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WRITE US

Did our newsletter make you think? Or do you have a different opinion regarding some of the topics? We would be delighted to hear from you and would like to invite you to send us your comments, opinions and questions. We will publish a selection of the entries in the next issue.

Write us at fokus.westbalkan@forumzfd.de

FOKUS

Yugoslav Monuments: Art and the Rhetoric of Power

How significant are monuments for the establishment of politics of remembrance and power structures in the Western Balkans? How are they related to finding and adapting identities? What is the role of violence in all this? For the catalogue of the photo exhibition MONuMENTI which forumZFD is currently showing in Belgrade art historian Dr Bojana Pejić wrote the following article. In it she addresses these questions against the background of the socio-political developments in the Western Balkans from the early 20th century until today.

“Memory attaches itself to sites ...” writes French historian Pierre Nora. Monuments and memorials are indeed such sites. When we try to *rewrite* today an art history of Yugoslav sites of remembrance, we are facing a depressing fact: such a history has actually never been written. The absence of valuable art historical and theoretical texts about political and “cultural” monuments erected on former Yugoslav territories does not mirror the absence of monuments. On the contrary! Both the first (1918-1941) and the second Yugoslav state (1945-1991/92) manifested a real greed for commemorations and genuine passion for spatialisation of collective memories. Any such project, however, necessitated the implementation of a particular politics of remembrance and these politics are dependent on what is imagined as “collective identity” of a community, a nation, or a state. American historian John R. Gillis stresses that both memories and identities are often attributed the status of unchangeable “material objects”. He dismantles this conception: “We need to be reminded that memories and identities are not fixed things, but representations or constructions of reality, subjective rather than objective phenomena.” Therefore, “we are constantly revising our memories to suit our current identities.” Public monuments, both those dedicated to political figures and men of culture, are instrumental in these revisions: those which do not suit to “new identities” must be removed in order to make place for new monuments which now spatialise newly constructed identities.

A discourse about political memorials (or any other public monument for that matter) we can establish today, radically differs from the usual comprehension of monuments traditionally discredited as “art on com-

mand” or “art on commission” (*Auftragskunst*). As artworks commissioned by a public agency (a national community, a veteran organisation, or even state/federal administration) monuments are believed to be in the “service of” a given power, which they should “illustrate.” However, when examining monuments as visual representations, we (should) understand the monument as the *site* in which power becomes constituted. As American art historian David Summers argues, “substitutive images” (the representations of rulers) and the space in which they are used, are “*ipso facto* realization of power, not expression of power, but actual form taken by power in one or another place and time.” Monuments, like other types of visual representations we encounter in the public sphere (such as posters, documentary and feature films, press photographs and postage stamps), play, thus, a constitutive and not merely reflexive, after-the-fact role.

A discourse on memorial sites in two Yugoslav states is not unique. It does not differ much from other countries: since at least the French Revolution, the treatment of public monuments point to the fact that image-making is as old as image-breaking. Making and breaking are also characteristic of the Yugoslav memorial productions, whereby it should not be forgotten that both Yugoslav states and many of the post-Yugoslav ones were founded after wars.

The Kingdom of Serbs, Croats and Slovenians, known as the “three-name nation” (*trojimeni narod*) was founded in 1918 after the First World War. Newly built monuments were meant to establish public memory of war heroism and suffering, but this memory, alas, could be instituted only in some parts of the freshly reunited state, actually composed of war winners and war losers. When this state became a “one-name nation” (*jednoimeni narod*) and was accordingly renamed the Kingdom of Yugoslavia (1929-41), it started to promote the ideology of unitary Yugoslavism, which was constituted not only by the dictatorship but also via monuments to Yugoslav kings of Serbian Karadjordjević dynasty: Petar I “the Liberator” (died in 1921) and Aleksandar “the Great Unifier” (assassinated in 1934). Between 1923 and 1940, some 215 monuments or memorials marks dedicated to the deceased rulers had been

erected all over the Yugoslav kingdom. None of these monuments survived, but the sculptors who designed them (Ivan Meštrović, Lojze Dolinar, Frano Kršinić, Antun Augustinčić and Sreten Stojanović) did. All of them would again become engaged in the production of memorials in “new” Yugoslavia.

The second Yugoslav state, proclaimed on 29 November 1943, was also a state born of war. After 1945, the Socialist Federal Republic of Yugoslavia indulged yet again in a statue-mania, which now spatialised the memory of a just war and victory over fascism. Gained by transnational and multiethnic partisans’ forces, it fostered “brotherhood and unity” of “all” Yugoslav peoples/nations. Thus emerged new memorial sites populated with numberless monuments which, as any such public objects in the world, replayed a collective memory that, since 1945, became institutionalized as “our” history: this was the history of the win-

ners, and winners are keen on “selective memories.” In spatialising this memory-as-history, Yugoslav monuments exploited various “regimes of representation.” Around 1952-54, the battle between Socialist (mainly academic) Realism and modernism in Socialist Yugoslavia ended with the victory of modernism. Hence, as of the 1960s, the major Yugoslav memorials commemorating “fallen soldiers” (*pali borci*) and “victims of fascism” (*žrtve fašizma*) obtained abstract, i.e., modernist shapes; however, parallel to these productions initiated and funded by the Association of Veterans of the People’s Liberation War, monuments based on figurative representation continued to be built all over Yugoslavia till the late 1980s, and often supported by local veterans organisations. Even if those monuments based on iconic or realistic representations of human bodies (as a rule male bodies) may appear to offer an easier identification and reception by the “people,” abstractly shaped memorials continue to connote the same ideology: a lack of “humanism” (understood as the absence of bodily representations) brought about the presence of huge

abstract sculptures called “organic bodies” (as rule based on phallic shapes such as obelisks, cylinders, erected forms) which connoted again a rhetoric of power, and last but not least – militarism. A thematic shift occurred in the late 1960s and early 1970s. Whereas “revolutionary sculptures” produced till then restaged the war victory and defeat of fascism, later modernist memorial productions, built on the “sites of the Revolution” tended to incept the memory of war as *socialist revolution*: this happened some thirty years after the war, when memories of it started to fade and meant little to younger generations. In addition, memo-

rial complexes, designed by artists and/or architects such as Bogdan Bogdanović, Dušan Džamonja, Slavko Tihec and Miodrag Živković and erected on the natural sites where partisan’s victories took place, imply yet another aspect: they suggest revolution to be a *natural* process. Therefore, one should abandon a tradi-

tional dualism between representational (figurative) and non-representational (abstract) procedures. Instead, one should ask in which ways monuments actively performed a *spatialisation* of Communist ideology, whereby the division between iconic and non-iconic representation hardly plays a role.

Since the rise of nationalist ideologies in Yugoslavia of the late 1980s, the antifascist tradition became exposed to collective amnesia, and in most (if not all) post-Yugoslav states it is almost completely negated, if not totally erased. The devastation and destruction of Yugoslav “communist” monuments occurred not only during the Yugoslav wars of the 1990s, but also later. New monuments erected (or re-erected) in post-Yugoslav sovereign states commemorate heroes and victims of wars (1991 till 1999) but not only them. Each nation-state built its own monuments which now constitute nationalist ideology viewed through the eyes of victimisation and national suffering under “foreign powers” (as a rule neighbouring na-



Revolution as a natural process: Monuments like the 'Freedom Monument' by Bogdanović in Berane (Montenegro) reflect Communist ideology.

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tion/state), under “communists” and even under (sic) the “international community.”

Memories re-enacted in political monuments and memorials put up on Yugoslav territories in the twentieth century are generally memories of violence and, linked to it, militarism. However, it would be historically wrong to assume that representation of and reference to violence is specific for monuments erected in our “bellicose and brutal” Balkan region. In addition, as in other parts of the world, monuments themselves are as often as not exposed to violence.

In his article “The Violence of Public Art”, American art historian W.J.T. Mitchell differentiates two types of violence directed against monuments and other public works of art. One is the “official” violence of police, juridical, or legislative power, as was the case of the post-1989 removal of the “Communist Pantheon,” which was in the main based on parliamentary decisions. The other is “unofficial” violence performed by angry “masses.” He asks several questions: “Is public art inherently violent, or is it a provocation to violence? Is violence built into the monument in its own very conception? Or is violence simply an accident that befalls some monuments, a matter of the fortunes of history?” In this context, he reminds us that monumental productions are generally dedicated to one theme: “Much of the world’s public art - memorials, monuments, triumphal arches, obelisks, columns, and statues - has a rather direct reference to violence in the form of war or conquest. From Ozymandias to Caesar to Napoleon and Hitler, public art served as a kind of monumentalizing of violence, and never more powerfully than when it presents the conqueror as a man of peace, imposing a Napoleonic code or a *pax Romana* on the world”. Hungarian art historian, Katalin Sinkó, who discusses the removal of the monuments undertaken by the Communist regime in her native country, stresses probably the most significant aspect of the monuments’ disfigurement: “[T]he destruction of statues as a ritual act proves significant only in an envi-



Changing culture of remembrance: Once a symbol for ‘Brotherhood and Unity’ in Yugoslavia, the monument by Živković in central Pristina (Kosovo) has been repainted and dedicated to nations that support Kosovo.

ronment which understands and acknowledges the meaning of such symbolic acts”. Accordingly, in the early days of the Yugoslav Kingdom, all signs of Austro-Hungarian monarchy were removed; those monuments to the Karadjordjević dynasty which did not fall under occupying forces in WW 2 were promptly defaced after 1945 by the communist authorities; and after the violent disintegration of Yugoslavia, the emerging nation-

states started to acquire their new identity by revising (nationalist) memories, engaging thus in a “memory work” which is, as Gillis points out, “like any other kind of physical labor, embedded in complex class, gender and power relations that determine what is remembered (or forgotten), by whom, and for what end.”

As for the question asked in the concept of this project, “Are there elements of reconciliation in today’s culture of monuments?”, my answer is negative. Whereas it appears somehow logical to built *Memorial of the Murdered Jews of Europe* (2006) in Berlin, the question is where it would be “logical” to erect a memorial to the victims in Srebrenica. In Belgrade, of course. But, who would (dare to) built it there? Monuments, I believe, cannot offer reconciliation, but people, sometimes, can. In a public performance held in Sarajevo 1998, the Croatian visual artist Slaven Tolj drank for some 20 minutes Bosnian šljivovica and Croatian grappa, mixing them. The subtitle of his performance read: “Waiting for Willy Brandt.” We keep waiting...

Dr Bojana Pejić is an art historian living in Berlin since 1991. Since the early 1970s she has been writing on contemporary art. As guest professor she worked at the Humboldt University of Berlin and the Institute for Cultural Studies at Oldenburg University. She curated exhibitions in Stockholm, Budapest, Hamburg, Belgrade and Vienna.

A longer version of this article including a full bibliography is in the MONuMENTI exhibition catalogue which is available at: westbalkan@forumZFD.de.

Bosnia and Herzegovina

War Veterans in Dialogue with Youths: The KUVI Programme

The experience of war veterans can help promote sustainable peace in the Western Balkans. Harnessing this potential is at the centre of the KUVI programme, organised by the Bosnian 'Regional Peace Initiative' ReMI. "By talking with youths about their experiences, war veterans promote a critical attitude towards war and violence among them," explains Lučiano Kaluža, director of ReMI. "This is an important precondition for improving our society and preventing new violence."

KUVI stands for the 'constructive use of war experience' (Kostruktivna upotreba veteranskog iskustva) and the programme aims to reduce violence among youths through moderated dialogue sessions with war veterans. It offers young people the opportunity to talk with war veterans about their experiences, attitudes and feelings regarding war as well as its consequences on a personal, family-related and social level. This gives youths the chance to hear about what war means for the individual and for the society, about war traumata or about the veterans' understanding of "victory" or "defeat". The dialogues also allow youths to talk about their own experiences and feelings related to the recent war as well as about the condition of our society today.

Why war veterans?

Veterans have directly experienced the extreme violence of war, something that is hard to talk about and even harder to communicate. There is much to be learned from conversations with war veterans about the escalating spiral of violence and its consequences as well as about war trauma and how they affect attitudes and behaviours. After the war, veterans in Bosnia and Herzegovina were pushed to the margins of society,

especially those who were a financial burden to the state (e.g. war invalids). Many of these veterans feel the need to be more useful to

society and its (re-)construction today. Their experience can help promote a critical attitude towards war and



Experience that contributes to a better understanding of the past: Veterans in discussion with youths.

violence among youths. The KUVI programme thus also helps veterans reintegrate into society in a constructive and beneficial manner. "I am satisfied because with my experience I can contribute to a better understanding of the past," concluded one of the participating veterans. "I believe that this dialogue will help reduce violence in Bosnia and Herzegovina in the future."

Why youths?

Youths today are faced with various sorts of violence, many of which are associated with the recent war. War traumata, which family members, relatives or friends suffer from, often result in domestic violence. Many youths therefore think of violence as inevitable and as part of their society. Thus youths not only have a lot to say about violence, but they can also learn and work towards its prevention. So far these social consequences of (war) violence have hardly been discussed. Wars are understood as 'events for which we hate Croats, Serbs or Bosnians.' Prejudices are considered useful and justified. The past is what we strive to forget. That is why an open space for discussion, reflection and listening is all the more necessary and important.

What has been done so far – how will KUVI continue?

The KUVI programme was first initiated in June 2011. Since then, twelve war veterans and six facilitators from the cities Derventa, Teslić, Doboj, Brod, Prnjavor and Šamac have participated in several multi-day workshops in which they learned how

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to conduct constructive dialogues with youths. The workshops were facilitated by the "War Trauma Centre" from Novi Sad in Serbia. The trainings concluded in February 2012 and the first dialogue sessions were held on April 4th and 5th in Derventa and Teslić. The schools, where the dialogues were held, and their respective municipalities gave full support to KUVI. This confirms the need for systemic solutions concerning the prevention of violence. Furthermore the evaluation of the dialogue session showed that the youths are not only very interested in further dialogues but that they wish for more young people from all over Bosnia and Herzegovina to get involved. The next dialogue sessions will

take place in Banja Luka, Doboj and Brčko by late June. "ReMI will work hard to implement these dialogue sessions throughout the entire territory of Bosnia and Herzegovina," explains Lučiano Kaluža. "They are especially needed in those areas with an increased level of violence and conflict among youths." However, the challenge for ReMI will be to raise the necessary funds for sustaining and further extending the KUVI programme.



Kosovo

Street Art, Photography and Grandfather's flute: Using Art and Journalism for Dealing for the Past

In Kosovo, forumZFD is primarily committed to work on dealing with the past. A constructive approach to the past is promoted by means of art projects, training for journalists, and a knowledge exchange. This is the pre-requisite for reconciliation processes, and thus also for stable and sustainable peace. This article outlines recent creative and journalistic activities organised by the forumZFD office in Pristina.



"Those who close their eyes to the past are blind to the present": Dealing with the Past through Art

"There is no one truth in the past," emphasises Jane Felber, forumZFD peace consultant in Pristina. "Though there are facts, documented e.g. by courts and NGOs, the understanding of the past is based on an interpretation of these facts, which is developed in social dialogue and shaped by a society's collective memory." The interpretative nature of the past formed the focus of the photography workshop "RE/VIEW" organised by forumZFD on 24-26 April 2012 in the Alternative Cultural Centre in Gračanica/Kosovo. Seventeen young participants addressed the topic with an introduction to postmodern philosophy and work on dealing with the past. They learned how photos capture moments and preserve them for posterity. Photos are not a snapshot of reality though, but rather are characterised by how the photographer captures the picture's contents, and who ultimately considers the photo in which context.



Project 'PAST/E': With literature and Street Art, the Goethe Guerilla prompts passers-by to think about the(ir) past.

To this end, the photo of an object, person, or event is similar to the understanding of the past: both are not purely representations of facts but rather interpretations of these, i.e. stories that depend on who is telling them, where they are told, and who is listening to them. Following the introduction, the participants sought associations and topics rele-

vant to their past and considered how they could render these in images. Inspired by these ideas and observations, the participants took a whole series of photos, of which 25 were put on display in the cultural centre in Gračanica on the final day – in the presence of a great many onlookers and members of the local press.

A somewhat different approach to dealing with the past was taken in the “PAST/E” project. This was realised by *forumZFD* from March until May 2012 in cooperation with the Qendra Multimedia Centre in Pristina and the ‘Goethe Guerilla’ group in Kosovo. The latter is a group of young people who use creative means to campaign for support for their culture. The concept involved using street art and literature to reflect on the role of the past in the present and future. The participants from the ‘Goethe Guerilla’ group sought literary quotes for this, which addressed the approach to and understanding of the past. These were subsequently compiled in a booklet and printed on stickers, which the participants then stuck in public squares and places of remembrance in Pristina on ‘Europe Day’ (9 May 2012). They aimed to encourage passers-by to reflect on the past and its impact on the present as they went by. Photos from the street art campaign and the print products from the workshop were presented at an information stand at the ‘polip’ international poetry festival held in Pristina on 11-13 May 2012.

Journalistic approach to the past

Since 2011, *forumZFD* has supported conflict sensitive journalism in Kosovo so as to contribute to pluralistic, free reporting and a public discussion on the past. Work takes place both on the grass-roots and institutional levels. Thus *forumZFD* held a three-week training course on the subject of “Journalism and the approach to the past” for students from mid-April until the start of May 2012 at the request of the American School of Kosovo in Pristina. During the training session, students were introduced to the work on dealing with the past and

learned how to prepare related topics in a journalistic and above all conflict sensitive manner. Participants were able to use their newly acquired skills in a final project after completing the training: they had three weeks to work in groups to produce a report that examined their own family’s past and that of Kosovo through an object belonging to their family. “One report told of the flute belonging to a participant’s grandfather, who had been a soldier in the Kosovo Liberation Army (UÇK), that he had brought back with him from the war and that inspired his daughter to become a musician herself,” tells Charly Loufrani, *forumZFD*’s peace specialist in Pristina, who managed the journalism project. “The reports link topics from the work on dealing with the past to the participants’ actual past in an utterly fascinating way.” The finished reports will soon be published on the internet platform dwp-kosovo.info.

On 8 May 2012, *forumZFD* organised a media training for journalists to prepare for a conference of the International Civilian Office (ICO) entitled “Dealing with the Past and Reconciliation – What kind of truth-seeking mechanism does Kosovo need?”. During the training session, both Serbian and Albanian journalists from the leading Kosovar media were familiarised with the role of journalism in the work on dealing with the past. They were sensitised to the conference topics during active discussions and constructive exchanges amongst themselves. The conference took place on May 22, 2012 in Pristina. The consultancy role on an institutional level also gave *forumZFD* the opportunity to present itself as an actor in the field of dealing with the past, and to establish itself as a contact person for journalists.

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Macedonia

A Carnival Procession turns into Violence: *forumZFD* mediates

“I hope that last night’s snow helps to slowly cool off the heated spirits.” Mayor Ramiz Merko of the predominantly Albanian town of Struga opened the meeting of the local crisis prevention council with these words one snowy Thursday morning in Febru-

ary. Representatives of the municipality, the local police and Struga’s Muslim community met at the town hall to discuss the controversy surrounding the carnival procession in Vevčani. Also at the table was the team of *forumZFD*



which had previously held conversations with representatives of the Struga municipality and proposed a mediation process.

What had happened? In Vevčani, a carnival procession takes place every year in mid-January to mark the start of the Orthodox New Year. Part of the carnival tradition involves poking fun at religious leaders. A float with an Imam wielding a Koran on which “Kur” was written – the Macedonian word for the male reproductive organ – caused a furore this year. It was flanked by burkha-clad women bearing a wooden phallus. The Muslims’ religious sensibilities were profoundly injured as a consequence, and they called for an apology.

When the mayor of Vevčani refused, Struga’s Islamic community organised a peaceful protest at the end of January, which was also supported by Struga’s mayor. On the evening of the protest, stones were thrown at a bus with Macedonian passengers, and in the subsequent weeks, unidentified perpetrators attempted to set fire to two Orthodox churches. Escalation of the conflict to a national level cannot be ruled out. Struga’s mayor called for consideration and non-violence, as did the Macedonian president and the political parties.

Ethnic balance of power

The political dimension of the conflict can be appreciated with a glance at the ethnic majorities in Macedonia’s cities and municipalities. Following the armed conflict in 2001, a territorial reform was agreed (among other aspects), which would alter the ethnic majorities in most cities, including in Struga. The inhabitants of the village of Vevčani, a predominantly Macedonian town with approximately 2,500 inhabitants, has resisted becoming a part of the Albanian-dominated town of Struga in which some 60,000 people live ever since.

As a consequence of the conflict in Vevčani, the mayors of both municipalities were invited to the Macedonian parliament’s Council for Inter-Ethnic Relations. Primarily political discussions were conducted there and the ac-

tual cause of the conflict – the provocation during the carnival procession in Vevčani – took a back seat. No reconciliation was achieved, as the mayor of Vevčani refused to apologise. This was followed by the meeting of the local crisis prevention council in Struga described above.

Secret reconciliation

The *forumZFD* team was a direct witness to the escalation. *forumZFD* has worked in Struga for two years now

where it has built up an inter-ethnic youth centre within the scope of an excellent cooperation with the municipality. In light of its contacts, *forumZFD* offered the conflicting parties its support and suggested secret reconciliation talks during a confidential meeting with the mayor of Struga, Vevčani’s youth officer and the international observation mission of the Organi-

zation for Security and Co-operation in Europe (OSCE) to resolve the conflict.

In mid-February, the conflicting parties agreed to sit down at one table under the direction of the OSCE. During the secret talks, the mayor of Vevčani expressed his regret at the provocation during the carnival procession, and promised to take religious sentiments into account when planning the carnival in the future. For his part, the mayor of Struga regretted the violent escalation of the protests. The situation was thus de-escalated.

Without the local project in Struga, *forumZFD* would not have been in a position to influence this situation. Through its commitment in schools and inter-ethnic youth centres, the mixed ethnicity team has earned itself a good reputation. Relationships of trust and contacts with important representatives of the municipality have been forged by Macedonian Igor Serafimovski (a project consultant at the Struga project office) and his Albanian colleague Albert Hani (Deputy Manager of the Skopje office). Thus *forumZFD* was perceived as an impartial actor that did not



“Together for Peace”: In March 2012, some 2.000 gathered in Skopje to give a clear sign for living peacefully together.

take any side in the conflict. Impartiality, good (working) relationships to the local actors, representation of all population groups within the team, and flexibility to react quickly were the conditions for successful reconciliation of the Vevčani conflict.

Interethnic incidents

The conflict in Struga and Vevčani was not resolved once and for all though. The fear remained that it would resurface during the local elections at the start of 2013. Moreover, the conflict in fact represents just the start of

a whole series of worrying incidents. In March, for example, two ethnic Albanians were shot dead by an off-duty

policeman in the town of Gostivar. This was followed by an attack on Albanians by Macedonians in a city bus in Skopje, and acts of revenge from both sides.

In April, five young Macedonian men were shot dead in a village on the outskirts of Skopje shortly before the start of the Orthodox Easter celebrations. The circumstances remain unclear to this very day. Nevertheless, on 1 May, 20 Albanians were arrested, accused of being radical Islamists. However, to date neither their membership in an Islamic terror organisation nor their involvement in the murders has been proven. The majority were released again the following day due to a lack of evidence. The arbitrary nature of these arrests and the general suspicion against one ethnic group led to renewed protests. This shows just how unstable the situation is, and that relations between the population groups in Macedonia are extremely tense.

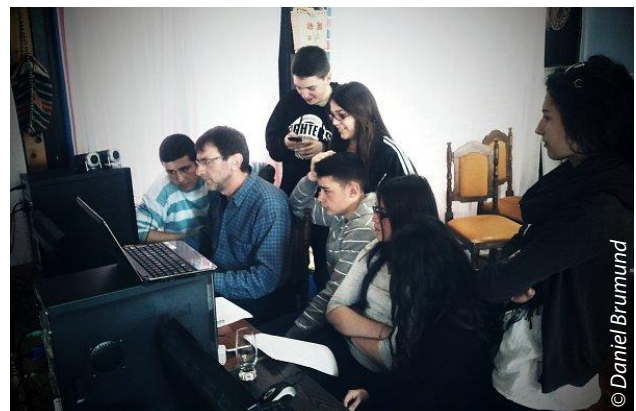
However, there are also signs of hope. Thus the citizens' initiative "Together for peace" was founded as a reaction to the incidents in Gostivar. At the end of March, the initiative organised a "March for peace" in Skopje in which around 2,000 people participated. This and other initiatives for inter-ethnic understanding should be supported by *forumZFD* and other actors.

Youths make News: Podcasts give young people a public voice

"Podcasts open up a new window for you to the world: on topics that are important to you, and link you with your friends, your city and the entire world." It was with these words that journalists Ismet Hajdari (AFP) and Jonathan Stoneman (BBC) opened a radio workshop for twelve young people from Struga. On 6-8 April 2012, they learned the basics of radio journalism and how to create podcasts. Thus the first step towards establishing a multi-ethnic internet radio station giving young people a public voice was taken.

For a good two years now, *forumZFD* has worked with UNICEF in the southern Macedonian communities of Struga and Kičevo for inter-ethnic understanding between children and young people. The team organises multicultural workshops at local schools, runs mediation trainings, and supports the democratic participation of schoolchildren and students. The mayors of both municipalities agreed to establish a youth centre where Macedonian and Albanian children and young people are offered joint courses in art, drama and dance, which are met with lively interest.

The radio and podcast workshop held in Struga at the start of April in which twelve Albanian and Macedonian



Window to the world: Together with the journalists Ismet Hajdari (in the photo) and Jonathan Stoneman, the youths are producing podcasts.

young people participated was one such event. Podcasts offer the great advantage that they can be created and published online with a minimum of technical expertise. "The young people learned how to prepare important topics in a journalistic style, and to make these public in podcasts," explains Kirsten Schönefeld, *forumZFD*'s project manager in Struga. "This allows them to gain a voice that is independent of the traditional media. At the same time, a culture of participation is reinforced."

On the first day of the workshop, the experienced trainer duo provided the young people with an introduction to the basic principles of journalism: what is news? Where does news come from? Using several role plays, the young people learned how to ask open questions and to deal with deviating witness accounts. On the second day, and after being familiarised with the recording equipment, the young people then headed for the centre of Struga to find people they could interview. A topic that is close to the young people's hearts was chosen: sport. In small groups, they asked passers-by, teachers and other young people whether they were satisfied with the sports facilities (e.g. football pitches and fitness studios) in Struga – particularly with regard to the opportunities for young people to engage in sports.

On the final day, Jonathan Stoneman recorded jingles with some of the young people, while a second group worked with Ismet Hajdari to edit the compiled recordings and incorporate in the jingles to create radio reports. Together the young participants found a way to deal with the two languages: the voice-overs were recorded in both Albanian and Macedonian, and the in-

terviews played in the original language and followed by a brief summarising translation. The result is a lively, bilingual format that is a challenge to produce, but “the best option for listeners,” explains Ismet. “This prevents anyone from feeling excluded linguistically, and the young people demonstrate to the general public how a multi-ethnic coexistence looks in practice.”

Through the workshop, the foundation stone for creation of an internet radio station for the youth centre in Struga has been laid. Their first very own podcast should be finished by July and disseminated via the internet. Moreover, individual reports will be passed on to

local radio stations. The multi-ethnic team of young radio producers is already sending a symbolic signal, as trainer Jonathan Stoneman emphasises: “This group of committed young people constitutes a positive example of how constructive work can take place beyond ethnic boundaries. They are clearly a role model – locally, nationally, and for the entire region.”

FURTHER INFORMATION

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Western Balkans - Regional

The Changing Face of Remembrance: Photo exhibition MOnuMENTI opens in Belgrade

Tito and Ivo Andrić, Srebrenica and Mother Teresa, War of Liberation and NATO Intervention – what do these events and personages have in common? As part of regional cultures of remembrance, they are commemorated by monuments throughout the Western Balkans. The photo exhibition MOnuMENTI that *forumZFD* opened in Belgrade in June 2012 presents such monuments and the ‘stories’ behind them in order to show how concepts of identity and cultures of remembrance in the Western Balkans developed from the early 20th century onwards. On its journey through the region, MOnuMENTI aims to promote a constructive dealing with the past.

“The creation of different identities in the countries of former Yugoslavia has been an ongoing process throughout history,” said Borka Pavićević during the opening of the MOnuMENTI exhibition. “Every monument is an expression of national culture and identity.”



Changing cultures of remembrance: Visitors of the exhibition discuss the presented monuments and their stories.

Pavićević, director of the Center for Cultural Decontamination in Belgrade which hosts the exhibition, highlights a central function of monuments: to commemorate specific events or persons from the past so as to create politically compliant

concepts of identity in the present day. While these concepts of identity can divide peoples and foment violence, they can also have a reconciliatory effect and lead to the formation of communities.

Following the collapse of the Socialist Federal Republic of Yugoslavia, concepts of identity with an acutely national bias are experienced in the succession states. These identities are often defined by the divergence from other, neighbouring nationalities – through the emphasis of religious affiliations or linguistic differences, for example. This has a negative impact on the realisation of necessary modernisation processes in an increasingly networked world. Moreover, it hinders a more constructive dealing with the past that is urgently required to accelerate the regional dialogue on pressing political and economic issues and to bring about sustainable peace.

With the MONUMENTI exhibition, *forumZFD* wishes to show how concepts of identity have developed in the countries of the Western Balkans over the course of the 20th century. The attitude towards existing monuments and the establishment of new monuments reflect regional cultures of remembrance and reveal changing concepts of identity. Hence it is important for the exhibition to not only show the monument itself, but also the surrounding area. The photographs by Marko Krojač, who affords outstanding regional knowledge, visualise these developments and present the monuments in their spatial environment. Furthermore comments written by authors from different academic fields contextualise each monument. The exhibition thus wishes to promote a more critical and at the same time more constructive dealing with the past.

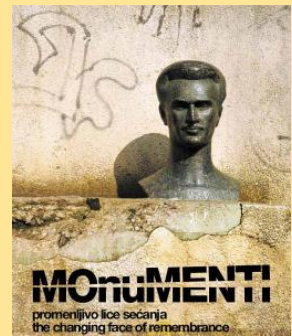
Outside the Box

‘Dubious Crossover to Laibach’, or: The Sound of Transformation

When Slovenian rock band “Laibach” began contradicting the existing political system with its own symbols in the 1980s, scarcely anyone suspected that these compositions comprising sound, text and performances would herald the beginning of a new era. Music as an artistic form of expression in times of socio-political upheaval, but also as a tool to accompany such purposes – this is the credo of the work of the Dresden association ‘Kultur Aktiv’, which has been active for ten years now. The asso-

GET THE EXHIBITION CATALOGUE!

The exhibition catalogue (in English and Bosnian/Croatian/Serbian, Albanian or Macedonian respectively) includes all photographs as well as articles by Dr. Bojana Pejić, Dr. Lutz Schrader, Shkelzen Maliqi, Dr. Senadin Musabegović, Dr. Vjeran Pavlaković and others. It is available in print at the exhibition or as PDF.



Contact: Christian Pfeifer | Regional Manager *forumZFD* (pfeifer@forumZFD.de)

“The need to find another way to deal with the past and to question dominant concepts of identities exists in all countries in the region,” points out Christian Pfeifer, regional manager of *forumZFD*. “In concrete terms, this means reflecting critically on one’s own past, acknowledging the victims of other nations, and according greater recognition to the binding elements that undoubtedly exist over and beyond the ethnic boundaries.”

The MONUMENTI exhibition is organised by the forumZFD regional office for the Western Balkans and will be shown at the Center for Cultural Decontamination (Birčaninova 21) until June 28. Afterwards, the exhibition travels to Skopje and Tetovo (July 2012), Derвента (September 2012), Pristina (Winter 2012), Sarajevo (Spring 2013) and Germany (2013 – expected in Aachen, Berlin and Cologne).

ciation is currently realising the “Music Without Borders” project in the Western Balkans.

“We began our work in the Balkans in 2007 with an exchange project entitled Rock4Peace,” recalls Vice Chairman, Mirko Sennewald. “At the time, we were primarily interested in the artistic-critical scene in Kosovo.” Thus the association showcased Kosovan musicians, photographers and authors in concerts, workshops, film series and discussion rounds all across the state of Saxony. The association between

current social developments and their expression in art and culture was always important in this. "Wherever problems arise, it is always the artists who speak out first," says Sennewald, who experienced the Peaceful Revolution in 1989 as a 16-year-old, and remembers the performances of renowned artists during the major demonstrations.

Yet music is capable of achieving more. It is often easier to access than other forms of art, and thus offers the opportunity to promote aspects such as reconciliation, peace, or sometimes merely listening to one another for a start. The current "Music Without Borders" project takes this approach, but sets broader aims. The project should enable young bands in Vukovar (Croatia), Vranje (Serbia) and Skopje (Macedonia) access to equipment, rehearsal rooms and performance venues, accompanied by expert consultations for musicians. The upcoming festivals – 'Balkan Streets' (Vranje/Vukovar in June/July 2012), 'Lustgarten' (Dresden in June 2012) and 'Taksirat' (Skopje in December 2012) – offer bands from all four countries the opportunity to perform their music to an audience of several thousand beyond their country's borders.

FURTHER INFORMATION

Mirko Sennewald

Co-Chairman | Kultur Aktiv e.V.

(mirko.sennewald@kulturaktiv.org)

Come to the concluding conference

of "Music Without Borders" in Skopje (23 – 25 November 2012). We look forward to seeing you!

A further focus is on the cooperation between local associations and the cultural authorities. Within this, particularly the experiences of the transformation processes in the new German states should be taken into

account. "When young people get involved in music – particularly in difficult phases – the potential for conflict is reduced, and opportunities to get involved in local



politics through their interests are created," explains Sennewald, who was actively involved in shaping the transformation of youth and cultural work in his former home town in the years after the *Wende*. However, it is about showcasing past developments without idealising them as the be-all and end-all. "The Balkan partners can particularly draw lessons from the mistakes we made after the *Wende*," concludes Sennewald.

In September 2012, 12 participants from public authorities and civil society will participate in a study visit to Saxony to learn about the original locations. The concluding conference due to take place in Skopje on 23-25 November 2012 constitutes the highlight of the two-year "Music Without Borders" project. It will bring together 200 guests from all Balkan states and the EU. Among those invited count musicians, representatives from the music industry, music associations and cultural authorities, with the aim of establishing and developing inter-regional contacts, and ensuring a sustainable musical exchange. The ensuing 'Taksirat' festival will then provide an insight into the colourful world of sound in the Balkans and beyond. Heading the bill: the topics of the "Generation Dubioza"; a new sound, and more critical words 25 years on from Laibach.

The 'Music Without Borders' project is funded by the European Union (IPA programme) and has been supported to date by the Cultural Foundation of the Free State of Saxony, the state capital of Dresden and the European Cultural Foundation (ECF).

News & Events

News in brief

Secondary School in Derventa continues visits of places of worship

In May 2012, the secondary school (Gymnasium) in Derventa organised a two-day seminar on the topic 'Democracy and Human Rights'. In this context, the student

council of the school contacted the pax christi Aachen and forumZFD office in Derventa to seek advice on how to arrange a visit to places of worship. The office had organised such visits a few times in the past (we reported in the 01-2012 issue). With the support of our office, the visit eventually took place in May – and it was a full success for all participating students. This continuation of the visits of places of

worship is a success also because it was initiated by students who had previously participated in some of our events. From a direct target group of our activities, the students thus turned into successful multipliers.

Role of the media and women's perspective on dealing with the past: two new issues of *Made in KS* periodical published

In Spring 2012, two new issues of the *Made in KS* periodical were released. The periodical is published by the online portal *DWP-Kosovo* which informs about projects and projects related to dealing with the past. It is maintained by the *forumZFD* office in Pristina/Kosovo.

The ninth issue, published in April 2012, focuses on the women's perspective in dealing with the past (DwP). What are the position and thoughts of women regarding violence and its consequences? How do war traumas affect women? In January 2012, the eighth *Made in KS* issue was published which takes a look at the role of media in DwP. A survey among journalists and an interview with the president of the Kosovo journalists' association deal with the question how journalists view the topic of DwP as well as the influence of media. Further articles describe a training session for young journalists and the role of 'hate speech' in Rwandan media.

The *Made in KS* newsletter can be downloaded from www.dwp-kosovo.info.

Study trip: Mediation for teachers from Struga and Kičevo

From 30 March until 1 April 2012, *forumZFD* organised a study trip to the city Niš in Southern Serbia for 30 teachers, psychologists and pedagogues from the schools in Struga in Kičevo. Last year, the mixed Albanian-Macedonian group had participated in a basic and advanced training for mediation. Since then they have been gaining practical experiences in applying mediation. To reflect these first experiences, the group visited the middle school 'Kole Rašić' in Niš. Teachers and students of the school demonstrated very impressively how 'active mediation' can settle disputes and resolve conflicts in everyday life.

This visit was followed by a two-day seminar in supervision, led by the experienced mediator and vice-chairman of the Serbian Association of Pedagogues, Marina Ostoić. In discussions and role plays, the group reflected on their experiences so far and considered how mediation can be successfully introduced in everyday school life despite high time pressure. The group

returned to Macedonia highly motivated and – supported by the *forumZFD* team – now elaborates a strategy for implementing 'active mediation' in the form of project activities in mediation and 'conflict intervention teams' in Struga and Kičevo.

Upcoming Public Events

MONUMENTI: The Changing Face of Remembrance

- 11 – 28 June 2012, Belgrade, Center for Cultural Decontamination (Birčaninova 21)
- 30 – 9 July 2012, Skopje, Library of the Ss. Cyril and Methodius University (Blvd. Goce Delcev 6)
- 10 – 19 July 2012, Tetovo, Center for Balkan Cooperation LOJA (Rr. Ilindenit / Ilindenska 18 A)

The photo exhibition MONUMENTI presents monuments and the 'stories' behind them in order to show how concepts of identity have developed in the countries of the Western Balkans from the early 20th century onwards. The attitude towards existing monuments and the establishment of new monuments reflect regional cultures of remembrance and reveal changing concepts of identity. The photographs by Marko Krojač visualise these developments and comments written by authors from different academic fields contextualise each monument. The exhibition thus wishes to promote a more critical and at the same time more constructive dealing with the past.

The exhibition also travels to Skopje and Tetovo (July 2012), Derventa (September 2012), Pristina (Winter 2012), Sarajevo (Spring 2013) and Germany (2013 – expected to be hosted in Aachen, Berlin and Cologne).

Contact: Christian Pfeifer (pfeifer@forumZFD.de)

Youth Summer Camp 'Peace 2.0' | Struga

18.10.11 | Upcoming Event | Derventa

From 9 – 18 July 2012, *forumZFD* and pax christi Aachen organise a summer camp about New Social Media and its potentials for peace work. The youth exchange will take place in the multi-ethnic municipality of Struga on the shore of the beautiful Lake Ohrid. The participants (18-25) come from Kosovo, Bosnia-Herzegovina, Serbia, Macedonia, Poland and Germany. During the summer camp the participants will create short films regarding the topic – with the help of professional trainers.

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Imprint

Fokus.Westbalkan – News from the Forum Civil Peace Service

Issue 02-2012 | JUNE

The Fokus.Westbalkan is published three times yearly – in May, September and December. To subscribe or unsubscribe simply send an e-mail to fokus.westbalkan@forumzfd.de. The contents of the Fokus.Westbalkan reflect the opinion of the *forumZFD* or the authors. While the links to external website mentioned in this issue have been carefully checked, the *forumZFD* cannot be held responsible for any external contents.

Throughout the issue, the male form has been used so as to ensure a better readability of the text. This, of course, encompasses the female form of the words.

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The *forumZFD* is an umbrella organization of 38 member organizations and recognized by the German Ministry for Economic Cooperation and Development as a sending organization. It is committed to develop civil methods for conflict management and for the Civil Peace Service. Peace consultants by *forumZFD* work in projects in the Western Balkans, the Middle East and the Philippines. In its Academy for Conflict Transformation, *forumZFD* trains peace consultants who work worldwide for the prevention of violence and the promotion of peace.



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pax christi im Bistum Aachen

The peace of Christ was a sign of hope for many people in the destroyed Europe at the end of the Second World War. Out of this hope people of formerly hostile nations, mainly Germans, French and Polish, reconciled with each other. This was the beginning of the pax christi movement which by now is active for peace and justice in more than 60 countries. pax christi in the diocese of Aachen is part of the world wide pax christi movement. As founding-member of Forum Ziviler Friedensdienst pax christi Aachen carries out projects of the Civil Peace Service in the 'ation with *forumZFD*.



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