods with nearby cultures. They traded with Egypt, the Levant, Greece, and Anatolia (modern-day Turkey). The economy of Cycladic towns was heavily reliant on trade in goods including obsidian, metals, ceramics, and the crops.
- **Cycladic script:** the Cycladic culture created its own special mysterious writing system known as Cycladic script. However, to completely comprehend their language and ideas is a considerable problem given that this writing is still mostly untranslated.

The legacy of the Cycladic civilization: The Cycladic civilization had a significant impact on the following Aegean cultures, including the Minoans and Mycenaeans, even though they left no written records behind. Their sophisticated social structures, cultural accomplishments, and nautical power prepared the way for the emergence of more notable civilizations in the area. The mysterious beauty and lasting cultural achievements of the Cycladic civilization still enthrall us today. We learn more about this interesting society and its role in the larger arc of human history by examining their artifacts, settlements, and artistic creations.

Settlements: Small, autonomous settlements, frequently found near the seaside, were the organizational unit of the Cycladic communities. Typically, these villages were made up of groups of homes constructed from native materials like mud-brick and stone. These communities' main economic activities were trading, fishing, and agriculture.

Burial rituals: As mentioned before, burial customs take a significant part of Cycladic social life. The dead were commonly interred in cemeteries, and funeral offerings frequently included grave goods like jewelry, tools, and clay vessels. The famous marble statues that were previously discussed were frequently discovered in graves, indicating that they were connected to funeral customs or ideas about the afterlife.

Downfall: About 2000 BCE marked the start of the Cycladic civilization's downfall, which sped during the Early Bronze Age. This fall could have been caused by a number of things, such as climatic shifts, environmental deterioration, resource rivalry, and the impact of other rising cultures in the Aegean region, such the Minoans and Mycenaeans.

All things considered, the Cycladic civilization left behind a rich archeological record that is still researched and appreciated today, and it made a substantial contribution to the cultural and economic development of the Aegean region during the Bronze Age. It is safe to assume that this rise and flourishing happened due to the peacefulness of the culture.

The Minoan Civilisation

The Minoan civilization, flourishing on the island of Crete from approximately 2600 to 1400 BCE, stands as one of the most remarkable cultures of the ancient world. Its discovery in the early 20th century by the Greek archeologist Minos Kalokairinos^[1] and then by the British archaeologist Sir Arthur Evans opened a window into a society that, for centuries, had been shrouded in mystery and myth. Named after the legendary King Minos, the Minoans are celebrated not only for their impressive architectural achievements, vibrant art, and sophisticated urban planning but also for their apparent emphasis on peace and prosperity. Unlike many of their contemporaries, who

often engaged in war and conquest, the Minoans are believed to have led a relatively peaceful existence.

Origins and Historical Context

The roots of the Minoan civilization can be traced back to the early Bronze Age, around 3000 BCE, when the first significant settlements began to appear on Crete. By 2600 BCE, these settlements had evolved into complex urban centers, marking the beginning of what is known as the Early Minoan period. Over the next millennium, the Minoans developed a highly advanced culture that reached its zenith during the Middle and Late Minoan periods (approximately 2000–1400 BCE)^[2].

The strategic location of Crete in the Aegean Sea facilitated extensive trade with neighboring regions, including Egypt, the Near East, and mainland Greece. This trade brought wealth and cultural influences, contributing to the development of the Minoan civilization. However, it was not merely external influences that shaped the Minoans; their unique cultural practices, religious beliefs, and social structures played a crucial role in defining their society.

Urban Planning and Architecture



One of the most striking features of the Minoan civilization is its sophisticated urban planning and architecture. The Minoans built large, multi-storied palaces, the most famous of which is the Palace of Knossos. These palaces served as administrative, religious, and economic centers, reflecting the complex and organized nature of Minoan society.

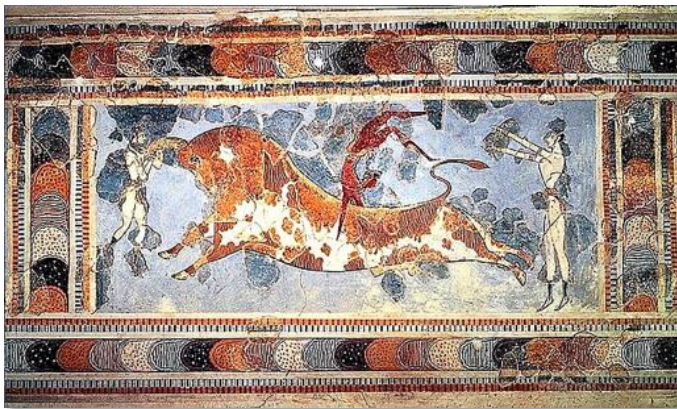
The architecture of Minoan palaces is characterized by elaborate layouts with interconnected rooms, central courtyards, and advanced features such as drainage systems and light wells. The use of columns, frescoes, and vibrant colors added to the aesthetic appeal of these structures. The lack of defensive walls around these palaces suggests that the Minoans felt secure and did not prioritize military defense, further supporting the idea of a peaceful society.

Art and Culture



Minoan art is renowned for its naturalistic style and vibrant colors. Frescoes, pottery, and sculptures from this period depict scenes of everyday life, nature, and religious rituals. The Minoans had a keen interest in marine life, as evidenced by their intricate depictions of dolphins, octopuses, and fish, reflecting their close relationship with the sea.

One of the most famous examples of Minoan art is the “Bull-Leaping Fresco” from the Palace of Knossos, which depicts a ritualistic sport involving acrobatic leaps over bulls. This and other similar artworks suggest that Minoan society placed a high value on physical prowess and ceremonial activities.



The emphasis on nature and peaceful activities in Minoan art contrasts sharply with the more war-centric art of other ancient civilizations, such as the Mycenaeans and the Egyptians. This artistic focus on harmony with nature and the celebration of life further underscores the peaceful character of the Minoan civilization.

Religion and Society

Religion played a central role in Minoan society, with numerous shrines and religious symbols found throughout Crete. The Minoans worshiped a variety of deities, often associated with nature and fertility. The most prominent figure in their pantheon was the “Mother Goddess,” who symbolized fertility and the renewal of life. This goddess was frequently depicted holding snakes, which were symbols of rebirth and protection.



The Minoans also practiced a variety of religious rituals, many of which involved offerings and processions. The central courtyards of the palaces were often used for these ceremonies, indicating their importance in Minoan society.

Socially, the Minoans appear to have been relatively egalitarian, with evidence suggesting that women held significant positions in both religious and public life. Frescoes and artifacts depict women participating in religious ceremonies, suggesting they played a crucial role in the spiritual and possibly even political spheres. This level of gender equality

was unusual for ancient civilizations and contributes to the perception of the Minoans as a peaceful and progressive society.



Economic Prosperity and Trade

The Minoan economy was largely based on agriculture, craftsmanship, and trade. The fertile land of Crete allowed for the cultivation of various crops, including wheat, barley, olives, and grapes. The Minoans also excelled in craftsmanship, producing high-quality pottery, textiles, and metalwork that were highly sought after in trade.

The Minoans established extensive trade networks, reaching as far as Egypt, Anatolia, and the Levant. Their strategic location and advanced seafaring capabilities enabled them to become a dominant trading power in the Aegean. The wealth generated from trade contributed to the overall prosperity and stability of the Minoan society.

Unlike many other ancient civilizations that amassed wealth through conquest and plunder, the Minoans relied on peaceful trade relations. The absence of fortifications around Minoan cities and palaces suggests that they maintained friendly relations with their trading partners and did not face significant military threats.

The Peaceful Nature of Minoan Civilization

The notion of the Minoans as a peaceful civilization is supported by several key factors:

1. **Lack of Fortifications:** The absence of defensive walls around Minoan palaces and settlements indicates that the Minoans did not prioritize military defense. This suggests a society that felt secure and did not engage in frequent warfare^[3].
2. **Artistic Themes:** Minoan art predominantly depicts scenes of nature, religious rituals, and leisurely activities, rather than scenes of war and violence. This focus on harmony and celebration of life contrasts with the more militaristic art of other ancient cultures.
3. **Trade Over Conquest:** The Minoans built their wealth and influence through trade rather than military conquest. Their extensive trade networks and the high quality of their goods reflect a society that valued peaceful economic exchanges.
4. **Social Structure:** The relatively egalitarian nature of Minoan society, with significant roles for women in both religious and public life, suggests a culture that valued cooperation and inclusivity over hierarchical dominance.
5. **Religious Practices:** The Minoan emphasis on fertility and nature deities, as well as their ritualistic practices, points to a society deeply connected with the natural world and concerned with the cyclical renewal of life, rather than the destruction associated with war^[4].

Decline and Legacy

Despite their peaceful nature, the Minoans were not immune to external threats and natural disasters. Around 1450 BCE, many of the Minoan palaces were destroyed, possibly due to a

combination of factors, including earthquakes, volcanic eruptions (such as the eruption of Thera), and invasions by the Mycenaeans from mainland Greece. The Mycenaeans eventually took over the island, marking the end of the Minoan civilization. However, the legacy of the Minoans lived on through their influence on Mycenaean culture and later Greek civilizations.

Youth: A Nationalistic Approach is Still Strong

Two focus groups were organized with young people, students of the public school “2nd High School of Glyka Nera” on the 20th of May 2024. One focus group was organized with around 20 students of the 2nd class of the High School, while around 40 students participated in the focus group from the 3rd class.

The focus groups were conducted together by the two Greek partners, the Centre of Higher Education in Theatre Studies represented by Nicholas Kamtsis and Action Synergy represented by Kostas Diamantis Balaskas in presence also of the history teachers of the classes. The researchers have given two post-it notes to the young people participating, asking them to write on one of them what they like and on the other what they dislike in history. Based on their answers to these questions, a discussion was organized.

Many students in both classes have identified as their favorite historical periods the periods that coincide with the period of expansion of the Greek state: The Greek Revolution of 1821, the period of “Megali Idea” (the expansion of the Greek state in every territory where Greeks live in the Balkans and in Asia Minor) at the beginning of the 20th century and the period of Alexander the Great. Some students have identified also as their favorite historical periods, periods that were associated with the expansion of Christianity and Orthodoxy.

Alexander the Great was a history character appreciated by the students together with the heroes of the Greek Revolution in 1821, Vasileios B’ Boulgaroktónos (Byzantine Emperor, famous for “killing Bulgarians” – *Boulgaroktonos*) and Eleftherios Venizelos (Prime Minister of the beginning of the 20th century associated with the “Megali Idea”). On the other hand, there were also fewer students that mentioned that their favorite historical person was a poet (like Elytis) or a writer (like Kazantzakis).

Many students from both classes have mentioned that they like the war periods and are interested in the ways that the wars were fought. Most of the students indicated that they are interested in war more than in peace periods. This is because war periods have specific characteristics that are appreciated by the students such as action, adventure, charismatic leadership, heroism etc., features that the students see and appreciate also in movies and video games. Students have mentioned that they do not see the action and adventure in the history of art (even if they admit that art history also narrates stories) because they see only the end product and not the process leading to its creation. Some students also mentioned that war periods are associated with the advancement of science.

A minority of students said that they appreciate the peaceful periods because they are associated with progress in the everyday life of the people and art history. Some students pointed out that they like to trace historical continuity that leads to our days. There were comments like “I do not like that many people died without reason,” while if there were no wars “people could be more creative.”

Students also associate history with national history (probably because of the way history is taught in schools). Statements such as “I like to learn the history of my country” were frequently mentioned while in the question, “If you would be interested to learn about the history of other countries” the most frequent answer was “yes, but first the history of my country”. On the other hand, there were some students that appreciated the opportunity to learn about the history of other countries.

A common thing that the students do not like in history, is the way that it is taught in schools. They stated that it emphasizes dates, memorization and that it is usually not taught in an attractive way. A characteristic comment was, “I think history is written in such a way that we learn it only to take exams, and we don’t learn it because we want to. We write the exams, and after that we forget about it”. The school books are also criticized as badly written, excluding recent history – period after the 2nd World War is completely absent from the history lessons.

A comment mentioned that “one negative thing about history is the misinformation and exaggeration of some historians about the events. So it is not taught properly and there is confusion between truth, exaggeration, and lies”. When asked to analyze this comment further, the student has mentioned examples of other countries (notably North Macedonia and Turkey) teaching false information about Greek history. When asked about whether it was possible that Greek history also includes misinformation about other countries their answer was negative. Other students have mentioned that misinformation is spread by the government, while others commented that misinformation is done through journalism and not through history.

In order to improve the way that history is taught, they proposed to use videos and films to teach history, add theatre, and interactive activities. They also proposed to use various sources and focus more on storytelling and less on dates.

In any case, students consider history a useful subject. A student mentioned that “It is a necessary lesson for everyone, because if one does not know one’s own history and that of one’s nation, one cannot go on with one’s life.”

Peace Builders: The History of Art is a History of Peace

For the part of the research related to peace builders, several interviews were conducted with people that are working with young people for peace from different positions.

One of the most significant target groups that are working with children for peace through history are teachers that are teaching history in secondary education. On the 11th of May, there was a focus group with 9 history teachers in “Topos Allou” theatre.



The teachers have made a clear distinction between art history and the history lessons that the young people learn in schools, which is mainly a history of war and conflict. Some teachers have mentioned that they teach history of arts as a means to speak about everyday life and peaceful coexistence. Some of them are also using examples from the Cycladic civilization such as the following:

“In the book in the first grade, to coax them, to make them try, there is a picture of a

fisherman from the Cyclades. I mess up the lesson, pick up a kid and tell him to be the statue and have the other kid fix it. I let them do it and say what they want and they enjoy this thing so much; why did they make this man like this, who can't stand this man?! They can understand that they are a peaceful people, by the fact that they have make-up. I show them a picture from Mycenae that has lions, weapons, war things, while the other one has birds, gazelles, the women are made up with jewels, it shows little children. They like these things so much, it's in the beginning of course. I ask them how we can understand that they were peaceful; From the thousands of colors that a fish has on it!”.

Another common statement by the teachers was that history books and generally the history curriculum in schools is concentrated on the national narrative and some myths. *“They believe that the Greeks are so cool that they would have defeated the Persians if it weren't for Ephialtes. And they do not understand that some people came from Austria to fight. This is the way some of them become supporters of far-right parties. They believe that everything is easy. And they very much miss geography. There are three years now that I have understood that they do not know where what is”.* Other teachers have mentioned that in order to resolve this problem they have put curtains with maps.

Another comment related to the national way in which history is taught was the following: *“Let's say, Bouboulina, we praise her, but how did she kill the Turks? They know what she had on her sword. Normally I believe in history, it should be called by its name, even if it offends you as a people. Because it's not just us, every story has its negatives. Say, if you go to Scandinavia, there's a “Blood Road” because it was done, because of entanglement, there was blood spilled, there was blood flowing. Everywhere there are examples like that. So, it's good to tell everything in history, because that's how we'll know who we were. We were not solely perfect. We weren't just good. We also have our negative sides, and if we learn about them from a young age, I think it will help us more in correcting ourselves and becoming better. Whereas if we hide them and there is a positive side to everything we do, then you create arrogance and you don't get things right, there has to be a balance.”*

However, history is a subject that potentially could be very attractive to young people. *“What I saw this year that they like very much is, for instance, an animation with an oversimplification of the story! They like it very much! And I know, they’re watching it on Tik Tok this, by themselves. Art is out, there’s no art in high school at least, not even in junior high”.*

During the interview with Kostas Paschalides, a Prehistoric archaeologist, curator of antiquities of the prehistoric collection of the National Archaeological Museum and President of the Association of Archaeologists of Greece mentioned the importance of the museum visits for young people in order to be able to learn and appreciate the history of art and the history of peace. However the visits in the museums need to be organized in a way that would be interesting and attractive for the participating students. The interview focused on the Cycladic civilization, particularly highlighting the concept of “Pax Cycladica” as a period of peace and prosperity in ancient times, notably during the Middle Cycladic period. This era witnessed significant advancements in art, societal structures, settlements, and population growth, facilitated by favorable natural and human conditions.



Panagiotis Christodoulou is a writer and director of the “Network for the Rights of the Child”, an NGO that is dealing with the rights of the children. The interview with him was conducted through zoom. The most important elements that he mentioned were the following:

Importance of Knowledge and Education: Knowledge is crucial for lasting peace, while misinformation and prejudice fuel conflict. Education and cultural exchanges are vital,

particularly in conflict-prone regions like the Balkans.

Youth Involvement: Young people should be actively engaged in decision-making processes. They need political tools and education to recognize and react to violence and injustice early, preventing the normalization of violence.

Open Dialogue: Open dialogue is essential for understanding and empathy, countering the effects of trauma and manipulated information that perpetuate divisions.

Role of Arts in Peacebuilding: Arts, particularly theatre, play a crucial role in bringing communities together, fostering critical thinking, empathy, and solidarity.

Memory Politics and Activism: It’s important to record and remember positive examples of peace efforts and antiwar activism to provide alternative historical perspectives and foster a culture of peace.

Customized and Horizontal Approaches: Peacebuilding activities should be tailored to the specific needs of each group, ensuring safety and voluntary participation. Horizontal group dynamics, without authoritative figures, are essential for trust and open dialogue.

Positive and Kind Approaches: A cheerful, kind approach, even in serious contexts, can facilitate community building and positive change.

History as Free Choices: Understanding history as a series of free choices, rather than cyclical or predetermined events, emphasizes personal and collective responsibility in preventing conflicts and choosing peace.

Resources

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The City of Doclea: A Lesson in Prosperity in a Warfree Zone

Montenegrin Science Promotion Foundation: Montenegro

Vuk Vučeraković

Introduction

Doclea, also known as Duklja, was an ancient Roman city located near the present-day Podgorica, Montenegro. Founded in the 1st century CE, it became a significant urban center in the Roman province of Dalmatia. The city's ruins today offer a window into the region's rich historical tapestry, blending Roman, Byzantine, and early Slavic influences. This research aims to explore Doclea's relationship with Montenegrin history, investigate alternative historical narratives of solidarity and coexistence, highlight periods of peace, and examine the cultural and material characteristics of the period. Furthermore, it delves into the traditional and alternative conceptions of heroism within Montenegrin culture.¹⁶



Aerial photo of the remains of the city of Duklja by Mcipovic

¹⁶ It is necessary to make a distinction between Duklja of the Roman Empire, a city that was created in the first century, and Duklja of the Slavic state founded by the Montenegrin dynasty Vojislavljević, which was created in the 10th century.

Relationship to History in Montenegro

Doclea was established during the reign of Emperor Vespasian and quickly grew into a vital urban hub. Its location along the important trade routes of the time and its fertile lands contributed to its rapid development. Doclea became a municipium in the year 10 CE, gaining the status and rights of a self-governing city under Roman law. It flourished under Roman rule, becoming an essential part of the region's administrative and economic structure.

Doclea is pivotal to understanding Montenegro's historical development. It exemplifies the Roman influence that permeated the Balkans, laying the groundwork for subsequent cultural and architectural advancements. The remnants of this city provide crucial insights into the process of Romanization in the region, the transition to Byzantine rule, and the early interactions with Slavic populations. Studying Doclea helps trace the continuity and changes in the cultural and social fabric of Montenegro from antiquity to the medieval period. The ruins of Doclea represent an essential link to Montenegro's ancient past, highlighting the region's integration into the Roman Empire. This connection underscores the long-standing historical and cultural influences that have shaped Montenegro, emphasizing its significance as a crossroads of various civilizations.

Periods of Peace in Doclea

Despite its turbulent history, the region around Doclea experienced several periods of relative peace. The Pax Romana (27 BCE to 180 CE) is one notable era during which the Roman Empire, including Doclea, enjoyed stability and prosperity. This period allowed for significant economic growth, architectural development, and cultural flourishing.

Characteristics of the Peaceful Periods

Architecture: The ruins of Doclea reveal a city built with classical Roman architectural principles. Key structures include the forum, basilica, temples, baths, and residential buildings. The forum served as the center of public life, where political, economic, and social activities converged. The well-preserved remains of these buildings showcase Roman engineering and urban planning prowess.



Infrastructure: Advanced infrastructure, such as aqueducts, roads, and sewage systems, was a hallmark of Doclea. These facilities supported the city's population, facilitated trade, and improved public health. The aqueducts, in particular,

Stone Carving motif from the architectural remains of the city - photo by Marianne van Twillert

highlight the Romans' expertise in water management, ensuring a reliable water supply for the city.



The Podgorica cup – a unique piece of late antique art is a glass vessel with a bibliographic motif on the outside. Photo from *New Ancient Duklja VI*, 2015, 77-108 by Miloš M. Živanović

Language and Alphabet: Latin was the dominant language in Doclea, used in official inscriptions, legal documents, and everyday communication. This linguistic heritage influenced the development of local dialects and literacy rates. Inscriptions found in the city provide valuable insights into the linguistic and cultural landscape of the time.

Art and Music: Roman art and music were integral to life in Doclea. Archaeological finds, such as mosaics, sculptures, and frescoes, indicate a vibrant artistic tradition. These artworks often depicted mythological scenes, daily life, and religious iconography. Musical instruments and representations of musical performances suggest that music played a significant role in social and religious contexts.



Remains of mosaics of the city of Duklja photo of Balkan Heritage Foundation

Customs and Daily Life

Doclea's social hierarchy mirrored that of Rome, with a clear distinction between the elite and common citizens. The city's layout, with its public spaces and residential quarters, reflects this

social stratification. The forum, baths, and amphitheater were essential venues for social interaction, where people from different backgrounds mingled.

Religious life in Doclea was diverse, with evidence of pagan worship and early Christian practices. Temples dedicated to Roman gods, such as Jupiter and Diana, coexisted with early Christian churches. This religious plurality reflects the transitional period from paganism to Christianity, marked by tolerance and integration of different belief systems.

Alternative Historical Narratives

Narratives of Solidarity and Coexistence: Historical accounts often emphasize conflict and conquest, but Doclea's history also includes periods marked by cooperation and peaceful coexistence among diverse groups. The city's archaeological evidence suggests a blend of Roman, Illyrian, and early Slavic influences, reflecting a complex social mosaic. These groups interacted through trade, shared public spaces, and engaged in cultural exchanges. This multicultural environment fostered a community where different ethnic and cultural identities coexisted and contributed to the city's development.

The spread of Christianity in Doclea occurred alongside existing pagan practices. This period of religious transition saw the integration of Christian and pagan rituals, demonstrating a degree of tolerance and adaptability. The coexistence of temples dedicated to Roman gods and early Christian churches highlights this religious syncretism.

Trade was a significant aspect of life in Doclea, with its markets attracting merchants from various regions. This economic activity necessitated cooperation among different groups, fostering relationships based on mutual benefit and shared interests.

In conclusion, Doclea with its rich historical context, offers a valuable perspective on the history of Montenegro. By exploring alternative historical narratives, periods of peace, and the characteristics of the Roman era, we can gain a deeper understanding of the region's past. Furthermore, reimagining the concept of heroism to include diverse figures who contributed to cultural and intellectual life provides a more inclusive and multifaceted perspective on Montenegro's heritage. This approach not only enriches our understanding of history but also challenges and expands traditional notions of heroism, offering new role models for future generations.

Traditional Montenegrin heroes are often depicted as strong, militaristic figures. This archetype is similar to that of Marko Miljanov in Montenegrin epic poetry, who is celebrated for his physical strength and martial prowess. These heroes are frequently portrayed as protectors of their people, fighting against external threats and upholding honor and bravery. However, such representations often come with negative traits, including violence, aggression, and a disregard for the common good.

By critically examining traditional heroes, we can uncover the complexities and contradictions in their character. While their martial abilities are celebrated, their violent tendencies and selfish actions raise questions about the values they embody. This reevaluation can lead to a more nuanced understanding of heroism that goes beyond physical strength and combat skills. Introducing alternative narratives that highlight heroes of peace, diplomacy, and cultural achievements can provide a more comprehensive view of heroism. For instance, figures who promoted cultural exchange, protected communities, or contributed to intellectual and artistic advancements can be celebrated as heroes.

Alternative Heroes and Heroines

Intellectual and Cultural Figures: Highlighting the contributions of scholars, artists, and cultural figures from the region offers a different perspective on heroism. These individuals, through their intellectual and creative endeavors, played crucial roles in shaping the cultural heritage of Montenegro. For example, Petar II Petrović-Njegoš, a prince-bishop and poet, is renowned for his literary works and efforts to unite the Montenegrin tribes.

Heroines: Elevating the stories of women who made significant contributions to their communities challenges the male-dominated heroic narrative. These women may have been leaders, healers, or innovators, whose achievements deserve recognition. One such figure is Milica of Montenegro, a princess known for her diplomatic skills and efforts to promote education and cultural development in Montenegro.

Everyday Heroes: Recognizing the contributions of ordinary people who displayed courage, kindness, and resilience in their daily lives can also expand the definition of heroism. These individuals, through their actions and character, made a positive impact on their communities.

In an interview for *Montenegrin Topics*, Professor Dr. Radovan Radonjić said that Montenegrin history is viewed through four dynasties about which we don't even know much, and which together account for one third of Montenegrin history. What will we do with those two thirds that were the space before the dynasties, between and of course after them when someone corrected the mistakes and disastrous effects of certain dynasties? Montenegro continues to live even after dynasties and without dynasties, and someone had to rebuild the country on the ruins they left behind. It was her society and the citizens as the bearers of sovereignty!

Youth in Montenegro: Views on History and Peace Education

Young people in Montenegro have varied attitudes and feelings towards the history of their country, global history, and peace education. Their responses reveal complex relationships with the past, how history is taught, and the significance of historical events for their identity formation.

Attitudes Towards Montenegrin History

Many young people feel a deep connection with the history of Montenegro, viewing it as rich and inspiring. One respondent, Sofija, says, “The history of Montenegro is extremely rich and truly stands out with numerous feats, thus evoking pride and admiration in me.” For many, history is not just a series of events but a source of pride and inspiration for the country’s future development. However, there is also criticism about the poor representation of history in educational institutions, which creates resistance to learning for some. Slobodan notes, “Montenegrin history wasn’t interesting to me due to its very poor presentation through primary and part of secondary education in Montenegro.”

Favorite Historical Moments and Figures

When it comes to favorite historical moments, the Battle of Vučji Do and the July 13th Uprising are frequently mentioned. Sofija particularly highlights the Battle of Vučji Do: “I would single out the Battle of Vučji Do as one of my favorite moments in national history because, although significantly outnumbered, the Ottomans were defeated by a proud group of brave Montenegrins.” Additionally, many are impressed by events like the fall of the Berlin Wall, seeing it as a symbol of the end of one era and the beginning of new opportunities. Regarding historical figures, Ljubo Čupić and Koča Popović are among the favorites due to their contributions to the fight against fascism.

Treatment of History in the Community

In the community, history is often passed down orally, which can lead to distortion of facts. Ksenija observes, “History is ‘transmitted’ by word of mouth, where everyone tells their own version of events and adds a few details. The methodology of study and critical thinking almost doesn’t exist.” This indicates a need for a more formal and structured approach to learning history.

Education and History

Formal history education in Montenegro often boils down to memorizing facts from textbooks, which many young people find inadequate. Sofija states, “History in the education system should be presented as crucial in understanding national identity and culture, but also in understanding diversity, and not just as a subject to ‘memorize’.” In the informal education system, history is often learned through conversations and the internet, but this can lead to the spread of misinformation.

Role of the State, Politicians, and Media

Young people are critical of how the state, politicians, and media treat history, seeing it often being used as a tool for political manipulation. Slobodan says, “From my perspective, history among politicians and the media is often used contrary to ethical codes, as a weapon in political

campaigns, often being misinterpreted.” The state treats history as the foundation of its existence, but often not deeply or impartially enough.

Recommendations for Learning History

Young people recommend more interactive and critically oriented history education. They suggest using methods such as quizzes, games, and stories to engage students more. Sofija suggests, “Through interactive quizzes and games during history classes, avoiding just dry memorization of information, I believe the quality of knowledge would significantly improve.” They also emphasize the importance of methodological approaches and critical analysis to avoid reliance on political propaganda and ancestral stories.

Peace Education

Peace education is recognized as crucial for the future. Young people believe it is important to learn about the history of conflicts and peace processes to build a culture of peace. Ksenija says, “History must be studied deliberately, with an emphasis on critical analysis of discourse and methodology.” This recommendation highlights the need for a deep understanding of historical events and their consequences to build a better future.

Conclusion

Young people in Montenegro have complex and critical views on history and peace education. They recognize the importance of history for national identity but also the need to modernize how history is taught and presented. Through interactive methods and critical analysis, history can become more inspiring and relevant for young people, contributing to a better understanding of the past and the building of peace in the future.

Peacebuilding and Peace Education for Youth in Montenegro

Peacebuilding and peace education for youth are crucial elements for enhancing the social fabric in Montenegro. Numerous organizations are dedicated to the principles of peace education, conducting activities aimed at increasing knowledge and skills for applying these principles. However, given the specificities of the Balkan Peninsula, additional investments are needed to raise awareness about the importance of peace education among people.

All activities aimed at improving the quality of life for young people are necessary and beneficial. Young generations are the foundation of future social, cultural, and scientific progress, and it is essential to invest in their education, broaden their horizons, and enhance their competencies. In this way, we contribute to a stable and prosperous future for our country.

Marija highlights that peace education is present through non-formal education programs, while in formal education, it appears through extracurricular activities organized by school

psychologists and pedagogues. However, life in the Balkans requires much more investment in raising awareness about this topic. Marija also points out numerous challenges, including the lack of positive role models and everyday examples in the media, which hinders the process of peace education.

Milena emphasizes the importance of the youth sector and international organizations like RYCO, which strive to bring peace education to young people. Youth activism is crucial for initiating positive changes, and peace education must be part of this process. The National Volunteer Service of Montenegro, with its volunteer clubs, provides an example of how young people can be actively involved in peace activities.

Valentina, from the Centre for Civic Education, which actively deals with the topics of reconciliation, democracy and transitional justice, notes that peace education in her community is often neglected. She believes it is necessary to establish better connections between local and international organizations to improve the availability and quality of peace education. Valentina also suggests introducing peace studies as an elective subject in schools, which would allow young people to delve deeper into topics of peace and tolerance.

Nađa, from the central part of Montenegro, particularly emphasizes the need to integrate peace education into the everyday school curriculum. In her opinion, formal peace education, supported by practical workshops and volunteer activities, can significantly contribute to reducing tensions and prejudices among young people. Nađa proposes organizing regular panel discussions and debate clubs where young people can openly discuss important social issues.

One of the main challenges in educating young people about peace is the lack of role models and positive examples in everyday life and the media. Additionally, historical and political tensions, stereotypes and prejudices, and political influences complicate the peace education process. Young people often do not have enough opportunities for practical activities that would allow them to apply theoretical knowledge in practice.

To make peace education more successful, it needs to be adapted to young people through interactive workshops, lectures, and panel discussions. Involving young people in state-level processes, volunteering, and other active forms of engagement can significantly contribute to developing critical thinking, empathy, and a sense of community belonging.

The approach to peace education varies among different social groups. In more developed municipalities with larger populations, education is more advanced, while northern parts of the country are often neglected. Minority groups, women, and economically disadvantaged individuals often have limited access to these programs, highlighting the need for equal availability of education for all.

To improve peace education, society must be made more aware of its importance. It is necessary to develop an environment in which every individual feels responsible for contributing to the peace and stability of their community. Only through joint efforts can we create a society that nurtures the values of peace and tolerance.

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Tranquility amid Diversity: Exploring Peaceful Periods in Kosovo's History

ArtPolis: Kosovo

Valdete Idrizi

Preface

Kosovo's history is often dominated by narratives of conflict: struggles for autonomy, wars for independence, and the ongoing quest for international recognition. While these events are undeniably significant, a closer examination reveals intervals of relative peace that have profoundly shaped the region. This research delves into one such period.

Examining the intricate tapestry of Kosovo under the Tito era, the research focuses specifically on the relaxation of tight control over Kosovo following the constitutional changes of 1974. This era, often overlooked, arguably provides a crucial lens through which to understand the potential of peace for fostering cultural, social, and economic development. By analyzing the advancements made in areas like cultural expression and political representation, alongside the limitations and underlying tensions of the period, we aim to offer a nuanced understanding of this crucial chapter in Kosovo's history. Furthermore, we explore the concept of the "negative peace" and its relevance to this period, highlighting the importance of addressing structural inequalities alongside the absence of violence for lasting peace and stability.

This introduction offers a chronological flow, provides specific details about the context and advancements, and introduces the concept of the "negative peace" for further analysis. This research has been conducted employing a combination of different methods, including desk based research and interviews, to paint a more comprehensive picture of the period in question. The desk-based research relied heavily on the works of renowned scholars like Noel Malcolm ("Kosovo: A Short History"), Tim Judah ("Kosovo: What Everyone Needs to Know"), and Misha Glenny (*History of the Balkans*). Additionally, the theoretical frameworks of peace building experts like Johan Galtung and John Paul Lederach have been employed to analyze the experiences of peace during this time. To enrich the analysis, interviews with key figures and politicians who lived through this period have been conducted, as well as a focus group discussion with young people and in-depth interviews with five peacebuilders.

By combining these methodologies, this research aims to offer a nuanced understanding of Kosovo under the "1974 Constitution"^[1]. This period, often overshadowed by conflict, provides the scope for valuable lessons on the transformative potential of peace. Ultimately, this research aspires to contribute to the broader discourse on achieving sustainable peace and development in post-conflict regions.

The research on the period of peace in ex-Yugoslavia and the living conditions of Albanians during that time is structured to include a historical overview, highlighting the sociopolitical context and the integration of Albanian communities. It examines the positive aspects of this era, such as economic growth and cultural exchanges, while also addressing challenges like ethnic tensions

and political fragmentation that limited lasting peace. The study concludes with lessons learned, offering insights into promoting enduring peace in multicultural societies.

A Quest for Recognition: The Albanian Experience in Kosovo Under Tito

Kosovo, a land rich in cultural heritage and historical significance, has experienced varying degrees of self-governance within larger political entities. Under Josip Broz Tito's Yugoslavia, Kosovo's history presents a complex narrative of aspirations and limitations. The 1974 Constitution, repealed following the breakup of Yugoslavia, offered a framework for a new chapter. While Albanians, the province's dominant ethnic group, secured a degree of autonomy and cultural recognition following the 1974 Constitution, the period remained marked by unresolved tensions and a yearning for greater self-determination. This paper delves into this pivotal era, exploring the advancements made by the Albanian community amidst the constraints imposed by the Yugoslav system.

Prior to World War II, Albanians in Kosovo faced marginalization and suppression of their cultural identity under Serbian rule^[2]. The post-war establishment of Kosovo as an autonomous province within Serbia offered a glimmer of hope. However, initial promises of minority rights made by Tito were not fully realized, and Albanians continued to experience limited representation and restrictions on their language and cultural expression.

The 1960s and the 70s witnessed rising frustrations as Albanians demanded greater political and cultural recognition. While these demands were often met with repression and relentless persecution during the Ranković era, the 1974 Constitution marked a turning point. The document granted Kosovo significant autonomy, including a parliament and the right to use Albanian as an official language. Crucially though, Kosovo fell short of gaining the status of a republic within Yugoslavia, thus remaining an integral part of the republic of Serbia, keeping the ground fertile for potential future unrest. For the purposes of this research, this period will be examined through the lens of the "negative peace" as defined by scholars Johan Galtung and Paul Lederach. Though overt violence subsided, underlying inequalities and discriminatory practices persisted, fostering a sense of simmering discontent. Despite the advancements in cultural expression and a measure of political empowerment, limited economic opportunities and a lack of genuine power-sharing fuelled resentment.

Identity Flourishing: Kosovo Albanians under the 1974 Constitution

In comparison to the extreme ethnic discrimination^[3] the Albanians were subjected to during the post WWII period, the 1974 Yugoslav Constitution marked a turning point for Albanians in terms of expressing their national identity in Kosovo. This document granted Kosovo significant autonomy, elevating its status to that of a quasi-republic within Yugoslavia. This newfound autonomy empowered local governance structures and ushered in a period of progress in several key areas.

Political Representation and Empowerment

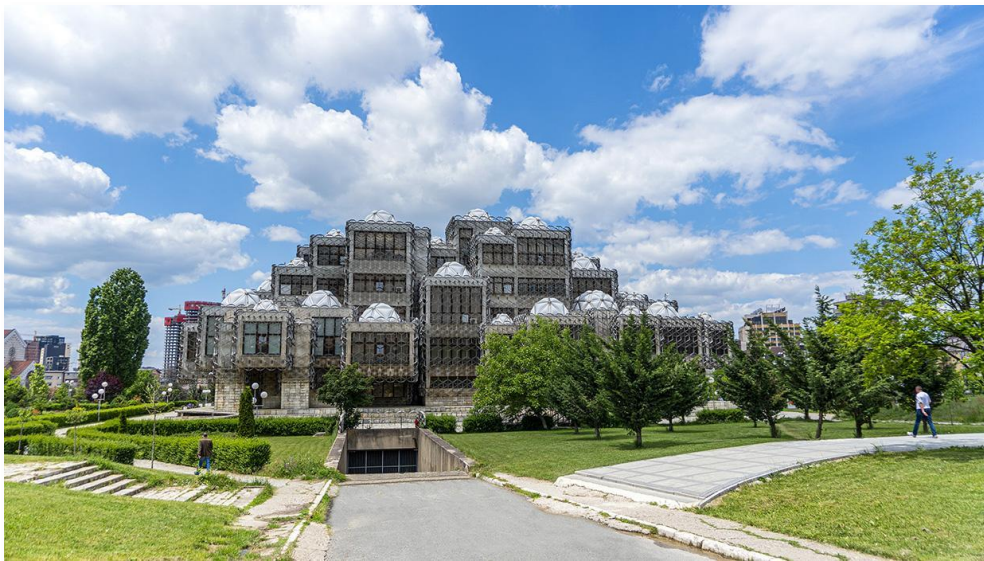
The Constitution significantly increased political representation for the Albanian majority. The establishment of a provincial assembly and executive council provided platforms for local decision-making and policy formulation, fostering a sense of self-determination. Notable political figures, such as Azem Vllasi^[4], emerged during this period, advocating for the rights and interests of Kosovo Albanians.

Socioeconomic Development and Stability

The post-1974 Constitution era witnessed considerable socio-economic advancements driven by localized economic policies and investments. Infrastructure development, industrial growth, and improvements in social services contributed to rising living standards and a period of relative stability^[5]. Despite existing disparities, initiatives aimed at reducing inequalities and promoting inclusive growth laid the groundwork for a more prosperous society. While economically less developed compared to other regions, efforts were made to modernize the economy through investments in infrastructure, mining and manufacturing. Agriculture remained a vital sector, and many Albanians continued to engage in farming and livestock breeding.

Community Cohesion and Cultural Renaissance

Despite the underlying tensions, enhanced governance structures, cultural recognition, and socioeconomic development fostered a sense of community cohesion and peaceful coexistence among different ethnic and religious groups. This period also saw a remarkable cultural renaissance for Albanians in Kosovo.



National Library of Kosovo, based in Prishtina
 Source <https://autostradabiennale.org/venues/the-national-library-of-kosovo/>

Central to this era was the recognition and promotion of Albanian language, culture, and identity. The Constitution affirmed the equality of languages, allowing for the official use of Albanian in public institutions and educational settings. This cultural recognition facilitated a flourishing of Albanian literature, media, and arts, fostering a sense of pride and belonging among the Albanian population^[6]. The establishment and expansion of educational institutions, notably the University of Priština, provided crucial opportunities for higher education in the Albanian language, empowering future generations and strengthening cultural identity^[7]. The University of Prishtina became a center for intellectual life and Albanian scholarship, with prominent writers. Cultural institutions like the Kosovo Museum in Prishtina played a vital role in preserving and showcasing Albanian heritage.

Language and Literature: Albanian language became a cornerstone of cultural identity. Education in Albanian flourished with the establishment of the University of Prishtina, fostering a vibrant literary scene. Writers explored themes of national identity, resistance, and the complexities of modern life.

Cultural Institutions and Media: The establishment of various cultural institutions like the Kosovo Museum nurtured Albanian heritage. Newspapers, magazines, and radio programs in Albanian provided platforms for cultural expression and dialogue, bridging the gap between tradition and modernity. World-renowned literature was translated into Albanian, further enriching the cultural landscape^[8].

Folklore and Traditional Arts: Traditional music, dance, and folklore were actively preserved and promoted. The rhythms of Albanian folk music resonated through cultural festivals, while folk dances showcased the rich tapestry of Albanian customs.

Craftsmanship and Decorative Arts: Kosovar Albanians maintained a strong tradition of craftsmanship, with artisans specializing in wood carving, metalwork, and textile production, creating intricate designs that reflected centuries-old techniques. Traditional clothing served as a symbol of the community's connection to its heritage.

Architecture and Historical Sites: The architectural heritage of Kosovar Albanians includes a mix of Ottoman and local influences. Prizren, with its well-preserved Ottoman-era buildings, stands as a testament to this legacy. These sites serve not only as reminders of historical continuity but also as centers for cultural gatherings and remembrance.

Religious and Cultural Practices: Religion played a significant role, with the majority Muslim population observing religious traditions alongside secular socialist policies. Religious festivals by Albanian Muslims and Albanian Catholics were celebrated with community gatherings, feasts, and prayers. Despite the socialist state's stance on religion, these practices persisted, reflecting the deep-rooted spiritual and cultural values of the community.

Art and Theater: The visual and performing arts flourished. The National Theater of Kosovo became a central venue for theatrical performances, showcasing works by Albanian playwrights.

Visual artists, inspired by both their heritage and modernist trends, created works that addressed social issues and celebrated cultural identity.

Challenges and a Flourishing Identity

Despite the advancements under the 1974 Constitution, significant challenges persisted for Albanians in Kosovo. Economic disparities, political marginalization within the Yugoslav system, and simmering ethnic tensions remained major issues^[9]. The centralized power structure in Belgrade frustrated Albanians yearning for greater self-determination, leading to periodic unrest and demonstrations. The rise of nationalism across Yugoslavia in the 1980s further exacerbated these tensions, making Kosovo a focal point of ethnic conflict.

However, this period was not solely defined by these challenges. It also witnessed a remarkable flourishing of Albanian identity. The recognition and promotion of Albanian language, culture, and heritage formed the cornerstone of this era. The official use of Albanian in public institutions and education, coupled with the establishment of cultural institutions like the Kosovo Museum and the University of Prishtina, empowered future generations and fostered a sense of pride and belonging. A vibrant literary scene flourished, with prominent writers like Esad Mekuli, Ali Podrimja, and others exploring themes of national identity and the complexities of modern life. Traditional music, dance, folklore, and craftsmanship were actively preserved and celebrated.

A Legacy of Progress and Unresolved Tensions

The period from the 1970s to the 1980s in Kosovo under Tito was a complex one, marked by both progress and struggle for Albanians. While the 1974 Constitution provided a framework for greater autonomy and cultural expression, it did not fully address the underlying economic and political inequalities. This sense of nostalgia for Tito's era, as described by Noel Malcolm and Tim Judah in their books on Kosovo, stems from the end of Serbian colonization policies and the suppression of Albanian language. However, it's important to acknowledge that respect for human rights, particularly for Albanians, remained limited. These unresolved tensions ultimately played a role in the conflicts that erupted in the 1990s, leading to the breakup of Yugoslavia and Kosovo's quest for independence.

The experience of Albanians in Yugoslavia under Tito highlights the enduring struggle for identity, self-determination, and socioeconomic advancement within a multi-ethnic federation. Despite facing limitations and marginalization, the Albanian community in Kosovo demonstrated remarkable resilience in preserving their heritage and culture. The cultural renaissance witnessed during this period stands as a testament to their enduring spirit.

This analysis underscores the importance of effective governance, cultural recognition, and inclusive socioeconomic development in fostering peace and prosperity. As we delve deeper into Kosovo's rich history and cultural tapestry, we gain valuable insights that can inspire dialogue, reflection, and a path towards a brighter future for the region.

Personal Experiences: A Mosaic of Progress and Limitations

The interwoven narratives of Exhlale Dobruna Salihu, Kaqusha Jashari, and Azem Vllasi offer a rich tapestry of personal experiences that illuminate the complexities of this era. Dr. Exhlale Dobruna Salihu, professor of archaeology, one of the first women archaeologists in Kosovo, fondly remembers the relative ease of conducting archaeological fieldwork during the Yugoslav era. Institutional support was strong, and bureaucratic hurdles were fewer compared to later periods. Despite the challenge of pursuing higher education without Albanian-language instruction, her determination led her to excel in her studies at the University of Zagreb, where she felt welcomed, as an Albanian. Her experience highlights the opportunities for professional growth that existed amidst the broader political tensions. She witnessed the motivation of many other women that started to study.

Kaqusha Jashari, an engineer, politician, and advocate for workers' rights at that time, emphasizes the increased autonomy experienced by Kosovo after the 1974 Constitution. While not a republic, Kosovo possessed significant authority and even the right to veto. Jashari's experience working as an engineer in the construction sector during the 1970s reflects the increased opportunities for women, also in public positions. She served as the Chair of a professional body, a position rarely held by women in the field. Jashari highlights the strong functioning of Trade unions during this period, ensuring workers' safety and advocating for their rights. However, she also faced discrimination as both a woman and an Albanian, highlighting the limitations that persisted despite advancements, but she was empowered enough to speak up, on all levels.

Azem Vllasi, a prominent political figure at that time, offers valuable insights into the political and social dynamics of this era. Vllasi emphasizes that while Kosovo and Vojvodina possessed significant autonomy under the 1974 Constitution, they fell short of full republic status. Despite this, both provinces enjoyed a degree of self-governance within the Yugoslav federation. Vllasi's narrative highlights the growing anxieties among Albanians after Tito's death and their struggle for self-determination. He details the economic reforms, Serbian attempts to exert greater control, and the subsequent protests and crackdown under Slobodan Milošević's rule. Vllasi's account underscores the international context and the rise of the KLA in response to the violence against Albanians.

On the other hand, Dr. Ramadan Ilazi^[10], a prominent Kosovar peace scholar, highlights the increased political participation of Albanians during this era as a defining characteristic. This participation focused on demands for greater representation and decentralization of power structures within Kosovo. However, peace remained a fragile concept. The memory of brutal crackdowns by the central Yugoslav government loomed large, and ethnic tensions continued to simmer beneath the surface. The rise of nationalism across Yugoslavia in the 1980s further strained relations, laying the groundwork for future conflicts. Dr. Ilazi highlights the increased political participation of Albanians in Kosovo during this period (1974–1981) as a major distinction compared to previous eras. This participation focused on demands for greater representation and decentralization of power structures within Kosovo.

The inclusion of Dr. Ilazi's insights enriches the understanding of this complex period in Kosovo's history. It highlights the positive aspects of increased political participation and cultural expression for Albanians, while also emphasizing the ongoing challenges of achieving sustainable peace. His focus on peace education, media responsibility, grassroots initiatives, and regional cooperation provides valuable lessons for building a more just and peaceful future.

A Facade of Peace: Negative Peace in Yugoslavia (1970s-80s)

When it came to peace, the Socialist Federal Republic of Yugoslavia (SFR Yugoslavia) during the 1970s and the 80s presented a complex picture. While large-scale warfare was absent, a more nuanced analysis reveals a reality characterized by negative peace. As theorized by scholars like Johan Galtung^[11] and John Paul Lederach, the negative peace describes the absence of overt violence, but that does not address the underlying tensions, structural inequalities, or the fear of violence that can simmer beneath the surface. Galtung brings the distinction between the positive and negative peace to prominence in the first issue of the *Journal of Peace Research*^[12]. He emphasized that positive and negative peace should be conceived as separate dimensions. One can have one without the other. The term negative peace is used to describe the situation where major violent conflict is mostly resolved but tensions are still present. Lederach^[13] in his work contrasts "negative peace" with "positive peace". Negative peace is defined as the absence of direct violence or war, while positive peace encompasses the presence of social justice, equality, and harmony, addressing the root causes of conflict and fostering long-term reconciliation and sustainable peace. This distinction is fundamental to Lederach's approach to peacebuilding, emphasizing the need to go beyond merely ending violence to creating systems and relationships that prevent conflict recurrence and promote lasting peace.

Yugoslavia in this period definitely embodied this concept. While open warfare wasn't present, Albanians, a significant minority group, faced systematic discrimination. This discrimination could take various forms:

- Limited political participation: even though they had their representatives, in accordance to the demographic picture, they were not represented enough. Albanians were often excluded from key decision-making processes (K.J).
- Economic marginalization: Limited access to resources and opportunities compared to the dominant ethnicities. Many factories were built in the main capitals, still the main positions were reserved for Serbs, and the economy was less developed compared to other republics and the province of Vojvodina. As pointed out by one of the interviewees, Kaqusha Jashari, at the Worker's Union there was an unspoken rule that if a Serb returned to Kosovo after emigrating for economic reasons, an Albanian must always give up their job for them, regardless of the job performance. That was the situation before she took the position.
- Cultural suppression: Restrictions on expressing Albanian language and traditions, and many more discriminatory practices. (E.D)

Galtung defines this type of discrimination as a form of structural violence. This refers to indirect violence embedded in social structures and institutions that limit the life chances of certain groups. Lederach, emphasizing the importance of addressing root causes, argues that Yugoslavia's negative peace was fragile and unsustainable. The lack of addressing the underlying grievances of Albanians could eventually lead to an eruption of violence, as tragically happened during the Yugoslav Wars in the 1990s.

In conclusion, the 1970s and 80s in Yugoslavia offer a cautionary tale. The absence of open warfare doesn't equate true peace. A focus on negative peace alone leaves unresolved issues festering, potentially leading to future violence. As Galtung and Lederach suggest, true peace requires addressing structural inequalities and promoting social justice for all groups within a society.

Lessons Learned from the Past

Importance of Minority Rights: Dr. Ilazi emphasizes the importance of learning from past mistakes, particularly regarding the treatment of minorities. The Treaty of Versailles (1919) serves as a positive example, with its annex guaranteeing minority rights such as education. He argues that societies that treat minorities generously are more successful.

Combatting Othering: Leaders must challenge the tendency to "other" the minority groups and portray them as different or threatening. Peace education is crucial in fostering empathy and understanding between communities.

Building Sustainable Peace, the Three Pillars: Dr. Ilazi identifies three key pillars for building sustainable peace: *strong leadership* committed to enabling the potential of all citizens, *effective peace education* in schools, and *media that promotes peace narratives* and cooperation. He criticizes the current media landscape for its role in polarizing populations.

The Benefits of Peace

Public Space Accessibility: peace, according to Dr. Ilazi, signifies the ability to access public spaces without fear. He provides a personal experience from his childhood, where fear of Serb authorities limited his freedom of movement. **Shifting Perception of Authority:** peace allows for a transformation in how people perceive state structures. Police officers, once seen as instruments of violence, may become symbols of safety and security.

Grassroots Initiatives: Dr. Ilazi emphasizes the importance of grassroots initiatives that bring communities together. He highlights the value of direct contact and exchange between communities, citing the example of mixed villages where children don't interact due to language barriers.

Civil Society and the European Union: A strong and active civil society is essential for peacebuilding efforts. Dr. Ilazi also sees the European Union as a key player in fostering regional cooperation and a shared understanding.

Dealing with the Past

Restorative Justice: Dr. Ilazi argues that restorative justice, which focuses on healing and reconciliation, should be prioritized over solely pursuing criminal convictions. He highlights the asymmetry in the number of Albanians and Serbs convicted for war crimes.

Dr. Kushtrim Koliqi, a professor and theatre Director and peace activist, adds another dimension, noting that while there was a relative improvement in rights and development for Albanians during this period, it's important to avoid romanticizing the past. Discrimination persisted, and open discussions about certain topics were restricted. Kushtrim's perspective reminds us to consider the limitations experienced by the Albanian population beyond the official narrative.

Aferdita Sylaj Shehu, a civil society leader, emphasizes that the advancements of the 1970s were significant but incomplete. Albanians, despite being a majority, still faced limitations in areas like representation and economic participation. Her viewpoint aligns with others who acknowledge progress while recognizing its limitations.

Nexhat Ismaili, a civil society leader, sheds light on the social dynamics of the era. He argues that while physical violence was absent (negative peace as defined by Johan Galtung), true integration and positive peace (peace with social justice and equity as emphasized by Lederach) were lacking. He emphasizes the importance of learning from history to avoid repeating past mistakes, particularly in the treatment of minorities like the Roma, as highlighted by Kushtrim Koliqi.

Dr. Vjollca Krasniqi, a professor and feminist activist, critiques the narrow definition of peace often used in discussions about Kosovo. She argues for a more comprehensive approach that includes human security, access to resources, and the role of women in peacebuilding efforts. Her perspective underscores the need to address collective trauma, historical education, and the importance of integrating diverse voices, including those of women.

A Legacy of Progress and Unresolved Tensions

The period from the 1970s to the 1980s in Kosovo under Tito was a complex one, marked by both progress and struggle for Albanians. While the 1974 Constitution provided a framework for greater autonomy and cultural expression, it did not fully address the underlying economic and political inequalities. The experiences of Haliti, Jashari, and Vllasi all point to these limitations. This sense of "rosy nostalgia" for Tito's era, as described by Noel Malcolm, stems from the end of Serbian colonization policies and the suppression of Albanian language. However, it's important to acknowledge that respect for human rights, particularly for Albanians, remained limited. These unresolved tensions ultimately played a role in the conflicts that erupted in the 1990s, leading to the breakup of Yugoslavia and Kosovo's quest for independence.

Conclusion

The experience of Albanians in Yugoslavia under Tito highlights the enduring struggle for identity, self-determination, and socioeconomic advancement within a multi-ethnic federation. Despite facing limitations and marginalization, the Albanian community in Kosovo demonstrated remarkable resilience in preserving their heritage and culture. The cultural renaissance witnessed during this period stands as a testament to their enduring spirit. It was short but good, as K. J. mentioned a few times in her interview.

This analysis underscores the importance of effective governance, cultural recognition, and inclusive socioeconomic development in fostering peace and prosperity. As we delve deeper into Kosovo's rich history and cultural tapestry, we gain valuable insights that can inspire dialogue, reflection, and a path towards peace.

Pathways to Peace: Insights and Recommendations from Kosovo's Peacebuilders

In the heart of Kosovo, amidst the echoes of a turbulent past, stand the voices of resilience and hope. These are the peacebuilders, individuals dedicated to weaving the fabric of reconciliation and unity in a society scarred by conflict. Their stories and insights provide a roadmap to sustainable peace, highlighting the importance of education, art, dialogue, and historical understanding.

Nexhat Ismaili, the Executive Director of ANP based in Gjilan who works throughout Kosovo and in the Region, speaks with a passionate conviction about the power of education in achieving lasting peace. Founded in 2002, ANP focuses on peacebuilding through education and art, particularly among youth and ethnically mixed groups in Kosovo and the surrounding region. Ismaili defines peace as "life without fear" and believes that addressing historical traumas is crucial to prevent the recurrence of conflict. By using art to facilitate difficult conversations, ANP educates teachers on imparting peace-focused narratives, breaking down enmity, and combating ethnocentric views.

Aferdita Sylaj Shehu leads the Community Building Mitrovica (CBM), an organization dedicated to fostering peace through dialogue and mutual understanding. Since 2001, when it was established, CBM has created safe spaces for open discussions, allowing people from diverse backgrounds to listen and identify common interests. Shehu emphasizes the importance of critical thinking in education and the need to depoliticize peacebuilding efforts. She highlights the role of art in bridging divisions and inspiring community engagement, underscoring the power of positive stories in shaping a hopeful future.

Lulzim Hoti, head of NGO 7 Arte, recalls growing up amidst conflict in Mitrovica and his mission to use culture to bridge divisions. Initially focusing on the Albanian community in southern Mitrovica, 7 Arte expanded to collaborate with Gallery Aquarius in the north of Mitrovica, united by a belief in the transformative power of culture. Hoti highlights the unifying impact of cultural

events such as film screenings and literature festivals, where Serbian and Albanian poets receive equal applause. He advocates for organic, non-politicized interactions through cultural initiatives and stresses the importance of understanding cultural identity as a foundation for interethnic connections.

Kushtrim Koliqi, theatre Director and head of NGO Integra, discusses the organization's collaborative efforts with partners like YIHR in Serbia to establish the Miredita/Dobardan festival. This platform facilitates discussions and activities based on factual documentation, including Memory Books, exhibitions on war crimes, and conferences involving intellectuals and critical thinkers. Koliqi emphasizes the need for presenting quality information to attract public participation and advocates for inclusive peacebuilding efforts that engage all sectors of society, including youth and civil victims. He also highlights the resilience of those who have suffered most and the importance of working closely with victims to achieve lasting peace.

Dr. Vjollca Krasniqi, a professor and feminist activist, critiques the predominant top-down approach to peacebuilding and advocates for grassroots initiatives and civil society involvement, particularly women's activism. She argues that true peace requires broader human security, encompassing access to resources, services, employment, and personal safety. Krasniqi calls for a deeper societal understanding of peace that goes beyond the absence of war and emphasizes the need for inclusive historical narratives. She highlights the significant roles of women in post-conflict reconstruction and the importance of educational reforms that foster critical thinking and democratic values. Regional cooperation is a must.

Dr. Ramadan Ilazi, peace scholar and head of the Kosovar Center for Peace Studies, reflects on the transformative period from 1974 to 1981 in Kosovo, marked by increased political participation among Albanians and advancements in public services. He underscores that peace extends beyond the absence of conflict to encompass public safety and the transformation of societal perceptions. Ilazi critiques the notion of "negative peace" and highlights the importance of embracing generosity towards diverse communities as a path to lasting peace. He emphasizes the need for educational curricula that include diverse narratives and promote empathy, responsible media coverage, and restorative justice approaches.

Unified Recommendations for Future Peacebuilding Efforts

The collective wisdom of these peacebuilders offers a comprehensive approach to achieving sustainable peace in Kosovo. Their recommendations, woven together, create a multifaceted strategy:

1. **Strengthening peace education:** Integrate comprehensive peace education curricula in schools, focusing on historical understanding, conflict resolution, and empathy building and provide training for teachers to effectively teach about past conflicts and promote peace.

2. **Promote art as a peacebuilding tool:** Continue using art to facilitate dialogue and address sensitive issues, and Organize community art projects and exhibitions that bring together diverse groups to share their stories and experiences.
3. **Facilitate interethnic and interreligious dialogue:** Create safe spaces for open discussions between different ethnic and religious groups to foster mutual understanding and harmony, and second, support initiatives that promote coexistence and cooperation across community lines.
4. **Address historical narratives:** Encourage the documentation and sharing of personal stories from all sides of past conflicts to build a more inclusive historical record. Develop programs that help young people critically engage with historical narratives and understand their impact on the present.
5. **Combat structural violence:** Identify and address structural inequalities that perpetuate violence and fear. Advocate for policies that promote equality, human rights, and social justice.
6. **Foster a culture of peace:** Promote values of nonviolence, tolerance, and respect through community initiatives and public campaigns. Support youth leadership in peacebuilding efforts to ensure a lasting impact on future generations.
7. **Enhance institutional support for transitional justice:** Advocate for Kosovo's political leadership to prioritize and support comprehensive transitional justice initiatives, including documentation and memorialization efforts.
8. **Strengthen youth engagement and education:** Expand educational programs that promote critical thinking and factual historical education, reaching a broader youth audience to counter radicalization and misinformation.
9. **Promote positive narratives and media responsibility:** Highlight and disseminate positive stories from both the past and present to foster a more optimistic view of intercommunity relations. Encourage media outlets to promote constructive peace narratives and combat misinformation.
10. **Empower victims and marginalized communities:** Allocate resources and support programs that empower victims of conflict and marginalized communities, ensuring their voices are heard in reconciliation efforts.
11. **Promote direct contact initiatives and cultural exchange:** Facilitate face-to-face interactions and cultural exchanges between different community groups to build trust and understanding. Support events like film screenings and music festivals that attract diverse audiences and foster shared cultural experiences.

12. **Challenge negative trends in media and education:** Collaborate with media outlets and educators to promote positive narratives and accurate historical perspectives that counter negative influences and promote tolerance.
13. **Support civil society and grassroots initiatives:** Invest in civil society organizations and grassroots initiatives that facilitate dialogue and mutual understanding among communities. Empower women-led initiatives and other marginalized groups to play a more significant role in peacebuilding efforts.
14. **Promote regional cooperation:** Encourage regional cooperation initiatives that foster understanding, reconciliation, and collaboration among neighboring countries to build sustainable peace.

By implementing these recommendations, Kosovo can move towards a future where reconciliation and unity are not just ideals but lived realities. The insights from these peacebuilders provide a hopeful vision for a society where historical traumas are addressed, diverse narratives are embraced, and the principles of nonviolence and mutual respect guide the path to lasting peace.

Youth Voices Beyond Official Narratives: Critical Thinking and Reconciliation in Kosovo

In a cozy beautiful corner of Prishtina, at ArtPolis Center, a conversation unfolded on a crisp May afternoon. Seven young adults, aged 18 to 26, who joined the focus group discussion, gathered to weave a tapestry of their history, identity, and aspirations for peace in Kosovo. As they delved into the meaning of history, personal narratives emerged as vibrant threads.

One participant spoke of stories passed down through generations, tales of enduring Albanian resistance against occupation, figures like Hasan Prishtina and Adem Demaci and even further to Skanderbeg, echoing in their memory. Yet, amidst these tales of struggle, questions about origin arose. Theories of Illyrian or Dardanian ancestry swirled, a testament to the mysteries of the past. The conversation dipped into the complexities of the Yugoslav era. Grandparents' accounts painted a picture of mixed emotions – memories of stability and order under communist rule intertwined with stories of discrimination and hardship. An Italian visitor's observation hung heavy in the air: were these young people, born after the war, clinging to a more nationalistic narrative than those who bore the scars of conflict? That was a serious observation that raised discussions, and many agreed with his observation, though not happy about it.

Family histories then added a poignant layer. A story of a grandfather, imprisoned for his beliefs, underscored the nation's enduring struggle. But another tale offered a glimmer of hope – a Serb police officer who risked his life to save a relative during the war. This act of humanity challenged the idea of absolute division, a testament to the enduring power of compassion. When asked about highlighting some of the significant historical events some of the mentioned events were

from Cubrilovic Plan: ethnic cleansing plan aimed at expelling Albanians to Turkey, highlighting Albanian resistance and resilience.

Parallel Education System or illegal education system during the 90es symbolized resistance and was a source of national pride. Teachers and those who provided their homes for schools were seen as heroes.

Demonstrations of 1981, and Students' peace demonstrations of 1997, were historical events mentioned by some, as well as the war in 1998–1999 that lead to the period where we are now.

The group then delved into the realm of historical narratives, acknowledging the myths that can unify people, even if they may not be entirely true. Nation that had oppression history needs myths, one insists. Both Albanians and Serbs, they realized, held onto these myths and narratives. A shared experience in an exchange program organized by ArtPolis became a turning point for one participant. Stepping outside their comfort zone in Belgrade, they encountered a different perspective, a reminder of the shared humanity in the Balkans.

This realization sparked a powerful message: the need to move beyond victimhood and embrace responsibility. It was time to shed the simplistic narratives and cultivate critical thinking. Nationalism, they argued, was a barrier to understanding.

Their voices resonated with a call to action. Education, they urged, should equip young people with critical thinking skills and expose them to diverse historical perspectives. Peace education programs were essential to foster empathy and understanding between communities. Media, too, had a role to play – responsible reporting that highlights cooperation and peacebuilding efforts could pave the way for a brighter future.

Empowering young people through participation in political processes was another key recommendation. Cultural and exchange programs, where they could experience different perspectives and understand their common histories, were seen as bridges across divides. Finally, open discussions acknowledging both the triumphs and struggles of the past were necessary to create a balanced understanding of their history.

The conversation shifted towards heroes, the group acknowledged the traditional figures of resistance like Adem Jashari and Skanderbeg. However, their focus broadened to include a more diverse range of heroes. Women's advocates: Participants highlighted the crucial role of women in Kosovo's history, mentioning figures like activist Motrat Qiriazhi and peace advocates. One young woman emphasized, my aunt is my hero because in tough times she stood up and protested for better education. "Kosovo mothers are my heroes and our heroes the rest said, for everything they did all the time, in all periods." Another participant added, "For me a woman is a heroine, whether she was a mother, sister, daughter, grandmother... women definitely are heroes," a young man repeated.

Figures from various fields: Art and sports were recognized as important aspects of Kosovar identity. A young man named Mirush Kabashi, an Albanian actor, as a hero in the field of art, while Judo champion Majlinda Kelmendi was celebrated for her athletic achievements. This emphasis on a more inclusive definition of heroism challenged the traditional focus on wartime figures. The group recognized the importance of acknowledging the contributions of all those who shaped Kosovo's history.

As the conversation drew to a close, a sense of hope filled the room. These young Kosovars, though acknowledging the complexities of their past, were determined to shape a future built on understanding, empathy, and the richness of their shared cultural heritage. Their voices, united in their aspirations for peace, offered a glimpse of a more inclusive Kosovo on the horizon. When focusing on learning from the past they mentioned the importance of:

Critical Thinking: Participants emphasized the importance of fostering critical thinking to question historical narratives and avoid ignorance.

Rejecting Nationalism: They expressed pride in their Albanian identity but stressed the need to look forward and understand others, rejecting nationalism and the victim mentality.

Personal Responsibility: Young people were encouraged to take initiatives and responsibilities to empower themselves and others, rather than blaming older generations for their narratives. Interpersonal and cross-cultural encounters are important.

Changing perceptions: Through international interactions, participants realized the pervasive nature of certain narratives and the importance of personal experiences in changing perceptions.

Addressing Misconceptions: One participant shared an encounter in Belgrade where they corrected misconceptions about Albanians speaking Serbian, highlighting the importance of direct communication in dispelling stereotypes.

Some of their recommendations were:

- Promote critical thinking skills and exposure to diverse historical narratives in education.
- Integrate comprehensive peace education programs.
- Encourage responsible media reporting that highlights cooperation and peacebuilding efforts.
- Create opportunities for youth participation in political processes.
- Support cultural and exchange programs that foster understanding of common histories.
- Encourage open discussions acknowledging both positive and negative aspects of the past to create a balanced view of history.
- Acknowledge Complex Histories: Encourage discussions that recognize both positive and negative aspects of past eras to create a balanced understanding of history.

A Look Forward: This focus group discussion revealed a generation of young Kosovars grappling with their complex history. They seek to move beyond simplistic narratives, fostering critical thinking and inter-ethnic understanding for a more inclusive and peaceful future

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Dr. Exhlale Dobruna Salihu, retired professor of archaeology 29.05.2024

Dr. Ramadan Ilazi, head of Kosovo Center for Security Studies, founder of Kosovo Institute for Peace, peace scholar, on 11.04.2024

Dr. Vjollca Krasniqi, Professor of Sociology, activist and feminist, on 15.06.2024

Aferdita Sylaj Shehu, head of NGO Community Building Mitrovica, Mitrovica 06.06.2024

Dr. Kushtrim Koliqi, professor and Theatre Director, head of NGO INTEGRA, Prishtina and MireditaDobardan Festival, on 11.06.2024

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Focus group discussion with seven young people in Prishtina, 24.05.2024

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HOPE

The Training Program

Harmony Link: Building Bridges through Social Connections

World Vision BH Foundation

Module Title	Harmony Link: Building Bridges through Social Connections
Abstract – Module Description	<p>The main goal of this module is to prepare young people for independent living by developing life skills that will help them realize their potential and rationally utilize all available resources, identify their role and importance, and determine their role in the group/society, build more quality relations, and overcome life challenges and divisions. The module specifically promotes the development of certain life skills and skills needed for peacebuilding, such as:</p> <ul style="list-style-type: none"> · Communication skills · Critical thinking · Emotion management · Interpersonal relationships <p>These life skills will be developed through a series of workshops intended for young people. Within this module, participants will have the opportunity to improve their knowledge and skills through 3 primary workshops focusing on building social connections and deepening understanding of how we perceive the world in us and around us.</p>
Learning aims/objectives of the module	<ul style="list-style-type: none"> · Build relationships with peers from diverse backgrounds, fostering a sense of solidarity and shared purpose in promoting peace and reconciliation; · Reflect on personal experiences and insights gained through participation in peace education activities, identifying areas for personal growth and development; · Develop confidence and skills in using various techniques to express thoughts, feelings, and ideas related to peace and conflict; · Enhance communication, empathy, and cooperation through collaborative exercises and group discussions.

Learning Outcomes of the module	<p>On completion of this module, the participant will be able to:</p> <ul style="list-style-type: none"> · Improve the understanding of prehistory (Starčevo culture) and lessons participants can learn from; · Stimulate cooperation with others; · Increase awareness about benefits of peaceful relationships; · Increase awareness about diversity in the region; · Become a responsible citizen of the country in which they live.
Theoretical Background/Approach	<p>Life skills are a crucial prerequisite for young people because they can lead to sustainable and lifelong changes in behavior. Scientific indicators highlight that children and young people, when given the opportunity to learn and develop certain skills in an appropriate and stimulating environment, can reliably and confidently manage their lives in a positive way and serve as valuable resources to their friends, family, and community.</p> <p>Life skills lead to behavior change because:</p> <ul style="list-style-type: none"> ● Knowledge is not enough. Experience shows that raising awareness and gaining knowledge is not enough to cause behavioral change. Although people may recognize and understand dangers, they cannot make rational decisions to change their behavior in order to reduce risk based solely on the knowledge they possess if they do not have the skills that facilitate decision-making and problem-solving. ● Knowledge can influence attitudes and values, but only life skills change attitudes and values and directly affect behavior. Information (knowledge) + life skills = behavioral changes. ● Attitudes and values influence our behavior. Life skills provide opportunities to understand and assimilate information and reflect on one's attitudes. An increased sense of competence is achieved through continuous "practicing of skills." These efforts, when encouraged in a supportive environment, lead to behavioral changes. Such a behavior change can occur in certain contexts, but each skill can also be

	<p>adapted and applied to many other contexts—now and in the future.</p> <p>Numerous theories and research in the fields of education, child development, and behavior have helped shape the understanding and approaches to learning life skills. These theories explain how behavior is shaped through a complex combination of biological, social, and cognitive processes. We now know how children grow, learn, and acquire knowledge, attitudes, and skills. We can also better understand how gender stereotypes, parents, peers, family, school, and others in the community and media influence their behavior.</p> <p>Each life skill can be developed through an approach that consists of the following six steps:</p> <ul style="list-style-type: none"> • A clear understanding of a problem and a specific life skill; • Connecting the importance of life skills to one’s own life; • Practicing skills in a safe and stimulating environment; • Applying life skills in real-life situations; • Reflecting on past experiences; • Strengthening life skills for further use. <p>Through the development of skills, which are precondition and necessary for peacebuilding, misunderstandings, violence in society, prejudices, and stereotypes are prevented. Young people are encouraged to take an active role in the society they live in and to make positive changes, to become responsible citizens of the country in which they live.</p>
Learning and Teaching Methods	<ul style="list-style-type: none"> • Brainstorming • Working in small groups • Case study • Games and icebreakers • Role playing • Consultations and discussion
Full Module Description	This module has three workshops of the duration of 90 minutes. For each workshop, several activities are planned in

	<p>order to ensure a holistic and engaging approach. All workshops aim to provide a more detailed explanation of certain concepts, phenomenon, or situations when conducting activities with group participants. All three workshops primarily aim to address topics of prejudices and stereotypes, and diversity among people, in order to deepen the understanding and build social connections.</p> <p>The structure of the workshops consists of the following components:</p> <ul style="list-style-type: none"> · Introduction; · Warm up games; · Core lessons and exercises; · Cool down games; · Reflection and Feedback session. <p>In the introductory part of the workshop, basic concepts related to life skills to be developed within this module are explained.</p> <p>The second part contains one or two warm up games in order to ensure that participants get to know each other and for the facilitator to create safe space for the intended work.</p> <p>The third part contains core lessons and exercise with detailed instructions for facilitators on how to engage young people and through which activities.</p> <p>The fourth part contains cool down games so participants can relax, take their time and prepare for the reflection and feedback session.</p> <p>The fifth, last part, contains guiding questions for facilitators in order to gather reflection and feedback from participants on the topic, as well as for the future activities and/or plans.</p>
Module Assessment	<p>On spot work 80%</p> <p>Continuous assessment of applied knowledge 20%</p>
Module Grading	
References and Essential Reading	<p><i>Misterije Starčevačke culture - Putovanje u neolit</i>, 2024. Accessed at: Starčevačka kultura Putovanje kroz neolit (heritagebih.com)</p>

Supplemental Reading	N/A
Web References, Journals, Other	N/A
Further Details	N/A

Workshop Lesson Plan 1 – Part One

Workshop Title	We Are Similar, Different and Unique!
Aims of the Workshop	<ul style="list-style-type: none"> ● Encourage participants to appreciate their own individuality, as well as the individuality of other young people; ● Develop participants' ability for individual and group action; ● Foster a sense of community; ● Assist young people in the process of personal information seeking; ● Form a positive self-concept and identity; ● Improve the understanding of social connections and peaceful coexistence; ● Increase awareness about diversity of the region;
Learning Outcomes of the workshop	<p>On completion of this workshop, the participant will be able to:</p> <ul style="list-style-type: none"> ● Improved understanding of Starčevo culture and lessons participants can learn from; ● Stimulated cooperation; ● Increased awareness about benefits of peaceful relationships;
Duration	90 minutes
Name of Author	Anesa Muhović, <i>World Vision BH Foundation</i> , Bosnia and Herzegovina
Artform(s)	· Theatre/Performing arts
Participants	· Max 25

No. of Facilitators Needed per Group	<ul style="list-style-type: none"> · 2
Learning and Teaching Methods	<ul style="list-style-type: none"> · Brainstorming · Working in small groups · Case study · Games and icebreakers · Role playing · Consultations and discussion
Resources and Materials	<p>Facilitator</p> <ul style="list-style-type: none"> · Markers · Pencils · Worksheets for participants (A4 paper with printed questions) · Flipchart · Story/text about Starčevo culture · Character cards with different roles and brief backstories
STRUCTURE OF WORKSHOP	
Introduction	<p>Length: 90 Minutes</p> <p>In the workshop <i>We are similar, different and unique</i>, participants will become familiar with the spectrum of individual differences that exist among the group members and the ways in which these differences should be respected and accepted. They will also understand the role and importance of their own identity and the identity of the group, and get themselves introduced to the Starčevo culture.</p>
Physical and Vocal Warm Ups and Games	<p>Length of Time: 10 minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 1. Introductory icebreaker 'Name game'
Core Lesson with exercises and Key Theme	<p>Length of Time: 60 Minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 2. We are Similar, Different and Unique! (15 minutes) 3. Story about Starčevo culture (25 minutes)

	4. Empathy Walk (20 minutes)
Cool Down	Length of Time: 5 Minutes Names of Exercises 5. Mindfulness exercise – Be in the Moment
Reflection and Feedback	Length of Time: 15 Minutes Name of Exercise 6. Reflection and Feedback
Appendices	N/A
References and Essential Reading	1. <i>Misterije Starčevačke culture - Putovanje u neolit</i> , 2024. Accessed at: Starčevačka kultura Putovanje kroz neolit (heritagebih.com)
Workshop Assessment if applicable	N/A

Workshop Lesson Plan 1 – Part Two

Exercise Name	Introduction
Exercise Number	N/A
Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for the facilitators to introduce themselves to the participants · To provide the participants with an introduction by the facilitator to the workshop or lesson · To introduce ground rules
Focus of Exercise	Low
Energy of Exercise	Low
Materials Used	None
<ol style="list-style-type: none"> 1. Facilitators introduce themselves and welcome everybody. 2. Facilitator gives an introduction to the workshop – see Note for the facilitator below. 	

3. In cooperation with participants, the facilitator establishes ground rules for the group (e.g. do not use mobile phones or laptops during the workshop, listen attentively to others, etc.)
4. Facilitator introduces the first exercise.

Note for facilitator:

This workshop can be conducted in several steps, during which each participant will have the opportunity to, through content and examples from everyday life, observe how they differ, or do not differ, from others in terms of preferences, habits, skills, feelings, and finally, in all of these aspects together. An especially important aspect of this process is experiencing acceptance of various levels and types of similarities and differences that intertwine with each other, creating a network upon which individuality rests. Here, it's essential to remind the participants of the basic gender differences and further through the workshop, ideally see to what extent it determines the participants' identity.

Guiding the group is partly a process of setting expectations, routines, and skills that allow children and youth to work fully relying on themselves, the group, or their partner. Among other things, they need to learn to respect themselves and others, make decisions, lower the tone of their voice, respect the rules of behavior in the group, use materials, etc. To accomplish these tasks, we first need to ensure that they take care of themselves and others.

The role of the facilitator is to clearly demonstrate through everything they say and do that differences and similarities are equally acceptable because both are part of the uniqueness of each individual.

It is very important to teach participants to care for others and to accept others caring for them. We must teach them to contribute, to want to contribute. Belonging to a group means being needed, just as needing someone and believing that there is something vital that you can contribute. Each participant can contribute to caring for others in many ways - by listening and reacting appropriately and attentively, showing interest in the feelings and perspectives of others, and developing empathy skills.

Additionally, this workshop will give them an opportunity to introduce themselves to Starčevo culture, briefly hear about characteristics of the culture, way of living, working, cooperating, so they can draw a parallel and define positive examples they can use in the modern world.

Key Terms Used	Cooperation, care, empathy, Starčevo culture
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Exercise Name	Introductory icebreaker ' Name game '
Exercise Number	1

Aims of the Exercise <i>List in bullet points.</i>	<ul style="list-style-type: none"> · To create space for participants to get to know each other · To assist creating safe and comfortable atmosphere among the group
Focus of Exercise	Medium
Energy of Exercise	Low
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to form a circle. 2. The first person says their name and an adjective that starts with the same letter as their name (e.g. Silly Sarah). The next person repeats the previous names and adjectives and adds their own at the end. This continues around the circle. 	
Key Terms Used	Ice breaker, introduction

Exercise Name	We are Similar, Different and Unique!
Exercise Number	2
Aims of the Exercise	<ul style="list-style-type: none"> · Foster a sense of community and belonging to a group · Assist young people in the process of personal information seeking · Increase awareness about diversity of the region
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	A4 papers with printed questions Pencils
Instructions	At the beginning of the exercise, every participant receives an A4 paper with a printed list of questions. Participants have to walk around the classroom and try to find one person who will give them an answer to one of the questions listed in this table. In the next ten minutes, participants write down at least one name in each column/answer on each question. The more different names, the more insights about your peers. Participant who collects answers

and names on all questions is a winner and briefly presents findings in front of the group.

After this part, facilitator asks participants to sit back at their seats and start a discussion guided by the following questions:

- What have you learned from this introduction?
- Is there something that connects you with others?
- Is there a difference that you really like?
- What are the biggest similarities?
- What does this tell all of us?

A4 paper with printed questions:

Who is left-handed?

Who is from Serbia?

Who likes sweets?

Who enjoys computer games?

Who prefers watching movies at home over cinema?

Who skips breakfast?

Who is from Kosovo?

Who has two or more brothers or sisters?

Who is from Bosnia and Herzegovina?

Who has a pet?

Who has blue eyes?

Who brought more than two pairs of shoes on this trip?

Who prefers tea over coffee?

Who is an introvert?

Who is from Greece?

	<p><i>Who prefers winter over summer?</i></p> <p><i>Who speaks three or more languages?</i></p> <p><i>Who is from Montenegro?</i></p> <p><i>Who likes flowers?</i></p> <p><i>Who has tattoos?</i></p>
Key Terms Used	Community, diversity, identity

Exercise Name	Story of Starčevo culture
Exercise Number	3
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce participants to Starčevo culture · To create space for discussion about lessons we can learn from the past
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	<p>Story/text about Starčevo culture</p> <p>Flipchart</p> <p>Markers</p>
Instructions	
<p>Facilitator asks two or three participants to read out loud the text about Starčevo culture, with the main parts focusing on existence, geographical coverage, settlements and pottery as its distinctive characteristics.</p> <p>After learning about Starčevo culture, facilitator starts a discussion guided by following questions:</p> <ul style="list-style-type: none"> · From your perspective, what are the main differences between Starčevo culture characteristics and characteristics of the world we live in today? · From the things you heard, what are the positive examples you see in Starčevo culture? 	

- Do you think there are lessons we can learn from Starčevo culture?
- Can you think of other peaceful times or positive examples from the history we can learn from? What are those and why?

All answers are summarized and written on the flip chart so participants can see them clearly and further participate in discussion.

Key Terms Used	Past, examples, perspectives
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Exercise Name	Empathy Walk
Exercise Number	4
Aims of the Exercise	<ul style="list-style-type: none"> · To develop empathy and understand the impact of conflict on different individuals
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	Character cards with different roles and brief backstories
Instructions	
<p>Facilitator gives each participant a character card with a brief description of a person affected by a specific conflict. Examples of characters include:</p> <ul style="list-style-type: none"> · A young activist fighting for climate justice. · A business owner whose livelihood depends on resource extraction. · A community elder witnessing changes in traditional lands. · Investor whose only goal is to get return on his money, no matter what it takes. · Grandfather who raised generations of his family in their family house, which is about to be demolished in the gentrification process. · Drug addict who is on his way to the rehabilitation center, · Single father of two who cannot find job because he is covered with tattoos, · Roma girl who was expelled from school not by her own fault, but because someone framed her stolen glasses in her backpack, · Person on the move (migrant) who cannot find accommodation because the host community does not trust him can pay for it. <p>Participants should take their time and walk around the room in character, imagining how their character feels, thinks, and interacts with others. Facilitator encourages them to engage in conversations with other characters.</p>	

After the walk, facilitator gathers participants in a circle to share their experiences through following questions:

- How did it feel to be in your character's shoes?
- What did you learn about the impact of the conflict your character is going through on different individuals?
- How can understanding these perspectives contribute to peacebuilding?

Key Terms Used	Role playing, empathy
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Exercise Name	Mindfulness exercise – Be in the Moment
Exercise Number	5
Aims of the Exercise <i>List in bullet points.</i>	<ul style="list-style-type: none"> · To promote relaxation, mindfulness, and emotional well-being among youth
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>
Materials Used	Music device Speakers Online link prepared: 5 Minute Mindfulness Meditation (youtube.com)
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to comfortably sit in their chairs or on the floor with their back against the wall. 2. Facilitator leads the group in a short guided meditation session to help them relax and refocus through playing meditation session on the following link: 5 Minute Mindfulness Meditation (youtube.com) 	
Key Terms Used	Mindfulness, presence, focus

Exercise Name	Reflection and Feedback
Exercise Number	6

Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for participants to share their thoughts and feelings regarding the lesson and how they experienced it · To plan for the next workshop or series of workshops
Focus of Exercise	Low to high
Energy of Exercise	Low
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Participants sit in a circle. 2. Facilitator begins the reflection and feedback session by asking following questions: <ul style="list-style-type: none"> · What did you enjoy most about the workshop? · What did you learn from the workshop? · How do you think you will use in the future everything you learned today? · What would you like to learn more about and in what way? 	
Key Terms Used	Reflection, takeaways

Workshop Lesson Plan 2 – Part One

Workshop Title	Accepting the Diversity
Aims of the Workshop	<ul style="list-style-type: none"> ● Become aware of what influences different perceptions ● Become aware that fear of the different underlies non-acceptance ● Learn how to accept differences ● To improve the understanding of social connections and peaceful coexistence ● To increase awareness about diversity of the region

Learning Outcomes of the workshop	<p>On completion of this workshop, the participant will be able to:</p> <ul style="list-style-type: none"> ● To improve the understanding of Starčevo culture; ● To improve understanding of others; ● To improve process of accepting different and other; ● To stimulate cooperation; ● To increase awareness about benefits of peaceful relationships.
Duration	90 minutes
Name of Author	Anesa Muhović, <i>World Vision BH Foundation</i> , Bosnia and Herzegovina
Artform(s)	· Theatre/performing arts
Participants	· Max 25
No. of Facilitators Needed per Group	· 2
Learning and Teaching Methods	<ul style="list-style-type: none"> · Brainstorming · Working in small groups · Case study · Games and icebreakers · Role playing · Consultations and discussion
Resources and Materials	<p>Facilitator</p> <ul style="list-style-type: none"> · Writing paper · Markers · Script on environmental conflict · Material for making scenery · Music device
STRUCTURE OF WORKSHOP	

Introduction	Length: 90 Minutes The workshop <i>Accepting the Diversity</i> serves to understand diversity as richness, not as a threat. By explaining the understanding of perception, we can approach others who do not think like us.
Physical and Vocal Warm Ups and Games	Length of Time: 20 minutes Exercises 1. Introductory icebreaker 'Two Truths and a Lie'
Core Lesson with exercises and Key Theme	Length of Time: 50 Minutes Exercises 2. Story of Starčevo culture (15 minutes) 3. Nature's Wrath (35 minutes)
Cool Down	Length of Time: 5 Minutes Names of Exercises 4. Gratitude Circle
Reflection and Feedback	Length of Time: 15 Minutes Name of Exercise 5. Reflection and Feedback
Appendices	N/A
References and Essential Reading	N/A
Workshop Assessment if applicable	N/A

Workshop Lesson Plan 2 – Part Two

Exercise Name	Introduction
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Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for the facilitators to introduce themselves to the participants · To provide the participants with an introduction by the facilitator to the workshop or lesson · To introduce ground rules
Focus of Exercise	Low
Energy of Exercise	Low
Materials Used	None
Instructions	
<p>Facilitators introduce themselves and welcome everybody.</p> <ol style="list-style-type: none"> 2. Facilitator gives an introduction to the workshop – see Note for facilitator below. 3. In cooperation with participants, the facilitator establishes ground rules for the group (e.g. do not use mobile phones or laptops during the workshop, listen attentively to others, etc.) 4. Facilitator introduces the first exercise. <p>Note for facilitator:</p> <p>From the beginning of life, we are surrounded by other people and build relationships with them. Our world is created through interaction with others. Through this interaction, we form an image of ourselves as well as of others. Sometimes this is challenging because others are different from us, and it is difficult for us to accept something that is not like us and that does not align with our values, a person that has a different perception. To have successful interactions with others, we must understand them, and we must be able to accept their differences, just as we expect them to accept us as we are. This is always a two-way relationship. Each of us sees the world differently, and we should be able to understand that.</p> <p>Differences should be approached as a wealth, not as a threat, and it is unacceptable to belittle and discriminate against others just because they are different. Everyone has the right to their own view and way of life, to their own attitudes and values, but they must also grant that right to others.</p> <p>Our attitudes and opinions are largely based on the perception of what happens to us. Perception (from Latin <i>percipere</i> – to perceive) represents the process of forming an impression of a phenomenon, event, person, or object from one’s surroundings. Perception</p>	

is the process by which the brain organizes data received from various senses, interprets them, and creates a meaningful whole.

The fact is that perception of the world largely determines a person's life. Simply put, perceiving the world and life is like looking through glasses. If the lenses of the glasses are blue, a person will see everything around them in blue, and if they are red, they will see everything in red. Therefore, depending on the type of glasses someone wears, they will see reality accordingly.

Some perceive only problems, poverty, and all other negativities in the world, while others perceive satisfaction, happiness, and enjoyment in life. The whole story about perception is based on the fact that life can be as big and important as someone makes it. Likewise, life can be insignificant and small. The brain's task is to present stimuli in the best way possible so that we can understand reality.

Perception is not a "photograph" of objective reality, but an interpretation of that reality. We give meaning to the received stimuli based on our prior knowledge, memory, expectations, attitudes, motives, and other experiences, as well as on our personality. People's perceptions of the same objective situations do not have to agree.

A good example of different perception is images where multiple figures can be noticed. Some people only see two old people, while others can notice more figures in the picture.



Key Terms Used

Perception, perspectives, differences, acceptance

Exercise Name	Icebreaker ‘Two Truths and a Lie’
Exercise Number	1
Aims of the Exercise <i>List in bullet points.</i>	<ul style="list-style-type: none"> · To create space for participants to get to know each other · To assist creating safe and comfortable atmosphere within the group
Focus of Exercise	High
Energy of Exercise	Low
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to stand in a circle. 2. Each participant shares two true statements and one false statement about themselves. The group then tries to guess which statement is the lie. 	
Key Terms Used	Ice-breaker, safe space

Exercise Name	Story of Starčevo culture
Exercise Number	2
Aims of the Exercise	<ul style="list-style-type: none"> ● To introduce participants to Starčevo culture ● To create space for discussion about lessons we can learn from the past
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	Story/text about Starčevo culture Flipchart Markers
Instructions	
Facilitator asks two or three participants to read out loud the text about Starčevo culture, with the main parts focusing on economy, way of living, and social organization.	

After learning about components of Starčevo culture, facilitator starts a discussion guided by following questions:

- From your perspective, what are the main differences between Starčevo culture characteristics and characteristics of the world we live in today?
- From the things you heard, what are positive examples that you find in Starčevo culture?
- Do you think there are lessons we can learn from Starčevo culture?
- Can you think of other peaceful times or positive examples from the history we can learn from? What are those and why?

All answers are summarized and written on the flip chart so participants can see them clearly and further participate in discussion.

Key Terms Used	Past, lessons learned
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Exercise Name	Nature's Wrath
Exercise Number	3
Aims of the Exercise	<ul style="list-style-type: none"> ● To assist participants to realize that every situation can be dealt with in different ways ● Become aware of different approaches in resolving issues
Focus of Exercise	High
Energy of Exercise	Low
Materials Used	Script on environmental conflict Material for making scenery Music device Speakers
Instructions	
<p>Facilitator asks 5 participants to volunteer in preparing a short theatre play in line with the script provided. The facilitator can suggest that these are the participants who have an affinity for dramatic arts to expressively recite and read the story, as well as to prepare the short performance.</p> <p>Title: "<i>Nature's Wrath</i>"</p>	

[The stage is set with two distinct areas: one side representing a pristine forest with trees and wildlife, the other side showing signs of deforestation and industrial activity. The sound of birds chirping transitions to the noise of machinery.]

Characters:

Narrator

Mother Nature (MN) - A mystical, wise figure representing the natural world.

Logan (L) - A logger, driven by economic needs.

Ella (E) - An environmental activist, passionate about preserving nature.

Chief (C) - Indigenous community leader, protector of the forest.

[Scene 1: The Conflict Begins]

[Mother Nature stands center stage, speaking to the audience.]

MN: "Once, this land was a tapestry of life, vibrant and free. But now, whispers of conflict grow louder, echoing through the trees."

[Logan enters the industrial side, holding a chainsaw. Ella and Chief enter the forest side, looking worried.]

L: "We need this land for jobs and progress. Trees are just resources waiting to be used."

E: "Logan, these trees are more than timber. They are the lungs of our planet, home to countless creatures."

C: "Our ancestors have lived in harmony with this forest for generations. It provides us with everything we need. Destroy it, and you destroy us."

L: "I understand your concerns, but people need to feed their families. We need development."

E: "Development at what cost? Once this forest is gone, it won't come back. We must find a balance."

MN: "The cries of the earth and the demands of humanity. Can they find a middle ground?"

[Scene 2: The Clash]

[The sound of chainsaws and falling trees grows louder. Ella stands in front of a tree, blocking Logan.]

E: "I won't let you destroy this. There are other ways to create jobs without tearing down our world."

L: "Move aside, Ella. This is progress!"

C: “Progress is meaningless if it leads to our downfall. Respect the land, and it will sustain us all.”

[Logan hesitates, lowering his chainsaw.]

L: “What can we do, then? How do we balance our needs?”

C: “Listen to the wisdom of the earth. Work with us, not against us.”

MN: “In unity, there is strength. In understanding, there is peace. The land can provide for all, if we choose wisely.”

[Scene 3: Finding a Solution]

The last scene should be created and written by participants. Participants should provide possible solutions to the conflict which emerged.

Volunteers prepare and play short theatre performances, while other participants watch.

After finishing, the facilitator divides participants in two or three groups and asks them to define the last, third scene of play so the conflict can be resolved in a peaceful way. This short play highlights the conflict over natural resources and the environment, emphasizing the importance of collaboration and sustainable solutions.

Groups present and play their alternative solutions and discuss the main differences and outcomes of their suggestions.

Key Terms Used	Conflict, resolution, environment, resources
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Exercise Name	Gratitude Circle
Exercise Number	4
Aims of the Exercise	To promote relaxation, mindfulness, and emotional well-being among youth
Focus of Exercise	Medium
Energy of Exercise	Low
Materials Used	None
Instructions	
1. Facilitator asks participants to sit in a circle and have each participant share one thing they are grateful for. This fosters a sense of positivity and appreciation.	
Key Terms Used	Gratitude, positivity, mindfulness

Exercise Name	Reflection and Feedback
Exercise Number	5
Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for participants to share their thoughts and feelings regarding the lesson and how they experienced it · To plan for the next workshop or series of workshops
Focus of Exercise	Low to high
Energy of Exercise	Low
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Participants sit in a circle. 2. Facilitator begins the reflection and feedback session by asking following questions: <ul style="list-style-type: none"> · What did you enjoy most about the workshop? · What did you learn from the workshop? · How do you think you will use in the future everything you learned today? · What would you like to learn more about and in what way? 	
Key Terms Used	Reflection, impressions

Workshop Lesson Plan 3 – Part One

Workshop Title	Prejudices and Stereotypes
Aims of the Workshop	<ul style="list-style-type: none"> ● To raise awareness of the images we have of ourselves and others ● To raise awareness about our prejudices and stereotypes we have ● To raise awareness of the harmfulness of prejudices and stereotypes ● To improve the understanding of social connections and peaceful coexistence ● To increase awareness about diversity of the region

Learning Outcomes of the workshop	<p>On completion of this workshop, the participant will be able to:</p> <ul style="list-style-type: none"> ● To improve the understanding of Starčevo culture and lessons participants can learn from ● To improve building relationships with others ● To become more aware of differences among us and the richness they bring ● To stimulate cooperation ● To increase awareness about benefits of peaceful relationships
Duration	90 minutes
Name of Author	Anesa Muhović, <i>World Vision BH Foundation</i> , Bosnia and Herzegovina
Artform(s)	<ul style="list-style-type: none"> ● Theatre / Performing arts ● Pottery
Participants	<ul style="list-style-type: none"> ● Max 25
No. of Facilitators Needed per Group	2
Learning and Teaching Methods	<ul style="list-style-type: none"> ● Brainstorming ● Working in small groups ● Case study ● Games and icebreakers ● Role playing ● Consultations and discussion
Resources and Materials	<p>Facilitator</p> <ul style="list-style-type: none"> · Story of Starčevo culture pottery with examples of pieces from that time · Clay · 2 clay reels · Water · ‘Native American Legend on Colors’ story printed out in 10 pieces · Music device · Speakers · Papers

	<ul style="list-style-type: none"> · Pencils · Flipchart
STRUCTURE OF WORKSHOP	
Introduction	<p>Length: 90 Minutes</p> <p>This workshop is called <i>Prejudices and Stereotypes</i>. Participants will experience labeling first-hand, examining personal prejudices and stereotypes, and ways to form one's own opinions about individuals from a specific group.</p>
Physical and Vocal Warm Ups and Games	<p>Length of Time: 10 minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 1. Introductory icebreaker 'Music chairs'
Core Lesson with exercises and Key Theme	<p>Length of Time: 70 Minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 2. Starčevo culture pottery (45 minutes) 3. Native American Legend on Colors (25 minutes)
Cool Down	<p>Length of Time: 5 Minutes</p> <p>Names of Exercises</p> <ol style="list-style-type: none"> 4. Stretching Circle
Reflection and Feedback	<p>Length of Time: 10 Minutes</p> <p>Name of Exercise</p> <ol style="list-style-type: none"> 5. Reflection and Feedback
Appendices	N/A
References and Essential Reading	N/A
Workshop Assessment if applicable	N/A

Workshop Lesson Plan 3 – Part Two

Exercise Name	Introduction
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Exercise Number	N/A
Aims of the Exercise	<ul style="list-style-type: none"> ● To provide an opportunity for the facilitators to introduce themselves to the participants ● To provide the participants with an introduction by the facilitator to the workshop or lesson ● To introduce ground rules
Focus of Exercise	Low
Energy of Exercise	Low
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Facilitators introduce themselves and welcome everybody. 2. Facilitator gives an introduction to the workshop – see Note for facilitator below. 3. In cooperation with participants, the facilitator establishes ground rules for the group (e.g. do not use mobile phones or laptops during the workshop, listen attentively to others, etc.) 4. Facilitator introduces the first exercise. <p>Note for the facilitator:</p> <p>A prejudice is a preconceived judgment or opinion about something that is not well known or thoroughly and critically examined. It is usually a widespread and established, preconceived stereotypical attitude based on unfounded claims and false authorities about members of the opposite sex, other religions, nations, races, etc., as well as an aversion to something founded on different customs or habits.</p> <p>Prejudice is accompanied by emotions, beliefs, thoughts, and behaviors. It can be positive or negative. If someone says that people with black skin run fast, we can call this a positive stereotype. “So, what’s wrong with that?” you might think. But in this case, people are also unfairly placed in the same “basket.” Just think: is it really true that all black-skinned people run fast?</p> <p>Prejudice in the context of a negative attitude toward others can be defined as a hostile or negative attitude towards members of a recognizable group of people based solely on their membership in that group. For example, when we say that a person is prejudiced against Roma people, we mean that they are prone to cold and hostile behavior toward Roma and believe that all Roma people are the same. The characteristics that this person attributes to Roma are negative and are uncritically applied to the group as a whole - individual characteristics or behaviors of the victim of prejudice will go unnoticed or be ignored.</p>	

Prejudices are learned as part of our socialization process and are very difficult to change or erase. Therefore, it is important that we are aware that we have them. Albert Einstein said that we live in a world where it is easier to break atoms than to break prejudices.

Prejudices are offensive. Above all, they are used to treat someone unfairly. Prejudices deprive people of the opportunity to show who they are and what they are capable of achieving. Some people are prone to prejudices and populist ideas even though they do not know anyone who could confirm these negative views.

Prejudices and stereotypes are schemes that help us understand reality. When reality does not match our prejudices, it is easier for our brain to change our interpretation of reality than to change the prejudice. Prejudices help us to complete information when we do not have it at all.

The wrong generalization of one's own negative experiences to a general level can be very harmful. If someone develops the view that members of a certain group possess certain characteristics due to a negative experience with members of that group, that person may assume that all members of that group have such characteristics. A man who has had a series of bad relationships with people of the opposite sex may assume that all people of that sex have such characteristics, and thus adopt a prejudice known as sexism. Besides personal experiences, there are socially determined norms that impose different characteristics on different sexes (e.g., "Girls are not as good at math as boys," "Boys/men should not show emotions/cry," "Women should dedicate themselves to family, not work," "Women are the weaker sex," "Men are more capable than women," etc.). This is typical for all forms of prejudice: racism, religious intolerance, political and national prejudices, prejudices against people of a certain age, against people who speak a certain language, and so on.

Stereotypes are beliefs that almost all members of a group have common and identical traits while unjustifiably ignoring real differences among them.

Stereotypes fundamentally consist of sharing beliefs or opinions about certain human groups. A stereotype is a unity of characteristics that gather human groups, usually in terms of behavior, habits, etc. The purpose of stereotypes is to simplify reality - "they are like that." These people are lazy, those are punctual; people in that part of the city are dangerous; one or some of them – maybe, but are all of them? Sometimes we use stereotypes about the group we feel we belong to in order to feel stronger or superior to others. Stereotypes are usually based on some kind of contact or representation we received at school, at home, through the media, which later become so generalized that they encompass all those people who can be associated with them. In everyday language, it is sometimes difficult to notice the difference between stereotypes and prejudices.

We often define people as members of groups depending on their sex, their culture, their religious beliefs, their origin, and external characteristics like skin color, height, hairstyle, or way of dressing. Often this group definition goes together with assigning certain qualities to

people, so these certain images are associated with certain groups. If these images are exaggerated to the point where they barely match reality, we call them stereotypes. Stereotypes can also be found in books, comics, advertisements, or movies.

Creating stereotypes is based on:

- Simplification,
- Exaggeration or distortion,
- Generalization,
- Representing cultural attributes as ‘natural.’

We can sometimes control stereotypes, especially if we consciously accept a certain stereotype, but research shows that stereotypes are most often unintentional and automatic. However, this does not mean that racial, ethnic, and other social stereotypes are inevitable! Although people have a need to place others into certain categories, these categories are not actually a part of nature. They are a product of society and have political and cultural functions and reflect the spirit of the times. As times change, so do these categories.

Key Terms Used	Prejudice, Stereotypes
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Exercise Name	Introductory icebreaker ‘Music chairs’
Exercise Number	1
Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for the facilitator to introduce themselves to the participants · To provide the participants with an introduction by the facilitator to the workshop or lesson · To introduce health and safety
Focus of Exercise	High
Energy of Exercise	High
Materials Used	Chairs lined up in a circle, one chair less than a starting number of participants Music device Speakers

Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to line chairs in the circle, with a back turned to the inner part of the circle. Number of chairs must be one less than the starting number of participants. 2. Facilitator briefly shares rules of the icebreaker game 'Music chairs' – when music is on participants walk around the circle of chairs, when music stops they have to find a free chair and sit as fast as possible. Any person who does not find a free spot and remains standing is out of the game, and one chair is being removed. Music plays again, and stops, all until the group has a winner. 3. Facilitator plays the music and the game starts. 	
Key Terms Used	Music

Exercise Name	Starčevo Culture Pottery
Exercise Number	2
Aims of the Exercise	<ul style="list-style-type: none"> • To assist participants to learn about pottery from Starčevo culture • To learn how to work with clay
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	<p>Story of Starčevo culture pottery with examples of pieces from that time</p> <p>Clay</p> <p>2 clay reels</p> <p>Water</p>
Instructions	
Facilitator shares distinctive characteristics of Starčevo culture pottery and shows main pieces.	



Then, the facilitator shares participants in two groups and organizes them around 2 clay reels, explaining the process of working with clay and clay reel.

Participants change one by one using a clay reel and try to reproduce one of three bowls/pots they chose to make from Starčevo culture.

At the end of the exercise, the facilitator asks participants to share their experience, explain was it difficult to produce clay pieces and did they enjoy it.

Key Terms Used	Pottery, Starčevo
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Exercise Name	Native American Legend on Colors
Exercise Number	3
Aims of the Exercise	<ul style="list-style-type: none"> · To assist participants realize everyone perceives differently the same things or happenings · To raise awareness of what influences different perceptions
Focus of Exercise	High
Energy of Exercise	Low
Materials Used	‘Native American Legend on Colors’ story printed out in 10 pieces
Instructions	
Facilitator asks 9 participants to volunteer in preparing a short dramatic reading of the text.	
The facilitator may suggest that these are the participants who have an affinity for dramatic arts to expressively recite and read the story, as well as to prepare the short performance.	

Then the facilitator shares the story printed out, in which there are 9 characters from which every of 9 volunteers pick one: green color, blue color, yellow color, orange color, red color, purple color, indigo color, rain, narrator.

Story 'Native American Legend on Colors'

Once upon a time, all the colors of the world began to argue: each claimed that it was the best, the most important, the most useful, the most beloved.

Green said, "Clearly, I am the most important. I am the sign of life and hope. I am chosen for grass, trees, leaves; without me, all animals would die. Look at the landscape, and you will see that I am the most prevalent."

Blue interrupted, "You only think about the earth; but consider the sky and the sea. Water is the source of life, and it is brought by clouds from the blue sea. The sky provides space, peace, and serenity. Without my peace, you would all be manic bodies."

Yellow giggled, "You are all so serious. I bring laughter, joy, and warmth to the world. The sun is yellow, the moon is yellow, the stars are yellow. Every time you look at a sunflower, your whole life starts to smile. Without me, there would be no fun."

Orange was the next to boast, "I am the color of strength and health. I may be rare, but I am precious because I serve the inner needs of human life. I carry all the most important vitamins. Think of carrots, oranges, melons, and mangoes. I don't hang around all the time, but when I fill the sky at sunrise or sunset, my beauty is so striking that no one thinks of any of you."

Red could not stand it any longer. She shouted, "I am the ruler of all of you. I am blood, the blood of life. I am the color of danger and bravery. I am willing to fight for a cause. Without me, the earth would be as barren as the moon. I am the color of passion, love, red roses, and poppies."

Purple stood up to her full height. She was very tall and spoke with great pomp, "I am the color of authority and power. Kings, chiefs, and bishops have always chosen me because I am the color of wisdom and strength. People do not question me; they listen and obey."

Indigo spoke much more quietly than the others, but just as firmly, "Imagine me. I am the color of silence. You hardly notice me, but without me, you are all superfluous. I represent reflection and thought, twilight and depth. You need me for balance and contrast, for prayer and inner peace."

And so the colors continued to boast, each convinced that it was the best. Their argument became louder and louder. Suddenly, a brilliant white flash of lightning crashed. Thunder rolled and boomed. Rain started to pour down heavily. All the colors crouched down in fear, drawing close to one another for comfort.

Rain spoke, "You foolish colors, fighting amongst yourselves, each trying to dominate the others. Don't you know that each of you has a unique purpose, special and different? Hold hands and come with me."

Rain spread them across the sky in a great arc of color.

After the story is read, the facilitator asks the participants following questions:

- *What is the message of this story?*
- *What can we conclude after reading it?*

Key Terms Used	Perception, perspectives, unity
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Exercise Name	Stretching Circle
Exercise Number	4
Aims of the Exercise	<ul style="list-style-type: none"> · To promote relaxation, mindfulness, and emotional well-being among youth
Focus of Exercise	Low
Energy of Exercise	Medium
Materials Used	None
Instructions	
Facilitator asks participants to form a circle and lead the group in a series of gentle stretches, focusing on major muscle groups. Facilitator encourages deep breathing and relaxation during the stretches.	
Key Terms Used	Relaxation, mindfulness

Exercise Name	Reflection and Feedback
Exercise Number	5
Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for participants to share their thoughts and feelings regarding the lesson and how they experienced it · To plan for the next workshop or series of workshops
Focus of Exercise	Low to high

Energy of Exercise	Low
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Participants sit in a circle. 2. Facilitator begins the reflection and feedback session by asking following questions: <ul style="list-style-type: none"> · What did you enjoy most about the workshop? · What did you learn from the workshop? · How do you think you will use in the future everything you learned today? · What would you like to learn more about and in what way? 	
Key Terms Used	Reflection, feedback

Traveling through Space and Time Connected by Invisible Threads

DAH Theatre

Module Title	Traveling through Space and Time Connected by Invisible Threads
Abstract – Module Description	<p>The module <i>Traveling through Space and Time Connected by Invisible Threads</i> consists of three workshops, all related to the ancient peaceful culture of Vinča, on the one, and to theatre as a peacebuilding tool on the other hand.</p> <p>Each theatre workshop in its own way explores one of the main traits of the Vinča culture: its closely knit community. Namely, the Vinča culture was prosperous because it nurtured its peace, valued and shared knowledge, and lived in settlements that reflect very close connections between community members. All research indicates that they collaborated closely with each other and thus prospered at an unprecedented rate.</p> <p>These workshops underline the importance of joint efforts, teaching their participants how to build a team and work closely together to reach a common goal.</p>
Learning aims/objectives of the module	<ul style="list-style-type: none"> · To enhance communication, empathy, and cooperation through collaborative theatre exercises and group discussions · Engage in critical reflection on historical and contemporary issues related to peace and conflict, exploring multiple perspectives and developing informed opinions · Develop confidence and skill in using theatre techniques to express thoughts, feelings, and ideas related to peace and conflict. · Team / community building.
Learning Outcomes of the module	<p>Upon completion of this module, the learner will be able to:</p> <ul style="list-style-type: none"> · identify major traits of Vinča culture · identify main characteristics of positive peace · use practical theatre skills in teaching history of peace · express themselves through theatre · critically engage with the current world situation · create in a team.

<p>Theoretical Background/Approach</p>	<p>Starting from the notion of the positive peace, as theorized by Johan Galtung, the traits of positive peace were identified in the amazing prosperity of the Vinča culture:</p> <ul style="list-style-type: none"> - Peacefulness; - Openness to other communities; - Open knowledge and goods exchange within and outside of their own community; - Egalitarianism; - Closely-knit community based on mutual exchange and help rather than competition. <p>Thereafter, we devised workshops that merge historical insights, pillars of the positive peace, and theatrical expression, using various theatrical methods, from Boal's famous Forum theatre to Dah's own theatrical exercises.</p>
<p>Learning and Teaching Methods</p>	<p>The workshops are a mélange of:</p> <ul style="list-style-type: none"> - informal lectures accompanied by visual materials, - theatre physical exercises (embodied knowledge), - role playing, - discussions, and reflections.
<p>Full Module Description</p>	<p>The Module consists of three workshops:</p> <ol style="list-style-type: none"> 1. Threads of Peace 2. Map of the World 3. Time Travelers for Peace <p>The first workshop, Threads of Peace, literally embodies close neighborly ties of the Vinča community through threads used in the workshop, teaching participants to nonverbally communicate, respect each other, and work as a team.</p> <p>The workshop Map of the World enhances understanding of peace through physical ("real") and mental/emotional geography, reminding participants that the entire world is one, and that we are all in it together. Therefore, a struggle for peace anywhere in the world, is a struggle for peace for us, no matter how distant a conflict may seem.</p> <p>The closing workshop, Time Travelers for Peace, explores causes and consequences, inviting participants to learn how</p>

	to intervene together for a better community and global peace.
Module Assessment	NA
Module Grading	NA
References and Essential Reading	<p>Burić, Marcel. "Vinčanska kultura. / The Vinča Culture." <i>DAROVI ZEMLJE: neolitik između Save, Drave i Dunava. / GIFTS OF THE EARTH: Neolithic between the Sava, Drava and Danube</i>. Zagreb: Arheološki muzej u Zagrebu, Muzej Slavonije Osijek, Filozofski fakultet u Zagrebu, 2014.</p> <p>"Five Facts about the Vinča Culture." https://historychronicles.org/5-facts-about-the-vinca-culture/</p> <p>Galtung, Johan. <i>Peace by peaceful means: Peace and conflict, development and civilization</i>. International Peace Research Institute Oslo; Sage Publications, 1996.</p> <p>Lederach, John Paul. <i>Building Peace: Sustainable Reconciliation in Divided Societies</i>. United States Institute of Peace Press, 1997.</p> <p>Srejović, Dragoslav. „Vinča i njena kultura.“ <i>Iskustva prošlosti</i>. Beograd: Ars Libri i Kremen, 2001.</p>
Web References, Journals, Other	<p>https://www.visionofhumanity.org/defining-the-concept-of-peace/</p> <p>https://www.visionofhumanity.org/new-research-reveals-educations-potential-in-reducing-violence-and-advancing-peace/</p> <p>https://www.visionofhumanity.org/wp-content/uploads/2024/01/GPE-EP-2Pager-1.pdf</p> <p>https://www.visionofhumanity.org/maps/#/</p> <p>https://www.prio.org/</p> <p>https://www.culture-of-peace.info/index.html</p> <p>https://www.positivepeace.academy/</p> <p>https://cpnn-world.org/new/?p=14394</p> <p>https://www.grainesdepaix.org/en</p> <p>https://internationaldayofpeace.org/culture-of-peace/</p> <p>https://ecdpeace.org/work-content/what-peace</p>

<https://www.nonviolenceny.org/post/modern-peacebuilding-and-nonviolence-5>
<https://www.nonviolenceny.org/post/culture-of-peace-and-peacebuilding>
<https://nationalpeaceacademy.us/about-us/5-spheres-of-peace>

Workshop 1 – Part One

Workshop Title	Threads of Peace
Aims of the Workshop	<ul style="list-style-type: none"> • To introduce basic characteristic of negative and positive peace in history; • To introduce basic characteristics of peaceful society of ancient Vinča culture; • To acquaint participants with theatre skills and underline importance of collaboration and interdependence in a peaceful society; • To offer body-based exercises for experiencing connection and collaboration with others; • Develop the ability to facilitate physical theatre-based activities in history education; • Develop the capacity to present history in a creative and exciting way; • To offer an opportunity to connect personal experience with historical and political ideas about the peace.
Learning Outcomes of the workshop	<ul style="list-style-type: none"> • Participants will improve their understanding of peaceful cultures • Participants will gain capacity for body expression and nonverbal communication in history education • The self-awareness of participants will increase, as well as the idea that we are all history-makers, through relation with others and our capacity to listen, accept and be accepted. • Participants will be able to reflect about contemporary society and whether our interactions create peace. • They will gain appreciation of peaceful coexistence in human history
Duration	90 min.
Name of Author	Jadranka Andjelić, DAH Theatre, Serbia
Artform(s)	<ul style="list-style-type: none"> • Theatre/ Performing Arts
Participants	15 <ul style="list-style-type: none"> • Wheelchair access • Sign language translation if needed

No. of Facilitators Needed per Group	One
Learning and Teaching Methods	<ul style="list-style-type: none"> • Basic lecture (introduction) • <u>Experiential learning</u>: physical exercise experiences, reflective observations (of participants' own actions and through observing the others), abstract conceptualisation (insights from the experience and seeking connections with peaceful coexistence), active experimentation (retry the actions upon reflections)
Resources and Materials	<p>Facilitator:</p> <ul style="list-style-type: none"> • Ropes • Sewing thread • A hat • Sound system • Projector • Lap-top <p>Participants:</p> <ul style="list-style-type: none"> • Comfortable clothing
STRUCTURE OF WORKSHOP	
Introduction	<p>Length: 15 Minutes</p> <p>This workshop is titled <i>Threads of Peace</i> and focuses on introducing the characteristics of positive peace through physical theatre skills.</p>
Physical and Vocal Warm Ups and Games	<p>Length of Time: 15 Minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 1. Body Circle 2. Copying / Magic Hat
Core Lesson with exercises and Key Theme	<p>Length of Time: 35 Minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 3. Parts of the Whole 4. Threads
Cool Down	<p>Length of Time: 5 Minutes</p> <ol style="list-style-type: none"> 5. Collective Massage
Reflection and Feedback	<p>Length of Time: 20 Minutes</p> <ol style="list-style-type: none"> 6. Reflections and Sharing

References and Essential Reading	<ol style="list-style-type: none"> 1. Roberts, B. et al (2021). "The Vinča culture: an overview." <i>ResearchGate</i> (https://www.researchgate.net/publication/357870444_The_Vinca_culture_an_overview) 2. https://www.positivepeace.academy/ 3. https://www.visionofhumanity.org/defining-the-concept-of-peace/ 4. https://www.dahtearcentar.com/ 5. https://www.atwsresources.com/
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Workshop 1 – Part Two

Exercise Name	Introduction
Exercise Number	1
Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for the facilitator to introduce themselves to the participants and participant between themselves · To provide the participants with an introduction to the workshop · To introduce the theme of the workshop- characteristics of positive peace · To introduce the learning method
Focus of Exercise	Medium/High
Energy of Exercise	Low
Materials Used	Projector
Instructions	
<ol style="list-style-type: none"> 1. Facilitator introduces themselves and welcomes everybody. 2. Facilitator gives an introduction to the workshop – see below. 3. Facilitator establishes common rules of communication in the workshop. In terms of a Code of Conduct and Health and Safety, the facilitator asks all participants to ensure the workshops are focused, productive, effective, and safe and asks that participants be mindful of the safety of each other, listen attentively, to share and to be respectful and considerate of the work of others when they are speaking or contributing. There is to be full consideration for others, and on a physical level, to never be rough or cause harm to themselves, other people or the space. The facilitator should inform participants on the available exits in the workshop facility and allocate enough time for breaks and refreshments. 4. Facilitator introduces the first exercise. <p>Outlined below is an introduction to the workshop/lesson given by the facilitator to the participants. The introduction should include:</p> <ul style="list-style-type: none"> · A breakdown of what the workshop/lesson involves 	

	<ul style="list-style-type: none"> · Information on the workshop/lesson topic or key theme/s · Basic lecture on Vinča culture, focusing on their capacity to collaborate between themselves and with other cultures · Basic information on negative and positive peace notions
Key Terms Used	Active listening, mutual respect, peaceful cultures, coexistence, collaboration, dialog, body

Workshop 1 – Part Three

Exercise Name	Body Circle
Exercise Number	One
Aims of the Exercise	<ul style="list-style-type: none"> · Physical warming up and the body awareness · To introduce participants to the body movement · To accustom the participants to the bodily actions · To introduce them to the focus and observing the others
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. The facilitator invites the participants to form a circle. 2. One participant proposes one body movement and others repeat it, remaining in their spot. 3. One at the time, they keep going around doing different movements with different parts of the body and others repeat it. 4. Facilitator encourages the participants not to think but to act spontaneously and quickly, so the group keeps the flow of movements together, until the last member of the circle. 	
Key Terms Used	Observation, follow the lead, experimentation, free flow, playfulness

Exercise Name	Copying / Magic Hat
Exercise Number	Two
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce participants to theatre games/skills · To “warm” up the participants’ imaginations and freedom to move in space · To increase awareness of the group as a whole
Focus of Exercise	Medium
Energy of Exercise	High
Materials Used	A hat
Instructions	

1. Facilitator ask the participants to walk freely in the space, in all directions;
2. They are asked to look around and to make eye contact with others in the room;
3. They are asked to offer a smile to the ones they meet;
4. Facilitator introduces the rule: one will start to walk in certain, unusual way and the others will copy that way of walking while keep on moving in the room until all participants' walks that way;
5. Then the other will introduce new kind of walk and others will follow and so on;
6. Facilitator encourages the participants to play and use all kinds of "strange" walking (including whole body, hands...), to surprise the others, and to enjoy themselves!
7. Development after a while: one can add a sound and all others will join in the repeating that sound (word, lough, and singing) while walking;
8. Variation: Facilitator can add a "Magic Hat" that, when it is passed on the head of someone, they will transform into some other (person, being, animal) and keep on walking. After a while, the person with the hat will put it on the other person's head and that participant will be transformed. A Hat must "travel" in the room, from head to head.

Key Terms Used	Playfulness, relaxation, focus, following the lead, judgment free, have a clear sense of the others
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Exercise Name	Parts of a Whole
Exercise Number	Three
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce participants to theatre skills · To assist participants to develop imagination · To create a sense of belonging to the whole, interdependence in striving for a common goal · To experience in action the collaboration as a peaceful characteristic that brings prosperity (Vinča culture example)
Focus of Exercise	High
Energy of Exercise	High
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. The facilitator divides the group into two groups of up to 7-8; while one group acts, the other one observes. 2. In Parts of a Whole, one participant steps forward to create a part of a machine, animal or other object with their body action. 3. Facilitator may give an <u>example from the history of peaceful civilisations, like Vinča</u>, when the entire community was involved in pottery so the group can recreate the process of making ceramic objects. 4. One at a time, the other participants join to create a whole picture or a large, moving object. 	

Key Terms Used	Collaboration, timing, common goal
Exercise Name	Threads
Exercise Number	Four
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce participants to physical theatre skills useful in teaching about peaceful cultures; · To assist participants to reflect about the treads – connections between members of a community; · To increase capacity for listening the other and interacting with them; · To practice a dialog on a physical level; · To reflect interdependence of a community members; · To connect individual capacities with attitudes that help create positive peace like tolerance, good relations with neighbors, and acceptance of the rights of others, which we can observe in Vinča culture.
Focus of Exercise	High
Energy of Exercise	High
Materials Used	Ropes (0.5 - 1 cm diameter) Sewing Threads
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to choose their couple; 2. Each couple receive a rope 1,5 m long; 3. Bigger groups of participants need to be divided in 2 turns – one is doing other observing and then they switch; 4. The facilitator introduces the rule of the exercise: each person is connected to the other by a rope, held by the fingers of one hand by each one of the participants. The rope has to stay stretched all the time while they are moving in space. One will lead the other in one direction until the other starts to lead in another direction, as precise as possible. In that way they will move in the space connected by the rope. One should not push or pull the other by force, rather the partner will “listen” to the impulse and direction through the rope and allow the partner or lead them. In that way, one is asked to use “minimum energy necessary” to activate the partner (adequate energy/strength/not more not less). 5. Participants are invited to engage in a “dialog” that way, always making sure that the rope is stretched, never loose. Facilitator reminds the participants that dialog is a constant exchange and to be free to respond, taking initiative and leading in the new direction. 6. To increase body sensibility and tune up to the partner’s impulse, the participant is asked to walk only when necessary — when led by partner and in the direction partner leads to. 	

7. When the connection and communication are established, the facilitator invites the participants to explore different tempos [speed] and proximity to each other, different space levels, using rope in different ways.
8. The group that observes is invited to observe whether they perceive that real connection exists between partners or not.
9. Then the facilitator switches the groups and invites the participants to use their experience as an observer while doing the exercise by themselves.
10. The facilitator points out the importance of “listening” to your partner and not doing what one imagines that they are asked to do rather than what they are actually incited to do. They should equally be clear when leading the partner.
11. Development: after feeling comfortable with rope, the facilitator will substitute the ropes with a sewing thread.
12. The participants are asked to perform the same task, with much more fragile and delicate thread and to apply sensibility and energy adequate to these new threads in their hand. Always having in mind not to break the tread, and never to allow it to be loose.
13. Development – the facilitator can connect the whole group (up to 10) with the thread and with the same rules, asking them to keep moving in the space, “listening” to each other through the threads.
14. Both partners are responsible for the space and to take care that one does not hit the limits of the space or bump into another couple, avoiding obstacles by leading the partner in another direction.

Key Terms Used	Listen, follow, propose, lead and care for the partner.
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Exercise Name	Massage
Exercise Number	5
Aims of the Exercise	<ul style="list-style-type: none"> · To cool down after physical exercise · To maintain the group connection and mutual care · To relax the body and mind
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to form a circle. 2. Facilitator asks everyone to turn their back to each other and to give a gentle massage to the neck and the back of the ones in front of them 3. After a while, everyone turns in the opposite direction and the ones that received the message, now give it. 4. Relaxation and laugh is welcomed 	
Key Terms Used	Relax, be gentle, smile and speak if you want

Exercise Name	Reflection and Feedback
Exercise Number	6
Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for participants to share their thoughts and feelings regarding the lesson and how they experienced it · To reflect about the connections between Vinča culture, positive peace examples, and personal experience that exercises offered. · The feedback from the participants about how they cope with tasks and instructions · Sharing the insights that workshop gave them
Focus of Exercise	High
Energy of Exercise	Medium
Instructions	
<ol style="list-style-type: none"> 1. Participants sit in a circle. 2. Facilitator begins the reflection and feedback by asking some of the following questions: <ol style="list-style-type: none"> a. What did you enjoy about the workshop the most? b. What did you find easy or difficult in working with partners/others? c. Did something change in your conceptualization of the peaceful society? d. Was it helpful to experience exercise and think about the peaceful culture? e. Can historical lessons be observed better from the point of view of everyday human experience? 	
Key Terms Used	Positive peace, history as facilitator for peace creation

Workshop 2 – Part One

Workshop Title	Map of the World
Aims of the Workshop	<ul style="list-style-type: none"> · To introduce participants to the Map of the World, how it is objectively · To create an opportunity for participants to connect geography with the peace history · To create feelings of mutual respect and tolerance recognizing that we all share the same or similar dreams of peace and transformation of the pain and loss
Learning Outcomes of the workshop	<p>Upon completion of this workshop the learner will:</p> <ul style="list-style-type: none"> · understand the concept of theatre and peacebuilding · have access to theatre as powerful tool for mediation, peacebuilding, and reconciliation

	<ul style="list-style-type: none"> · be able to use practical theatre skills in teaching history of peace
Duration	90 min.
Name of Author	Dijana Milošević, <i>DAH Theatre</i> , Serbia
Artform(s)	Theatre/ Performing Arts
Participants	<ul style="list-style-type: none"> · 15-20 · Sign language translation if needed · Wheelchair access
No. of Facilitators Needed per Group	One
Learning and Teaching Methods	<ul style="list-style-type: none"> · The theoretical background and main considerations for the module are backed by research of peacebuilding resolution by J.P. Lederach. Approaches have also been taken from leading experts in the field Cynthia Cohen, Poly Walker, and Olivera Simić. · In this workshop we will use active learning strategies to initiate learners and instructors into effective ways to help everyone engage in activities based on ideas about how people learn. Drawing the students' attention and keeping them engaged are essential points to the learning process. Active methodologies place the students at the centre of this process and make them the protagonists of discovery, rather than just passive information receivers. · Current evidence indicates that active learning improves understanding and information retention. It is also effective in developing higher-order cognitive skills. · There are different teaching strategies to create an active learning environment. We will use theatre workshop as a high intensity way of learning and creating mutual respect and tolerance.
Resources and Materials	<p>Facilitator</p> <ul style="list-style-type: none"> · A4 papers – one for each participant · Markers · Pencils · Sound system <p>Participants</p> <ul style="list-style-type: none"> · Comfortable clothing
STRUCTURE OF WORKSHOP	
Introduction	<ol style="list-style-type: none"> 1. The facilitator introduces themselves and welcomes everybody. 2. The facilitator introduces the workshop. This workshop is titled <i>Mapping the World</i> and focuses on introducing theatre skills in peacebuilding. The workshop is made up of a number of theatre games and exercises.

	<p>3. In terms of a Code of Conduct and Health and Safety, the facilitator asks all participants to ensure the workshops are focused, productive, effective and safe and asks that participants be mindful of the safety of each other, to listen attentively, to share and to be respectful and considerate of the work of others when they are speaking or contributing. There is to be full consideration for others, and on a physical level, to never be rough or cause damage to themselves, other people or the space. The facilitator should instruct on the available exits in the workshop facility and allocate enough time for breaks and refreshments.</p> <p>4. The facilitator lets the group know they are encouraged to ask questions at any stage.</p> <p>5. The facilitator works with the group to promote wheelchair access, sign language interpreters and other access requirements as needed.</p>
Physical and Vocal Warm Ups and Games	<p>Length of Time: 15 Minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 1. The Name game 2. How Are You 3. Mapping the Space
Core Lesson with exercises and Key Theme	<p>Length of Time: 50 Minutes</p> <p>The Map of the World</p> <p>Exercises</p> <ol style="list-style-type: none"> 1. Drawing the Map of the World 2. Translating the Map from the paper to the floor 3. Traveling to the specific places on the Map 4. Executing specific action at a specific place on the Map
Cool Down	<p>Length of Time: 5 minutes</p> <p>Names of Exercises</p> <ol style="list-style-type: none"> 5. One-word story <p>Length of Time: 10 minutes</p> <ol style="list-style-type: none"> 6. Singing Circle
Reflection and Feedback	<p>Length of Time: 10 Minutes</p> <p>Name of Exercise</p> <ol style="list-style-type: none"> 7. Reflection and Feedback
References and Essential Reading	<p>Roberts, B. et al (2021). "The Vinča culture: an overview." <i>Research Gate</i> (https://www.researchgate.net/publication/357870444_The_Vinca_culture_a_n_overview)</p> <p>Panel Discussion: Art and Reconciliation, National Arts Centre, Canada 2016 https://www.youtube.com/watch?v=NX_G3Neo8Dc</p> <p>Professor James Thompson 2013 Cockcroft Rutherford Lecture: In Place of War https://www.youtube.com/watch?v=jUER_7C4MnU</p>

Workshop 2 – Part Two

Exercise Name	Introduction
Exercise Number	One
Aims of the Exercise	<ul style="list-style-type: none"> · To provide an opportunity for the facilitator to introduce themselves to the participants · To provide the participants with an introduction by the facilitator to the workshop or lesson · To introduce a code of conduct and health and safety
Focus of Exercise	Medium/High
Energy of Exercise	Medium
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Facilitator introduces themselves and welcomes everybody 2. Facilitator gives an introduction of the workshop 3. Facilitator establishes common rules of communication in the workshop. <p>The introduction should include:</p> <ul style="list-style-type: none"> · Description of the structure and breakdown of the workshop · Basic lecture on Vinča culture, focusing on their capacity to collaborate between themselves and with other cultures · Basic information on peace notions · Basic information about periods of peace in human history 	
Key Terms Used	Peace, active listening, theatre as a tool

Workshop 2 – Part Three

Exercise Name	The Name Game
Exercise Number	One
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce participants to theatre skills · To assist participants to concentrate · To develop focus and concentration · To help participants to learn each other' names (if this is a group that did not work together before)
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	None
Instructions	

The facilitator starts the game by introducing themselves. The facilitator says their name and at the same time makes a physical, abstract gesture using their whole body, as well as alliterating their name. For example, 'I am wonderful Wendy' or 'I am sensitive Stephen'. The idea is to find a word that begins with the same letter as the participant's name, that describes them in some way, and to ask them to put it before their name. In relation to the gesture, this can be abstract which means that the gesture can be non-realistic and does not have to have any meaning to it. Each person can make up a physical gesture or move their body any way they wish to.

Once the facilitator, as the first player, has said their name with the word before it and done a physical gesture, the person to their left who is the second player, then points to the first player and repeats the sentence and physical gesture of the first player. Once the second player has repeated the name, attribute and gesture of the first player, they then say their own name with a chosen attribute before it – for example 'I am happy Harry' – and at the same time make a gesture with their whole body.

Key Terms Used	Focus, meeting the other, playing
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Exercise Name	How Are You
Exercise Number	Two
Aims of the Exercise	<ul style="list-style-type: none"> · To connect participants with how they feel at the moment · To create a bond between participants · To “warm up” the participants’ freedom to express themselves creatively · To encourage participants to express themselves through movement
Focus of Exercise	Medium
Energy of Exercise	High
Materials Used	Piece of paper
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to form a circle 2. Facilitator takes a piece of paper and makes a little ball out of it. 3. Facilitator throws the ball to one of the participants asking “How are you?” 4. Facilitator gives instructions that participants should not answer in a formal way but really say something about how they feel at that moment. 5. Facilitator asks one of the participants to throw the ball to them in order to give an example and tries to answer the question “How are you?” honestly. 6. Facilitator throws the ball to another participant asking “How are you?” 7. Participants continue to throw the ball to each other with the same question until each participant answers the question 	
Key Terms Used	Precision, honesty, contact, bond

Exercise Name	Mapping the Space
Exercise Number	Three
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce participants to theatre skills · To introduce participant to the idea of a shared space · To develop focus and concentration
Focus of Exercise	High
Energy of Exercise	High
Materials Used	Chairs that will be used to divide the space
Instructions	
<ol style="list-style-type: none"> 1. All participants are walking freely in the space in different directions covering the whole space. The point is not to bump into each other. 2. Ask the participants to increase the tempo from speed of one up to five, and then back down to one. 3. After a minute, the facilitator stands in the centre and points out their arms to indicate that only one side of the space can now be used. The idea is to shrink or reduce the size of the space by half so that the participants are now in a smaller space and have to respect the space of each other within this smaller space, as they continue to move freely in the space in different directions. 4. After one minute the facilitator reduces the space by a half again, so now the participants are doing the same exercise in an even smaller space. Reduce the space again so it becomes even smaller. The participants are now experiencing a very small space as they continue moving freely in the space in different directions as well as trying to respect each other and their boundaries. 	
Key Terms Used	Shared space, boundaries, collaboration

Exercise Name	Map of the World
Exercise Number	Four
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce participants to the map of the world linked to the peaceful periods in human history · To create feelings of mutual respect and tolerance · To recognize that we all share the same or similar dreams · To realize that pain, sorrow or loss can be mutual feelings that we may all experience and that could be transformed through creativity · To recognize that we are all together in this world
Focus of Exercise	High
Energy of Exercise	High
Materials Used	A4 format white papers Markers

Pencils

Instructions

1. Participants take a paper and pen; the task is to draw a world map as precise as they can remember.
2. When the map is done, the papers are exhibited so everyone can see how each participant perceives the world. When the most precise drawing is chosen, everybody agrees where the continents are (identify where each country is).
3. Participants stand in a line at the edge of the space (near the wall) and try to imagine the world map in the space in front of them.
4. Working together, all the participants try to define in the space where the following places are: New York, Paris, Moscow, Beijing, Melbourne, Toronto, Belgrade, Rio de Janeiro (any capital in the world).
5. The participants then go back to standing in a line on the edge of the space. The facilitator poses the first instruction: Everybody (one by one in their own terms) is to go to the country (or city) of your birth and stay in that point. When all participants are finished, they all go back to the line.
6. The facilitator starts another round with the next instruction. The second instruction to the participants is: go to the place where you first moved. Everybody moves to that position. When all participants are finished, they all go back to the line at the edge of the space.
7. The facilitator starts another round with the next instruction. The third instruction is: go to your country (city) of your dreams. Where would you like to go? When all participants are finished, they all go back to the line.
8. The facilitator starts another round and the fourth instruction is: go to the place of sorrow (the saddest place for them). When all participants are finished, they all go back to the line.
9. The facilitator starts another round with the next instruction. The fifth instruction is: go to the place where the big period of peace happened throughout history. When all participants are finished, they all go back to the line.
10. The sixth instruction is: Go to the place where you all are now. When all participants are finished, they all go back to the line.
11. The facilitator starts another round, but NOW they, the participants, are not going back to the line. Instead, they are to start this round from the last point they were at and to go to the next point. (If one was born in Dublin, they go from Dublin, and for the next question (eg. moving is in Bangkok) they go from Dublin straight to Bangkok).
12. Now they repeat all of the above instructions and corresponding positions. They try to remember where they were going, the moves they made and to try and remember the pace and tempo, the way they walked, or how they walked – all key points. Repeat as much as is needed to recreate the specifics of the movement (where did they go, the way they walked, how fast or slow, did they laugh or scratch their nose, anything that they can remember doing as they were moving to each position). The focus is on the transition from one place to another.
13. Now repeat it all without talking.

14. The next task is as follows. All participants are to start from the beginning, but now in certain points, each person has to carry out certain actions. The following is a short explanation: the body is our biggest and most visible tool on stage (along with our eyes, voice, and emotions, and our mind and thoughts). Through the body we are creating movement and physical action. Movement and action are not the same. Movement can be empty, but action is the movement that contains intention (thought). Intention is something that engages all our being as well as engaging the attention of the spectator. Examples of actions are to kick the ball or shut the door, and to provide the movement with intention. The participants need to do certain kinds of action that are related to the point/place where they are. Specifically, and most importantly, in the point or place of sorrow, the participants need to do a transformative action, something that will change or turn that point into a better place. In the place of “lasting peace”, they need to describe with actions what they think the people at that place were doing. Participants do not need to speak, but they can if they have the need to, they can even sing if they wish.
15. Repeat once more including everything they have come up with up to this point.
16. Now, the participants all go and sit around a table, and do all actions (smaller) without walking, just actions that they carry out around the table, trying to keep the order, trying to look at each other as they did in the space. Basically, the aim is to recreate everything but to do so sitting at the table. They end it in the NOW (the point now and real now around the table), all together as one big family in one big picture – freeze – THE END. Relax

Key Terms Used	Space, focus, transformation
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Exercise Name	One-word Story
Exercise Number	5
Aims of the Exercise	<ul style="list-style-type: none"> · To relax at the end of the workshop · To promote listening to each other · To inspire participants to work together
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Form a circle 2. Explain that each participant will be able to say one word related to peace as we go around the circle. 3. Explain that as a group we are attempting to create a story together. 4. When everyone has said one word adding to the story and the facilitators calls an end to the story. 5. Ask if someone in the group can repeat the whole story. 6. Ask the group to create a frozen picture with their body in the circle of something of their chose from the story. 	

7. Ask the participants how it felt to create a story together; e.g. was it hard to take turn, was it difficult to only use one word?
Key Terms Used Story, listening, word, collaboration

Exercise Name	Reflection and Feedback
Exercise Number	6
Aims of the Exercise	To reflect on feelings and insights the workshop incited
Focus of Exercise	High
Energy of Exercise	Medium
Materials Used	None
<p>Instructions</p> <ol style="list-style-type: none"> Participants sit in a circle. The facilitator begins the reflection and feedback by calling out questions such as: What did you enjoy about the workshop the most? What did you learn from the workshop? What are your thoughts about the workshop? What does it take to create a long-lasting peace? 	
Key Terms Used	Learning, peace, the world

Workshop 3 – Part One

Workshop Title	Time Travelers for Peace
Aims of the Workshop	<ul style="list-style-type: none"> Promote understanding of the Vinča culture Encourage peaceful collaboration and community building Utilize theatre to enhance learning and expression
Learning Outcomes of the workshop	<ul style="list-style-type: none"> Students will gain a comprehensive understanding of the Vinča civilization, its cultural practices, daily life, and achievements. Through interactive activities and role-playing, students will learn the importance of working together harmoniously and the value of peaceful interactions. Students will use theatrical techniques to explore and convey historical content, fostering creativity and deeper engagement with the subject matter.
Duration	90 minutes
Name of Author	Ivana Milenović Popović, DAH Theatre, Serbia
Artform(s)	<ul style="list-style-type: none"> Theatre

Participants	15 <ul style="list-style-type: none"> ● Wheelchair access ● Additional movement breaks ● Sign language interpreter
No. of Facilitators Needed per Group	One
Learning and Teaching Methods	<ul style="list-style-type: none"> ● Learning through movement and discussion
Resources and Materials	Facilitator and Participants <ul style="list-style-type: none"> ● Comfortable clothing
STRUCTURE OF WORKSHOP	
Introduction	Length: 15 Minutes <i>Time Travelers for Peace</i> focuses on providing an introduction to the theme of positive peace and major characteristics of Vinča civilization.
Physical and Vocal Warm Ups and Games	Length of Time: 20 Minutes Exercises: 1. Energy Circle (8 minutes) 2. Hand Hypnosis (12 minutes)
Core Lesson with exercises and Key Theme	Length of Time: 50 Minutes 3. Exercise – Time Travelers for Peace
Reflection and Feedback	Length of Time: 20 Minutes Name of Exercise 4. Reflections and Feedback
References and Essential Reading	1. Roberts, B. et al (2021). "The Vinča culture: an overview." <i>ResearchGate</i> (https://www.researchgate.net/publication/357870444_The_Vinca_culture_an_overview) 2. https://www.irex.org/sites/default/files/node/resource/drama-for-conflict-transformation-toolkit.pdf

Workshop 3 – Part Two

Exercise Name	Introduction and warming up
Exercise Number	One

Aims of the Exercise	<ul style="list-style-type: none"> ● To provide an opportunity for the facilitator to introduce themselves to the participants ● To provide the participants with an introduction to the workshop or lesson by facilitator ● To introduce health and safety instructions ● To introduce the main topic
Focus of Exercise	Medium
Energy of Exercise	Low
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. The facilitator introduces themselves and welcomes everybody. 2. The facilitator introduces the workshop <i>Time Travelers for Peace</i>. It is an introduction to the theme of theatre, history, and peace. The workshop module is made up of several theatre games and exercises. 3. In terms of a Code of Conduct and Health and Safety, the facilitator asks all participants to ensure the workshops are focused, productive, effective, and safe and asks that participants be mindful of the safety of each other, listen attentively, to share and to be respectful and considerate of the work of others when they are speaking or contributing. There is to be full consideration for others, and on a physical level, to never be rough or cause harm to themselves, other people or the space. The facilitator should inform participants on the available exits in the workshop facility and allocate enough time for breaks and refreshments. 4. The facilitator lets the group know they are encouraged to ask questions at any stage. 5. The facilitator works with the group to promote wheelchair access, sign language interpreters, and other access requirements as needed. 6. The facilitator presents main points from the research from the handbook about the Vinča Civilization, structure, and daily life. 	
Key Terms Used	Peace, collaboration, solidarity, empathy, cultural heritage, history

Workshop 3 – Part Three

Exercise Name	Energy Circle
Exercise Number	Two
Aims of the Exercise	<ul style="list-style-type: none"> ● To break the ice between participants ● To warm up participants ● The emphasis is on participation of every single participant
Focus of Exercise	Medium
Energy of Exercise	Medium

Instructions	<ol style="list-style-type: none"> 1. Form a circle. 2. The facilitator turns their body fully to their right and makes eye contact with the person to their immediate right and claps their hands. 3. This person then makes a similar gesture to the person on their immediate right, passing the clap on. 4. Allow the clap to move all around the circle a number of times without either anticipation or delay and to get a rhythmical flow of handclaps going around the circle without a break. 5. The facilitator then changes the direction of the clap so that it passes to the person on their immediate left and passes all the way around. 6. When this is clearly established, the facilitator then explains that each individual in the circle can pass the clap energy to his/her immediate right or left. 7. When this is established, the facilitator introduces a sound, for example 'yo' or 'ho' or 'ha', so that participants clap and make this sound simultaneously as they pass energy around the circle. Facilitator makes eye contact with the person on his/her right, claps his/her hands and makes a loud energetic vocalization of 'ha', passed on simultaneously as a single gesture. The sound/gesture should be powerful and vigorous and involve a total commitment of body and voice. 8. The clap/sound can also be sent across the circle. The speed should remain the same, the clap moves quickly across the circle the same as it does around the circle, and the emphasis should be on eye contact and a strong desire to get the gesture to its target. 9. The facilitator then talks briefly about how to pass the clap around more quickly and they do this by being ready and 'in the moment'. 10. When a group is proficient at this, the facilitator can then establish the rule that 'hello' is sent in the right direction and the word 'goodbye' is sent in the left direction. A variation is for each person to do their own sound and gesture.
Key Terms Used	Being present, coordination, team work, focus, forming a team mentality

Exercise Name	Hand Hypnosis
Exercise Number	Three
Aims of the Exercise	<ul style="list-style-type: none"> ● To break the ice between participants ● To warm up the participants.

	<ul style="list-style-type: none"> • To work together • To build trust
Focus of Exercise	Medium
Energy of Exercise	Medium
Materials Used	None
Instructions	
<p>1. Participants walk randomly around the room, always walking towards an empty space.</p> <p>2. The facilitator says ‘stop’ and participants pair off with the person nearest to them.</p> <p>3. The facilitator chooses one person to illustrate the exercise with; the facilitator places the palm of his/her hand (one foot away) of the participant’s face. The facilitator explains that the participant is now ‘hypnotized’ to the facilitator’s hand and the distance of one foot must always be maintained between the facilitator’s hand and the participant’s face. Facilitator then moves his/her hand back and forwards and the participant should move too. Facilitator can walk forwards or backwards, move up or down, etc.</p> <p>4. Pairs then decide who is A and B. A places his/her hand in front of B’s face, with the tops of the fingers level with the hairline and one foot away from the face. A leads B around the room, always ensuring that B’s face is one foot away from A’s hand and avoiding other participants.</p> <p>5. When A and B have had sufficient time to practice, the roles are reversed so that B now leads and A follows.</p> <p>6. The facilitator asks for three volunteers. A extends both of his/her arms so that palms are facing outwards. B and C are then placed one foot from both hands. As A moves hands B and C move accordingly. Participants can then be divided into groups of three and this part of the exercise can be practiced. Reverse roles so that all three in each group have a chance to lead.</p> <p>Some questions the facilitator might ask:</p> <ol style="list-style-type: none"> Which part of the exercise did you find easier? Leading or following? Did the leader make it easy to follow or did they make it difficult? How did they make it difficult? By moving their hand too quickly so that it became difficult to follow? <p>Who has the most control or power in this exercise? The leader or follower? Did the leader sometimes abuse this power or exploit the other person? How? Why? A short discussion on power and equality can ensue. For example, within a relationship, people may often exploit each other rather than work in <i>harmony</i>.</p>	
Key Terms Used	Focus, trust, team work, leading, following

Exercise Name	Time Travelers for Peace
Exercise Number	Four
Aims of the Exercise	<ul style="list-style-type: none"> To use theatrical techniques to explore and convey historical content, fostering creativity and deeper engagement with the subject matter
Focus of Exercise	High
Energy of Exercise	Medium to High
Materials Used	None
Instructions	
<p>Before structuring three images, participants should discuss the topic. Here are some helpful questions</p> <ol style="list-style-type: none"> 1. What aspects of Vinča culture highlight their peaceful way of life? 2. How did the Vinča people's approach to daily life, trade, and craftsmanship reflect their peaceful society? 3. How can understanding and appreciating other cultures help us promote peace today? 4. How did cultural exchanges among ancient civilizations contribute to their peaceful coexistence? 5. How do you think the Vinča people resolved differences and maintained harmony within their community? <ol style="list-style-type: none"> 1. Upon discussion, the facilitator explains the principles of the Image Theatre. Image theatre involves using our bodies to create still images or tableaux to tell a story. The still image or tableaux is created by the group working together collectively and should ideally show a key moment of action. Everyone within each team contributes to one picture. The image is a sort of three-dimensional snapshot, which expresses the theme in terms of the relations between human beings as the picture is made of human statues communicating a single moment of action from the story or event. 2. The group will be split into smaller groups of three and each small group asked to decide upon a story they wish to tell, either building upon a theme or work done previously during the workshops or working with a given theme. The group should share a few stories or ideas and then choose one to work with. The group will need to be clear where the story takes place, who the characters are and what the main action is, the beginning and precise ending. 3. After deciding on the story, the group works on their feet to create three still images with their bodies. The participants become the characters, frozen in mid-action within the 'still picture', like statues, using their bodies to show a collective view. Remind each group to explore the image as fully as possible in terms of emotion, gesture, facial expression, use of the actors' bodies and space. The actors are using their bodies within the tableaux to suggest what the characters are doing, how they are reacting to each other to the situation taking place within the moment. The tableaux should have a strong point of focus and have variation such as different levels, actions, and opposing character intentions. The group must come up with images that everyone agrees on. 	

Exercise Name	Reflection and Feedback
Aims of the Exercise	<ul style="list-style-type: none"> To provide an opportunity for participants to share their thoughts and feelings regarding the lesson and how they experienced it To plan for the next workshop or series of workshops
Focus of Exercise	Low to high
Energy of Exercise	Low
Materials Used	None

- The first image shows the world's state of oppression as it exists now, the real image of real oppression, as things are now.
- The third image shows the image from a peaceful time in history. The third image is an opposite image to the first.
- The second image will show a possible way of moving from the real to the historical.
- The facilitator moves from group to group and goes over the main points of the theme and structuring of the images and improvisation, making sure everyone is clear and on point with their improvisation and offering advice and encouragement as required.
- Seats for the audience are arranged so that they face on to the designated playing area. The facilitator decides the running order and each group, one at a time, presents their images. The audience is reminded to watch quietly and respectfully and to save comments until after the work is presented. To begin the participants in group one strike and hold the first tableaux. On a signal from the facilitator, they then strike and hold image two (through a slow-motion change) and on a signal from the facilitator they then strike and hold image three again through a slow-motion change.
- After the three images have been shown by group one to the audience, those watching are asked to briefly comment on what they see, focusing on what the images suggest. Discussion should focus on the story and images and the nature of the transformation from the real image to the ideal image. Ask 'what can we take from each image and why?' Ask how each group is communicating the action of the scene and ask for ideas to be offered that can add to the communication of the action within the scene.
- Remember there are no right or wrong answers; participants are simply opening up areas for discussion as they explore what a particular theme means at this given time.

Key Terms Used	Vinča, images, intervention
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Instructions

- The participants sit in a circle.
- The facilitator begins the reflection and feedback by summing up what has been done during the workshop.
- The facilitator then asks the participants to consider how instructions were given, the positioning of the exercises within the workshop and the ways of encouraging participation and giving feedback within the workshop.
- The facilitator can then ask questions like:
 - What did you enjoy most about the workshop?
 - What did you learn from the workshop?
 - How did you feel about the exercises and their length?

- Was there any discussion topics or exercises that made you uncomfortable and not willing to participate?
5. To close the workshop and reflect on the work done, perform the “Closing visualization” exercise. Ask people to close their eyes and to think of a world where there is equality and human rights for all; to imagine in their mind’s eye a world without oppression and discrimination.
 6. One by one ask each person to call out one word to describe this new world.
 7. The facilitator then goes around the circle and asks each participant to finish the sentence ‘My name is _____ and today I learned that to achieve peace we need to_____.’.
 8. Then everyone shakes out their arms, legs and finally the whole body while adding a sound.
 9. Congratulate everyone for taking part in the workshop and ask everyone, on a signal from the facilitator, to clap together to end the workshop.

Key Terms Used

Reflection, impressions, visualization, peace

Collaborative Theater Approach to History and Peace

Aeropllo Theater: Greece

Module Title	Collaborative Theater Approach to History and Peace
Abstract – Module Description	<p>Collaborative theatre methods offer a dynamic and engaging way to explore history and the phenomenon of peace. By involving participants actively in the creative process, these methods can provide a deep and personal understanding of historical events and the concept of peace.</p> <p>Collaborative theatre methods concern Devising theatre, Forum theatre, Play-back theatre, Community base theatre, as well as Living theatre</p>
Learning aims/objectives of the module	<p>Collaborative theatre methods can create a powerful and transformative educational experience, fostering a deeper understanding of history and the importance of peace. This includes:</p> <ul style="list-style-type: none"> · Historical understanding · Critical thinking and analysis · Empathy and emotional intelligence · Communication and collaboration · Creative expression · Personal growth and confidence · Cultural awareness and diversity · Civic engagement and social responsibility
Learning Outcomes of the module	<p>Trust and cooperation: Working together on theatrical projects fosters trust, cooperation, and team spirit among participants.</p> <p>Collective identity: Shared experiences in theater can help build a sense of collective identity and community.</p> <p>Analytical skills: Participants analyze complex social issues and conflicts, enhancing their critical thinking abilities.</p>
Theoretical Background/Approach	<p>The ideas behind collaborative education theater methods, derive from a several main ideas and concepts, which are:</p> <p>Person-centered approach: This method focuses on making sure that each participant’s education is tailored to their specific needs, interests, and stage of growth. It is different from the formal, curriculum-based methods because it supports a more adaptable</p>

	<p>and responsive way of teaching and learning.</p> <p>Learning through experience and sensitivity: John Dewey's progressive education movement supports learning through experience; in theatre, learning is based on the learner's own experiences.</p> <p>Development of the whole person: Many alternative schools stress the growth of the whole person, including mental, emotional, social, physical, and spiritual development. Alternative education theater methods are based on these theories. They are meant to involve participants on both a mental and emotional level, encouraging them to think critically, be creative, especially thinking through social phenomena like peace, war, poverty, immigration etc.</p>
<p>Learning and Teaching Methods</p>	<p>There are a few main ways that collaborative theater skills about peace and history are taught and learned. The collaborative theater methods stress how important it is to use engaging and group activities when using theater to teach and learn about history and peace.</p> <p>Interactive theater experiences have proved to help people remember what they've learned, feel better about learning history, understand how other people felt during the past, and become more interested in performing arts and culture.</p> <p>Process theater: This method builds a social ontology by looking at and understanding situations and allowing for different ways of doing things. It's used to build peace and help growth, showing how the arts can help solve problems.</p> <p>Peacemaking Theatre is a group effort that engages artists, people from different fields, and the people in the area to change how people experience conflict and support peace. It talks about how theater can help people understand each other's cultures and work out their differences peacefully.</p> <p>Arts Integration: This method has been used to help participants do better in social frame, including their understanding of history</p>

	<p>and how they feel about learning it. It also makes people more interested in history and the performance arts.</p> <p>Cultural Tool for Peace: Throughout history, theater has been used as a cultural tool to promote peace. It can be used to help people understand other cultures and find peaceful solutions.</p>
Full Module Description	<p>Collaborative theater methods offer a dynamic and engaging way to explore history and the phenomenon of peace. By involving participants actively in the creative process, these methods can provide a deep and personal understanding of historical events and the concept of peace.</p> <p>Devised Theatre: Devised theatre is a collaborative creation process where participants collectively create a performance from scratch.</p> <p>Historical Re-enactment: Participants research a historical period or event, then devise scenes that reflect different perspectives of that time.</p> <p>Improvisation and role-play: Through improvisation exercises and games, participants can step into the shoes of historical figures, mythical, fairytale characters, or ordinary persons. This helps understanding of the complexities and human emotions behind historical events.</p> <p>Developed by Augusto Boal, Forum theatre encourages audience interaction and invites them to explore alternative solutions to social issues.</p> <p>Conflict resolution scenarios: Create scenes depicting historical conflicts or peace negotiations. The audience can intervene to suggest alternative actions or dialogue, exploring how different choices could lead to peace.</p> <p>Interactive debates: Characters representing various historical figures or viewpoints debate key issues. Audience members can step in to support or challenge these perspectives, promoting a deeper understanding of the historical context.</p>
	<p>In playback theatre, audience members share personal stories, memories, and fairytales they remember. Actors then enact these stories spontaneously.</p>

	<p>Personal histories of peace: Participants share stories about times they experienced peace or conflict in their lives. These personal narratives can be linked to larger historical events, highlighting how history impacts individuals (i.e. family members that went to war).</p> <p>Collective memory: Groups can share their collective memories of significant historical events and see them played back, fostering a shared understanding of history and its effects on communities.</p> <p>Community-based theatre This approach involves the local community in creating and performing theatre.</p> <p>Local Histories: Engage community members in exploring their own history, especially related to peace and conflict. This can include oral histories, archival research, and creating performances that reflect the community's experiences.</p> <p>Inter-generational projects: Involve different generations in sharing their experiences and perspectives on historical events, fostering dialogue and understanding between age groups.</p>
Module Assessment	Depending on the facilitator
Module Grading	Depending on the facilitator, the institution and the country.
References and Essential Reading	<p><i>Improvisations in Creative Drama: Workshops and Dramatic Sketches for Students</i> by B. Keller (1988)</p> <p><i>Improvisation for the Theatre</i> by V. Spolin (1983)</p> <p><i>Theatre Games for groups: A Handbook for educators</i> by V. Spolin (1986)</p> <p><i>Story Drama: Reading, Writing & Role-playing Across the Curriculum</i> by D. Booth (1994)</p> <p><i>Improvisation with Favorite Tales</i> by R. Heinig (1992)</p> <p><i>History in the Spotlight: Creative Drama and Theatre Practices for the Social Studies Classroom</i> by S. Fennessey (2000)</p> <p><i>Creative Drama for the Classroom Teacher</i> by R. Heinig (1992)</p> <p><i>Theatre of the Oppressed</i> by A. Boal (1985)</p> <p><i>Games for Actors and Non-actors</i> by A. Boal (1992)</p> <p><i>Legislative Theatre: Using Performance to Make Politics</i> by A. Boal (1999)</p>
Supplemental Reading	<i>Research in Drama Education</i> by a group of authors

Web References, Journals, Other	https://www.goodreads.com/en/book/show/535850.Legislative_Theatre https://news.harvard.edu/gazette/story/2003/12/augusto-boals-theatre-of-the-oppressed/ https://archive.org/details/imaginingtolearn0000wilh
Further Details	Heda project for Democracy https://theatrestudies.gr/the-heda-method/ Aesop project for Storytelling http://aesop-project.eu/


Workshop 1

Workshop Title	If You Want Peace, Prepare for War: Chronology of Personalities
Aims of the Workshop.	<ul style="list-style-type: none"> ● To understand how (personal) historical decisions affected the world and are connected to the geographical borders. ● To introduce great historic personalities that played an essential role in peace globally and acquaint participants with great decisions that changed history. ● To improve the understanding of historic milestones connected to peace and war.
Learning Outcomes of the workshop	<ul style="list-style-type: none"> ● Developed understanding of political balance in connection to great decisions. ● Stimulate learning via crucial decision analysis. ● Developed creativity. ● Increased awareness about the outcomes of political decisions.
Duration	Max 90' minutes
Name of Author	Nikolas Kamtsis, Aeroplio Theatre, Greece
Artform(s)	<ul style="list-style-type: none"> ● Theatre expression via dialogue. ● Impersonation. ● Storytelling.
Participants	<ul style="list-style-type: none"> ● Max 20, about the size of a class
No. of Facilitators per Group	One
Learning and Teaching Methods	<ul style="list-style-type: none"> ● Theory ● Historic research ● Creative practice.

Resources and Materials	<p>Facilitator and participants.</p> <ul style="list-style-type: none"> ● A several meters long paper sheet. ● Markers / pencils/crayons. ● Projector if the facilitator chooses to present something
STRUCTURE OF WORKSHOP	
Introduction	<p>This workshop is titled quoting a famous saying: If you want peace, prepare for war. A phrase that clearly demonstrates how these so important ideas for our life are interconnected. One cannot exist without the other and behind decisions made by leaders of great importance a sole man stands to change the flow of history. So we will get to know where and by whom decisions were made and the rest became history.</p> <p>The Chronology of Personalities case study is a dynamic and interactive method to explore the history of the 20th century through influential figures. By combining research, presentation, and theatrical reenactment, participants not only learn about significant personalities and their peaceful contributions but also develop skills in research, critical thinking, collaboration, and creative expression. The activity culminates in a richer understanding of history, seen through the impactful lives of those who shaped it.</p> <p>Demonstration and Presentation: After the initial timeline is completed, each group presents the personalities they have placed, providing a brief overview of their lives and work, emphasizing their contributions to peace. This segment allows participants to gain deeper insights into the significant peaceful contributions of each personality.</p>
Physical and Vocal Warm Ups and Games	<p>Exercises</p> <ol style="list-style-type: none"> 1. Creative Body Stretching. 2. Icebreaker: Know your fellow participants. Present them. 3. Trust the others. <p>A flip book by Centre of higher education in theatre studies https://issuu.com/home/docs/4213n24e1cv</p>

<p>Core Lesson with exercises and Key Theme</p>	<p>The complete Module 45' minutes max</p> <p>Stage 1: preparation</p> <ul style="list-style-type: none"> ● The facilitator has prepared and printed beforehand many images of personalities from politics, culture, science and sport who played a crucial role in the peace case. ● These personalities should be well known to the participants (It is up to the facilitator's discretion whether to write the name under each picture, or to have the names separately to add another stage of activity with the participants matching the pictures with the correct name and then with the date). ● Inevitably the chosen personalities will also have some connection to war but their positions and philosophies will be clearly pro-peace. <p>Stage 2: In the meeting place of the group.</p> <ul style="list-style-type: none"> ● A paper sheet is spread across the room which is several meters long. Perpendicular to this long paper tape small pieces of paper tape are inserted perpendicular to the first one. The vertical pieces are inserted one by one above and below the long paper tape. With chalk a chronology of the 20th century is written every 10 years or 5 years depending on the duration of the activity that the facilitator wants to give. ● The group of participants is divided into two subgroups. One group will put the photos of the personalities in the chronologies below the line and the other group in the ones above. ● The facilitator scatters the papers with the photos of the personalities around the room and the participants run around and collect as many as they can to put them in the chronologies they acted, lived and belonged to (i.e Churchill in 1940, Roosevelt in 1943 when America went to war, Lenin in 1917, etc.). ● For the years that are not exactly in the decade the pictures are inserted in between (e.g. Lenin between 1910 and 1920). <p>Stage 3: Research/action</p> <ul style="list-style-type: none"> ● For the persons that are unknown and that we don't know details of their lives and actions the participants use smart-phones and do quick research. Based on this research they place the portraits of the personalities in the timeline and create the history of the 20th
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	<p>century by tracing, not events but the personalities that contributed to shaping it.</p> <ul style="list-style-type: none"> ● The winner is the team that finishes first. ● Demonstration/presentation : The participants present the personalities belonging to their group with a brief reference to their life and work, highlighting their peaceful aspects and points. <p>Stage 4: Theatrical action. Dialogue.</p> <p>The participants choose one or more personalities who have historically been related to each other and create dialogues which led to some important events.</p> <ul style="list-style-type: none"> ● A dialogue can be, for instance, an imaginary phone call from Churchill to Roosevelt. ● Discussing arguments for going to war. ● The main argument being that only if a major power like America enters WW2, the war would end. <p>Churchill: Frank, is it you? Roosevelt: Are you Winston? Churchill: Listen Frank. It is necessary to intervene. Europe is on the verge of collapse. Only the intervention of a great power could break the axis of Germany, Italy, and Japan. Roosevelt: I have not wanted to go to war until now. This war was a European affair and we are far away, a whole ocean separates us. Churchill: No, that is wrong. We are not that far away. That's what Stalin used to say, that Russia was far away, but Hitler is preparing to invade Russia and reach Moscow. (another participant intervenes and tells Roosevelt that he has an urgent phone call from Pearl Harbor base) Voice on the phone: Mr. President, disaster. The Japanese are bombing Pearl Harbor. We have lost ten ships. It's hell here. Roosevelt: Then it's a one-way street. America is going to war. Churchill: Thank God you've figured it out. Roosevelt: You were right. We're not that far away after all. Churchill: I wish you had understood it, before all these consequences became so painful for America. Remember this: "If you want peace, prepare well for war".</p> <p>Many more participants can intervene and take part in the dialogue. Depending on the research, the imagination and cooperation of the</p>
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	<p>participants and the encouragement of the facilitator.</p> <ul style="list-style-type: none"> ● Ideas of theater scene stage placements: A hospital scene with Americans hit by bombs could be staged. ● People could come and go, bringing Churchill messages from the front. ● Soldiers from many different places can tell a story (further research).
Cool Down	<p>Length of Time: 5-15 Minutes depending on group size.</p> <p>Inner reasoning and assertion:</p> <ul style="list-style-type: none"> · Think and choose main points, themes or ideas that arose in your mind during this session. · Share personal images that the session provoked.
Reflection and Feedback	<p>Length of Time: 10-15 Minutes</p> <p>10. Reflection and Feedback</p> <p>Name of Exercise : Focusing on two subjects of interest:</p> <ol style="list-style-type: none"> 1. A new thing learned today 2. A great person to relate to. 3. A negative or positive point of interest
Appendices	<p>Photos</p> 
References and Essential Reading	<p>https://www.britannica.com/study/world-war-ii-leaders</p>
Workshop Assessment	<p>Takes place in Reflection and Feedback</p>

Workshop 2 – Part One

Workshop Title	Return of the Wise: Grandparents, about war and its evils.
Abstract	<p>The content of the case study concerns a study of the texts of the great philosophers and historians of classical Greece. Plato/Socrates, Aristotle, Thucydides on war and its evils, and the virtues of peace in accordance with their philosophy and teachings.</p> <p>According to the philosophy of Plato, Aristotle and Thucydides, when is war between two or more states or alliances justified and when is it not? What principles are they based on? Respect for each other and the values of peaceful coexistence of people, peoples and states.</p> <p>What do wars have in common, the causes and circumstances of wars throughout the centuries. How the individual responsibility of leaders is linked to the collective impact of wars on countries and peoples.</p>
Learning aims/objectives of the workshop	<ul style="list-style-type: none"> ● Studying the texts of ancient Greek Philosophers. ● Understanding about War and its evils, as an ancient conversation. ● Understanding the virtues of peace as a philosophical concept. ● Commons aspects of wars throughout history. ● Analyzing the individual leader's responsibility towards war. ● Collective impact of war upon people and countries.
Learning Outcomes of the workshop	<p>On completion of this workshop, the learner will be able to:</p> <ul style="list-style-type: none"> ● Understand the roles of war and peace in history and the impact on people and countries. ● Get to recognise Ancient Greek Philosophers and their thought. ● Understand the impact of ancient Greek philosophers in our contemporary world. ● Use theatre dialogues to memorize history.
Theoretical Background/Approach	<p>Ancient philosophers like Plato, Aristotle, and Thucydides have made significant contributions to Western philosophy and political theory. Their ideas offer insights into the nature</p>

	<p>of human conflict, governance principles, and the ethics of war and peace. Plato's ideal state, justice and harmony, and the allegory of the cave can be used to teach students about justice, governance, and peace conditions. Aristotle's philosophy emphasizes virtue and moral character, emphasizing the role of the state in achieving a good life for its citizens.</p> <p>Thucydides' historical analysis of power politics, such as the Peloponnesian War, provides a detailed account of the conflict between Athens and Sparta. He also emphasizes the role of human nature in conflict, suggesting that fear, honor, and interest drive conflicts.</p> <p>These philosophers can be integrated into the curriculum through comparative analysis and philosophical debates. By comparing the idealism of Plato, the practical ethics of Aristotle, and the realism of Thucydides, students can develop a nuanced understanding of peace and conflict. By engaging with these ancient philosophers, students gain historical and philosophical insights that are crucial for understanding and addressing the issues of peace and war in the modern world.</p>
Learning and Teaching Methods	<ul style="list-style-type: none"> ● Investigating the past, history in more /interesting creative ways by focusing on a subject. ● Critical thinking via creative procedures such theatre and the arts.
References and Essential Reading	<ul style="list-style-type: none"> ● Nicomachian Ethics by Aristotle. ● About Democracy by Plato <p>Texts are stated in handouts PLATO'S DEMOCRACY: Texts Parts that the facilitator can take advantage and work with the participants</p>
Supplemental Reading	<p>9 Greek philosophers that shaped our world</p> <p>https://www.thecollector.com/ancient-greek-philosophers/</p>
Web References, Journals, Other	<p>Rich, John, and Graham Shipley. 1993 War and Society in the Greek World. London; New York: Routledge, 1993.</p>

Workshop 2 – Part Two

Workshop Title	Return to the Wise: Grandparents about war and its evils.
Aims of the Workshop	<ul style="list-style-type: none"> ● To introduce primary historical data about war and peace in ancient Greece. ● To acquaint participants with discussion and voting procedures in these ancient periods. ● To stimulate learning through creative games and theatre. ● To improve the understanding of (key theme/s): peace as opposed to war, peaceful coexistence with neighbors. ● To increase awareness about (key theme/s) diversity of a certain region in ancient times.
Learning Outcomes of the workshop	<ul style="list-style-type: none"> ● Developed understanding of Ancient Greek philosophers on war, peace, and strategies. ● Stimulated critical thinking and creativity. ● Increased awareness about the benefits of peace.
Duration	Max 90' minutes
Name of Author	Mr. Nikolas Kamtsis, Aeroplio Theatre, Greece
Artform(s)	<ul style="list-style-type: none"> ● Theatre ● Drawing-creating symbols.
Participants	<ul style="list-style-type: none"> ● Max 20, about the size of a class
No. of Facilitators Needed per Group	One
Learning and Teaching Methods	<ul style="list-style-type: none"> ● Theory & Readings. ● Theatre dialogues. ● Creative practice.
Resources and Materials	<p>Facilitator and participants.</p> <ul style="list-style-type: none"> ● Board / papers. ● Small white stones to draw symbols upon ● Markers / pencils/ crayons. ● 2 small clay pots/bowls ● Sound system for music background ● Projector
STRUCTURE OF WORKSHOP	
Introduction	<p>Length: max 20 Minutes</p> <p>The facilitator may choose how to describe and where to focus</p>

	<p>according to class needs.</p> <p>This workshop is titled Return to the Wise Grandparents and focuses on analyzing the Ancient Greek philosopher's position and strategy about War and Peace via creative art and theatre.</p>
Physical and Vocal Warm Ups and Games	<p>Exercises</p> <p>Length: max 20 Minutes</p> <ol style="list-style-type: none"> 1. Creative Body Stretching. 2. Icebreaker: Know your fellow participant. Talk, look in each other's eyes and introduce yourself to them. 3. Trust the others. Built security via group activity. <p>A flip book by Centre of higher education in theatre studies https://issuu.com/home/docs/42l3n24e1cv</p>
Core Lesson with exercises and Key Theme	<p>Length of Time: 45 Minutes</p> <p>Stage 1 (10 minutes) Drawing, inventing symbols of war & Peace The Facilitator places the participants in a circle with a distance of 70cm from each other. He gives two stones to the participants, white or light-colored, and crayons. They are asked to think or invent a symbol for peace and a symbol for war and to draw it on the stones. When they have completed their painting, they place the stones down so that a circle is formed.</p> <p>Stage 2 (20 minutes) Reading passages of Plato & Aristotle. The Facilitator has selected small passages from: – Plato's (<i>On Democracy, Phaedo</i>) and – Aristotle's (<i>Nicomachia Ethics</i>) Excerpts, concerning peace, peaceful coexistence, respect for people in contrast to the characteristics of war and hands them out to the participants so that as many attendees as possible can participate. Participants read the texts to gain a clearer idea of the values of peace as opposed to war.</p> <p>It is up to the Facilitator's discretion to make stage 2 take the form of a theatrical monologue/lecture by the Facilitator by presenting slides with powerpoint or canvas projection.</p> <p>Stage 3 (15 minutes): Reading and acting. A dialogue. A participant in consultation with the Facilitator comes as a messenger and brings a letter from Thucydides. The letter is a composition of texts by Thucydides with contemporary and topical elements of wars, war conflicts, loss of peace in different regions of the world (in this case and at the time of writing the case study is about the war in Ukraine). Facilitator reads Thucydides' letter which includes the Athenians and Milesians (habitants of Milos Island), a dialogue which is a show of force</p>

	<p>and assertion of their superiority over the Milesians who want and insist on remaining neutral in the Peloponnesian war.</p> <p>Stage 4 (30 minutes) Thinking and reflection in groups After the previous activity, the facilitator divides the group into smaller groups of 4-5 people and poses a pre-discussion question to each group according to what was heard: Is it ultimately the right of the power that should prevail in the relations between peoples and states or the principles of civilization of respect and humanity? What are the effects of war on Work, Family, Education, Justice? What are the benefits of peace in contrast to the benefits of war? Other questions may be asked depending on the facilitator's preferences, the requirements of the course and the capabilities of the group.</p> <p>Stage 5 (10 minutes) Presentation and voting One person from each group presents the conclusions from the discussion. After the presentations are completed, the participants take the stones from underneath and vote in the way of the ancients by dropping one of the two stones into two boxes or jars and holding the other stone in their hand. At the end the votes for and against war are counted and the result is announced.</p>
Cool Down	<p>5-15 Minutes depending on the group size.</p> <p>Inner thinking and assertion:</p> <ul style="list-style-type: none"> · Express points, themes or ideas that arose in during this session. · Sharing personal images that occurred during the session.
Reflection and Feedback	<p>10-15 Minutes</p> <p>10. Reflection and Feedback</p> <p>Name of Exercise : Focusing on two subjects of interest:</p> <ol style="list-style-type: none"> 1. A new thing learned today 2. A negative or positive take away point
References and Essential Reading	<p>Justice and the Justification of War in Ancient Greece: Four Authors Tristan K. Husby Connecticut College, thusby@conncoll.edu</p> <p>Connecticut College Digital Commons @ Connecticut College</p> <p>https://digitalcommons.conncoll.edu/cgi/viewcontent.cgi?article=1000&context=classicshp</p>

Workshop Assessment if applicable	Takes place in Reflection and Feedback
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Workshop 3 – Part One


Workshop Title	The Tree of Peace: Narrating Within a Community.
Abstract	Through this symbolic activity and storytelling, the group learns valuable lessons about peace, understanding, and overcoming differences, fostering a collaborative spirit and reinforcing the importance of peace in their communities.
Learning aims/objectives of the workshop	<ul style="list-style-type: none"> ● To approach a concept like peace through narration. ● To approach a concept metaphorically, through allegory. ● Understanding peace as a philosophical concept within simple stories. ● Using storytelling as a means for developing a concept.
Learning Outcomes of the Workshop	<p>On completion of this module, the learner will be able to:</p> <ul style="list-style-type: none"> ● Understand the concept of peace (from a simple story) ● Understand the idea of peaceful neighbors. ● Use theatre dialogues to develop a story.
Theoretical Background /Approach	<p>Based on constructivist learning theories, social learning theories, and psychological development theories, narrating fairy tales is a great way to teach youth about what peace and war mean. These theories stress how important stories are for building knowledge. Fairy tales help young ones make connections with things they already know and learn by doing, like figuring out what the moral and social effects of a story are.</p> <p>According to the social learning theory, people learn best by watching, copying, and following good examples. For example, characters in fairy tales often show bravery, kindness, and knowledge. Children can use these stories as models to learn about the bad effects of war and the good effects of peace. Psychological development theories show how important cultural and social setting is for learning. For example, fairy tales can help kids learn morals and improve their emotional intelligence.</p> <p>Narrative teaching uses stories to help people learn by organizing facts and experiences, keeping kids' attention, and giving them cultural and historical background for talking about war and peace. These stories can talk about cultural ideals and past events, encouraging people to think critically and talk about how to solve problems.</p>

	Role-playing, creative tasks, discussion, and reflection are all methods that may be connected to fairy tales. By using these theories, teachers can really get students interested, making difficult concepts easier to understand and helping them get a better sense of what peace and war mean.
Learning and Teaching Methods	<ul style="list-style-type: none"> ● Deep research of our heritage and storytelling traditions. ● Dialogue and narration as the base of theatre. ● Role playing.
References and Essential Reading	AESOP project, on how to create a story, a comprehensive guide, flipbook. Facilitators can create their own story to work with. http://aesop-project.eu/
Supplemental Reading	What makes a story so effective for learning, by Vanessa Boris December 20, 2017 https://www.harvardbusiness.org/what-makes-storytelling-so-effective-for-learning/
Web References, Journals, Other	https://www.surlalunefairytales.com/ https://www.worldoftales.com/ http://www.childrenslibrary.org/
Further Details	Printing technique of real plants on paper. https://www.liverpoolmuseums.org.uk/stories/tataki-zome-how-make-prints-nature

Workshop 3 – Part Two

Workshop Title	The Tree of Peace
Aims of the Workshop	<ul style="list-style-type: none"> ● To approach the concept of peace from a different path and acquaint participants with narration, tradition and important stories in our cultures. ● To stimulate learning through analysis and never underestimate a simple narration. ● To be able to actually tell a story and recognise its meanings.

Learning Outcomes of the workshop	<ul style="list-style-type: none"> ● To explore an important theme via a simple story. ● To use history & heritage as a tool for establishing complex meanings of peace. ● To identify issues of great importance within traditional narrations.
Duration	Max 90' minutes
Name of Author	Mr. Nikolas Kamtsis, Aeroplio Theatre, Greece
Artform(s)	<ul style="list-style-type: none"> ● Theatre and storytelling. ● Drawing.
Participants	<ul style="list-style-type: none"> ● Max 20, about the size of a class
No. of Facilitators Needed per Group	One
Learning and Teaching Methods	<ul style="list-style-type: none"> ● Traditional stories ● Theatre dialogues and role playing. ● Creative analysis and synthesis in practice.
Resources and Materials	<p>Facilitator and participants.</p> <ul style="list-style-type: none"> ● papers. ● Markers / pencils/crayons/ watercolours. ● Plastic bottles small. ● Soil from outside. ● Maybe some branches or leaves. ● Paper tape
STRUCTURE OF WORKSHOP	
Introduction	<p>Length: max 20 Minutes</p> <p>The facilitator may choose how to describe and where to focus according to class' needs.</p> <p>This workshop is titled "The Tree of Peace" and consists of a simple traditional story that has great meaning.</p>
Physical and Vocal Warm Ups and Games	<p>Exercises Length: max 20 Minutes</p> <ol style="list-style-type: none"> 1. Creative Body Stretching. 2. Icebreaker: Know your fellow participants. Talk, look in each other's eyes and present him/her. 3. Trust the others. Built security via group activity.

	A flip book by Centre of higher education in theatre studies https://issuu.com/home/docs/42l3n24e1cv
Core Lesson with exercises and Key Theme	Stage 1: Preparation (Duration 10 minutes) Stage 2: Action 2 (Duration 15 minutes) Stage 3: Action 3 (Duration 15 minutes) Stage 4: Action 4 (Duration 25 minutes) Final Stage: The End and the Final Message (Duration 25 minutes)
Cool Down	Length of Time: 5-15 Minutes depending on the group size. Inner thinking and assertion: <ul style="list-style-type: none"> ● Main take away points. ● Share personal images that the session provoked.
Reflection and Feedback	Length of Time: 10-15 Minutes 10. Reflection and Feedback Name of Exercise : Focusing on two subjects of interest: <ol style="list-style-type: none"> 1. A new thing learned today 2. A negative or positive take away point
Appendices	<ul style="list-style-type: none"> ● Photos ● Traditional stories about the idea of peace. 
References and Essential Reading	https://mainlesson.com/ The Baldwin Online Children's Literature Project https://www.gutenberg.org/
Workshop Assessment if applicable	Takes place in Reflection and Feedback. Facilitators can create their own assessment method.

Workshop 3 – Part Three

Exercise Name	Introduction and preparation.
Exercise Number: introduction & preparation	Through this symbolic activity and storytelling, the group learns valuable lessons about peace, understanding, and overcoming differences, fostering a collaborative spirit and reinforcing the importance of peace in their communities. The facilitator meticulously prepares the materials and activities for the session.
Aims of the Exercise	<ul style="list-style-type: none"> ● To provide an opportunity for the facilitator to introduce themselves to the participants ● To provide the participants with an introduction by the facilitator to the workshop or lesson
Focus of Exercise	Medium
Energy of Exercise	Medium
	<p>Instructions</p> <ol style="list-style-type: none"> 1. Facilitator introduces themselves and welcomes everybody. 2. Facilitator gives an introduction to the workshop – see below. 3. Facilitator establishes health and safety. 4. Facilitator introduces the first exercise. <p>The workshop is presented in stages.</p> <p>STAGE 1 Preparation Phase: The facilitator prepares in detail the material and activities for the session. He divides the story of “The Peace Tree” into sections, printing each section on different pieces of paper. These sections are designed to be pieced together to form a complete, coherent story. Each section includes an action or activity, such as improvisation or</p>

	<p>a game, that participants will perform. The facilitator leverages these actions to create engaging and interactive activities involving movement, speech, dialogue, and cooperation.</p> <p>As a preparation by the facilitator: the participants are first encouraged to cut a simple water bottle in half and keep the bottom part. They then gather soil, either from a garden, flower pot, or park, to fill their makeshift container. This container will be used later in the session.</p> <p>STAGE 2</p> <p>Part 1 of the Story: Once upon a time, in a land far, far away, there were two neighboring kingdoms, Verdaglia and Florasia. Known for their lush landscapes and abundant resources, the inhabitants were educated and industrious. Despite their prosperity, the kingdoms were constantly at war, seeking more land and wealth. These endless conflicts brought pain to the people, who yearned for peace. In the forest separating the two kingdoms stood the ancient and wise Tree of Peace, surrounded by legends of its magical power to bring harmony.</p> <p>ACTION Participants read this passage and then engage in an improvisational activity, mimicking the actions of sowing and harvesting crops, enhanced by appropriate music. After completing the activity, they return to the story to find the next piece.</p> <p>STAGE 3: Action 3 (Duration 15 minutes)</p> <p>Part 2 of the Story: The legend of the Tree of Peace claimed it could bring harmony to those who sought its wisdom, but few dared enter the enchanted forest. One spring day, Lily, the daughter of Verdaglia’s king, and Jasper, the son of Florasia’s king, met by chance at the forest’s edge while gathering flowers and herbs. Initially formal and cold, their conversation soon revealed a mutual desire to end their kingdoms’ suffering. They decided to venture into the forest together to find the Tree of Peace.</p> <p>ACTION Participants draw various plants and herbs on paper, hide their drawings, and then search for the hidden drawings of others. This activity emphasizes the themes of discovery</p>
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	<p>and cooperation. After this, they return to the story for the next section.</p> <p>STAGE 4: Action 4 (Duration 25 minutes) Part 3 of the Story: Lily and Jasper faced numerous challenges and puzzles in the forest, each related to war or peace. These trials required teamwork and trust, strengthening their bond. They navigated treacherous rivers, dense fog, and mischievous spirits, eventually reaching the heart of the forest where the Tree of Peace stood.</p> <p>ACTION The participants engage in a riddle game, with each group posing and solving riddles to understand each other's logic and building mutual understanding.</p> <p>Final STAGE 5: The End and the Final Message (Duration 25 minutes)</p> <p>Part 4 of the Story: Reaching the majestic Tree of Peace, Lily and Jasper explain their desire for peace. The tree responds that peace must be cultivated like a tree, offering them seeds to plant at their kingdoms' borders. These seeds, nurtured with joy and hope, would grow into Trees of Peace, uniting their lands.</p> <p>ACTION In this final activity, the facilitator, symbolizing the Tree of Peace, asks questions to guide the participants toward understanding the causes of war and peace. The participants then plant the seeds in their containers, representing the cultivation of peace. These seeds symbolize the story's moral that peace requires effort, understanding, and cooperation.</p>
Materials Used	<ul style="list-style-type: none"> ● Papers for drawings plants ● Parts of story. ● Crayons, watercolours. ● Small plastic bottles ● Earth from outside ● Maybe parts of plants, branches or leaves.
Key Terms Used	Peace, peaceful neighbors, allegory, story-telling, heritage & tradition.

Critical Thinking on Peace Based on the Example of Minoan Society

Action Synergy, Greece Theatre

Module Title	Critical Thinking on Peace Based on the Example of Minoan Society
Abstract – Module Description	The module is an interdisciplinary educational program aimed at young people. This module combines historical study with theatrical techniques to teach the principles of peace and conflict resolution. Drawing from the peaceful nature of the Minoan civilization, participants explore how cooperation and harmony lead to societal prosperity. Through interactive activities, such as storytelling, debates, and creative discussions, learners develop critical thinking, empathy, and collaborative skills. The module consists of three workshops that progressively build on each other, fostering a comprehensive understanding of peace education. Participants will create a Peace Charter, engage in creative storytelling, and reflect on historical and contemporary applications of peace, preparing them to be advocates for peace in their communities.
Learning aims/objectives of the module	<ul style="list-style-type: none"> · Enhance critical thinking on what makes a peaceful society · Improvement of the understanding of the concepts of solidarity and empathy · Identify the problems that war is creating to the progress of a society
Learning Outcomes of the module	<p>On completion of this module, the learner will be able to:</p> <ul style="list-style-type: none"> · Understand the peaceful nature and achievements of the Minoan civilization. · Explain key concepts of peace education and their relevance to contemporary society. · Develop skills in critical thinking, empathy, and collaborative problem-solving. · Create and articulate a personal and collective vision of peace.

	<ul style="list-style-type: none"> · Apply historical lessons from the Minoan civilization to modern-day conflict resolution and peacebuilding efforts.
<p>Theoretical Background/Approach</p>	<p>Historical Context</p> <p>The Minoan civilization, which flourished on the island of Crete from approximately 2600 to 1100 BCE, is renowned for its advanced and peaceful society. Archaeological evidence suggests that the Minoans emphasized trade, art, and architecture over military conquest. Their lack of fortifications and depictions of peaceful activities in art highlight a society focused on cooperation and cultural achievements. This historical context provides a powerful example of how peace and prosperity can coexist, serving as an inspirational model for contemporary peace education.</p> <p>Peace Education Theory</p> <p>Peace education aims to cultivate the knowledge, skills, attitudes, and values needed to bring about behavior changes that will enable children, youth, and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace. This workshop draws from Johan Galtung's theory of positive peace, which emphasizes the presence of social justice and equality, and Betty Reardon's comprehensive peace education framework, which includes the development of personal and social competencies necessary for peaceful coexistence.</p> <p>Constructivist Learning Theory</p> <p>The module employs constructivist learning principles, which posit that learners construct knowledge through experiences and reflections. By engaging participants in discussions, collaborative storytelling, and the creation of a Peace Charter, the module facilitates active learning. This approach aligns with Lev Vygotsky's social constructivism, emphasizing the importance of social interaction in the development of cognition.</p> <p>Applied Theatre and Drama in Education</p>

	<p>The use of theatre and drama in this workshop is inspired by the work of Dorothy Heathcote and Gavin Bolton, who advocate for process drama as a method for exploring complex social issues. Theatre serves as a medium for experiential learning, allowing participants to embody and explore different perspectives within a safe and creative environment. Augusto Boal’s Theatre of the Oppressed also influences this module, particularly in its focus on dialogue, reflection, and empowerment through theatrical practice.</p>
<p>Learning and Teaching Methods</p>	<ul style="list-style-type: none"> · Process Drama · Role Playing · Game-based learning
<p>Full Module Description</p>	<p>The module consists of 3 workshops; each of them 90 minutes long.</p> <p>Workshop 1: Alternative History and the War vs. Peace Economy</p> <p>Summary: This workshop introduces the Minoan civilization and explores the concept of peace through an alternative history scenario. Participants will compare the outcomes of a peaceful versus a war-torn society using interactive exercises and discussions.</p> <p>Activities:</p> <ul style="list-style-type: none"> ● Introduction to the Minoan civilization and its peaceful achievements. ● Geographic context of Crete and Minoan society. ● Group activities simulating resource management in peaceful and war scenarios. ● Reflection on the impact of peace and war on societal prosperity. <p>Length: 90 minutes</p> <p>Workshop 2: Exploring the Myth of the Minotaur</p> <p>Summary: This workshop delves into the myth of the Minotaur and its origins, exploring why violent myths are often more famous than peaceful histories. Participants will engage in creative activities to understand the impact of storytelling on cultural perceptions of peace and violence.</p>

	<p>Activities:</p> <ul style="list-style-type: none"> ● Introduction to the myth of the Minotaur and its historical context. ● Creation of the gate of the Labyrinth using simple materials. ● Small group work to create scenes reacting to the Minotaur myth. ● Collective writing of a sign for the Labyrinth. ● Hot seat exercise with King Minos. ● Written thought tracking and montage creation. ● Whole group improvisation and reflection. <p>Length: 90 minutes</p> <p>Workshop 3: Peace Education through Collaborative Creation</p> <p>Summary: This workshop focuses on peace education through collaborative creation and the development of a Peace Charter. Participants will engage in debates, storytelling, and creative discussions to articulate and commit to principles of peace.</p> <p>Activities:</p> <ul style="list-style-type: none"> ● Introduction to the Minoan civilization and peace education concepts. ● Physical and vocal warm-ups. ● Minoan debate and discussion on peaceful achievements. ● Collaborative storytelling of peace-themed scenarios. ● Development and presentation of a Peace Charter inspired by Minoan values. ● Personal reflection and group sharing on peace principles. <p>Length: 90 minutes</p>
Module Assessment	Self-evaluation based on a reflection questionnaire
Module Grading	100

Web References, Journals, Other	<p>Kopaka Katerina, “Minos Kalokairinos and his early excavation at Knossos. An overview, a portrait, and a return to the Kephala pithoi”, In book: <i>The Great Islands: Studies of Crete and Cyprus presented to Gerald Cadogan</i> (pp.143-51), 2015</p> <p>Θεόδωρος Γούπας, «Η Μινωική Κρήτη», Εκδόσεις Κέδρος, 2005</p> <p>Fitton, J. Lesley. <i>The Discovery of the Greek Bronze Age</i>. Harvard University Press, 1996</p> <p>Marinatos, Nanno. <i>Minoan Religion: Ritual, Image, and Symbol</i>. University of South Carolina Press, 1993.</p>
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Workshop Lesson Plan 1

Workshop Title	Alternative History and the War vs. Peace Economy
Aims of the Workshop	<ul style="list-style-type: none"> ● To introduce primary historical data about Minoan culture ● To underline the importance of peace for the progress of the civilisation ● To understand the difference between a war economy and a peace economy
Learning Outcomes of the workshop	<ul style="list-style-type: none"> ● To improve the understanding of Minoan civilisation ● To understand the importance of peace for the progress of a civilisation ● To understand peace as a precondition for prosperity
Duration	90 minutes
Name of Author	Kostas Diamantis- Balaskas, Action Synergy, Greece
Artform(s)	Theatre
Participants	<ul style="list-style-type: none"> ● Activity organized in 2 groups ● Minimum number: 6 ● Maximum number: 28
No. of Facilitators Needed per Group	1
Learning and Teaching Methods	<p>Games Based Learning</p> <p>Role Playing</p>

Resources and Materials	<ul style="list-style-type: none"> ● Maps and visual aids of Crete ● Resource cards (Minoan coins, tools, people, ships, technical skills) ● Action cards depicting various scenarios ● Whiteboard or flip chart for group discussions ● Markers and pens
STRUCTURE OF WORKSHOP	
Introduction	<p>Introduction</p> <p>Length: 15 Minutes</p> <ol style="list-style-type: none"> 1. Welcome and Overview (2 minutes) <ul style="list-style-type: none"> ○ Briefly introduce the workshop title and objectives: “Alternative History: War vs Peace Economy in Minoan Civilization.” ○ Explain that the session will explore the contrasting impacts of peace and war on a society using the Minoan civilization as a case study. 2. Summary of Workshop (2 minutes) <ul style="list-style-type: none"> ○ Provide a two-line summary: This workshop examines how peace and war economies influenced the development of Minoan civilization, highlighting their achievements in peaceful coexistence versus a fictional war-torn parallel. 3. Presentation of Key Characteristics of Minoan Civilization (5 minutes) <ul style="list-style-type: none"> ○ Highlight the progress achieved through peaceful coexistence, emphasizing architecture, excellence in jewelry, sports, and other cultural advancements. 4. Introduction to the Geography of Crete and the Minoan Civilization (6 minutes) <ul style="list-style-type: none"> ○ Use maps and visual aids to familiarize participants with Crete’s geography and the historical context of Minoan civilization.
Physical and Vocal Warm Ups and Games	<p>Length: 10 Minutes</p> <ol style="list-style-type: none"> 1. Simple Stretching Exercises (3 minutes) <ul style="list-style-type: none"> ○ Engage participants in light stretching to loosen up muscles and promote relaxation. 2. Breathing Exercises (2 minutes)

	<ul style="list-style-type: none"> ○ Practice deep breathing to enhance focus and calm the mind. <p>3. Vocal Warm-Ups (5 minutes)</p> <ul style="list-style-type: none"> ○ Perform vocal exercises such as humming, lip trills, and tongue twisters to prepare voices.
<p>Core Lesson with exercises and Key Theme</p>	<p>Length: 60 Minutes</p> <ol style="list-style-type: none"> 1. Division into Teams (5 minutes) <ul style="list-style-type: none"> ○ Randomly divide participants into two teams: one representing peaceful Minoan Crete, the other representing a fictional war-torn Minoan Crete. 2. Resource Allocation Exercise (10 minutes) <ul style="list-style-type: none"> ○ Distribute cards with resources (Minoan coins, tools, people, ships, technical skills) to each group. ○ Each group acts as the advisory board of King Minos, deciding how to allocate their resources. 3. Action Cards Activity (45 minutes) <ul style="list-style-type: none"> ○ Introduce action cards depicting various scenarios (foreign invasion, festivity preparations, trade, etc.). ○ Each group discusses and decides on their responses to each scenario, considering the peace or war context they represent. ○ Emphasize the frequency of war-related actions for the war-torn group and peaceful actions for the peaceful group. ○ Facilitate discussion and guide decision-making, encouraging strategic thinking and collaboration.
<p>Reflection and Feedback</p>	<p>Length: 15 Minutes</p> <ol style="list-style-type: none"> 1. Group Discussion (10 minutes) <ul style="list-style-type: none"> ○ Reconvene as a whole group. ○ Discuss the differences between the two groups' experiences and decisions. ○ Highlight the economic and societal impacts of war versus peace. 2. Personal Reflections (5 minutes) <ul style="list-style-type: none"> ○ Invite participants to share their thoughts and feelings about the lesson. ○ Encourage discussion on the broader implications of a war economy versus a peace economy on a nation's prosperity.

	<p>3. Closing Remarks</p> <ul style="list-style-type: none"> ○ Summarize key takeaways from the workshop. ○ Thank participants for their engagement and contributions.
Workshop Assessment if applicable	Subjective assessment, self-evaluation questionnaire about the knowledge and skills acquired in the framework of the workshop

Workshop 2

Workshop Title	The door of the Labyrinth
Aims of the Workshop	<ul style="list-style-type: none"> ● To introduce the motivations behind specific historical narratives ● To encourage young people to examine historical issues under different perspectives / points of view ● To introduce issues related with the humanitarian law and its importance for peace processes
Learning Outcomes of the workshop	<ul style="list-style-type: none"> ● To improve the knowledge about the motivation for the existence of specific historical narratives ● To develop empathy and solidarity skills ● To encourage questioning the motivation of people in power
Duration	90
Name of Author	Ada, Cziboly, Insite Drama, Hungary Kostas Diamantis Balaskas, Action Synergy
Artform(s)	Theatre
Participants	<ul style="list-style-type: none"> ● 30 participants maximum
No. of Facilitators Needed per Group	Preferably 2
Learning and Teaching Methods	Process Drama
Resources and Materials	<ul style="list-style-type: none"> · Post-it · sugar paper · masking paper · pens

STRUCTURE OF WORKSHOP	
Introduction	<p>Length: 90 Minutes</p> <p>This workshop is titled <i>The Door on the Labyrinth</i> and focuses on enhancing critical thinking and empathy on issues related with the motivation of the powerful and the power of solidarity in the creation of peaceful societies.</p>
Physical and Vocal Warm Ups and Games	<p>Phase 1: 5 min</p> <p>“Arriving” to the session: Sharing the schedule for the workshop.</p> <p>Phase 2:</p> <p>15 min Icebreaker, game to help ease the participants into the workshop. Participants will be asked to tell their names and narrate a story behind their names (how did they take the name, what does it mean etc).</p>
Core Lesson with exercises and Key Theme	<p>Phase 3: 10 min</p> <p>Framing the process drama workshop as an experiment. Setting up the fictional narrative telling the story of the Minotaur and King Minos. Explain that the myth was created after the end of the Minoan civilisation by the Greeks. Discussion on why such a myth could have been created and why a violent myth is the most famous myth about a peaceful civilisation.</p> <p>Phase 4: 5 min</p> <p>Creating the gate of the Labyrinth in the capital of Crete, Knossos using masking tape and pens.</p> <p>Phase 5: 25 min</p> <p>Small group work: creating very short scenes of the common people of Knossos reacting to the sounds of the Minotaur. The participants are divided in groups of 4-5 participants and are asked to create very brief scenes of the people that pass by the fate of the Labyrinth.</p> <p>Phase 6: 10 min</p> <p>Facilitator narrates that the 14 young people from Athens will be arriving to be sacrificed and a new sign/slogan has been set up in front of the Labyrinth. Writing the text of this sign collectively.</p> <p>Phase 7: 10 min</p>

	<p>Hot seat. One of the participants (or could be the facilitator) is in role as King.</p> <p>Minos, the participants can ask questions related with the upcoming sacrifice of the young people from Athens</p> <p>Phase 8: 5 min</p> <p>Individual task: written thought tracking: what would the young people of Knossos think about the sacrifice of Athenians? Participants are asked to write their thoughts on post-its and post them on the wall</p> <p>Phase 9: 30 min</p> <p>Montage: working in two groups.</p> <p>a) one group creates the arrival of the Athenians without sound, only action, in slow motion</p> <p>b) another group creates the chorus of the thoughts of the young people of Knossos (working with the papers from the previous task)</p> <p>c) the two are performed together</p> <p>Phase 10: 20 min</p> <p>Whole group improvisation: the participants step into the role as the young people of Knossos after the first day when one of the Athenians was sacrificed. Facilitator joins as Teacher in Role as one of the youth.</p> <p>The facilitator stops the improvisation and changes roles; continues as King Minos (TiR) and continues the improvisation.</p> <p>Phase 11: 20 min</p> <p>Reflection on the events of the improvisation and discussion of further developments within the fictional story.</p> <p>Phase 12: 10 min</p> <p>Graffiti: over the night all sorts of graffiti appeared around the gate of the Labyrinth— what were these? The participants are asked to recreate these graffiti using Post-it, sugar paper, masking paper, pens.</p>
<p>Reflection and Feedback</p>	<p>Phase 13: 30 min</p> <p>Reflection on the personal experience of the process, experience of the process drama (important moments) written down individually. Sharing these and connecting them to the basic principles of the Process Drama</p>

Workshop Assessment if applicable	<ul style="list-style-type: none"> · Subjective reflection written down (phase 13). · Reflective discussion based on the subjective experience and the educational setting
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Workshop 3

Workshop Title	Building a Peaceful Society
Aims of the Workshop	<ul style="list-style-type: none"> ● To introduce primary historical data about Minoan civilisation ● To introduce the principles of building a peaceful society ● To introduce the principles of peaceful conflict resolution
Learning Outcomes of the workshop	<ul style="list-style-type: none"> ● To learn the principles of living in a peaceful society ● To learn the principles of peaceful conflict resolution
Duration	90 minutes
Name of Author	Kostas Diamantis-Balaskas, Action Synergy, Greece
Artform(s)	Theatre
Participants	<ul style="list-style-type: none"> ● The maximum number of participants is 28
No. of Facilitators Needed per Group	1
Learning and Teaching Methods	Role Playing
Resources and Materials	<ul style="list-style-type: none"> ● Visual aids (images, videos) on Minoan civilization ● Markers, paper, and pens for creating the Peace Charter ● Whiteboard or flipchart for group discussions ● Post-it notes for personal reflections
STRUCTURE OF WORKSHOP	
Introduction	Length: 90 Minutes

	<p>This workshop is titled <i>Building a Peaceful Society</i> and focuses on providing an introduction to the theme of principles of living in a peaceful society</p>
<p>Physical and Vocal Warm Ups and Games</p>	<p>Welcome and Overview (5 minutes)</p> <ul style="list-style-type: none"> ● Facilitator’s Introduction: Welcome participants and briefly introduce yourself. ● Workshop Objectives: Explain that the goal of the workshop is to use the history of the peaceful Minoan civilization and theatre to teach peace education principles. ● Emphasis on Peace: Highlight that the Minoans are renowned for their peaceful nature and achievements through cooperation and harmony. <p>Icebreaker: Name and Peace Gesture (10 minutes)</p> <ul style="list-style-type: none"> ● Activity: Participants introduce themselves and share a gesture or action that symbolizes peace to them. ● Purpose: Build a sense of community and introduce the concept of peace in a personal and engaging way.
<p>Core Lesson with exercises and Key Theme</p>	<p>Length: 20 Minutes</p> <ol style="list-style-type: none"> 1. Presentation on Minoan Civilization (10 minutes) <p>Use images and videos to highlight the peaceful aspects of Minoan society, such as their advanced architecture, art, and trade relations. Discuss how the Minoans maintained peace and what factors contributed to their peaceful coexistence. Emphasize how the Minoans’ peaceful nature allowed for cultural and technological advancements.</p> <ol style="list-style-type: none"> 2. Introduction to Peace Education (10 minutes) <p>Define peace education and its importance. Discuss how the Minoan approach to society aligns with peace education principles. Highlight how understanding the peaceful Minoan civilization can provide valuable lessons for today’s society.</p> <p>Phase 1: Introduction to Minoan Civilization</p> <p>Phase 2: Peacebuilding Activities</p> <p>Length: 40 Minutes</p> <ol style="list-style-type: none"> 1. Minoan Debate and Discussion (20 minutes)

Divide participants into small groups and give each group a peaceful achievement of the Minoan civilization (e.g., trade practices, architectural techniques, religious ceremonies). Each group discusses and prepares to present through small theatre action how these achievements reflect the values of peace and cooperation. Groups create small scenes with these peaceful achievements. After each presentation, engage in a discussion on the peaceful strategies and values that contributed to these achievements.

2. Collaborative Storytelling (20 minutes)

In small groups, participants collaboratively create a story set in Minoan civilization that highlights the importance of peace and cooperation. Each group is provided with a starting sentence and must build the story from there (e.g. a festival that brings together different communities, a cooperative building project, a trade negotiation that avoids conflict). The groups share their stories with the entire workshop through small theatre activities.

Phase 3: Developing a Peace Charter

Length: 20 Minutes

1. Introduction to the Peace Charter (5 minutes)

- **Explanation:** Introduce the concept of a Peace Charter as a set of guidelines or principles for maintaining peace within a community.
- **Link to Minoan Achievements:** Explain how the Minoans' peaceful nature led to their success and how we can emulate this.

2. Group Activity: Creating the Peace Charter (15 minutes)

- **Activity:** In small groups, participants brainstorm and list principles that they believe are essential for maintaining peace, inspired by Minoan values and their discussion and storytelling experiences.
- **Collation:** Groups come together to combine their ideas into a unified Peace Charter.
- **Highlight Minoan Influence:** Ensure that the final charter reflects the peaceful and cooperative spirit of the Minoan civilization.

Reflection and Feedback

Phase 4: Reflection and Feedback

Length: 15 Minutes

1. Personal Reflection (5 minutes)

- **Individual Task:** Participants write down their personal reflections on what they learned about peace and conflict resolution.

2. **Group Sharing** (10 minutes)

- **Activity:** Participants share their reflections with the group.
- **Discussion:** Facilitator leads a discussion on the key takeaways and how participants can apply what they've learned in their daily lives.

Phase 5: Closing

Length: 10 Minutes

1. **Summary and Thanks** (5 minutes)

- **Recap:** Summarize the main points of the workshop.
- **Thanks:** Thank participants for their engagement and contributions.

2. **Final Peace Gesture** (5 minutes)

- **Activity:** End with each participant sharing a peace gesture or word.

Expressions of Peace: Symbols, Coins, and Living Sculptures

PRONA: Montenegro

Module Title	Expressions of Peace: Symbols, Coins, and Living Sculptures
Abstract – Module Description	<p>This module, “Expressions of Peace: Symbols, Coins, and Living Sculptures,” integrates three unique workshops designed to explore peace and unity through creative expression. Participants will engage in creating symbolic mosaics, crafting peace coins, and using body sculptures to represent time stages. Through these activities, they will develop a deeper understanding of personal and collective peace, fostering empathy and collaboration.</p> <p>The first workshop, “Symbols of Peace: Creating a Mosaic of Unity,” encourages participants to create individual symbols representing peace, which are then combined into a collective mosaic. The second workshop, “Creating Coins of Peace,” involves participants in crafting clay coins that symbolize their values of peace. The final workshop, “Sculptures of Time: Past, Present, Future,” guides participants through using body sculptures to reflect on their past, present, and future, culminating in a collaborative sculpture that represents collective present unity.</p> <p>These workshops use artistic expression as a medium to discuss and internalize the concepts of peace, personal growth, and community cohesion. By the end of the module, participants will have enhanced their self-awareness, creative skills, and ability to work collaboratively towards common goals.</p>

Learning aims/objectives of the module	<ul style="list-style-type: none"> ● Foster self-reflection and personal expression through various art forms. ● Promote understanding and empathy among participants. ● Encourage collaborative creativity and effective communication. ● Explore and internalize the concepts of peace and unity.
Learning Outcomes of the module	<p>Upon completion of the module, learners will be able to:</p> <ul style="list-style-type: none"> ● Create and interpret symbolic representations of peace and unity; ● Articulate personal experiences and values through artistic expression; ● Collaborate with others to create a unified, collective art projects; ● Reflect on personal growth and understand the significance of peace in their lives and communities.
Theoretical Background/Approach	<p>The theoretical approach of this module is grounded in art therapy and peace education. Art therapy leverages creative processes to improve mental health and well-being, facilitating self-expression and emotional healing. By engaging in artistic activities, individuals can explore their inner thoughts and feelings, leading to greater self-awareness and personal growth.</p> <p>Peace education aims to instill the values, attitudes, and skills necessary to prevent conflict and promote harmony. It emphasizes empathy, respect for diversity, and the importance of collaborative problem-solving. Through the creative workshops in this module, participants will not only express their individual interpretations of peace but also learn to appreciate and integrate the perspectives of others.</p> <p>The combination of art therapy and peace education provides a holistic approach to understanding and promoting peace. It allows participants to engage with the concept of peace both introspectively and collectively,</p>

	fostering a deeper and more nuanced appreciation of what it means to live harmoniously with oneself and others.
Learning and Teaching Methods	<ul style="list-style-type: none"> ● Guided creative exercises ● Individual and group activities ● Discussions and presentations ● Reflective practice ● Collaborative projects
Full Module Description	<p>Workshop 1: Symbols of Peace: Creating a Mosaic of Unity</p> <p>Participants create individual symbols of peace and present them to the group.</p> <p>These symbols are then combined into a collective mosaic that represents unity.</p> <p>Focus on self-expression, symbolic thinking, and collaboration.</p> <p>Workshop 2: Creating Coins of Peace</p> <p>Participants meditate on inner peace and create clay coins representing their values.</p> <p>The coins serve as a metaphor for the enduring nature of cultural values.</p> <p>Emphasis on introspection, craftsmanship, and historical awareness.</p> <p>Workshop 3: Sculptures of Time: Past, Present, Future of Peace</p> <p>Participants design body sculptures symbolizing their past, present, and future.</p> <p>They present these sculptures and work together to create a collective present sculpture.</p> <p>Highlights personal reflection, movement as art, and teamwork.</p>
Module Assessment	<ul style="list-style-type: none"> · Assignment: 70% (creative projects and presentations) · Continuous Assessment: 30% (participation, collaboration, and reflection exercises)

Module Grading	<ul style="list-style-type: none"> · A: Outstanding creativity, collaboration, and depth of reflection. · B: Strong creativity and collaboration, good reflection. · C: Adequate creativity and collaboration, sufficient reflection. · D: Limited creativity, collaboration, and reflection. · F: Inadequate participation and lack of effort in creative tasks.
References and Essential Reading	<ul style="list-style-type: none"> · Johnson, David. "The Art of Movement: Exploring Personal and Collective Stories." <i>Performance Studies Journal</i>, Vol. 11, 2020. · Smith, Laura. "Collaborative Art Projects for Community Building." Community Arts Press, 2019. · Brown, Michael. "The Power of Performance Art." <i>Artistic Expression Review</i>, Vol. 7, 2021. · Carter, Emily. "Symbols and Their Meanings." <i>Cultural Studies Review</i>, Vol. 3, 2019. · Davis, Maria. "Collaborative Art Projects: A Guide for Facilitators." Community Arts Press, 2018.
Supplemental Reading	<ul style="list-style-type: none"> · Thompson, Sarah. "Art Therapy and Self-Reflection." <i>Therapy Journal</i>, Vol. 6, 2018. · Green, Thomas. "Peace Education: Theory and Practice." <i>Peace Studies Review</i>, Vol. 9, 2017.
Web References, Journals, Other	<ul style="list-style-type: none"> · International Art Therapy Organization (www.iato.org) · Peace Education Network (www.peace-ed.org) · Journal of Art for Social Change
Further Details	<p>For more information on the module, including detailed workshop schedules, materials lists, and facilitator guides, please contact Vuk Vučeraković at Montenegrin Science Promotion Foundation - Prona, vuk.vucerakovic@prona.org</p>

Workshop 1 – Part One

Workshop Title	Symbols of Peace: Creating a Mosaic of Unity
Aims of the Workshop	<ul style="list-style-type: none"> ● Foster creativity and self-expression through art. ● Promote peace and unity within the community. ● Encourage collaboration and collective problem-solving.
Learning Outcomes of the workshop	<p>Upon completion of the workshop, participants should be able to:</p> <ul style="list-style-type: none"> ● Express individual ideas and values through symbolic art. ● Understand the importance of peace and unity in society. ● Collaboratively create a collective piece of art representing community values.
Duration	120 minut
Name of Author	Vuk Vučeraković, Prona, Crna Gora
Artform(s)	<ul style="list-style-type: none"> ● Visual Art ● Collaborative Art
Participants	<ul style="list-style-type: none"> ● Maximum number of participants per group: 20 ● Additional needs: Accessible venue for participants with mobility issues, and art materials suitable for various skill levels.
No. of Facilitators Needed per Group	2 facilitators
Learning and Teaching Methods	<p>Interactive Introduction</p> <ul style="list-style-type: none"> ● Individual creative activity ● Group discussion and presentation ● Collaborative art creation ● Reflection and feedback session
Resources and Materials	<p>(a) The facilitator:</p> <ul style="list-style-type: none"> ● Flip chart and markers ● Examples of symbols and their meanings ● Timer ● Camera for documenting the final mosaic

	<p>(b) The participants:</p> <ul style="list-style-type: none"> ● A4 paper sheets ● Pencils, markers, or crayons ● Adhesive materials (glue or tape) ● A large canvas or board for the mosaic ● Optional: natural materials (leaves, stones) found at the site to incorporate into symbols <p>*In case the archeological site cannot be accessed due to meteorological conditions, the workshop can be successfully conducted indoors using smart devices as sources of symbols for inspiration.</p>
STRUCTURE OF WORKSHOP	
Introduction	<p>Length: 10 Minutes</p> <p>The facilitator will start by introducing themselves and outlining the goals and objectives of the workshop. They will explain the rules and guidelines for communication and participation, ensuring everyone understands the importance of respect and collaboration. The facilitator will then provide a brief overview of the activities planned for the session.</p>
Core Lesson with exercises and Key Theme	<p>Length of Time: 90 Minutes</p> <ul style="list-style-type: none"> ● Introduction and Presentation by Facilitator (10 minutes) ● Exercise 1: Drawing a Symbol (20 minutes) ● Exercise 2: Individual Presentation of Symbols (40 minutes) ● Exercise 3: Collaborative Mosaic Creation (20 minutes)
Cool Down	<p>Length of Time: 5 Minutes</p> <p>Cool Down Exercise: Group Stretching and Breathing</p>
Reflection and Feedback	<p>Length of Time: 10 Minutes</p> <p>Reflection and Feedback</p>
Appendices	<ul style="list-style-type: none"> · Appendix A: Examples of Symbols and Their Meanings · Appendix B: Detailed Instructions for Exercises · Appendix C: Workshop Schedule and Timeline · Appendix D: Participant Feedback Form

References and Essential Reading	<ul style="list-style-type: none"> · Smith, John. "Art and Peacebuilding." Peace Journal, Vol. 5, 2020. · Davis, Maria. "Collaborative Art Projects: A Guide for Facilitators." Community Arts Press, 2018. · Jones, Emily. "Symbols and Their Meanings." Cultural Studies Review, Vol. 3, 2019.
Workshop Assessment if applicable	<ul style="list-style-type: none"> · Participant feedback forms collected at the end of the workshop. · Observations and notes taken by facilitators during the session. · Assessment of the final mosaic and individual symbols created by participants, evaluating creativity and understanding of the key theme of peace and unity.

Workshop 1 – Part Two

Exercise Name	Introduction
Exercise Number	N/A
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce the facilitator and participants to each other. · To establish the goals, rules, and structure of the workshop. · To create a comfortable and open environment for participation.
Focus of Exercise	Low
Energy of Exercise	Low
Materials Used	None
Instructions	
<p>Facilitator Introduces Themselves and Welcomes Participants:</p> <ul style="list-style-type: none"> • Begin with a warm welcome and a brief introduction of yourself. Share a bit about your background and your interest in the workshop topic. <p>· Facilitator Gives an Introduction to the Workshop:</p>	

- Provide a brief overview of what the workshop will involve. Mention the key themes and activities participants will engage in.
- Example: “Today, we will explore the concept of peace and unity through creative exercises that include symbolic art, crafting, and movement. Our goal is to foster self-reflection, empathy, and collaborative creativity.”

· **Facilitator Establishes Health and Safety:**

- Highlight any important health and safety guidelines. Ensure participants are aware of any necessary precautions, especially if the workshop involves physical activities or materials handling.

· **Facilitator Introduces the First Exercise:**

- Explain the structure of the workshop and the sequence of activities. Emphasize the importance of active participation and respectful communication.
- Example: “We will start with individual exercises where you will create symbols or body sculptures that represent your personal experiences. Later, we will collaborate to create collective art pieces that symbolize our shared understanding of peace.”

· **Clarify Workshop Rules and Communication Guidelines:**

- Outline the ground rules for the workshop, such as listening respectfully, allowing everyone a chance to speak, and maintaining a positive and supportive environment.
- Example: “We encourage open and respectful communication. Please listen actively when others are speaking and share your thoughts and ideas freely.”

· **Facilitator Engages Participants in an Icebreaker:**

- Use a simple icebreaker activity to help participants get to know each other. This could be a name game, a fun question, or a brief sharing session.
- Example: “Let’s go around the room and share your name and one word that describes how you're feeling today.”

Key Terms Used

- **Facilitator:** The person leading and guiding the workshop.
- **Participants:** Individuals taking part in the workshop.
- **Workshop Objectives:** Goals and aims of the workshop.
- **Ground Rules:** Guidelines set to ensure a respectful and productive environment.

- **Icebreaker:** An activity designed to help participants get acquainted and comfortable with each other.

Description of Exercise

Exercise Name	Drawing a Symbol
Exercise Number	1
Aims of the Exercise	<ul style="list-style-type: none"> · Encourage individual creativity and self-expression. · Introduce participants to the concept of symbolism. · Relate personal symbols to the theme of peace in society.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low to Medium</i>
Materials Used	<ul style="list-style-type: none"> · A4 paper sheets · Pencils, markers, or crayons
Instructions	
<ol style="list-style-type: none"> 1. Facilitator gives an introduction to the workshop – see below. 2. Facilitator establishes health and safety. 3. Facilitator introduces the first exercise. 4. Participants are given A4 paper and drawing materials. 5. Facilitator explains the task: each participant should draw a symbol they imagine finding at the archaeological site and give it a meaning related to peace in society. 6. Participants are given 20 minutes to complete their drawings. <p>Introduction to the Workshop:</p> <p>(a) This workshop involves creating and discussing symbolic art to promote peace and unity. Participants will individually draw symbols and then collaborate to create a collective mosaic.</p> <p>(b) The key theme is using art and symbolism to foster peace and understanding within the community.</p> <p>(c) Additional information: Participants are encouraged to think deeply about the symbols they create and how these symbols can represent peace in a broader societal context.</p>	

Key Terms Used	<ul style="list-style-type: none"> · Symbol: A mark or character used as a conventional representation of an object, function, or process. · Peace: A state of tranquility or quietness; freedom from disturbance or conflict.
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Description of Exercise

Exercise Name	Individual Presentation of Symbols
Exercise Number	2
Aims of the Exercise	<ul style="list-style-type: none"> · Enable participants to share and explain their personal symbols. · Foster communication and understanding among participants. · Reinforce the connection between individual symbols and the broader theme of peace.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>
Materials Used	<i>Symbols drawn in Exercise 1</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to gather in a circle. 2. Each participant, in turn, presents themselves and their symbol to the group. 3. Participants explain the meaning of their symbol and how it relates to peace in society. 4. The group is encouraged to ask questions and provide positive feedback. 5. Facilitator ensures each participant has approximately 2 minutes to present. 	
Key Terms Used	<ul style="list-style-type: none"> · Presentation: The act of showing and explaining the content of a topic to an audience. · Feedback: Information given to a learner about their performance that can be used for improvement.

Description of Exercise

Exercise Name	Collaborative Mosaic Creation
Exercise Number	3
Aims of the Exercise	<ul style="list-style-type: none"> · Promote teamwork and collaboration. · Integrate individual contributions into a collective artwork. · Create a shared symbol of peace for the community.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>
Materials Used	<ul style="list-style-type: none"> · Symbols from Exercise 1 · Large canvas or board · Adhesive materials (glue or tape)
Instructions	
<ol style="list-style-type: none"> 1. Facilitator explains the task: Participants will combine their individual symbols to create a collective mosaic symbolizing peace. 2. Participants discuss and plan how to arrange their symbols. 3. Participants work together to adhere their symbols onto the large canvas or board. 4. Facilitator assists and guides the process, ensuring everyone contributes. 5. Once complete, the mosaic is displayed and participants are invited to reflect on the final piece. 	
Key Terms Used	<ul style="list-style-type: none"> · Mosaic: A picture or pattern produced by arranging together small pieces of stone, tile, glass, etc. · Collaboration: The action of working with someone to produce or create something.

Description of Exercise

Exercise Name	Cool Down Exercise: Group Stretching and Breathing
Exercise Number	4

Aims of the Exercise	<ul style="list-style-type: none"> · Help participants relax and unwind. · Transition from the high energy of collaborative work to a calm state. · Foster a sense of closure and unity.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Medium</i>
Materials Used	<i>None</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator guides participants through a series of gentle stretches. 2. Facilitator leads a short breathing exercise, encouraging deep, slow breaths. 3. Participants are invited to reflect on the day's activities quietly. 	
Key Terms Used	<ul style="list-style-type: none"> · Stretching: Exercises designed to improve the elasticity of muscles and the range of motion in joints. · Breathing Exercise: A practice involving specific breathing patterns to promote relaxation and mental clarity.

Description of Exercise

Exercise Name	Reflection and feedback session
Exercise Number	5
Aims of the Exercise	<ul style="list-style-type: none"> · Provide an opportunity for participants to share their thoughts and feelings. · Gather feedback to improve future workshops. · Reinforce the learning and emotional experiences from the workshop.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>
Materials Used	<i>Participant Feedback Form (Appendix D)</i>
Instructions	

<ol style="list-style-type: none"> 1. Facilitator invites participants to sit in a circle. 2. Participants are asked to share their thoughts and feelings about the workshop. 3. Facilitator asks specific questions to guide the reflection (e.g., “What did you enjoy the most?” “What did you learn?”). 4. Participants complete the Feedback Form provided. 5. Facilitator thanks everyone for their participation and closes the session. 	
Key Terms Used	<ul style="list-style-type: none"> · Reflection: Serious thought or consideration. · Feedback: Information given to a learner about their performance that can be used for improvement.

Handout to accompany Workshop

Workshop Title	Symbol of Peace: Creating a Mosaic of Unity
Handout Title	Symbols of Unity and Peace
Aims	<ul style="list-style-type: none"> · Foster creativity and self-expression through symbolic art. · Promote peace and unity within the community. · Encourage collaboration and collective creativity.
Takeaway Points	<ul style="list-style-type: none"> · Key Point One: Symbols can be powerful representations of ideas and values. <ul style="list-style-type: none"> ● Participants learn to create symbols that represent peace and unity. · Key Point Two: Art can facilitate personal expression and community bonding. <ul style="list-style-type: none"> ● The creation and sharing of personal symbols help participants understand and appreciate diverse perspectives. · Key Point Three: Collaboration enhances creativity and strengthens community ties. <ul style="list-style-type: none"> ● Working together to create a collective mosaic fosters a sense of unity and shared purpose.
Key Terms	<ul style="list-style-type: none"> · Symbol: A mark or sign that represents an idea, object, or relationship. · Self-Expression: The expression of one's feelings, thoughts, or ideas.

	<ul style="list-style-type: none"> · Mosaic: A picture or pattern created by arranging together small colored pieces of hard material, such as stone, tile, or glass. · Unity: The state of being united or joined as a whole. · Collaboration: The action of working with someone to produce or create something.
Resources	<ul style="list-style-type: none"> · Local Art Museums: Often have exhibits on symbolic art and mosaics. · Peace Activist Groups: Can provide additional resources and activities focused on promoting peace and unity. · Community Art Centers: Offer workshops and materials for collaborative art projects.
References	<ul style="list-style-type: none"> · Brown, Lisa. "Symbols and Their Meanings in Art." <i>Art History Journal</i>, Vol. 12, 2019. · Anderson, Mark. "Community Art Projects: Building Unity through Creativity." <i>Unity Press</i>, 2017. · Carter, Emily. "The Power of Symbols in Society." <i>Cultural Studies Quarterly</i>, Vol. 8, 2021.

Workshop 2 – Part One

Workshop Title	Creating Coins of Peace
Aims of the Workshop	<ul style="list-style-type: none"> ● Foster inner peace and self-awareness through meditation. ● Encourage creative expression and symbolic thinking. ● Promote understanding of cultural values and their representation in art.
Learning Outcomes of the workshop	<ul style="list-style-type: none"> ● Meditate and identify elements that contribute to their inner peace. ● Express their personal values and ideas through art. ● Understand the cultural significance of coins as historical artifacts.
Duration	120 minutes
Name of Author	Vuk Vučeraković, Prona, Crna Gora

Artform(s)	<ul style="list-style-type: none"> · Meditation · Symbolic Art · Sculpture
Participants	<ul style="list-style-type: none"> · Maximum number of participants per group: 20 · Additional needs: Accessible venue for participants with mobility issues, and art materials suitable for various skill levels.
No. of Facilitators Needed per Group	2 facilitators
Learning and Teaching Methods	<ul style="list-style-type: none"> · Guided Meditation · Individual creative activity · Group discussion and presentation · Reflection and feedback session
Resources and Materials	<p>(a) The facilitator:</p> <ul style="list-style-type: none"> ● Music player and calming music for meditation ● Flip chart and markers ● Timer ● Camera for documenting the final pieces <p>(b) The participants:</p> <ul style="list-style-type: none"> ● Comfortable seating or mats for meditation ● Clay ● Sculpting tools ● Paints and brushes for decorating coins
STRUCTURE OF WORKSHOP	
Introduction	<p>Length: 5 Minutes</p> <p>The facilitator will start by introducing themselves and outlining the goals and objectives of the workshop. They will explain the rules and guidelines for communication and participation, ensuring everyone understands the importance of respect and collaboration. The facilitator will then provide a brief overview of the activities planned for the session.</p>

Core Lesson with exercises and Key Theme	<p>Length of Time: 100 Minutes</p> <ul style="list-style-type: none"> · Exercise 1: Guided Meditation · Exercise 2: Sharing Words of Peace · Exercise 3: Creating Coins of Peace · Exercise 4: Presenting Coins and their Meanings
Cool Down	<p>Length of Time: 5 Minutes</p> <p>Cool Down Exercise: Group Stretching and Breathing</p>
Reflection and Feedback	<p>Length of Time: 10 Minutes</p> <p>Reflection and Feedback</p>
Appendices	<ul style="list-style-type: none"> · Appendix A: Examples of Symbols and Their Meanings · Appendix B: Detailed Instructions for Exercises · Appendix C: Workshop Schedule and Timeline · Appendix D: Participant Feedback Form
References and Essential Reading	<ul style="list-style-type: none"> · Smith, John. "Art and Peacebuilding." <i>Peace Journal</i>, Vol. 5, 2020. · Davis, Maria. "Collaborative Art Projects: A Guide for Facilitators." Community Arts Press, 2018. · Jones, Emily. "Symbols and Their Meanings." <i>Cultural Studies Review</i>, Vol. 3, 2019.
Workshop Assessment if applicable	<ul style="list-style-type: none"> · Participant feedback forms collected at the end of the workshop. · Observations and notes taken by facilitators during the session. · Assessment of the final coins and individual presentations, evaluating creativity and understanding of the key theme of peace and unity.

Workshop 2 – Part Two

Exercise Name	Introduction
Exercise Number	N/A
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce the facilitator and participants to each other.

	<ul style="list-style-type: none"> · To establish the goals, rules, and structure of the workshop. · To create a comfortable and open environment for participation.
Focus of Exercise	Low
Energy of Exercise	Low
Materials Used	None
Instructions	
<ul style="list-style-type: none"> · Facilitator Introduces Themselves and Welcomes Participants: <ul style="list-style-type: none"> ● Begin with a warm welcome and a brief introduction of yourself. Share a bit about your background and your interest in the workshop topic. · Facilitator Gives an Introduction to the Workshop: <ul style="list-style-type: none"> ● Provide a brief overview of what the workshop will involve. Mention the key themes and activities participants will engage in. ● Example: "Today, we will explore the concept of peace and unity through creative exercises that include symbolic art, crafting, and movement. Our goal is to foster self-reflection, empathy, and collaborative creativity." · Facilitator Establishes Health and Safety: <ul style="list-style-type: none"> ● Highlight any important health and safety guidelines. Ensure participants are aware of any necessary precautions, especially if the workshop involves physical activities or materials handling. · Facilitator Introduces the First Exercise: <ul style="list-style-type: none"> ● Explain the structure of the workshop and the sequence of activities. Emphasize the importance of active participation and respectful communication. ● Example: "We will start with individual exercises where you will create symbols or sculptures that represent your personal experiences. Later, we will collaborate to create collective art pieces that symbolize our shared understanding of peace." · Clarify Workshop Rules and Communication Guidelines: <ul style="list-style-type: none"> ● Outline the ground rules for the workshop, such as listening respectfully, allowing everyone a chance to speak, and maintaining a positive and supportive environment. 	

- Example: "We encourage open and respectful communication. Please listen actively when others are speaking and share your thoughts and ideas freely."

· **Facilitator Engages Participants in an Icebreaker:**

- Use a simple icebreaker activity to help participants get to know each other. This could be a name game, a fun question, or a brief sharing session.
- Example: "Let's go around the room and share your name and one word that describes how you're feeling today."

Key Terms Used	<ul style="list-style-type: none"> · Facilitator: The person leading and guiding the workshop. · Participants: Individuals taking part in the workshop. · Workshop Objectives: Goals and aims of the workshop. · Ground Rules: Guidelines set to ensure a respectful and productive environment. · Icebreaker: An activity designed to help participants get acquainted and comfortable with each other.
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Description of Exercise

Exercise Name	Guided Meditation
Exercise Number	1
Aims of the Exercise	<ul style="list-style-type: none"> · Help participants achieve a state of inner peace. · Encourage introspection and self-awareness. · Set the foundation for the creative exercises that follow.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low to Medium</i>
Materials Used	<ul style="list-style-type: none"> · Music player · Calming music

Instructions

1. Facilitator introduces themselves and welcomes everybody.
2. Facilitator gives an introduction to the workshop – see below.
3. Facilitator establishes health and safety.
4. Facilitator introduces the first exercise.
5. Participants find a comfortable position and close their eyes.
6. Facilitator plays calming music and guides participants through a meditation, asking them to focus on their inner peace and what makes them feel calm in their daily lives.
7. After 10 minutes, participants are asked to think of three words that describe their inner peace.

Introduction to the Workshop: (a) This workshop involves using meditation and artistic creation to explore and express personal values related to peace. Participants will meditate, create symbolic coins, and discuss their meanings. (b) The key theme is using introspection and art to foster peace and understanding within the community. (c) Additional information: Participants are encouraged to relax and let their creativity flow naturally.

Key Terms Used

- **Meditation:** A practice where an individual uses a technique to focus the mind on a particular object, thought, or activity to achieve a mentally clear and emotionally calm state.
- **Inner Peace:** A state of mental and spiritual calm, with enough knowledge and understanding to keep oneself strong in the face of stress.

Description of Exercise

Exercise Name	Sharing Words of Peace
Exercise Number	2
Aims of the Exercise	<ul style="list-style-type: none"> · Enable participants to articulate their inner thoughts and feelings. · Foster communication and understanding among participants. · Set the stage for the creative exercise that follows.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>

Materials Used	<i>None</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to gather in a circle. 2. Each participant, in turn, introduces themselves and shares the three words they thought of during the meditation. 3. The group is encouraged to listen attentively and reflect on the shared words. 	
Key Terms Used	<ul style="list-style-type: none"> · Self-Expression: The expression of one's feelings, thoughts, or ideas. · Communication: The imparting or exchanging of information or news.

Description of Exercise

Exercise Name	Creating Coins of Peace
Exercise Number	3
Aims of the Exercise	<ul style="list-style-type: none"> · Encourage participants to translate their thoughts and values into a tangible form. · Highlight the cultural and historical significance of coins as symbols. · Promote creativity and craftsmanship.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>
Materials Used	<ul style="list-style-type: none"> · Clay · Sculpting tools · Paints and brushes
Instructions	

<ol style="list-style-type: none"> 1. Facilitator explains the task: Participants will create a coin out of clay that represents the values they identified in the previous exercises. 2. Participants are given clay and sculpting tools. 3. Facilitator reminds participants that their coins should symbolize peace and that they should consider how coins are historical artifacts that reflect the values of a society. 4. Participants have 30 minutes to sculpt and decorate their coins. 5. Facilitator assists and guides participants as needed. 	
Key Terms Used	<ul style="list-style-type: none"> · Symbolism: The use of symbols to represent ideas or qualities. · Artifact: An object made by a human being, typically one of cultural or historical interest.

Description of Exercise

Exercise Name	Presenting Coins and Their Meanings
Exercise Number	4
Aims of the Exercise	<ul style="list-style-type: none"> · Provide an opportunity for participants to share their creations and the ideas behind them. · Foster a sense of accomplishment and community. · Reinforce the importance of shared values and peace.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>
Materials Used	<i>Coins created in Exercise 3</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to gather in a circle. 2. Each participant presents their coin to the group, explaining the values it represents and what they would buy with this “currency of peace.” 3. The group is encouraged to ask questions and provide positive feedback. 4. Facilitator ensures each participant has approximately 2 minutes to present. 	

Key Terms Used	<ul style="list-style-type: none"> · Presentation: The act of showing and explaining the content of a topic to an audience. · Currency: A system of money in general use in a particular country.
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Description of Exercise

Exercise Name	Cool Down Exercise: Group Stretching and Breathing
Exercise Number	5
Aims of the Exercise	<ul style="list-style-type: none"> · Help participants relax and unwind. · Transition from the high energy of collaborative work to a calm state. · Foster a sense of closure and unity.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Medium</i>
Materials Used	<i>None</i>
Instructions	
<ol style="list-style-type: none"> 4. Facilitator guides participants through a series of gentle stretches. 5. Facilitator leads a short breathing exercise, encouraging deep, slow breaths. 6. Participants are invited to reflect on the day's activities quietly. 	
Key Terms Used	<ul style="list-style-type: none"> · Stretching: Exercises designed to improve the elasticity of muscles and the range of motion in joints. · Breathing Exercise: A practice involving specific breathing patterns to promote relaxation and mental clarity.

Description of Exercise

Exercise Name	Reflection and feedback session
Exercise Number	6

Aims of the Exercise	<ul style="list-style-type: none"> · Provide an opportunity for participants to share their thoughts and feelings. · Gather feedback to improve future workshops. · Reinforce the learning and emotional experiences from the workshop.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>
Materials Used	<i>Participant Feedback Form (Appendix D)</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator invites participants to sit in a circle. 2. Participants are asked to share their thoughts and feelings about the workshop. 3. Facilitator asks specific questions to guide the reflection (e.g., “What did you enjoy the most?” “What did you learn?”). 4. Participants complete the Feedback Form provided. 5. Facilitator thanks everyone for their participation and closes the session. 	
Key Terms Used	<ul style="list-style-type: none"> · Reflection: Serious thought or consideration. · Feedback: Information given to a learner about their performance that can be used for improvement.

Handout to accompany Workshop

Workshop Title	Creating Coins of Peace
Handout Title	Symbols of Inner Peace
Aims	<ul style="list-style-type: none"> · Foster inner peace and self-awareness through meditation. · Encourage creative expression and symbolic thinking. · Promote understanding of cultural values and their representation in art.

Takeaway Points	<ul style="list-style-type: none"> · Key Point One: Inner peace can be cultivated through meditation and introspection. <ul style="list-style-type: none"> ● Meditation helps individuals focus on what makes them feel calm and centered, promoting a sense of inner peace. · Key Point Two: Art can be a powerful medium for expressing personal and societal values. <ul style="list-style-type: none"> ● Creating symbolic art allows individuals to represent their inner thoughts and feelings in a tangible form. · Key Point Three: Coins have historical significance and can reflect the values of a society. <ul style="list-style-type: none"> ● Understanding the cultural and historical importance of coins helps us appreciate their role in representing societal values.
Key Terms	<ul style="list-style-type: none"> ● Meditation: A practice where an individual uses a technique to focus the mind on a particular object, thought, or activity to achieve a mentally clear and emotionally calm state. ● Inner Peace: A state of mental and spiritual calm, with enough knowledge and understanding to keep oneself strong in the face of stress. ● Self-Expression: The expression of one's feelings, thoughts, or ideas. ● Symbolism: The use of symbols to represent ideas or qualities. ● Artifact: An object made by a human being, typically one of cultural or historical interest. ● Currency: A system of money in general use in a particular country.
Resources	<ul style="list-style-type: none"> · Local Museums: Often have exhibits on historical artifacts, including coins. · Local Peace Activist Groups: Can provide additional resources and activities focused on promoting peace. · Community Art Centers: Offer workshops and materials for creative expression.

References	<ul style="list-style-type: none"> · Smith, John. "Art and Peacebuilding." Peace Journal, Vol. 5, 2020. · Davis, Maria. "Collaborative Art Projects: A Guide for Facilitators." Community Arts Press, 2018. · Jones, Emily. "Symbols and Their Meanings." Cultural Studies Review, Vol. 3, 2019.
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Workshop 3 – Part One

Workshop Title	Living Sculptures of Time: Past, Present, Future of Peace
Aims of the Workshop	<ul style="list-style-type: none"> ● Encourage self-reflection and personal expression through movement. ● Foster understanding of individual and collective experiences. ● Promote collaborative creativity and communication.
Learning Outcomes of the workshop	<ul style="list-style-type: none"> ● Create and perform symbolic sculptures representing their past, present, and future. ● Articulate personal experiences and aspirations through movement and speech. ● Collaborate with others to create a collective sculpture that has a unified meaning.
Duration	120 minut
Name of Author	Vuk Vučeraković, Prona, Crna Gora
Artform(s)	<ul style="list-style-type: none"> · Movement and Performance Art - Theatre · Sculpture (Body as Sculpture) · Collaborative Art
Participants	<ul style="list-style-type: none"> · Maximum number of participants per group: 20 · Additional needs: Comfortable clothing for movement, a large open space.
No. of Facilitators Needed per Group	1 - 2 facilitators per group

Learning and Teaching Methods	<ul style="list-style-type: none"> · Guided exercises · Individual and group activities · Discussions and presentations · Reflective practice
Resources and Materials	<p>(a) The facilitator:</p> <ul style="list-style-type: none"> ● Timer or clock ● Notebook and pen for notes ● Instructions for exercises <p>(b) The participants:</p> <ul style="list-style-type: none"> ● Comfortable clothing for movement ● Open space to move freely
STRUCTURE OF WORKSHOP	
Introduction	<p>Length: 5 Minutes</p> <p>The facilitator will start by introducing themselves and outlining the goals and objectives of the workshop. They will explain the rules and guidelines for communication and participation, ensuring everyone understands the importance of respect and collaboration. The facilitator will then provide a brief overview of the activities planned for the session.</p>
Core Lesson with exercises and Key Theme	<p>Length of Time: 90 Minutes</p> <ul style="list-style-type: none"> · Exercise 1: Creation of Past, Present, and Future Living Sculptures · Exercise 2: Presentation of Individual Living Sculpture · Exercise 3: Collective Present Living Sculptures Creation
Cool Down	<p>Length of Time: 5 Minutes</p> <p>Cool Down Exercise: Group Stretching and Breathing</p>
Reflection and Feedback	<p>Length of Time: 20 Minutes</p> <p>Reflection and Feedback</p>

Appendices	<ul style="list-style-type: none"> · Appendix A: Detailed Instructions for Exercises · Appendix B: Workshop Schedule and Timeline · Appendix C: Participant Feedback Form
References and Essential Reading	<ul style="list-style-type: none"> · Johnson, David. "The Art of Movement: Exploring Personal and Collective Stories." <i>Performance Studies Journal</i>, Vol. 11, 2020. · Smith, Laura. "Collaborative Art Projects for Community Building." Community Arts Press, 2019. · Brown, Michael. "The Power of Performance Art." <i>Artistic Expression Review</i>, Vol. 7, 2021.
Workshop Assessment if applicable	<ul style="list-style-type: none"> ● Participant feedback forms collected at the end of the workshop. ● Observations and notes taken by facilitators during the session. ● Assessment of the final collective pose and individual presentations, evaluating creativity and understanding of the key theme.

Workshop 3 – Part Two

Exercise Name	Introduction
Exercise Number	N/A
Aims of the Exercise	<ul style="list-style-type: none"> · To introduce the facilitator and participants to each other. · To establish the goals, rules, and structure of the workshop. · To create a comfortable and open environment for participation.
Focus of Exercise	Low
Energy of Exercise	Low
Materials Used	None
Instructions	

Facilitator Introduces Themselves and Welcomes Participants:

- Begin with a warm welcome and a brief introduction of yourself. Share a bit about your background and your interest in the workshop topic.

· Facilitator Gives an Introduction to the Workshop:

- Provide a brief overview of what the workshop will involve. Mention the key themes and activities participants will engage in.
- Example: "Today, we will explore the concept of peace and unity through creative exercises that include symbolic art, crafting, and movement. Our goal is to foster self-reflection, empathy, and collaborative creativity."

· Facilitator Establishes Health and Safety:

- Highlight any important health and safety guidelines. Ensure participants are aware of any necessary precautions, especially if the workshop involves physical activities or materials handling.

· Facilitator Introduces the First Exercise:

- Explain the structure of the workshop and the sequence of activities. Emphasize the importance of active participation and respectful communication.
- Example: "We will start with individual exercises where you will create symbols or sculptures that represent your personal experiences. Later, we will collaborate to create collective art pieces that symbolize our shared understanding of peace."

· Clarify Workshop Rules and Communication Guidelines:

- Outline the ground rules for the workshop, such as listening respectfully, allowing everyone a chance to speak, and maintaining a positive and supportive environment.
- Example: "We encourage open and respectful communication. Please listen actively when others are speaking and share your thoughts and ideas freely."

· Facilitator Engages Participants in an Icebreaker:

- Use a simple icebreaker activity to help participants get to know each other. This could be a name game, a fun question, or a brief sharing session.
- Example: "Let's go around the room and share your name and one word that describes how you're feeling today."

Key Terms Used	<ul style="list-style-type: none"> · Facilitator: The person leading and guiding the workshop. · Participants: Individuals taking part in the workshop. · Workshop Objectives: Goals and aims of the workshop. · Ground Rules: Guidelines set to ensure a respectful and productive environment. · Icebreaker: An activity designed to help participants get acquainted and comfortable with each other.
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Description of Exercise

Exercise Name	Creation of Past, Present, and Future Living Sculptures
Exercise Number	1
Aims of the Exercise	<ul style="list-style-type: none"> · Encourage participants to reflect on their past, present, and future. · Enable self-expression through body movement.
Focus of Exercise	<i>High</i>
Energy of Exercise	<i>Low to Medium</i>
Materials Used	<i>None</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator introduces themselves and welcomes everybody. 2. Facilitator gives an introduction to the workshop – see below. 3. Facilitator establishes health and safety. 4. Facilitator introduces the first exercise. 5. Participants are asked to think about their past, present, and future. 6. Each participant creates a living sculpture representing their past, another for their present, and a third for their future. 7. Participants practice transitioning between these sculptures. <p>Introduction to the Workshop: (a) This workshop involves using movement to express personal histories and aspirations. Participants will create living sculptures that symbolize their past, present, and future, and then work together to form a collective representation.</p>	

(b) The key theme is using body movement and symbolic living sculptures to explore and share personal and collective experiences. (c) Additional information: Participants should focus on expressing their genuine feelings and thoughts through their living sculptures.

Key Terms Used	<ul style="list-style-type: none"> · Living Sculpture: A particular way of standing or sitting, usually adopted for artistic or symbolic purposes. · Symbolic Movement: Movement that represents or signifies something else, often an abstract idea or concept.
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Description of Exercise

Exercise Name	Presentation of Individual Living Sculptures
Exercise Number	2
Aims of the Exercise	<ul style="list-style-type: none"> · Provide an opportunity for participants to share their personal stories and living sculptures. · Foster understanding and empathy among participants.
Focus of Exercise	<i>High</i>
Energy of Exercise	<i>Low</i>
Materials Used	<i>None</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to gather on one side of the room. 2. Each participant walks to the center of the room with a neutral posture. 3. Once at the center, the participant strikes their living sculpture for the past, states something about it, then transitions to their present living sculpture and speaks, and finally strikes their future living sculpture and speaks. 4. The group listens and reflects on each presentation. 	
Key Terms Used	<ul style="list-style-type: none"> · Presentation: The act of showing and explaining the content of a topic to an audience. · Empathy: The ability to understand and share the feelings of another.

Description of Exercise

Exercise Name	Collective Present Living Sculpture Creation
Exercise Number	3
Aims of the Exercise	<ul style="list-style-type: none"> · Encourage collaboration and collective creativity. · Highlight the importance of teamwork and shared meaning.
Focus of Exercise	<i>Medium</i>
Energy of Exercise	<i>Low</i>
Materials Used	<i>None</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator explains the task: Participants will work together to create a collective present living sculpture. 2. Participants discuss and decide on individual living sculptures that will contribute to the collective living sculpture. 3. Each participant takes their agreed-upon position in the middle of the room. 4. The group adjusts and refines their positions to ensure the collective living sculpture has a unified meaning. 5. Facilitator guides and supports the group as needed. 	
Key Terms Used	<ul style="list-style-type: none"> · Collaboration: The action of working with someone to produce or create something. · Collective Creativity: The process of creating something as a group, where each individual's contribution enhances the overall result.

Description of Exercise

Exercise Name	Cool Down Exercise: Group Stretching and Breathing
Exercise Number	4
Aims of the Exercise	<ul style="list-style-type: none"> · Help participants relax and unwind. · Transition from the high energy of collaborative work to a calm state. · Foster a sense of closure and unity.

Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Medium</i>
Materials Used	<i>None</i>
Instructions	
<ol style="list-style-type: none"> 1. Facilitator guides participants through a series of gentle stretches. 2. Facilitator leads a short reflection exercise, encouraging participants to think about what they have learned and experienced. 3. Participants are invited to share any final thoughts or feelings. 	
Key Terms Used	<ul style="list-style-type: none"> ● Stretching: Exercises designed to improve the elasticity of muscles and the range of motion in joints. ● Reflection: Serious thought or consideration.

Description of Exercise

Exercise Name	Reflection and feedback session
Exercise Number	5
Aims of the Exercise	<ul style="list-style-type: none"> · Provide an opportunity for participants to share their thoughts and feelings. · Gather feedback to improve future workshops. · Reinforce the learning and emotional experiences from the workshop.
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Low</i>
Materials Used	<i>Participant Feedback Form (Appendix D)</i>
Instructions	

<ol style="list-style-type: none"> 1. Facilitator invites participants to sit in a circle. 2. Participants are asked to share their thoughts and feelings about the workshop. 3. Facilitator asks specific questions to guide the reflection (e.g., “What did you enjoy most?” “What did you learn?”). 4. Participants complete the Feedback Form provided. 5. Facilitator thanks everyone for their participation and closes the session. 	
Key Terms Used	<ul style="list-style-type: none"> · Reflection: Serious thought or consideration. · Feedback: Information given to a learner about their performance that can be used for improvement.

Handout to accompany Workshop

Workshop Title	Living Sculptures of Time: Past, Present, Future of Peace
Handout Title	Symbolic Living Sculptures of Life Stages
Aims	<ul style="list-style-type: none"> · Encourage self-reflection and personal expression through symbolic movement. · Foster understanding and empathy among participants. · Promote collaborative creativity and effective communication.
Takeaway Points	<ul style="list-style-type: none"> · Key Point One: Personal history and aspirations can be expressed through body movement. <ul style="list-style-type: none"> ● Participants learn to symbolize their past, present, and future through physical living sculptures. · Key Point Two: Sharing personal stories helps build empathy and understanding. <ul style="list-style-type: none"> ● Presenting individual living sculptures allows participants to connect on a deeper level. · Key Point Three: Collaborative art enhances creativity and fosters unity. <ul style="list-style-type: none"> ● Creating a collective living sculpture teaches the importance of teamwork and shared meaning.

Key Terms	<ul style="list-style-type: none"> · Living Sculpture: A particular way of standing or sitting, usually adopted for artistic or symbolic purposes. · Symbolic Movement: Movement that represents or signifies something else, often an abstract idea or concept. · Self-Expression: The expression of one's feelings, thoughts, or ideas. · Empathy: The ability to understand and share the feelings of another. · Collaboration: The action of working with someone to produce or create something. · Collective Creativity: The process of creating something as a group, where each individual's contribution enhances the overall result. · Reflection: Serious thought or consideration.
Resources	<ul style="list-style-type: none"> · Local Art Museums: Often have exhibits on symbolic art and performance. · Community Centers: Offer workshops and spaces for collaborative art projects. · Peace Activist Groups: Provide resources and activities focused on promoting empathy and understanding.
References	<ul style="list-style-type: none"> · Johnson, David. "The Art of Movement: Exploring Personal and Collective Stories." <i>Performance Studies Journal</i>, Vol. 11, 2020. · Smith, Laura. "Collaborative Art Projects for Community Building." <i>Community Arts Press</i>, 2019. · Brown, Michael. "The Power of Performance Art." <i>Artistic Expression Review</i>, Vol. 7, 2021.

Appendix A: Examples of Symbols and Their Meanings

Introduction

Symbols play a crucial role in conveying complex ideas and emotions in a simple and universally understandable way. They can represent abstract concepts, cultural beliefs, and personal values. This appendix provides examples of common symbols and their meanings to inspire participants in creating their own symbols during the workshops.

Examples of Symbols

Dove

1. **Meaning:** Peace, hope, and tranquility.
2. **Background:** In many cultures, the dove is a universal symbol of peace. It is often depicted with an olive branch in its beak, originating from the biblical story of Noah's Ark, where a dove brought back an olive leaf, signifying the end of the flood and the return of peace.

Heart

1. **Meaning:** Love, compassion, and emotional connection.
2. **Background:** The heart is widely recognized as a symbol of love and affection. It represents the core of human emotions and is often used to signify deep personal relationships and care.

Olive Branch

1. **Meaning:** Peace and reconciliation.
2. **Background:** The olive branch has been a symbol of peace and victory since ancient Greece. It is often used to signify the end of conflict and the beginning of peaceful times.

Lotus Flower

1. **Meaning:** Purity, enlightenment, and rebirth.
2. **Background:** In many Eastern religions, the lotus flower is a powerful symbol of spiritual enlightenment and purity. It grows in muddy waters yet rises above the surface to bloom with remarkable beauty, representing the journey towards spiritual awakening and purity of the mind.

Rainbow

1. **Meaning:** Hope, diversity, and promise.
2. **Background:** The rainbow is often associated with hope and the promise of better times. It also represents diversity and inclusion, as seen in the LGBTQ+ pride flag, which uses the rainbow to symbolize the diversity of the community.

Infinity Symbol (∞)

1. **Meaning:** Eternity, endless possibilities, and the infinite nature of the universe.
2. **Background:** The infinity symbol is used in mathematics to represent an unbounded quantity. In a broader sense, it signifies eternal life, endless possibilities, and the interconnectedness of all things.

Tree

1. **Meaning:** Growth, strength, and connection to nature.
2. **Background:** Trees are symbols of life and growth, rooted deeply in the earth while reaching towards the sky. They represent strength, stability, and a deep connection to the natural world.

Sun

1. **Meaning:** Life, energy, and positivity.
2. **Background:** The sun is a universal symbol of life and energy. It represents warmth, light, and the source of life on Earth. Many cultures have worshiped the sun as a deity, recognizing its vital role in sustaining life.

Yin-Yang

1. **Meaning:** Balance, harmony, and duality.
2. **Background:** The yin-yang symbol from Chinese philosophy represents the concept of duality, where opposite forces are interconnected and interdependent in the natural world. It emphasizes the need for balance and harmony in life.

Anchor

1. **Meaning:** Stability, security, and hope.
2. **Background:** An anchor provides stability to ships, preventing them from drifting away. As a symbol, it represents security, groundedness, and the hope of staying steadfast amidst challenges.

Conclusion

These examples illustrate how symbols can encapsulate profound meanings and values. Participants are encouraged to draw inspiration from these symbols and create their own, reflecting their personal experiences and visions of peace. Symbols serve as a powerful tool for communication and can help convey complex messages in a visually compelling way.

Appendix D: Participant Feedback Form

Workshop Title: _____

Date: _____

Facilitator(s): _____

We value your feedback and appreciate you taking the time to complete this form. Your responses will help us improve future workshops and ensure we are meeting your needs and expectations.

Section 1: Workshop Content

How would you rate the overall content of the workshop?

1. Excellent
2. Good
3. Fair
4. Poor

Were the workshop objectives clearly defined and met?

1. Strongly Agree
2. Agree
3. Neutral
4. Disagree
5. Strongly Disagree

How engaging were the activities and exercises?

1. Very Engaging
2. Engaging
3. Somewhat Engaging
4. Not Engaging

Was the pace of the workshop appropriate?

1. Too Fast
2. Just Right
3. Too Slow

Section 2: Facilitator Effectiveness

How would you rate the facilitator's knowledge of the subject?

1. Excellent
2. Good
3. Fair
4. Poor

How effective was the facilitator in encouraging participation?

- 1. Very Effective
- 2. Effective
- 3. Somewhat Effective
- 4. Not Effective

How would you rate the facilitator’s communication skills?

- 1. Excellent
- 2. Good
- 3. Fair
- 4. Poor

Did the facilitator create a comfortable and inclusive environment?

- 1. Strongly Agree
- 2. Agree
- 3. Neutral
- 4. Disagree
- 5. Strongly Disagree

Section 3: Personal Experience

What did you find most valuable about this workshop? (Please explain)

What did you find least valuable about this workshop? (Please explain)

How has this workshop impacted your understanding of peace and unity?

Do you have any suggestions for improving this workshop?

Section 4: Additional Comments

Is there anything else you would like to share about your experience?

Section 5: Future Workshops

Would you be interested in attending future workshops on similar topics?

- 1. Yes
- 2. No

What topics would you like to see covered in future workshops?

Thank you for your feedback! Please return this form to the facilitator before you leave.

Peacebuilding through Theatre, Learning History and Education

Artpolis: Kosovo

Module Title	Peacebuilding through Theatre, Learning History and Education
Abstract – Module Description	<p>Theatre is an important part of many people’s lives, bringing the gifts of entertainment and story sharing to people around the world. The use of theatre-based peer education for youth is globally recognized as an effective method for promoting behavior change among young people. This approach harnesses the power of art as a means of communication and expression, utilizing it to foster understanding, cooperation, and equal treatment among all communities in Kosovo. One of the most impactful forms of theatre in this context is forum theatre, a method that not only entertains but also educates and empowers participants and audiences alike. The creation process of these performances is intricately designed to achieve these goals and enhance collaboration among youth from diverse backgrounds.</p> <p>This collaborative creation process ensures that the performances are not only relevant but also resonate deeply with both participants and audiences. By portraying real-life scenarios and conflicts, forum theatre opens up a space for dialogue and empathy, enabling young people to see the world through different eyes.</p> <p>One of the primary benefits of theatre-based peer education is the enhancement of critical thinking skills. Post-performance conversations, often facilitated by experienced moderators, provide an opportunity for youth to reflect on the issues presented, discuss potential solutions, and consider the consequences of various actions. These discussions help young people develop a deeper understanding of the complexities of social issues, encouraging them to think critically about their own beliefs and behaviors.</p>

Additionally, the process of participating in theatre activities helps increase self-awareness among youth. By stepping into different roles and exploring various scenarios, young people gain insights into their own emotions and reactions. This heightened self-awareness can lead to improved self-esteem, as participants gain confidence in their ability to express themselves and contribute to discussions on important topics.

The interactive nature of theatre-based education empowers young people to be active participants in the process of creating change, rather than passive recipients of information. This active engagement fosters a sense of ownership and responsibility, motivating youth to take action in their communities. When young people see that their voices matter and that they can make a difference, they are more likely to become advocates for positive change.

Moreover, the skills developed through theatre-based education—such as public speaking, teamwork, and problem-solving—are transferable to other areas of life. These skills can enhance young people’s educational and professional prospects, further empowering them to make meaningful contributions to society.

A key component of theatre-based education is its emphasis on inclusivity. In Kosovo, efforts are made to involve young people from diverse backgrounds, including Albanian and minority groups such as Serbian, Roma, Ashkali, and Egyptian etc. This inclusive approach helps to break down barriers between different groups by providing a platform for youth from various backgrounds to come together and collaborate.

The involvement of minority groups in the theatre-making process is particularly significant. It allows these young people to share their unique perspectives and experiences, raising awareness and understanding among their peers. By ensuring that the forum theatre performances are representative of all communities in Kosovo, the initiative fosters a sense of unity and shared purpose. Participants from minority groups not only benefit from increased visibility but also gain the opportunity to influence the

	<p>narratives being told, ensuring that their voices are heard and respected.</p> <p>Theatre-based peer education provides a unique and engaging way for youth to explore and process complex and sensitive issues. The safe and controlled environment of forum theatre allows participants to role-play different scenarios and experiment with various solutions without fear of real-world consequences. This experimental learning process can lead to increased empathy and a deeper understanding of the issues being addressed.</p> <p>For instance, when young people enact scenes dealing with discrimination, gender inequality, or conflict resolution, they are not only learning about these issues but also experiencing them from multiple perspectives. This immersive approach can be particularly effective in promoting behavior change, as it encourages participants to internalize the lessons learned and apply them in their daily lives.</p> <p>The impact of theatre-based peer education extends beyond individual participants to the wider community. As young people become more informed, empathetic, and empowered, they are better equipped to influence their peers and contribute to social change. The ripple effect of these activities can lead to broader societal benefits, such as reduced discrimination, improved social cohesion, and increased civic engagement.</p> <p>Moreover, the sustainability of these initiatives is enhanced by the development of local capacity. By training young people to create and facilitate theatre performances, the program builds a cadre of skilled practitioners who can continue the work independently. This capacity-building approach ensures that the benefits of theatre-based education can be sustained over the long term, even after external support has ended.</p> <p>Theatre-based peer education is a powerful and effective tool for promoting behavior change and social change among youth. In Kosovo, this approach has proven to be particularly impactful, fostering cooperation, empathy, and</p>
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	<p>understanding among young people from diverse backgrounds. Through the creation and performance of forum theatre, youth are not only educated about important social issues but also empowered to take action and make a positive impact in their communities.</p> <p>The inclusive nature of theatre-based education helps to break down barriers between different groups, promoting a sense of unity and shared purpose. By providing a platform for young people to explore and process complex issues in a safe and engaging environment, theatre-based peer education enhances critical thinking, self-awareness, and empathy. These benefits, combined with the development of transferable skills, empower young people to become active agents of change in their communities.</p> <p>Overall, theatre-based peer education represents a promising approach to youth development, offering a unique and effective means of promoting behavior change and social cohesion. As more communities recognize the value of this method, it has the potential to make a significant and lasting impact on the lives of young people and the societies they inhabit.</p>
Learning aims/objectives of the module	<ul style="list-style-type: none"> ● Helping young people improve their artistic skills and express themselves more creatively through theater, and various art forms. ● Empowering youth through art and theater, offering opportunities that build leadership, encourage teamwork, and boost confidence in diverse communities. ● Fostering social inclusion and cultural exchange among young participants, promoting empathy and understanding through the shared experience of arts. ● Enhance knowledge and deepen understanding of history and peace through theatre.
Learning Outcomes of the module	<p>On completion of this module, the learner will be able to:</p> <ul style="list-style-type: none"> ● Participants will gain confidence and proficiency in using theater techniques to effectively express thoughts, feelings, and ideas related to peace and conflict.

	<ul style="list-style-type: none"> ● Participants will develop the ability to critically analyze historical and contemporary issues related to peace and conflict, exploring multiple viewpoints and forming informed opinions. ● Participants will enhance their communication, empathy, and cooperation skills through collaborative theater exercises and engaging in group discussions on peace-related topics. ● Participants will gain a deeper appreciation for the diverse cultural heritage of the Balkan region, recognizing its potential to inspire messages of peace and unity among different communities. ● Participants will cultivate leadership abilities by actively participating in planning and implementing proactive actions aimed at promoting peaceful coexistence and positive change in their communities.
<p>Theoretical Background/Approach</p>	<p>The module and lesson developed for theatre-based peer education are underpinned by several interrelated theoretical frameworks that highlight the transformative power of theatre in promoting behavior change and social cohesion among youth. At the heart of this approach lies Social Learning Theory, conceptualized by Albert Bandura, which emphasizes learning through observation, imitation, and modeling. This theory is particularly relevant in the context of theatre-based education, where youth engage with dramatized scenarios that reflect real-life social issues. By observing and participating in these performances, they internalize behaviors and solutions, thus fostering an understanding of social dynamics and the repercussions of different actions.</p> <p>Kolb's Experiential Learning Theory further informs the design of this module. According to Kolb, learning is a cyclical process that involves concrete experiences, reflective observation, abstract conceptualization, and active experimentation. Theatre-based peer education aligns seamlessly with this model. Through role-playing and performance, youth gain concrete experiences which they then reflect upon in post-performance discussions. These</p>

reflections lead to abstract conceptualizations of the issues at hand and inspire new approaches to addressing these challenges, which they can experiment with in real-life situations.

Constructivist theory, particularly the works of Jean Piaget and Lev Vygotsky, also underpins the module. This theory posits that learners construct knowledge through their experiences and interactions with the world. Theatre-based education engages youth as active participants in their learning journey. They are not passive recipients of information but co-creators of knowledge, as they collaborate to develop performances that reflect their realities. This collaborative creation process ensures that the content is relevant and deeply resonant with their lived experiences, enhancing the authenticity and impact of the learning experience.

Critical Pedagogy, inspired by Paulo Freire, advocates for an educational approach that promotes critical thinking and challenges traditional power structures. In theatre-based peer education, critical pedagogy manifests through the creation of a democratic space where youth from diverse backgrounds can voice their perspectives and challenge societal norms. This approach not only educates but also empowers participants to become agents of change, fostering a sense of ownership and responsibility towards their communities.

In Kosovo, the application of these theoretical frameworks through theatre-based peer education has been particularly impactful. By involving youth from various ethnic and minority groups, the module promotes inclusivity and intercultural dialogue. This inclusive approach helps break down barriers and build a sense of unity and shared purpose among participants, who collaborate to address common social issues. The experiential and participatory nature of theatre-based education enhances critical thinking, self-awareness, and empathy, equipping youth with the skills to become proactive members of their communities.

In conclusion, the theoretical background of this module integrates Social Learning Theory, Forum Theatre,

	<p>Experiential Learning Theory, Constructivist Theory, and Critical Pedagogy to create a framework for promoting behavior change and social cohesion. Through interactive and reflective theatre practices, youth are empowered to explore complex social issues, develop empathy, and take meaningful action in their communities, thus fostering long-term positive social impact.</p>
<p>Learning and Teaching Methods</p>	<p>Some of the learning and teaching methods used in these exercises include interactive and participatory approaches, such as guided physical activities that encourage physical and ritualistic learning. Social learning is promoted through interactive group dynamics and music-integrated physical activities. Reflective and experiential learning is fostered by silent observational exercises, while kinaesthetic and empathic learning is achieved through paired interactions. Interactive and spontaneous learning is facilitated by question-and-answer games, whereas improvisational and reflective learning is developed through improvisation games. Empathic and reflective learning is further encouraged by silent identity exploration exercises. Guided visualization supports reflective and experiential learning, and trust-building learning is achieved through group physical connection exercises. Expressive learning is promoted by paired physical expression, while reflective and ritualistic learning is reinforced through group reflection and ritual activities.</p>
<p>Full Module Description</p>	<p>Theatre holds a profound significance in global cultures, serving as a conduit for entertainment and narrative expression. In Kosovo, theatre-based peer education emerges as a potent tool for catalyzing behavioral transformation among young people. This innovative approach harnesses the communicative power of art to nurture empathy, cooperation, and equitable treatment across diverse communities. At its heart lies forum theatre, a dynamic method that not only entertains but educates and empowers both participants and audiences.</p> <p>The module emphasizes a collaborative creation process meticulously crafted to achieve resonance and relevance among youth from varied backgrounds. By depicting real-</p>

world scenarios and conflicts, forum theatre cultivates spaces for dialogue and empathy, enabling participants to perceive societal issues through diverse lenses.

Critical thinking skills are a cornerstone of this educational framework. Post-performance discussions, facilitated by experienced moderators, prompt youth to reflect on presented themes, explore solutions, and contemplate the consequences of their actions. These deliberations deepen their understanding of societal complexities, fostering critical introspection and prompting thoughtful evaluation of personal beliefs and behaviors.

Participation in theatre activities fosters heightened self-awareness among youth, enabling them to explore different roles and scenarios. This process nurtures emotional intelligence and enhances self-esteem, empowering participants to articulate their perspectives and engage constructively in discussions on pertinent issues.

The interactive nature of theatre-based education empowers youth as proactive contributors to societal change, moving beyond passive learning to active engagement. This sense of ownership instills a spirit of responsibility, motivating young people to initiate positive actions within their communities. Recognizing their capacity to effect change, participants develop transferable skills such as public speaking, teamwork, and problem-solving, essential for future educational and professional endeavors.

Theatre-based peer education unfolds within a safe and controlled environment of forum theatre, allowing participants to role-play and experiment with solutions without real-world consequences. This experiential learning fosters empathy and deepens comprehension of addressed issues, facilitating meaningful behavioral shifts.

Beyond individual impact, theatre-based peer education generates ripple effects within communities. Empowered with knowledge and empathy, youth emerge as informed advocates for social change, fostering reduced discrimination, enhanced social cohesion, and increased civic engagement.

	<p>In conclusion, theatre-based peer education in Kosovo embodies a transformative blend of Social Learning Theory, Forum Theatre, Experiential Learning Theory, Constructivist Theory, and Critical Pedagogy. Through interactive theatre practices, youth are empowered to explore complex social issues, cultivate empathy, and enact positive change in their communities, promising enduring societal impact.</p>
Module Assessment	<p>The module evaluation will involve an observational component where participants sit in a circle and describe the workshop's impact in one word. Additionally, participants will anonymously answer a set of questions, allowing them to freely express their thoughts and provide an honest assessment of the workshop.</p>
Module Grading	<p>The grading of the module will be comprehensive, reflecting participants' engagement, skill development, and understanding in alignment with the module's objectives. The evaluation will encompass the following components:</p> <p>Active Participation and Engagement</p> <ul style="list-style-type: none"> · Participants are expected to engage actively in all activities, including workshops, discussions, and performances. · Evaluation will focus on attendance, enthusiasm, and the willingness to collaborate and contribute to group activities. <p>Artistic Skill Development</p> <ul style="list-style-type: none"> · Assessment of the improvement in artistic skills and creativity as demonstrated through theatre and various art forms. · Participants will be evaluated on their progress and ability to apply techniques learned during the module. <p>Leadership and Teamwork</p> <ul style="list-style-type: none"> · Evaluation of leadership qualities, teamwork, and collaboration in group projects and activities.

	<ul style="list-style-type: none"> · Participants will be assessed on their ability to lead, support peers, and work effectively within a team. <p>Self-Evaluations</p> <ul style="list-style-type: none"> · Self-evaluations will be included to assess their own contributions and learning outcomes. <p>Peer Evaluations and Feedback</p> <ul style="list-style-type: none"> · Peer evaluations will be conducted to gather feedback on individual contributions and group dynamics. · This component aims to promote social inclusion and cultural exchange among participants. <p>Grades will be assigned based on a combination of these elements, ensuring a balanced emphasis on individual effort, artistic growth, and collaborative achievements. This holistic approach ensures a comprehensive assessment of each participant's learning journey and their contributions to the module.</p>
<p>References and Essential Reading</p>	<ul style="list-style-type: none"> · Theatre-Based Techniques for Youth Peer Education: A Training Manual · Games for Actors and Non-Actors / Boal A. Routledge, 1992. · Improv! A Handbook for the Actor / Atkins G. Heinemann, 1994. · Improvisation for the Theatre / Spolin V. Northwestern University Press, 1963. · Improvising Real Life: Personal Story in Playback Theatre / Salas J. Kendall/Hunt, 1993. · Learning through Theatre: New Perspectives on Theatre in Education / Jackson A (ed.). Routledge, 1993. · Theatre of the Oppressed / Boal A. Theatre Communications Group, 1985.
<p>Supplemental Reading</p>	<p>Games for Actors and Non-Actors / Boal A. Routledge, 1992.</p>
<p>Web References, Journals, Other</p>	<p>Theatre-Based Techniques for Youth Peer Education: A Training Manual</p>

	<p>Games for Actors and Non-Actors / Boal A. Routledge, 1992.</p> <p>Improv! A Handbook for the Actor / Atkins G. Heinemann, 1994.</p> <p>Improvisation for the Theatre / Spolin V. Northwestern University Press, 1963.</p> <p>Improvising Real Life: Personal Story in Playback Theatre / Salas J. Kendall/Hunt, 1993.</p> <p>Learning through Theatre: New Perspectives on Theatre in Education / Jackson A (ed.). Routledge, 1993.</p> <p>Theatre of the Oppressed / Boal A. Theatre Communications Group, 1985.</p>
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Workshop 1 – Part One

Workshop Title	Empowering Through Theatre
Aims of the Workshop	<p>Aims of the Workshop</p> <ul style="list-style-type: none"> ● To foster a supportive and relaxed atmosphere conducive to learning and self-expression. ● To promote group cohesion and trust through interactive and engaging activities. ● To explore and develop interpersonal skills, empathy, and cultural awareness through theater-based exercises. <p>Key Themes</p> <ul style="list-style-type: none"> ● Creative expression and physical communication ● Building trust and cooperation within a group ● Cultural awareness and diversity appreciation
Learning Outcomes of the workshop	Learning Outcomes of the Workshop

	<ul style="list-style-type: none"> ● To enhance participants' ability to communicate effectively through non-verbal means, such as gestures and movement. ● To develop participants' confidence in expressing themselves creatively in a group setting. ● To cultivate empathy and understanding towards others' perspectives and experiences. ● To increase awareness of cultural diversity and promote respect for different backgrounds and identities. ● To strengthen participants' teamwork and collaboration skills through interactive exercises. ● To empower participants with tools for building trust and fostering positive relationships within their communities.
Duration	The workshop will be three hundred (300) minutes in total, including two (2) coffee breaks and one (1) lunch break between the sessions.
Name of Author	Valëza Sijarina, Artpolis, Kosova Elira Lluka, Artpolis, Kosova
Artform(s)	<ul style="list-style-type: none"> · Theatre · Storytelling
Participants	<ul style="list-style-type: none"> ● Availability of written materials ● Accessible seating arrangement ● Wheelchair access ● Access to water and refreshments ● Availability of restrooms nearby ● Translation services or interpreters for non-native speakers ● Dietary accommodations (e.g., vegetarian, gluten-free options) ● Emotional support or counseling resources
No. of Facilitators Needed per Group	Two (2) facilitators are needed per group in the workshop.

Learning and Teaching Methods	<p>Some of the learning and teaching methods used in these exercises include interactive and participatory approaches, such as guided physical activities that encourage physical and ritualistic learning. Social learning is promoted through interactive group dynamics and music-integrated physical activities. Reflective and experiential learning is fostered by silent observational exercises, while kinaesthetic and empathic learning is achieved through paired interactions. Interactive and spontaneous learning is facilitated by question-and-answer games, whereas improvisational and reflective learning is developed through improvisation games. Empathic and reflective learning is further encouraged by silent identity exploration exercises. Guided visualization supports reflective and experiential learning, and trust-building learning is achieved through group physical connection exercises. Expressive learning is promoted by paired physical expression, while reflective and ritualistic learning is reinforced through group reflection and ritual activities.</p>
Resources and Materials	<p>Facilitator</p> <ul style="list-style-type: none"> · Flipchart · White Papers · Colour Papers · Sticky Notes · Markers · Pens, Pencils, Colour pencils · Notepads · Sound system – JBL · Projector · Colourful ropes and sticky notes with messages · Plastic Ball <p>Participants</p> <ul style="list-style-type: none"> · Comfortable clothing · Comfortable footwear
STRUCTURE OF WORKSHOP	
Introduction	Length: 300 minutes

	<p>This workshop, titled "Empowering Through Theatre" aims to introduce participants to the concept of peace through engaging theatre exercises and exploring various activities that promote relaxation, group cohesion, and self-expression. By combining physical expression with interpersonal connection, participants will be able to cultivate a supportive environment where they can investigate and develop both personal and collective skills in a dynamic and inclusive setting, intertwining art, peace and history.</p>
Physical and Vocal Warm Ups and Games	<p>Length of Time: 80 Minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 1. Quick Warm-up Circle 2. Back Rub Circle 3. Energy Circle with Names and Name Game with Rhythms 4. Energy Circle with Music 5. Pass the Beat 6. Grid Walk – Mask Removal 7. Mirror Exercise 8. Ball Toss
Core Lesson with exercises and Key Theme	<p>Length of Time: 60 minutes</p> <p>Exercises</p> <ol style="list-style-type: none"> 1. Freeze Frame One 2. Crossing the Line 3. The Huddle 4. Statues
Cool Down	<p>Length of Time: 85 Minutes</p> <p>Names of Exercises</p> <ol style="list-style-type: none"> 1. Guided Meditation – Back to Age 13 2. Take a Stand 3. Awakening
Reflection and Feedback	<p>Length of Time: 5 Minutes</p> <p>Name of Exercise</p>

	1. Closing Circle
References and Essential Reading	<ol style="list-style-type: none"> 1. Theatre-Based Techniques for Youth Peer Education: A Training Manual 2. Games for Actors and Non-Actors / Boal A. Routledge, 1992. 3. Improv! A Handbook for the Actor / Atkins G. Heinemann, 1994. 4. Improvisation for the Theatre / Spolin V. Northwestern University Press, 1963. 5. Improvising Real Life: Personal Story in Playback Theatre / Salas J. Kendall/Hunt, 1993. 6. Learning through Theatre: New Perspectives on Theatre in Education / Jackson A (ed.). Routledge, 1993. 7. Theatre of the Oppressed / Boal A. Theatre Communications Group, 1985.
Workshop Assessment if applicable	The workshop evaluation will involve an observational component where participants sit in a circle and describe the workshop's impact in one word. Additionally, participants will anonymously answer a set of questions, allowing them to freely express their thoughts and provide an honest assessment of the workshop.

Workshop 1 – Part Two

Exercise Name	Quick Warm-up Circle
Exercise Number	1
Aims of the Exercise	<ul style="list-style-type: none"> · To provide a ritual that can be used at beginning of a workshop or rehearsal · To help participants relax, energize, stretch, and breathe · To introduce health and safety
Focus of Exercise	Low
Energy of Exercise	High
Materials Used	None

Instructions	
<ol style="list-style-type: none"> 1. Facilitator introduces themselves and welcomes everybody. 2. Facilitator gives an introduction to the workshop. 3. Facilitator establishes health and safety. 4. Facilitator introduces the first exercise. 	
Process	
<p>These exercises should stretch all the major muscles, help focus the group, and raise the energy level of the participants. They also serve as a group ritual to perform before starting a rehearsal or training session.</p> <p>Tell participants to form a circle. Next, ask them to find a partner across the circle with whom they will maintain eye contact during the exercise. Next, the facilitator should lead the group through a series of exercises using deep breathing, stretching, jumping, and other movement.</p>	
Closure	
<p>Give positive reinforcement and encourage applause at the end of the exercise.</p> <p>Ask participants to remain in a circle for the next exercise, which will help them get to know each other.</p>	
Key Terms Used	Introduction, warm up, breathing, stratching

Description of Exercise

Exercise Name	Back Rub Circle
Exercise Number	2
Aims of the Exercise	To break the ice and help participants relax
Focus of Exercise	Low
Energy of Exercise	<i>Medium</i>
Materials Used	None
Instructions	
<ol style="list-style-type: none"> 1. Facilitator asks participants to form a circle. 	
Process	
<p>Introduce yourself and the other facilitators to the participants. Have participants form a circle and turn to their right. Ask them to put their hands on the shoulders of the person in</p>	

front of them and massage the person's shoulders, neck, and back. After a few minutes, ask participants to turn around and massage the person to their left.

Tell participants to give feedback to the person massaging their shoulders. They should ask for what they need and describe what does or does not feel good. Make certain that participants learn the names of the people they are massaging and then thank them for the massages they received.

Closure

Briefly give participants positive feedback on the activity and then ask them to widen the circle.

Key Terms Used	Ice-breaker, massage
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Description of Exercise

Exercise Name	Energy Circle with Names and Name Game with Rhythms
Exercise Number	3
Aims of the Exercise	<ul style="list-style-type: none"> · To encourage participants to express themselves physically · To continue to relax the group and create a sense of playfulness · To assist the group in learning each other's names
Focus of Exercise	Low
Energy of Exercise	Medium
Materials Used	None
Instructions	
1. Facilitator asks participants to form a circle.	
Process	
Facilitators may choose either of the following name games.	
Energy Circle with Names	
With the group still in a circle, ask for any two participants standing next to one another to volunteer to begin the game. Have them face one another, and ask one person to tell the other his or her name while making some sort of gesture (wave an arm, kick a leg, or tilt their head, for example). Have the second person repeat the first person's name and gesture (to the first person) only saying the name louder and making the gesture more pronounced. Next, ask the second person to turn to the participant on his or her other side and say his or	

her own name while making a new gesture, which that person should then repeat back to them, and so on around the circle.

Name Game with Rhythms

With participants still in a circle, demonstrate clapping this rhythm and tell participants to clap it with you: 1-2, 1-2-3. Once everyone has the rhythm, explain that instead of claps, each person will (one at a time) step into the middle of the circle and speak his or her name while making a full-body gesture. The gesture and name are performed on the '1' count, and then the group repeats both on the '2' count. Then everyone repeats the person's name and gesture three times quickly on the '1-2-3' count. Now, the first person rejoins the circle, the next participant proceeds, and so on until everyone has had a turn.

Closure

Give positive reinforcement and encourage applause. Tell the group that the exercise they just completed was an introduction to improvisation. The group should remain in a circle while you talk briefly about peer education theatre and explain the tasks for the day.

Key Terms Used	Gesture, rhythm, team work
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Description of Exercise

Exercise Name	Energy Circle with Music
Exercise Number	4
Aims of the Exercise	<ul style="list-style-type: none"> · To encourage participants to express themselves physically · To continue to relax the group and create a sense of playfulness
Focus of Exercise	Low
Energy of Exercise	High
Materials Used	Speaker
Instructions	
1. Facilitator asks participants to form a circle.	
Process	
With the group still in the circle, the facilitators will put on some music in the speaker and will begin to do different moves and simple exercises with the rhythm of the music.	
Closure	

Give positive reinforcement and encourage applause. Tell the group that the exercise they just completed was a relaxing activity that engaged their body muscles.

Key Terms Used	Music, rhythm, relaxation
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Description of Exercise

Exercise Name	Pass the Beat
Exercise Number	5
Aims of the Exercise	To build group cohesion, unity, and focus
Focus of Exercise	Low
Energy of Exercise	Medium
Materials Used	None
Instructions	
1. Facilitator asks participants to form a circle.	
Process	
Ask participants to stand in a circle. Turn to the person next to you (on either side), make eye contact, and clap your hands. That person should try to clap at the same time so that you are clapping together. Then, that person should turn to the person on his or her other side, clap in unison, and so on around the circle. This gives the impression that the beat is being passed.	
Encourage participants to establish and maintain a rhythm. After the beat is passed around the circle several times, stop the clapping and discuss the exercise. Ask participants what makes the clapping in unison work. (Some possible responses include making and keeping eye contact, breathing, clear intentions, not anticipating, staying in the moment.)	
Closure	
Emphasize how important it is to be 'in tune' with fellow actor/educators during rehearsals and performances. Next, tell participants to start walking around the room in preparation for the next activity.	
Key Terms Used	Rhythm, unity

Description of Exercise

Exercise Name	Grid Walk – Mask Removal
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Exercise Number	6
Aims of the Exercise	<ul style="list-style-type: none"> · To raise participants' awareness about body energy and group energy · To help participants feel comfortable making eye contact with others · To help participants learn how to use the entire training space
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>High</i>
Materials Used	None
Instructions	
<p>Process</p> <p>Ask participants to remain silent throughout this entire exercise. Tell participants to begin by walking around the workshop space in whatever direction they wish. After a minute, tell participants to 'check in' (silently) with how they are feeling. What is their emotional state? Are they feeling any tension in their bodies? How do they feel physically? Remind participants to breathe deeply as they continue to walk. Next, ask participants to begin observing the room as they walk. Tell them to notice colours, objects, light patterns, textures – details they might normally miss. Continue with this for one minute.</p> <p>Next, tell participants to begin to make eye contact as they pass one another. Tell them to look at each other as if it were the first time they were seeing each other. Tell participants that this exercise is called 'the mask removal'. This means that participants should not try to be happy if they are not feeling happy, and they should not try to 'put on a friendly face' if they are not feeling that way. In this exercise, there is no reason to be socially acceptable. As they continue to walk around the room, they should let their bodies and faces truly reflect how they feel.</p> <p>Finally, ask participants to change the tempo and style of their walking. For example, ask them to walk faster or slower, or on tip-toe or low to the ground, or any other variation that occurs to you. All the while, participants should continue to make eye contact and stay in touch with their bodies and feelings.</p> <p>Closure Offer positive reinforcement to the participants, then end the exercise. Tell participants to spread out so that there is plenty of space between them and other participants.</p>	
Key Terms Used	Silence, check in, positive reinforcement

Description of Exercise

Exercise Name	Mirror Exercise
Exercise Number	7
Aims of the Exercise	<ul style="list-style-type: none"> · To help participants connect with each other · To explore kinesthetic energy, moving as 'one', and building trust
Focus of Exercise	Low
Energy of Exercise	Medium
Materials Used	None
Instructions	
<p>Process</p> <p>Ask the pairs to decide who will be person 'A' and person 'B'. Explain that person A should start making simple and slow movements, which person B should mimic (like looking in the mirror). Ask participants to stay silent and to focus on their partners.</p> <p>After a few minutes ask participants to switch so that person B now leads (with no break in the movement during the switch). After another few movements ask participants to switch leaders one or two more times, decreasing the amount of time between the switches.</p> <p>When participants seem comfortable with the exercise, tell them to continue to mirror each other but now with no leader or follower. They should try to make this work by 'tuning in' to what their partners are doing. After a few minutes, tell participants to gradually stop moving, together.</p> <p>Closure</p> <p>Lead a brief group discussion. Ask these questions: Who enjoyed following more? Who enjoyed leading? What helped the union of movement? What hurt it? Explain that the intense connection they felt with their partners during this exercise is similar to what they will want to achieve with their scene partners on stage.</p>	
Key Terms Used	Mimicry, lead, following

Description of Exercise

Exercise Name	Ball Toss
Exercise Number	8

Aims of the Exercise	<ul style="list-style-type: none"> To help participants explore their emotions, thoughts, ideas, and attitudes about the chosen topic
Focus of Exercise	Low
Energy of Exercise	High
Materials Use	One plastic ball
Instructions	
1. Facilitator asks participants to form a circle.	
Process	
With the group in a circle, toss the ball to someone in the circle. As you toss the ball, tell the participants that the ball has some questions written in it. The person who caught the ball should answer the question that is in front of him/her and then toss the ball to someone else. Continue the exercise until all participants have had a chance to speak or the group has run out of new things to say.	
Closure	
Explain how this exercise helped participants quickly assess and express how they felt about themselves by answering the questions. By speaking aloud their thoughts as they tossed the ball, they likely said the first thing that came to mind without worrying what others would think or whether their opinions would be shared. Offer positive reinforcement.	
Key Terms Used	Coordination

Description of Exercise

Exercise Name	Freeze Frame One Topic
Exercise Number	9
Aims of the Exercise <i>List in bullet points.</i>	<ul style="list-style-type: none"> To practice improvising about an issue
Focus of Exercise	<i>Low</i>
Energy of Exercise	High
Materials Used	None
Instructions	

Process

Ask two volunteers to stand in front of the group. Tell participants that these volunteers will begin a simple improvisation about the chosen topic from the previous exercises. They can create any kind of scene, characters, or situations, as long as they stay on the topic. The actors must start the scene without any preparation. Explain that at any point, a person from the group can yell 'freeze'. When this happens, the two actors must freeze in place while the individual who yelled freeze replaces one of them, assuming the position of the person replaced. At this point, the pair will start a new scene on the same topic, but with new characters and situations.

Start the game by asking the two volunteers to begin a scene. If more than a minute passes before someone yells freeze, remind participants that it is time for a new volunteer to step in. When most participants have volunteered, or when no new ideas are being generated, stop the game. Ask participants to gather around.

Closure

Offer applause and positive reinforcement.

Key Terms Used	Intervention, scene
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Description of Exercise

Exercise Name	Take a Stand
Exercise Number	10
Aims of the Exercise	· To explore and share personal values
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>High</i>
Materials Used	Flip chart pages labelled 'Agree' and 'Disagree' 'Take a Stand' statements
Instructions	
Process	
Tape the 'Agree' sign to one wall of the room and the 'Disagree' sign to the opposite wall. Make sure you have the list of 'Take a Stand' statements. Push the chairs to the edges of the room, leaving an open space in the middle. Ask participants to come to the centre of the room, and tell them that you will read a list of statements. After each statement is read, they	

will need to decide if they agree, disagree, or are unsure. Participants can only answer unsure for one of the statements, so they should try very hard to choose a side for each statement. If they agree, they should move towards the 'Agree' sign. If they disagree, they should move towards the 'Disagree' sign. If they are unsure, they can stand in the center of the room – the unsure zone. Read aloud some of the statements below. You do not need to read all of them, and you should adapt them to suit the actor/peer educators with whom you are working. Ask participants to take a stand but to do so without talking.

Take a Stand Statements

- It is better to wait until adulthood (age 18 or older) to have intercourse.
- Masturbation is normal and healthy for males.
- Masturbation is normal and healthy for females.
- If a guy takes a girl on a nice date and spends \$50, she owes him sex.
- It is safe to drive after having only two drinks at a party.
- If a man and woman have sex and the woman becomes pregnant, the couple should keep the baby and get married.
- If a girl indicates that she is ready for sex, takes off her clothes, and gets into bed with a boy, she should have sex with him even if she changes her mind.
- Fathers and mothers should share equally in the responsibility of caring for children.
- If a person with HIV fails to notify his or her sexual partner of his or her status, that HIV-positive person should be put in jail.
- Having sex with a person of the same sex does not necessarily mean you are gay or lesbian.
- There should be mandatory HIV testing for all sexually active people.
- Becoming a parent as an adolescent is an acceptable choice.
- It is OK to be dating and having sex with more than one person at a time.
- If a married woman who has a job becomes pregnant, she should quit her job to stay home and raise her child.
- Lesbians and gay men should not be allowed to have or adopt children.
- If a person with HIV/AIDS always practices safer sex (i.e., uses a condom or dental dam), there is no need for that person to inform sexual partners that they are infected.

Closure

Thank participants for participating. Next, ask the group to sit in a circle for the next exercise, during which they will discuss lessons learned from the exercise.

Key Terms Used	Stand
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Description of Exercise

Exercise Name	Crossing the Line
Exercise Number	11
Aims of the Exercise	<ul style="list-style-type: none"> · To show participants how it feels to have a secret – a potential source of shame or pride – and make decisions about whether to share it with others · To help participants feel what it is like to be marginalized and isolated
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>High</i>
Materials Used	Descriptions for <i>Crossing the Line</i>
Instructions	
<p>Process</p> <p>Make sure that all participants are standing in a straight line on one side of the room. Tell participants that this game is played in silence. They should imagine that there is a line running down the center of the room. Tell participants that you will read a list of personal descriptions. After each description, if any participants think the description fits them and they feel comfortable identifying themselves, they can cross the line, turn around, and face the rest of the group.</p> <p>Tell participants that some of these descriptions may be highly personal. For that reason, they also have the choice not to cross the line (and remain in place), even if the description fits them. Participants who crossed the line should return to the main line for the next statement. Begin reading the following descriptions.</p> <p>Descriptions for <i>Crossing the Line</i></p> <ul style="list-style-type: none"> ■ women ■ men ■ girls ■ boys ■ women with brown eyes ■ men with blue eyes ■ short people ■ tall people ■ people who are the eldest child ■ people who are the youngest child 	

- people under age 18
- people over age 18
- people over age 30
- people who are Christian
- people who are Hindu
- people who are Muslim
- people ever called fat
- people ever called skinny
- people born outside of (your country)
- people who smoke cigarettes
- people who drink alcohol
- people who have spent time in jail
- people who have ever been married
- people who have parents who did not graduate from secondary school
- people who wear eyeglasses or contact lenses
- people who have ever worn a hearing aid
- people raised by a single parent
- people raised by divorced or never-married parents
- people raised by grandparents
- people who were adopted
- people who went to university
- people who have ever used illegal drugs
- people who have ever been in a mixed race/ethnicity relationship
- people who have a twin
- people who have ever experienced the death of a brother or sister
- people who have ever stolen anything valued at (US) \$100 or more
- women who have ever been called a tomboy
- men who have ever been called a sissy
- people who know someone who is HIV positive or has AIDS
- people who have friends who are gay, lesbian, bisexual, or transgendered
- people who have ever had sex with someone of the same sex

Closure

Thank the group for playing this game. Ask participants to move their chairs into the center of the room and sit in a circle in preparation for the next exercise.

Key Terms Used

Sharing, group

Description of Exercise

Exercise Name	Guided Meditation – Back to Age 13
Exercise Number	12
Aims of the Exercise <i>List in bullet points.</i>	<ul style="list-style-type: none"> · To help participants remember the stage of early adolescence
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>High</i>
Materials Used	Questions for the guided meditation
Instructions	
<p>Process</p> <p>Make sure that everyone in the group is comfortable on the floor and has plenty of room in case they want to lie down during this exercise. Explain that the group is going to do what is called a guided meditation. All they have to do is relax, listen, and observe their thoughts and feelings. Ask everyone to close their eyes and try to relax. Instruct them to remain still and silent throughout the meditation. Dim or turn off any bright lights and close the door so that the room is quiet. Speak in a soft, soothing tone and pause between the instructions and questions to give participants time to mentally travel back in time.</p> <p>Begin by asking everyone to think back to a time when they were between the ages of 10 and 13. To help them focus, suggest that they remember a certain day, such as the first or last day of school, a birthday, or a holiday. Ask them the following questions to prompt them to remember things about their bodies, feelings, thoughts, and lives at this age. (Adapt the questions to your participants' culture.)</p> <p>Guided Meditation</p> <p>It is early morning and you are just waking up:</p> <ul style="list-style-type: none"> ■ What does your room look like? Do you share it with anyone? ■ When you get out of bed, what are you going to wear? ■ When you look in the mirror with no clothing on, what does your body look like? Look at your face, your hair, your neck, shoulders, chest, waist, hips, genitals, legs, and arms. ■ How do you feel about your body? ■ How tall are you? How much do you weigh? ■ What are you going to do today? ■ Who are you going to spend time with? ■ Are you going to school? To play? 	

- Who are your friends?
- Will you eat breakfast? If so, who is there with you?
- What will you eat?
- What things are important to you?
- What are your favourite activities? Books? TV shows? Movies?
- Who and what does your 'world' consist of?

At the end of the meditation, ask the group to pay attention to their breathing, and have them come back to awareness of the present time.

Closure

Thank them for their willingness to participate in the meditation. Ask how they are feeling. Explain that now they will discuss what they experienced. Ask participants to bring their chairs around and form a circle.

Key Terms Used	Meditation, focus
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Description of Exercise

Exercise Name	The Huddle
Exercise Number	13
Aims of the Exercise <i>List in bullet points.</i>	· Trust building
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>Medium</i>
Materials Used	None
Instructions	

Process

Have the players stand close together, with their arms around each other's shoulders (called a huddle). Ask them to close their eyes and be silent while you lead them through a minute of deep inhales and exhales. When everyone is relaxed, ask the players to move out from the huddle, continuing to close their eyes and staying physically connected, if they can. Ask them to get a sense of the room. Where are the other players? Where are they in relation to everyone else? Tell them to explore the stillness and the energy of the group. After a few minutes, remove a few players, who can then open their eyes and observe what is happening. To end, have everyone open their eyes and discuss the exercise.

Closure

Ask how they are feeling. Explain that now they will discuss what they experienced.

Key Terms Used	Connection, stillness, energy
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Description of Exercise

Exercise Name	Statues
Exercise Number	14
Aims of the Exercise	· Trust building and exploring themselves
Focus of Exercise	Low
Energy of Exercise	High
Materials Used	None
Instructions	
Process	
The players work in pairs, positioned back-to-back. The facilitator calls out a word, feeling, issue, etc. (e.g., love, hate, joy). Then the facilitator counts to three. On three, the partners turn and instantly create a statue that expresses that word and freeze.	
Closure	
Ask how they are feeling. Explain that now they will discuss what they experienced.	
Key Terms Used	Statues, emotions

Description of Exercise

Exercise Name	Awakening
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Exercise Number	15
Aims of the Exercise	Trust building and exploring themselves
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>High</i>
Materials Used	None
Instructions	
Process The players lie on the ground with their eyes closed. Players are told to open their eyes and see the world with new eyes, exploring their own bodies and environment as if for the first time. Gradually, players sit up, stand, etc.	
Closure Ask how they are feeling. Explain that now they will discuss what they experienced.	
Key Terms Used	Trust, perception

Description of Exercise

Exercise Name	Closing Circle
Exercise Number	16
Aims of the Exercise	To close the workshop with a structured ritual
Focus of Exercise	<i>Low</i>
Energy of Exercise	<i>High</i>
Materials Used	None
Instructions	
Process Ask participants to share one word that describes either how they feel at the workshop's end or something they have learned. Lead the group in a series of simple movements (i.e., stomps, claps, etc.) similar to your previous closing circle activities. <ol style="list-style-type: none">1. <i>What did you enjoy most about the workshop?</i>2. <i>What did you learn from the workshop?</i>	
Closure	

Thank participants for their hard work. Tell them that you and the other facilitators will remain available for comments and questions after the workshop ends. Remind participants that they are just beginning to practice an exciting new form of education. Congratulate them on finishing the workshop series.

Key Terms Used	Reflection, takeaways
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Hope Handbook in Partner Languages [Links]

ALBANIAN

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GREEK

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B&H

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SERBIAN

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MONTENEGRIN

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