

# *Towards Peace* methodology paper

## 1. Introduction

*Towards Peace* is a Grundtvig learning partnership with 8 partners from 8 different countries which all make use of different methods using arts and culture to promote and sustain peace in Europe. The project brought together eight partners to reflect on the main topics of conflicts and wars European countries experienced (including two world wars) in the last 100 years and to go "towards" a more shared Europe and accepted European citizenship.

The addressed themes are the destructive impacts of regional, national and international wars, but also the actual tensions like racism, extremism and discrimination. The message of the past was the base for a dialogue on the memory of wars and the value of peace and the main method of the project was an intergenerational dialogue and intercultural dialogue.

An important track of the project was to learn (on an organisation level) about methods for innovative and creative learning processes on intergenerational and intercultural work, using storytelling, images, local research and artistic approaches to share expression on a participatory way.

The result of this common work and exchange is an own view on wars and conflicts; the methods of storytelling and other local methodologies created an own view on wars and its consequences.

This paper gives an overview of all the different methods used by the partners in their local projects.

## 2. Local projects

### 2.1. Nuremberg - Germany

#### 2.1.1. Organisation

The "Amt für Kultur und Freizeit (KUF)" is a public institution that initiates, organises, and facilitates culture, leisure and informal education activities in the City of Nuremberg.

Our facilities and services are mainly neighborhood-based with 11 cultural centres spread around the City. Our activities go from offers for amateurs, encouragement of the neighborhoods' culture, forums for urban development processes, cultural educational programs, cultural highlight events etc.

KUF enables the participation of all groups in cultural activities respecting the cultural and political concepts of cultural democracy ("culture of all" / "culture for all"). We put special emphasis on the areas of human rights, intercultural work and cultural work with youth, children and senior citizens. KUF also supports multiple migrant organisations such as the "Centro Español". 40 % of the population of Nuremberg has some kind of migrant background.

#### 2.1.2. Aims

By participating in this project we wanted to give, especially during the mobilities, our senior citizens, volunteers and staff the opportunity to learn different ways of viewing history and to show

them how different lived memories of the same conflicts exist in other countries. The project gave them also the opportunity to share their memories, and sometimes their own experiences, of conflicts and the inter-war and post-war periods.

### 2.1.3. Methodology

#### People

During the project a local group of about twelve people brought together senior citizens with young people in workshops and worked on the topic of war, conflict and peace, gaining intergenerational experiences and intercultural competencies.

This local working group together with the organisation "History for Everybody – Institute for Local History" ("Geschichte Für Alle", that has extend experience in history research) meet regularly. The topics of the meetings were not only the Second World War and the National Socialism but also the importance of the First World War, from which too few is been researched and almost no much public awareness exists in the city.

As a result a guided city tour following the traces of war and conflict in Nuremberg was realised with the help of both senior citizens and young people. It was presented to the project partners during the final mobility of the project and may also be offered to all visitors of the city in the future.

#### Activities

The main activities were the regular meetings of the local working group where the different stations of the final guided tour were discussed, the final meeting of this Grundtvig project that included guided tours to the Nazi Party Rally Grounds and the Memorium of the Nuremberg Trials and the final guided tour regarding conflict and peace in the history of the City of Nuremberg produced by the local group for the project.



## 2.1.4. Results

The methodology used was good and sufficient for the project and the local participants became very engaged in the project. Through the *Towards Peace* project we were able to learn new methodologies and will apply them to our next projects. Especially the digital storytelling methodology learned from the partners in Hungary was very effective and will be of great use for our work in the future.

## 2.2. Leuven - Belgium

### 2.2.1. Organisation

30CC is the cultural centre of the city of Leuven and is the engine of the cultural life in Leuven: we offer a broad spectrum of activities in the fields of theatre, dance, literature, music, etc. Education is key in all of our work. We are an open house, a place for cultural and social encounters, a place for all who live and work in the city of Leuven and its region.

We joined this project specifically because of De FactorY, which is a structural part of the work of 30CC. De FactorY (literally translated: The Factory) is a social artistic project in fine arts and is meant for and dedicated to socially vulnerable people, people at risk of social exclusion. Through active and passive art education in an informal way people get a more active place in society and a growing feeling of self-esteem. De FactorY is a place to get out of isolation, make social contact, to grow as an artist, to build a positive identity.

De Factory is a structural part of the cultural centre of Leuven 30CC, and WISPER, an organization for adult education.

### 2.2.2. Aims

We got involved in the *Towards Peace* project because we wanted to share and learn from projects in other countries how they use arts and culture to deal with war and conflict and we wanted to discuss this topic with the learners. Arts and culture can be used to bring people together and connect them on a very positive level.

In 2014 Leuven organised the remembrance of the university library tower at the eve of WWI and lots of projects and activities were held. Such as a big arts exhibition on the topic of war and conflict that we visited with our learners.

The participants (or learners) at De Factory worked with the theme of war and conflict in the ateliers of De Factory. They got inspired both by the history of Leuven (the fire of the library of the university for example) and by the activities in Leuven that were organised in remembrance of WWI. We wanted our participants to think about what happened or happens to people who have to deal with war and (inner) conflict.

### 2.2.3. Methodology

#### People

We work with adults of all ages, but what is common is that they are socially vulnerable people who have trouble finding their way in our society, they are at risk of social exclusion. They get to know our atelier through several intermediaries: social workers, psychologists, doctors, friends or relatives that have already been to De FactorY, ... We have about 35 learners.

They get professional training and guidance by artists that have experience in working with this group of people and know all the sensitivities and problems they face.



### Activities

The aim of this project was for our participants to think about what happened or happens to people who have to deal with war and (inner) conflict and to think about themselves in a situation like this. Therefore we divided this theme into several separate projects where they could each work both individually and in group on their own thoughts and experiences. During those projects we used active and passive art education.

First we started with an exercise, a small project on Dadaism, after that we worked on identity and identity in times of war and conflict, then we had the deconstruction of that identity and we finished with the theme of 'hope'.

We started with Dadaism because this is an art movement that arose during WWI and it shows the disorganisation of people living in war and the horror they felt towards it. We asked the participants to gather rubbish and objects they would find on the street or in their houses and to make it into art. And these objects were shown during an event in OPEK (the building where our atelier is located) which was called *Trash Deluxe*.

The first big project was on 'identity', where we challenged people to think about what is my artistic identity? Which are my influences, what do I look at? We asked them to look at Belgian artists and to think about with who they could identify themselves, to choose a few pieces of art and to base themselves on these to make their own piece of art. This way they could discover their own artistic identity, their own artistic language. We had a big exposition on this theme.



The third part of working on the theme of war and conflict was the deconstruction of this identity. The idea was to literally take away the artwork of the participants. Because in times of war this actually happens. We wanted to let them think about how it affects you if anyone intrudes your private atmosphere and takes away your identity. We gave everyone a photo copy in black and white or colour on which they could work. This was a kind of exercise to see what effect this has on people and to make the learners think about the fact that places or situations like this really exist, places where your identity gets wiped out and that you don't know anymore who you are.

We ended with the theme of 'hope' because we wanted to finish the year with something positive. We let the participants think about what brings you hope in times of conflict, this can be inner conflict or other difficult situations, and translate this into a work of art.

We had an historical layer during the project but it's mainly the personal story of the participants that was the outcome. Which is typical for De FactorY, our methodology is that we work on themes in specific projects which the participants internalise. So the same theme can be elaborated totally different by one person or another. The intention is to make it a story of your own, your own emotions, what you want to tell and translate this into a piece of art.

#### 2.2.4. Results

The methodology of working with several projects that deal with the interests and habitat of our learners is a method that works very well. People feel recognised as an artist, they can work on their own pace, on their own themes and interests while being part of a greater whole.

The only difficulty we had was to translate the theme of war and conflict into their own habitat so they could internalise the theme. Also when we wanted to take away their art works, there was a great resistance. But through group discussions we could solve all of these difficulties. Everybody is always heard at De FactorY and we try to take into account each individual problem or difficulty.

## 2.3. Lille, France

### 2.3.1. Organisation

Cie Les Mille et une Vies was created in 1998 as nonprofit organisation. With our traveling puppet theatre we favor the creation of contemporary shows. Targeting every public (from 7 to 107 years), using autonomy of the created forms, the association works to figure out how meeting audiences on regions far away from cultural facilities. In this path, the company participates in cultural development and try to reduce the geographical, cultural and social gap. Since 2007, we work on "the Bassin Minier", territory with a lot of difficulties (high rate of unemployed ; high social and economic difficulties, ...) where we try to build new practices.

### 2.3.2. Aims

By joining *Towards Peace*, working with partners from other European countries, our association wanted to help to change the look that local inhabitants living in "Bassin Minier" have on themselves and on Europe. By using puppet theatre and shadow language, the association worked around the idea that memory builds the future. During the project we worked with groups of people (children, youth, adults and senior citizens) who do not have usually the opportunity to express themselves easily in society. Moreover, we wanted also to exchange tools and skills with our European partners to have a better understanding and perhaps build new methodologies of work.

### 2.3.3. Methodology

#### People

During the project at the local level, we built a partnership with 6 schools, 3 residences for elderly, and a group of adults which was composed of the teachers and workers of the partner organisations. Most of those organisations had already worked with us in 2013. With some of them we work since 2009. Together all of the followed workshops have reached 104 children from 9 to 12 years old, 24 elderly from 62 to 102 years old and 16 adults from 18 to 49 years old.

#### Activities

The meaning of those workshops was to share memories and impressions of the First and Second World War. With the elderly, the sessions were organised around the collecting of anecdotes on the memory of the territory, the past wars or what is left (interview, exchange from viewing photographs, ...). With the younger and adults, the sessions were organised around debates and artistic practice. During sessions we used particularly the shadow theatre (discovery of the technique, realisation of sequences from the collected anecdotes). In the same time, each organisation exposed a selection of photographs taken in 2013 and at the end presented the work which was realised.

### 2.3.4. Results

Because we knew our partners but also because we knew our audience, we didn't have any difficulty to build those actions. The methodology was adapted at their level. At the end, the result of those workshops allows us to share memories and impressions of the first and second world war with children, adults and elderly. The sessions helped to conduct interviews of elderly so we could collect and share some of their memories (10 hours of recording by audio and video). This memory

was put into debate with young people and adults in order to exchange and figure out their vision of that past. By the way, some of the sessions gave opportunity to the young and adults to reinterpret the anecdotes with shadows, puppets. With all that material, we created movies which have been presented in the schools of the territory.

If on the local level, we found the tools to reach the goals we planned, at European level we regret that the partnership didn't create all expected impacts. The work that we did, the work that each partner did might have created more exchange about methods and educational approaches. But we're sure that each partner will be able, under the light of this experiment, to build better projects for our European awareness and our citizenship.

## 2.4. Kolding, Denmark

### 2.4.1. Organisation

The Department of Culture in the city of Kolding has worked closely with several local partners on the *Towards Peace* project; The City Archives, The Children's Art School of Kolding and two local public schools.

The project has focused on the local housing projects Skovparken and Skovvejen; a neighbourhood with a high percentage of immigrants and refugees living in social housing. The organisation ByLiv Kolding (CityLife Kolding), that works actively to improve the quality of lived life in the area, has been an important partner throughout the project.

### 2.4.2. Aims

The aim of the local project was to use the 150 anniversary of the 1864-conflict, where the part of Denmark, that lies south of Kolding, became German, and 2014, that marks the 100<sup>th</sup> year since the beginning of WWI, to reflect on how wars and conflicts of today's world impact on the people of Kolding.

We wanted to use arts and culture to deal with the invisible boundaries separating the area of Skovparken/Skovvejen from the rest of the city and to integrate the stories of the many immigrants and refugees living in Kolding with the city – to let their lived lives with war and conflict be part of this new city, that is now their home and to heighten their status as citizens of Kolding.

In joining the *Towards Peace* project we hoped to learn and to gain inspiration on methods from our partners in the project and to get a sense of “ a bigger world than Kolding” – of being European – as a means of dealing with the conflicts in our own little corner of the world.

### 2.4.3. Methodology

#### People

In the project we focused on children and families as learners. We worked with school classes and with children in the housing area that participated in activities on a voluntary basis in their spare time. We also had activities that engaged families as a whole.

An advisory board was established, with participants from the local housing area and representatives from ByLiv Kolding, the organisation working with social issues in the “ghetto-area” as well as representatives from the city. The group served as a link between the learners and the

professionals/teachers in the project, qualifying the actions. The participants included both learners and teachers, and volunteers as well as professionals.

The teachers in the project included professional art teachers as well as historians and people working within the field of culture in other genres.

### Activities

We engaged in several projects on a local level using arts and culture as a means of dealing with conflicts of the past and present.

School classes worked closely with historians and art teachers in a project, where they produced their own stop-motion movies about wars and conflicts that related to their own family history. A lot of movies were made on for example Palestine, using LEGO, toy soldiers and clay as props in the films. Stop-motion film-making is quite simple to work with and promotes creativity and cooperation using storytelling in a visual way. You also get an easily accessible product out of it that others can relate to.



The children also worked with photographs, using historic photos from for example WWI, redesigning them and thereby relating to the past. They also “mashed” photos of ancestors and of themselves to make new photos with half and half – history and present time.

<http://mitstadsarkiv.kolding.dk/projekter/skovparken/>

Chess was introduced at outdoor events in the housing area, where families, old and young together, were invited to participate in playing the game together – basically a game of war, but in a peaceful attempt to bring generations and ethnic groups of the area together.

At the same time everyone was invited to visit the City Archive’s on-site camp, where people could tell their personal story of war and conflict, adding it to the city archives and thus making it a part of the collective history of Kolding. Some chose to share their memories in written form, others to have the story recorded orally and some chose to share important documents or objects – having pictures taken to be put in the city archives. It was optional for people whether they wanted their story to be accessible for the public or stored in closed-off records.

### **2.4.4. Results**

Using arts and culture in a playful way to connect people, to connect generations and to deal with heavy issues of war and conflict in a way that promoted understanding and learning, proved very successful. Everyone involved in the project learned a lot and new connections were made between the “cultural sector” and the people working with the social dimensions of the housing projects.



What also proved very valuable were the lessons learned through the mobilities and the interactions with our European partners in the project. We were introduced to a wide scale of methodologies and experienced an added value to the local project from engaging in dialogue with the European partners and experiencing the very different ways of dealing with conflicts of the past and present.

## 2.5. Hungary

### 2.5.1. Organisation

Monogram Foundation intends to preserve and hand down Ernő Tolvaly's system of ideas as an artist and teacher. Ernő Tolvaly was not only an outstanding figure of contemporary visual arts in Hungary but he also made a significant impression on several generations of painters and artists as a master and mentor. He spent his final years in Pécs, where he taught and continued creating art as the Head of Department of the Faculty of Music and Visual Arts at the University of Pécs.

The primary goals of Monogram Foundation are to help institutions of visual art education, to support the artistic work of those involved in the education, to organise the display of artworks created by them, to arrange the print works related to the exhibitions organised and to help developing and applying new and innovative techniques. Besides these, the foundation intends to process and maintain the Ernő Tolvaly heritage.

Anthropolis Anthropological Public Benefit Association was founded in 2002 by cultural anthropologists. Our mission is to analyse global issues, raise awareness on their effects, and support the acceptance of a critical global citizenship attitude. The organisation works to strengthen the institutional background of education and social/visual anthropological research through global education and digital storytelling. Anthropolis published the first anthropological periodical in Hungary; produces documentaries on Hungarian minorities, people with special needs, migrants and on the Millennium Development Goals; organises media campaigns and awareness-raising festivals on global issues such as human rights, active citizenship, sustainable development; initiated a news portal on international development; founded the first Hungarian Global Education Resource Centre at ELTE University; and publishes lecture books for elementary and secondary school students. ([www.anthropolis.hu](http://www.anthropolis.hu), [www.storycenter.hu](http://www.storycenter.hu))

### 2.5.2. Aims

Monogram Foundation joined the *Towards Peace* program with the aim of creating an opportunity for adult artists, students and people of Roma origin to work together in the project and to provide the artists, who belong to our foundation, with the chance to make new relations. We were looking for new techniques and methods, which could bring new solutions in our artistic work.

Anthropolis Association joined the project to deepen the understanding on methodologies used for conflict resolution in different social and geographical environment. The expectation of the organisation was to enrich experiences in the implementation of workshops, programs which combine artistic, pedagogical and digital work and the perspective about different pathways of peace education.

### 2.5.3. Methodology

#### People

The workshops of digital storytelling were held twice in Besence, Baranya County of Hungary. First in the summer of 2014 local Roma youth and adult learners from the partner countries of Lithuania and Northern Ireland and as partners of Monogram Foundation, the students of painting art from the Faculty of Music and Visual Arts of the University of Pécs worked together to create films with the guidance of the experts of Anthropolis Association. In line with the topic of the project, the theme of the workshop and the dilemma to work with was “me as a minority”.

The opportunity to hold a second workshop with the participation of 7-12 year old children came in the summer of 2015. The theme of the second digital storytelling workshop, organised by Monogram and Anthropolis, was “peace”. We have chosen Besence as the location of the sessions because we wanted to think together with the local Roma community about the concepts of “conflict” and “peace”, and their context in contemporary Hungary. Also Monogram Foundation has established a good rapport with the leadership of the village through previous cultural and art projects. The number of participants involved in the workshop sessions rounded to 30. The collaborations between the various groups of participants were inspiring for all and helped the success of the creative work. The participants of the first workshop are still keeping in touch and actively communicating online.

Moebius drawing school of Monogram Foundation involved artists and students of various age groups for the local workshops at OFF-BIENNALE.

#### Activities

One of the main methods was used and shared by Anthropolis Association is digital storytelling. Digital storytelling (DS) is a relatively new term which describes the new practice of ordinary people who use digital tools to tell their story (digital narratives). Digital stories often present in compelling and emotionally engaging formats, they are usually 2-3 minutes long. One can define digital storytelling as the process by which diverse people share their life story and creative imaginings with others. The digital storytelling offers story making and story distribution services that prioritise the power of individual voices. Beside any individual usage, the method can be perfectly used for professional development, as a reflective practice, as a pedagogical strategy, or as a vehicle for education, community mobilisation, or advocacy. Personal narratives can touch viewers deeply, moving them to reflect on their own experiences, modify their behaviour, treat others with greater compassion, speak out about injustice, and become involved in civic and political life. Whether online, in social media or local communities, or at the institutional/policy level, the sharing of stories has the power to make a real difference, to understand, to learn from the stories, from each other. The stories that emerge serve as effective tools for change amidst a world of technology and media overload. The digital storytelling is useful for everyone as individuals or as specialised groups (eg. museum pedagogy program participants, staffs etc.) to develop some competencies as communication skills, digital competence, learning to learn, social and civil competences, sense of initiative and entrepreneurship or cultural awareness and expression.



During the digital storytelling workshops the participants will design and produce a 2-3 minute digital story. There is more than one model for the DS process. But in simple terms, the DS process follows the path illustrated below:

*1: Briefing. Often known as 'the gathering', where potential storytellers are introduced to the concepts, processes and some examples of DS. This is a chance for storytellers to mix with each other and with their trainers. The atmosphere should be collaborative and informal, efforts must be made to relieve any storyteller's fears about what lies ahead, and they should have the space to ask any questions about what is required of them.*

*2: Writing. Normally the writing process starts with a 'storytelling circle'. This session is designed to bond storytellers as a group and to tease out of them their innate powers of storytelling. The ultimate goal is to get scripts drafted and finalised ready for voice recording. There are a number of activities involved in the storytelling circle. These activities can be time-consuming, so trainers tend to pick a selection, depending on the time allowed.*

*At the end of the story circle, every storyteller should know the subject of their story. The final aspect of this phase is the creation of a storyboard for the piece.*

*3: Recording. This is the point at which the technical aspects of DS begin. Both the technical quality and the 'feel' of the voice recording are vital to the success of a DS. Some skill and judgment is required by the trainer to pick the right room and to settle the storyteller ready for the recording. Included in the 'recording' phase is the capturing of images and the gathering of any music track or sound effects if it is necessary.*

*4: Editing. There are several forms of editing required to produce a DS:*

- the recorded voiceover track needs to be gapped and mistakes removed*
- photographs need to be edited, especially if they have been scanned*
- the edited soundtrack, edited photos and titles are combined to create an edit of the DS.*

*Once the edit is finished, the DS is exported as a completed movie file, for sharing.*

*5: Sharing. Storytelling is a multidirectional process, so every story should be shared. The participants of the DS workshop share their stories in a common screening at the end of the process. Some DS are too personal to be put out to a wider audience but the rest, which accounts for the absolute majority should be made available for people to see.*

Moebius drawing school of Monogram Foundation participated at OFF-BIENNALE, an independent art biennale in 2015. Students of the school realised a message-object.

The workshops were held in an independent and open-minded manner; the leading teachers, Luca Korodi and Donáta Gajzágó put a great emphasis on an educational approach that stimulates creativity and incites the confident and simple use of materials. Their audience mainly consisted of secondary school students.

The topic we choose was the „Maypole”, which symbolises the revival of nature and is the symbolic element of youth traditions across Europe. In our case the structure of the Maypole serves as the frame work for our subtopics defined during the workshop: freedom, sympathy, solidarity, empathy, peace and equality. The final aesthetic representation of the object, an “abstract sculpture” formed together in the group, has a great importance along with experiencing and analysing the process of creative thinking during the creation and the team work. Understanding and learning that teamwork (cooperation and the community) sometimes requires giving up our individual interests and needs to certain extent and it may require one to sacrifice appealing fragments too. The frame of the Maypole was put on display on the 1<sup>st</sup> of May. The building and development of the final sculpture happens on weekly occasions. We document our work week-by-week until we can finally unveil the result.

#### **2.5.4. Results**

Digital storytelling was originally meant to be applied for telling personal, individual stories, however in our case it was important to make people work in groups. Each work group had a delegate from one of the participating countries, a local Roma inhabitant of Besence and an artist who supported the visual illustration of the films.

While using the method of digital storytelling, breaking down the language barrier between the various groups of participants was the biggest challenge. In some cases the communication was time consuming and resulted delay between the scheduled stages of work and participants had to spend some time waiting. The interpreter provided by the organisers helped in solving difficulties, and also the participants gained confidence in using each other’s language during the process, even so in using English, the common language of the project.

## **2.6. Panevėžys, Lithuania**

### **2.6.1. Organisation**

Kultūros centras Panevėžio bendruomenių rūmai (Panevėžys Community Culture Centre) is located in the centre of the town Panevėžys (with a population over 110.000). Our organisation is a multifunctional centre, established in 1986. Since 2003 our organisation is a member of Lietuvos kultūros centrų asociacija (Lithuanian Culture Centres Association). The main fields of activities are cultural education, social involvement, professional art promotion, establishment of community social activity clubs and involvement in amateur studios (there are more than 500 different ages, from 5 to 84 years old, people permanently spending their time in different activities). In 2014 Panevėžys organised a cultural program „Lithuanian Capital of Culture 2014“.

### 2.6.2. Aims

All the activities related to *Towards Peace* are inspired on the idea to share memories and perceptions, to make them alive during the creation, knowledge and recognition. We have the desire to stimulate the dialogue between generations and cross-cultural communication in this project aligned into three direction activities: 1) Knowledge of historical war thematic heritage. Visiting places which are historically and culturally related to war (Klaipėda district, Kaunas district, etc.). 2) Cultural events. The performance and spectacular dance (themes: love and death, national identity, peace). 3) Generation collaboration. Recordings of the stories of elderly people.

### 2.6.3. Methodology

#### People

Our learners group have various ages, from 14 till 37. There are 10 people. Some part of the learners are volunteers in Panevėžys Community Culture Center. Some part of them are culture centre workers. And some of them are just volunteers, who were interested in learning something new about different methodologies.

Our professionals/teachers group have various ages, from 30 till 85. There are 10 people. Some part of them are culture centre workers, some part are folk dance dancers, which survived World War II and grandparents. This group was very happy to be the part of the project and share their experience.

#### Activities

1. Seniors and grandparents storytelling for kids and youth. Main aim: generation cooperation;



2. Creating video film. Main aim: feelings;
3. Concert for all generations. Participated by all generations, from the youngest to the oldest. The goal was to build a road of Peace from paper hands. Main aim: generation cooperating.



#### 2.6.4. Results

All methodologies we used were very good.

Storytelling always is more interesting than reading from books. Seniors which survived World War II were telling their stories with high emotions, it was very impressive. The video touched everyone's heart and gets everyone to think.

The concert and building the road of peace touched everyone. All generations were in one place together, could talk, sing, dance, play and build.

All methodologies used were very good and we will use them in future.

### 2.7. Belfast, Northern Ireland

#### 2.7.1. Organisation

North Belfast Interface Network was established in 2002 by community organisations to develop a strategic response to interface violence and develop community relations work in North Belfast. The area within which the project is based is one wherein the past conflict and its legacies have dramatically affected the population. Those communities represented by the three constituent projects, Ardoyne, Cliftonville, New Lodge, have all experienced disproportionate levels of sectarian violence.

Through projects such as Draw Down The Walls, NBIN engages hard to reach sections of community through the visual arts to explore the issues of a society emerging from conflict.

#### 2.7.2. Aims

The current period as we enter the Decade of Centenaries, a period of contested remembrance in the north of Ireland, made the engagement in this project very timeous and appropriate for us. North Belfast Interface Network chose to be involved in the *Towards Peace* project to increase our learning from other European projects which were using similar practice, through the arts and culture, to explore our relationships to recent and historic conflicts. We believed that the opportunity for our local participants to experience and share learning from other European countries on their experience of conflict would enrich our ability to engage with the difficult

questions related to our own conflict. We believed that sharing learning would enrich our understanding of the different methodologies used by the partner organisations and enhance our local practice, while enriching the experience for our own learners and participants.

### 2.7.3. Methodology

#### People

The learners engaged through the project were selected from a mix of participants who had previously engaged in both North Belfast Interface and Draw Down the Walls program activity and hard to reach sections of the community who had not previously been engaged in community relations activity or who were not used to engaging with the arts, particularly in the field of using the arts and culture to explore the issues of dealing with conflict or reconciliation.

Using the models we had initially developed as part of our Draw Down The Walls project of engagement we set out to identify and recruit people we saw as key convincers within the community, people who had a standing and influence with other groups or individuals.

We sought to engage a breadth of participants in both the local project and in the international aspect of the project; these participants were local community activists, seniors, youth groups, practitioners, artists, photographers and civic dignitaries engaged in the promotion of arts and culture.

In total we engaged with over 60 participants in an age group of 18- 65 years, both male and female.

#### Activities

We began the project by facilitating a series of meetings with local groups, individuals and partner organisations to describe the project and to identify key individuals who would participate in the learning of the project and those who would help in the delivery of the project.

**Organisation of Belfast mobility:** We worked with local groups who shared common approaches in using arts and culture to explore and understand conflict to plan an engaging program for our Euro visitors and ensure an itinerary which would explore a city and its people emerging from conflict into a peace process.

Two workshops were organized to explore *1. Nonverbal communication, creating a visual literacy to explore conflict*. This was hosted by our partners at Golden Thread Gallery and artists from varied disciplines were invited to participate along with local funding agencies in the field of peacebuilding, local & Euro participants. This was to explore the issues presented by partner organisations where English was not the first language as well as to highlight the difficulty in having a common verbal literacy in addressing conflict.

*2. Photography, a tool to record, explore and remember conflict*. Hosted by colleagues at Belfast Exposed Photo Gallery and Red Barn Gallery, guest speakers who have used photography, archives and documentation in understanding conflict and dealing with the past. Participants from victims and survivors groups joined local and Euro participants in discussions and workshops.

**Scene Setting:** A tour of the segregation walls in Belfast was arranged with C6iste na 6arachim6, an organization which represents political ex-prisoners from both sides of the conflict; this was organised to show that there are often many narratives existing at any one time in conflict and that somewhere in between there are often mutual as well as disputed truths. This afforded our international visitors a chance to experience a few of the coexistent but unreconciled versions of the truth in a recent conflict setting.

**Video Production:** NBIN organized a video log of the Belfast mobility, recording the events, workshops and experiences of the local and Euro visitors, interviews, soundbites and conversations were recorded as a resource for all partner groups.

**Civic Reception with Lord Mayor of Belfast:** The then Lord Mayor of Belfast provided a civic reception to welcome our visitors from *Towards Peace* as official guests of the city, an ardent supporter of the arts he was fascinated by the project and how we all used arts and culture to address, understand and reconcile with conflict in our member countries, he invited other dignitaries to attend to endorse the need for greater European partnership in understanding our own conflicts and their legacies through the understanding of others. Key to our own local work was the presence of the Community Relations Council, Arts Council NI and International Fund for Ireland, providing a platform to see how the connectivity of partnership working on Euro-local levels can enhance the work we all address in mutual benefit.

**Local Project:** NBIN has explored the remembrance of conflict against the remembrance of what it was like before with our senior participants, videos have been made of these memories and used to instigate dialogues with young people who have been born after the conflict but still live within a segregated society. These have been used in workshops and will be edited for upload to the *Towards Peace* Facebook page which is linked to the project website. NBIN facilitated a series of conversations with the learners who had attended the international aspect of the project to explore their learning and experience, both shared and individual learning was discussed; following these discussions, video vignettes were filmed with smaller groups exploring their understanding.

These video vignettes will form part of a learning tool in engaging others in discussion and explorations of what conflict meant to them.

#### 2.7.4. Results

We found the methodology we used successful, we have long used the same process for engagement within our local setting, tried and tested, and it allows us to garner participation with key individuals and groups.

Through the *Towards Peace* program we were able to learn new methodologies and will apply these to our practice. Given the diversity of the practice and disciplines of the partner organisations, the common practice of engagement through creativity was very resonant. The digital storytelling methodology learned in Hungary was very effective and we have subsequently incorporated this learning in our local methodology.

One learning though we took from the methodology was that we should have perhaps explored the conflicts of the host mobilities with our learners prior to the visit, we feel that this may have enriched the experience of the learners beyond the experience of the visit, it was difficult sometimes to fit the right international visit to the right learners.



## 2.8. Warsaw, Poland

### 2.8.1. Organisation

Club of Catholic Intelligentsia (KIK) is an organisation founded in 1956 grouping Catholic intellectuals with the aim to promote and develop active, mature responsibility for the society and the Church. The important mission of the Club is also to provide proper education for youth, artistic and cultural development and necessary help for the poor and weak citizens. The members of the Club are very active supporting democratic processes in the Eastern European countries such as Ukraine and Belarus.

To meet its aims, the Club itself and its members organize, public campaigns, scholarship fund program, micro grants program for creative teenagers, scouts-like camps and groups for children and youth, charity concerts, meetings, lectures, artistic and cultural actions etc.

Annually the Club organizes over 40 camps for almost 600 youths and kids with help of 100 volunteers. The members of the Club organize dozens of meetings and lectures. Through the Scholarship Fund from 2002 we distributed over 300,000 PLN (over 85,000 USD) among students. Thanks to the great volunteers effort and a wide range of projects we are able to deliver proper support for citizens of Ukraine and Belarus. The Club exists and works thanks to the involvement of hundreds of volunteers and support of over 1500 members: youth, adults and seniors.

### 2.8.2. Aims

KIK joined the *Towards Peace* program for a few reasons. First, we aimed to recall the biographies of not-well-known heroes and their unusual lives. We believe that their stories, the difficult decisions they've made, are not only fascinating but also important as a moral guidepost during our times. Secondly, we planned to engage learners into intergenerational cooperation and to equip them with useful skills, such as creative writing, presenting given subjects and opinions, working with source material, critical way of thinking etc. That's why the "Witnesses of Peace" project begun.

### 2.8.3. Methodology

#### People

10 learners (29 to 75) years old joined the project "Witnesses of Peace" (in this description only participants who ended the project were included, 5 more learners resigned due to some personal obligations). They found an information about the project in cultural centres, municipal project websites or in KIK.

For our purposes, it was crucial to find skilled trainers: patient, experienced and passionate about modern history and culture. Luckily we found two historians, who played similar role in past in various historical and cultural projects.

#### Activities

The project was divided in a few steps. Firstly, participants learned as much as possible about "their" heroes, knew key facts about their lives and work.

Secondly, learners indicated which topic in the life of the given witness of peace is most important for them (i.e. influence on other historical figures or some aspects of biography). Led by trainers, learners deepened their knowledge on topics of their choice.

Lastly, learners prepared presentations or essays summarising their discoveries. On each step, they worked with trainers, who taught them proper ways of expression. During the workshops, learners worked in public and private archives, interviewed people who knew witnesses of peace, participated in lessons of creative writing and met experts on some specific topics.



#### 2.8.4. Results

Learners deepened their knowledge about witnesses of peace and modern history. They developed or learned such skills as working with texts, critical thinking, ability of finding and interpreting documents in archives, interviewing, writing and so.

All outcomes of the learner's work were published online on the project's website. Written essays were published.



### 3. Summary

*Towards peace* brought different organisations from different countries and backgrounds (city councils, cultural centres, puppet theatre, arts organisations, historical organisations, ...) together to explore and exchange methodologies used on the local level. Since there is such a variety in methods it was useful for every partner to visit the local projects and learn about the methodologies used. With this paper we want to share those methodologies with a larger group of professionals.