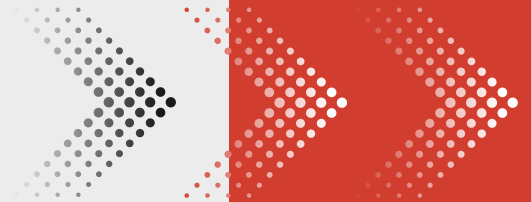


INVISIBLE HEROINES AND HEROES – PROBLEM BASED LEARNING MODULE

Guide for youth workers and educators



Guide for youth workers and educators



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WELCOME, YOUTH WORKER!

If you read these lines, you are probably on a long journey to create a virtual monument of a hero for a minority community together with young people. In this guide we go through this process, and our ambition is to give some ideas, practical tools and background for this job.

This is a guidance that we made as practical as we could - but every case is different, therefore there will be useful and probably irrelevant parts for you. Maybe there will be ideas you do not agree with or tips that do not work in your case. Please do not read it as a mandatory material or step-by-step guide! It is rather a collection of inspiration.

When we talk about heroes, we believe that we are talking about people who represent the roots and values of the community and give power and inspiration to make our world better. But talking about heroes in general easily becomes too theoretical- which is not that useful in a text supporting practical work. Therefore we brought 2 case studies. After these stories, we will go through the whole process and hopefully will answer most of your questions and fears about the project.

Enjoy, challenge everything, and gain inspiration!

CASE STUDIES



Jenő was a hero of a minority and was on duty to find and make visible the heroes of the Hungarian Roma community. So, there are many things we can learn from him.

Rooted in Childhood Inspiration

Hailing from Sárospatak, a town in North-Eastern Hungary, Jenő spent his early years in a modest panel house alongside his parents and four siblings. At the age of 14, a pivotal moment arrived when he participated in a Roma youth camp, delving into the rich tapestry of Roma culture. "I came home like my life is decided," he later reflected. This experience ignited his lifelong dedication to serving and uplifting the Hungarian Roma community. By 17, he was already working in villages with peers, organising and empowering the Roma population.

Transitioning into adulthood, Jenő ventured to Budapest, where his activism took root. Employed as a social worker in the city's 8th district, he also worked as a representative of an NGO, becoming a formidable advocate for marginalised communities.

A young man in Budapest

Jenő was a talented and charismatic activist. He worked a lot with poor Roma families, supported them and protected them from eviction. Once the authorities wanted to evict a couple of poor Roma families from a huge house. Jenő as a young man joined with more experienced activists to stop the eviction. The police took them to the police station for a night - it was a political scandal at the time, and Jenő had a crucial role in the following legal process. The result: every family got a new home.

The right to housing was very important to him. He knew that when he worked with poor Roma families, recommended solutions for political actors and did research about his community, he worked for the non-Roma people as well. He always found a peaceful and legal solution and tried to connect with every political party - except the radical right. He said:

“Everything the Roma movement wants to achieve benefits Hungary.” Thus, he names his organisation "Idetartozunk" ("We Belong Here"), a testament to his unwavering commitment to inclusion and justice.



The Hungarian Martin Luther King

Jenő was the organiser of a couple of initiatives. Besides his work as a social worker, he is the originator of Roma Pride Day in Hungary, a regular organiser of Roma Holocaust Commemorations and an initiator of Roma memorials. He took part in a research collecting Roma representations in public spaces all over Hungary.

He became a political actor when he felt it necessary. He organised demonstrations against segregation in schools, and commemorations after the racism-motivated murders of Roma people in 2008-9.

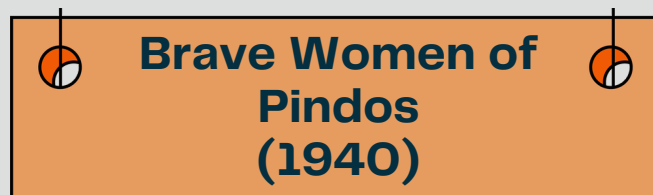
His movement name was Brada (Brother), and sometimes he was introduced as the Hungarian Martin Luther King. The society acknowledged him with a couple of prizes (e.g.: Raul Wallenberg Prize, Honorary Citizen of Budapest).

He died of a heart attack unexpectedly in 2022.

How does the community remember?

His heritage is still here. Roma Pride Day is organised without him as well, and on the anniversaries of his death, his friends organise commemorative evenings. A Jenő Setét Roma Public Policy Academy was founded as well.

- What is the message of Jenő Setét's story for you?
- What do you think, what are the values he promoted in society?
- Imagine a memorial for Jenő Setét! How would you represent it?



When fascist Italy attacked Greece in the fall of 1940, the local women took a crucial role in the support of the Greek soldiers: they transported supplies in the mountains, cured the wounds and gave proof of their self-sacrifice in various ways. Thanks to their efforts as well, Greek people successfully defended their homes in this part of the war. Posterity respects their efforts in numerous ways.

Oxi day

On 28th October 1940 Mussolini's Italy asked the Greek prime minister, Ioannis Metaxas, to let the Italian troops enter Greece. Metaxas said briefly "No" (Greek: "Oxi") according to the tradition. This is Oxi Day, which is a Greek holiday today. A few hours later the Italian army attacked Greece in the Pindos Mountains with a massive overpower.

Strong women in the mountains

There were small villages among the mountains, and people of this area lived a hard working, but proud life. They had a couple of stories about strong women: Olympiada, the mother of Alexander the Great was born in this region, women were not afraid of sacrificing themselves for their freedom against the conquering Turks, and we also know a couple of female soldiers in the early 20th century.

In 1940 the Greek army had many problems with the supplies. Anyway, any kind of support was a huge support for the army. And they got this support from the local women - most of the men were already in the army. Women transported the ammunition, food and clothes on their backs to the Greek soldiers through narrow and steep mountain trails - sometimes under enemy aeroplanes. They brought wounded soldiers from the front line and cured them.



Once in the village of Limni, around a dozen women were captured by the Italians and closed to the school. Surprisingly Greek soldiers appeared, and the women did not wait for the end of the gunfight: they chased Italians away with axes and chunks of wood.

In Tsepelovo village 300 Greek soldiers found shelter in the local's houses - around 10-15 of them in each house!

When the pioneers could not build a bridge for the Greek army because of the rapid water, locals threw themselves into the water and formed a human dam standing shoulder-by-shoulder during the construction.

The Greek army stopped Mussolini's troops and started a counterattack. Churchill said: "Hence we will not say that Greeks fight like heroes, but that heroes fight like Greeks."

An appreciated community

The story of the brave women of Pindos became an important part of local history- and the representation of the region in the whole country. Poets, painters and drama authors were inspired by them, and they were celebrated as an incarnation of Greek spirit. You can barely find a description of modern Greek history that does not mention the women of Pindos.



**"The women of Pindos", Hector Doukas, c. 1940
(Athens, National Historical Museum)**



"The heroines of the '40s", Kostas Grammatopoulos (lithograph)

The monument of the Zagori Woman of Pindos, G. Kallakala, 1993 (Karyes of Zagori):



- What do you think, what were the motives of these women?
- What is the message of this story for you?
- Observe the artistic expressions! How do they represent the women of Pindos? What do they want to tell us?



1. Finding our invisible hero

Humanity tells heroic stories again and again, it does not matter if the story is true or not. We just retell it, because it entertains and affects us. We resonate with the heroes, we respect or judge their acts, and love or hate them. We feel emotions through their stories and we learn from them. And we always want to be close to them: we retell their story in the present time, therefore they are always contemporary.

Check out the list of the most popular films of 2023! [link](#)

Many of them are retold stories of our current global mythology, the stories of superheroes. The majority of the rest is about other heroes we already know from different areas of popular culture.

Films, series and video games are probably the second most frequent storytelling techniques of our time. They are the second because personal storytelling is the most frequent technique. We all tell stories to each other every day. These are not heroic actions about saving the world, but ordinary stories about your friends and family - about your life. These are the answers to "How is it going?" or "How was your day?" or "How was your holiday?". Some of these stories are memorable: you like to retell them to your friends, or you recall them together as a relevant common memory.



- 1 [Barbie](#)
- 2 [The Super Mario Bros. Movie](#)
- 3 [Spider-Man: Across the Spid...](#)
- 4 [Guardians of the Galaxy Vol 3](#)
- 5 [Oppenheimer](#)
- 6 [The Little Mermaid](#)
- 7 [Avatar: The Way of Water](#)
- 8 [Ant-Man and the Wasp: Quant...](#)
- 9 [John Wick: Chapter 4](#)
- 10 [Sound of Freedom](#)
- 11 [TAYLOR SWIFT | THE ERAS TOUR](#)
- 12 [Indiana Jones and the Dial ...](#)
- 13 [Mission: Impossible Dead Re...](#)
- 14 [The Hunger Games: The Balla...](#)
- 15 [Transformers: Rise of the B...](#)
- 16 [Creed III](#)
- 17 [Elemental](#)
- 18 [Fast X](#)
- 19 [Five Nights at Freddy's](#)
- 20 [Wonka](#)
- 21 [Puss in Boots: The Last Wish](#)
- 22 [Teenage Mutant Ninja Turtle...](#)
- 23 [Scream VI](#)
- 24 [The Flash](#)
- 25 [Trolls Band Together](#)
- 26 [M3GAN](#)
- 27 [Dungeons & Dragons: Honor A...](#)
- 28 [The Equalizer 3](#)



You are a storyteller, and your stories have heroes as well. Being a hero, the main character in the story is not necessarily a huge thing. Just giving support to someone at the right time, telling a good joke, making everyone laugh, or struggling with particular problems - the hero is not necessarily successful.



Questions for discussion:

- What do you think: why are heroes popular? Why do we love them?
- Heroes and stories are strongly connected. Can you imagine a story without a hero, or a hero without a story?

→ Who are heroes?

Heroes are people saving the world using their supernatural powers and/or extreme abilities - at least in the world of superheroes. In real life, you can approach the term "hero" from many directions. Let's see a few of them!

You can approach it from the word itself. The Greek ἥρως (hērōs) word means protector. Anyway, Hero already appears in Greek mythology as a female name as well, and maybe you can find this word in the name of the goddess Hera, who was the wife of Zeus.

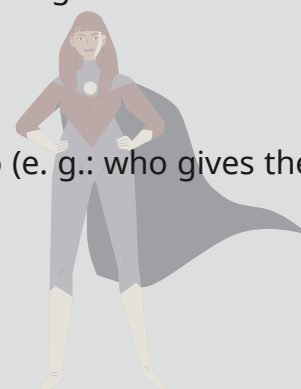
Meir Bar-Ilan gives a precise definition in his work about Jewish heroines in the Bible: "A heroic person is one who saves his or her own life or the lives of others in a life-threatening situation, thereby displaying resourcefulness and courage."

In Indonesia there is an official selection process to find national heroes. The representatives of the local community should start the process, invite experts, analyse and share the hero-candidate's story, and prove his/her popularity. Timothy P. Barnard wrote about a couple of case studies about the process: it also has pro and cons.

Frank Farley separates heroism and Heroism. 'Small heroism' is what we can see every day: a good act or support for other people without any serious risk. 'Big H heroism' involves significant risk and a major impact on oneself or others or history.

Heroism has three types:

Situational heroism: one act, one decision makes someone a hero (e. g.: who gives the first aid after a car crash with no hesitation)



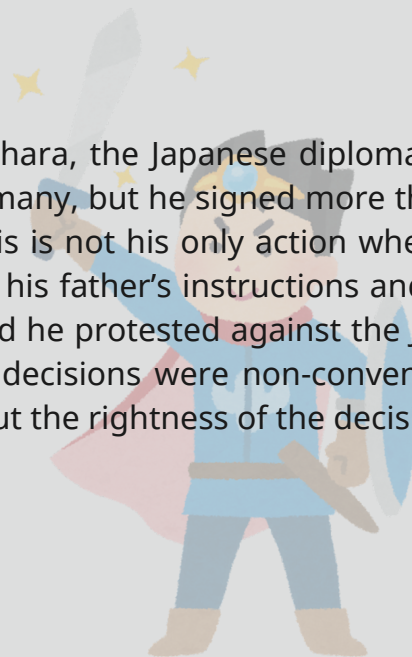
Life-Long Heroism: The stake is high, and the result is relevant. Sometimes the hero pays with his/her life. (e. g.: Martin Luther King, Jane Goodall, Mother Teresa, etc.)

Professional or "911 Heroism": Heroism is more or less part of the job description. (e. g.: Fireman, investigator, nurse etc.)

Zeno Franco and Philip Zimbardo wrote about the Banality of heroism. They say that "we are all potential heroes waiting for a moment in life to perform a heroic deed." According to their article, heroism has two components.

One is the individual's commitment to a noble purpose, and the other is the willingness to accept the consequences of fighting for that purpose. So heroes do not act by interest, but by purpose, and they know it is risky - and they accept it. There are many possible risks: risk of losing a job, risk of being injured, or risk of looking foolish. In general we can say that heroes do something against rational thinking and/or social pressure. Generally, they think that everyone would do this in the same situation, and they do not identify themselves as heroes. They have heroic imagination: they can imagine themselves in physically or socially risky situations, recognise the consequences of different actions, and then do the ethically right one - even if it has a possible risky outcome.

Their example of the Banality of heroism is Sugihara, the Japanese diplomat during World War II. His country was an ally of Nazi Germany, but he signed more than 2000 visas to Japan for Jews to save them. Actually, this is not his only action when heroic imagination appears in his life. He did not follow his father's instructions and did not become a doctor, he had a non-Japanese wife and he protested against the Japanese military's treatment of the Chinese. All of these decisions were non-conventional in that society and meant a personal conviction about the rightness of the decision.



You can approach heroes from the community's perspective. This point of view says "A hero is not a hero by his/her inner characteristics, but by the normative reference frame adopted by those judging him/her as a hero." It means there is no objective definition of being a hero. Someone can be a hero for you, but not for others. If someone is a national hero, he/she can be a villain for other nations. If you are a flamenco singer, maybe Tío Luis el de la Juliana is your hero - he was one of the first professionals in this genre. If you are not into flamenco, you probably have never even heard of him. As a comic book enthusiast, Jerry Siegel can be your hero - otherwise, you probably do not know him.

If being a hero is a matter of community or personal perspective, anyone can be your hero, and you can be the hero of anyone.

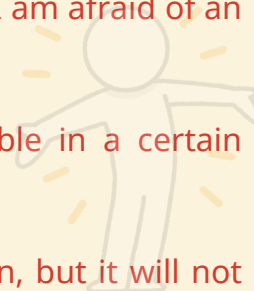


Questions for discussion:

- **Do you have a personal hero(s)? Who and why?**
- **What makes a hero? What do you mean by the word: HERO?**

Practice: How to foster heroic imagination? (Based on Banality of heroism)

- **Discontinuity detector:** What is not good around me? Be open to changing the world in a positive way!
- **Conflict commitment:** Is there anything I do not do, only because I am afraid of an interpersonal conflict? Conflict is the way of growth.
- **Alternative futures:** What kind of different outcomes are possible in a certain situation? Can there be an objective right decision?
- **Resisting inaction:** You can rationalise your passivity in a situation, but it will not be right. Evil deeds are not acceptable, do not find arguments to accept them!
- **Anticipate negative consequences:** Sometimes the expected negative result looks more fearful than it is. We should transcend some forms of negative consequences, like being socially ostracised. Why is it fearful? Why do we practise it? How can I ignore or change it?
- **Heroic stories:** Stories from common values and action patterns. Tell heroic stories! Imagine a world, where the norm is helping the person collapsing on the street! Good stories help to make the world better



→ The black dog of heroes

Winston Churchill, the great British politician, and a hero of World War II, suffered from depression for most of his life. Sometimes he had no energy and nothing interested him. He could not concentrate and spent time only in bed. These periods can even last for months! He called this his “black dog.” Let’s talk about the black dogs of heroes!

Heroes generally became respected as heroes because of a few aspects of their lives, or even because of one single act. You can barely find a hero without a black dog. Most of them have a controversial, miserable or hard period of their life. Maybe they were geniuses in their profession, but had many conflicts with their families. Maybe they lived a respectful life during an important period, but they acted controversially before or after. Maybe they spent loads of money to solve important social issues, but their career’s beginnings were dirty.

It is much easier to find something controversial about historical heroes: they had slaves, they sentenced people to die with no real reason, or they thought exclusionary about social groups. They lived in a different era with different social norms. Probably our great-grandchildren will judge a couple of norms of the early 21st century as well. Today’s hero should represent today’s values. But representing a value can look differently in different cultures and ages. Driving as a woman is not heroic in Europe - but female drivers in Saudi Arabia can be heroes of the women's rights movement before 2018, because it was forbidden. Being socially responsible towards the serfs living in your domain can represent inclusivity, even if the social, legal and financial distance between a lord and his serf is far from any kind of social inclusion.



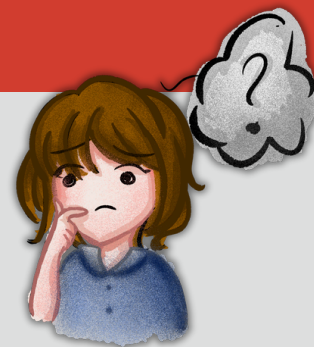
We appreciate heroes mainly from the context of our own culture, age and values. But just like we tolerate and try to understand different contemporary cultures and human value systems, we should try to understand the cultural and social context of the (potential) heroes. Finding the equilibrium between your and the hero's era can be a hard and beautiful challenge.

If you are looking for a hero, be the devil's advocate! You should find the potential hero's black dog, and deal with it, because it may change the way you look at him/her! Black dog can be a period or field of life, where he/she is not heroic at all, or even rather an antihero. Which black dog is acceptable, which is not? It is a question of culture as well. There are no objective criteria of being a hero, you need to discuss it.

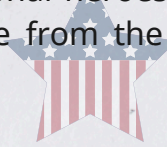
You should draw the red line which is the border between being heroic, ordinary or being a bad guy. There are very few more confusing things than realising that you promoted someone who is an antihero from a different perspective - even if you were totally well-intentioned.

A hero with a heroic family life, a heroic career, a heroic hobby, and even a heroic morning routine is more suspicious than personal. If you find a perfect hero with perfect values, life, family, body etc., you probably only found their 'Instagram feed'. It is not realistic and probably they are hiding something. It is also hard to find anything common with a perfect person or to empathise with them. Medieval Chronicle writers already knew this, therefore they wrote about the small mistakes and physical disadvantages of their lords.

Think about heroes from all around the world! David and Solomon were the greatest kings of the Jews. One of them sent one of his subordinates to the first line in the battle to make him dead and marry his widow, the other one believed in foreign gods during a certain period of his life, which was a huge sin for Jewish people. We know it because the Bible talks about their black dog as well - and they are respected even with these mistakes.



Fortunately, nowadays we talk more and more about the challenges and struggles of heroes - even if we talk about fictional characters or real persons. According to a research (Social Representations of Heroes: Triggers from the Past, Values in the Present), younger people prefer to choose personal heroes from the ordinary world, like their family members, rather than someone from the public sphere or history. They highly appreciate personal sacrifice.



Steve Rogers was chosen to be Captain America because of his willingness to sacrifice. But as a superhero, he feels lonely because of his lost love and sometimes he fights against his friend, Iron Man. Dr. House is a drug addict even though he saves countless lives every day. Even though he was a genius and aware of social cues around him, Sheldon Cooper from the Big Bang Theory constantly made snide and degrading comments belittling his friends and people around him (acted like a bad person). Real celebrities also talk about their black dog: Taylor Swift talked about her eating disorder in Miss Americana, and Game of Thrones star Sophie Turner talked about her anxiety caused by social media comments in an interview. Being extremely popular is not easy - sometimes it has evident signs like the early deaths of the Club 27 members. Sometimes it is not evident, but it is still there.



Questions:

- **What is the “black dog” of the heroes you, or your community respect?**
- **Where is the red line? Is there any “black dog” that makes a hero a non-hero or even an antihero? Find examples! Is it acceptable for your hero to be:**
 - **A drug addict or alcoholic?**
 - **A difficult person?**
 - **A slave owner?**
 - **Someone who molested children?**



Personal story:

We discussed the case studies within the Anthonopolis team. László Bogdán's name popped up. He was a Roma activist and the mayor of a small village, Cserdi in south Hungary. He made this mainly Roma village vivid: the crime and the unemployment rate were pushed back, and the village started to produce vegetables in its own fields. It was a success story. In 2020 László Bogán died - probably he committed suicide for an unknown and unclear reason.

When we started to talk about him we always got back to his death. We realised that this sad event is too close, the circumstances are too shady, and these feelings are spreading throughout his whole life. Probably we need more time and/or see more clearly the reasons for his death to talk about what he did during his life - not about how he died.

→ Do we really need a new hero?

The short answer is: not necessary. What we ask from you is to find a hero representing your community in an inclusive way and make community members active and enthusiastic.

- You can create a monument for a hero, who is already there but not known for most of the community members.
- You can highlight a new aspect of an existing hero.
- You can find a new hero, who is not known at all.
- A hero can also be a group of people (like the brave women of Pindos, or a family, community, etc.). It is not necessarily one person.

The question is what serves the community well.

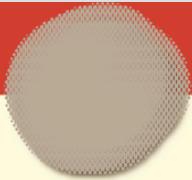


This project is an excellent opportunity **to bring a story from the commemorative memory to the cultural memory**. According to Jan Assmann, an Egyptologist, commemorative memory is the memory we remember personally - and we can discuss it with our friends. 9/11 is a commemorative memory for most of us because we remember that day. For the younger generation, who were born in this millennium, it can be a cultural memory, if their family does not retell this story. They remember through articles, memorials, films, commemorative events etc. This event was very relevant, therefore the commemorative memory was preserved and made it a relevant part of cultural memory as well.

Maybe there is a heroic story in your community, which is part of the commemorative memory, but it can be forgotten if you do not find a way to make it part of the cultural memory as well.

You can choose a living hero as well. It is not necessary to die to be a hero. Sports champions or stars are good examples of this. Probably one of the most memorable moments, when many people in Spain felt they belonged together, was when Spain won the Football World Cup in 2010. Usain Bolt and Michael Phelps are heroes and inspirations for many children. And probably you can remember people who are heroes for you personally. A teacher, a founder of an association, or a community organiser can be a hero. We have some prizes for living heroes, like honorary citizenship status, or other community prizes. We are looking for heroic stories with a relevant message for the present - not dead people.

You can also **resist the “grand narrative”** with a hero of your community. According to Sabra J. Webber and Patrick B. Mullen, the grand narrative is the story told by the victorious and powerful, the narrative you can find in school books. But the grand narrative always simplifies the story to make it general. Maybe your community was an island of freedom and peace while it was dangerous outside. Maybe your community had to face extreme challenges while the world around was peaceful and prospering.



Méhkerék is a small Romanian village in Hungary, focusing on agriculture. The 1980s was a very bad period for the Hungarian economy, especially for the agricultural villages. In the same time Méhkerék had a golden age: they found a technology and market for cucumber, and most of the community became wealthy. Their story is very much different from the grand narrative. Do not be afraid to resist the grand narrative and represent the complexity of the world! Seemingly oppositional things can happen in history.

Keep in mind: You plan to create a virtual monument for the hero. The heroic story and the monument will convey values for the community members.

What is the message you send them? What is the value you want to express with this monument? These will be the most important questions during the whole process.

As a research group concluded (Social Representations of Heroes): “the “creation” of a hero, as a moral character embedded in a narrative, is a prospective and retrospective process at the same time, orients the future, stabilises the present, and reinterprets the past.” You have a responsibility and a relevant impact on your community. You offer a role model for people to follow.



Questions:

- What is the community you want to represent?
- What is the message you find useful and motivating for this community?
- Is there anyone or any story representing this message?

→ How can we find our heroes?

We would like to summarise where you can find details about your potential hero. Maybe you already know who will be the hero you want - we recommend you to read this chapter as well because it can help you get some additional ideas for collecting stories and details about your hero!

1.Read

Maybe someone already wrote about your potential hero, and this is public. It can be an article, a book chapter or even a book. Maybe it is a video or a documentary. As the first step, check out the most obvious places!



- Google it!
- Search on Youtube
- Search in Google Scholar
- Find the channels of your community!
- Journals



- Books
- Websites (Associations, municipalities, blogs etc.)
- Social media presence
- Check your national library's database!



- Find the institutions related to the community!
- Library
- Museum
- Archive

Be aware of the keyword: use his/her name and the name of the community as well! Maybe there is a good reference in the middle of a documentary or an important record in the bibliography of the book about the community.

2. Personal discussion

Many times the most relevant solution is to ask people. The community has more experienced members, who can talk about the past. Connect with them and ask them about your potential hero or the community in general! Probably they will have an opinion and they can add some important aspects.

If you do not have direct contact with them, find a connection to connect them directly! Talk to them about what you are doing, let them understand the project! You should build their trust in you.

3. Discover

We collected a couple of databases, where you can find important records about your potential hero. Anyway, the list is not full: there are many databases on local and national level as well. If you need professional help, you can ask a professional in an archive - they will know everything about databases and they will help you a lot!

There are many online databases - we listed only a few of them.

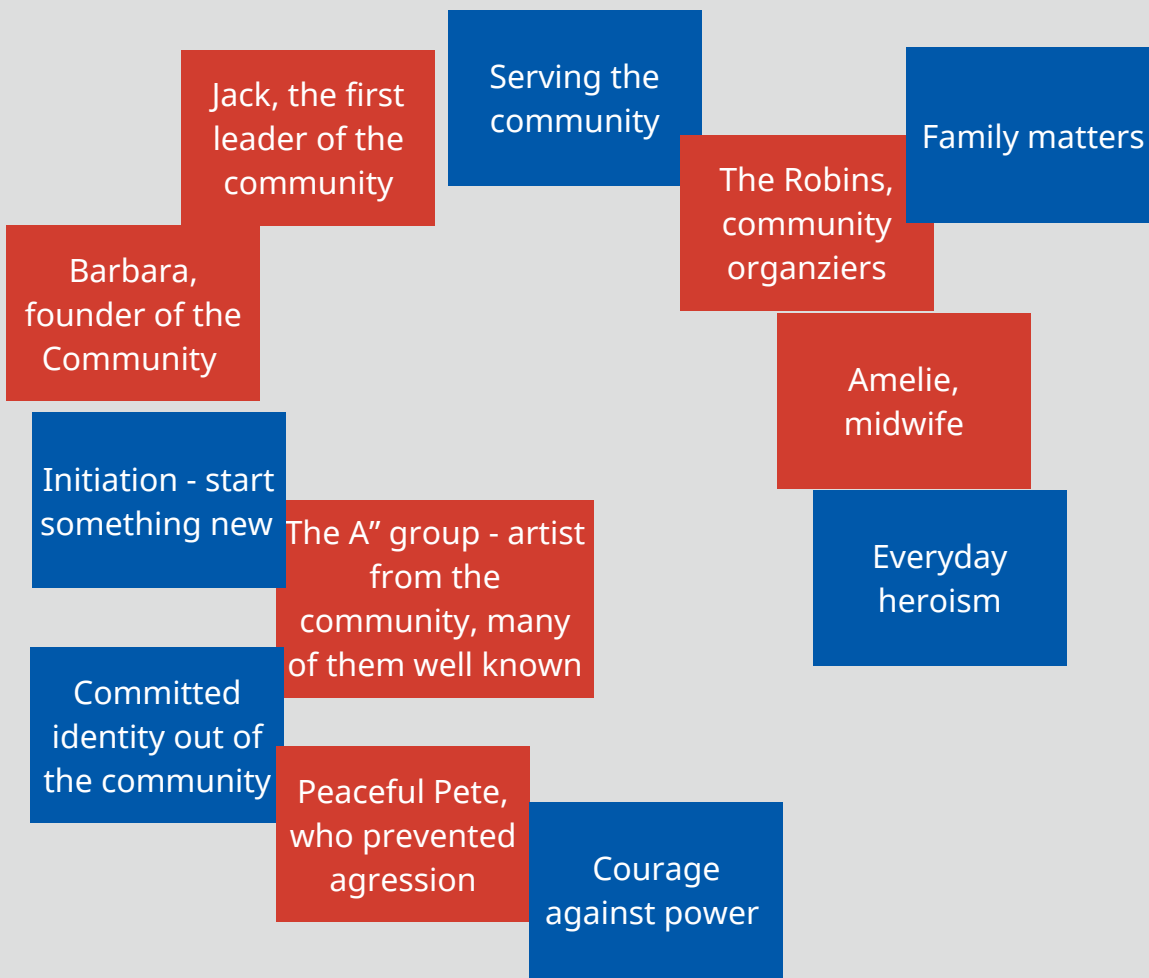
- Familysearch - helps to build someone's family tree.
- Jstor - a huge international collection of academic papers
- Researchgate - another huge collection of academic papers

→ Exercise: Pool of heroes

1. Create a pool of heroes! Collect the potential heroes and the potential messages you want to promote! Write them on cards! In this phase there are no bad ideas, write down everything!



2. Inspect and connect them! Co-create a map of ideas: discuss all of the cards and place them close to the related ones. It will form a map



3. Choose your best ideas! At the end of the process, formulate a maximum of 5 sentences like this: We want to create a virtual memorial for [the name of the hero] promoting [the message], because [why is it important for the community.]

We want to create a virtual memorial for

Peaceful Pete, who prevented aggression

promoting

Courage against power

because

our community should stand up for its rights more effectively

We want to create a virtual memorial for

The A" group - artist from the community, many of them well known

promoting

Committed identity out of the community

because

our talents should be more visible to make their community proud and appreciated.

4. Now you have a shortlist. Find the sentence everyone can go with!



Workshop session 1 – Finding Our Invisible Hero

Activity: Exploring Everyday Heroes: Uncovering Hidden Stories in Our Community

1. Topic Overview

This workshop invites participants to explore everyday heroes within their communities by uncovering hidden stories of individuals whose actions make a positive impact. The goal is to foster empathy, active listening, and connection through shared storytelling.

2. Pedagogical Aim

To help participants recognize and appreciate unsung heroes in their communities while enhancing their storytelling and listening skills.

3. Workshop Objectives

- Identify and reflect on the contributions of everyday heroes.
- Develop active listening and empathy through sharing personal stories.
- Strengthen community connections by sharing lived experiences.

4. Methodology

The workshop utilizes a Story Circle format. Participants gather in small groups to share stories of people they consider heroes. The workshop includes personal reflection, group discussions, and a concluding group share.

5. Duration

45-60 minutes

6. Group Format

Participants will work in small groups of 5-6 people in a Story Circle format but will start and finish the session in a large circle.

7. Group Size

5-6 participants per group, with multiple groups formed based on the total number of attendees. We recommend that the total number of participants will not exceed 30.

8. Resources and Materials Needed

- Sticky notes (two different colours)
- Optional: Notebooks and pens for reflection

9. Workshop Steps

Introduction (15 minutes)

- Ask participants to think of the qualities they associate with a “hero.” Have them write one quality on a yellow sticky note and place it in the circle center.
- Allow a few minutes for everyone to read each other’s answers.
- Introduce the concept of an “everyday hero”—an ordinary person whose actions positively impact others.
- Explain that each participant will soon share a personal story about someone they consider a hero from their community. Participants should pick a yellow sticky note that best represents the quality their hero embodies. They may add more sticky notes if they wish.
- While participants are selecting qualities, arrange chairs in circles of 5-6 people. After picking a quality, participants should be directed to one of the small circles.

Story Circle (20 minutes)

- Divide participants into small groups of 5-6, arranging chairs in a circle to create an intimate and inclusive space.
- Each participant has 3 minutes to share their story. Stories can focus on someone they know personally or someone who has influenced their community significantly.
- After everyone has shared, the group should write on a green sticky note the main impact of each hero's actions on their community (e.g., “made people feel better about themselves,” “helped others obtain needed support,” etc.).

Reflection and Discussion (15 minutes)

- Bring all the groups back together and ask them to place their green sticky notes in the center. Give everyone a few minutes to read each other’s notes.
- Facilitate a group reflection on common themes and key takeaways from the stories:
 - What qualities did the heroes share?
 - How did these stories make you feel?
 - Did anything surprise you about the stories shared?
- Conclude by emphasizing the importance of recognizing everyday heroes and how they inspire change and resilience within communities.





10. Tips and tricks for youth workers

- If you feel necessary, share yourself a brief personal story of someone who inspired you before participants begin. This may help participants have a more concrete grasp of what is expected of them.
- When participants think of a hero's qualities, remind them that heroes come in all forms—sometimes their impact is quiet but deep.
- As each participant has three minutes to share, unobtrusively signal when their time is almost up to maintain flow while allowing space for full expression. While the activity is timed, be open to allowing a few extra minutes if participants are deeply engaged in sharing or reflecting.
- Before participants begin, remind them to listen without interrupting. Suggest they jot down key thoughts after each story instead of interrupting with immediate reactions.



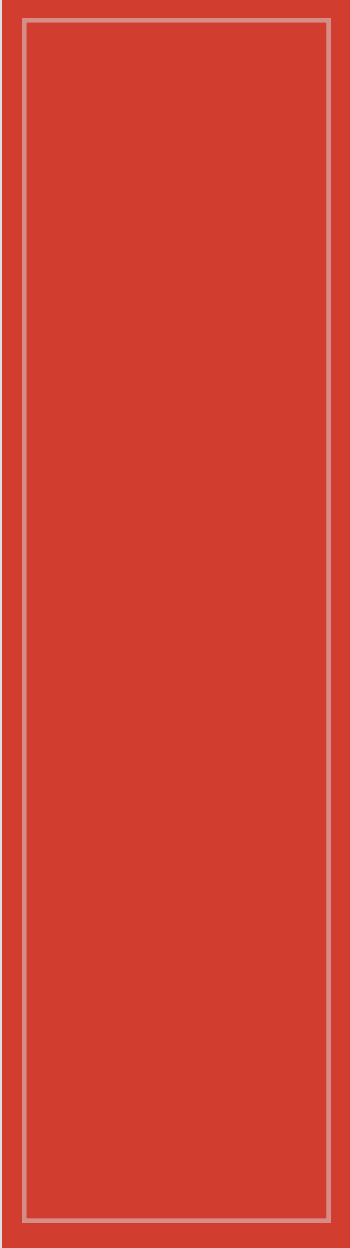
The background is a solid, vibrant red. Overlaid on this background is a series of white, hand-drawn, abstract lines. These lines form several irregular, organic shapes that resemble stylized figures or calligraphic marks. One large shape on the left has a rounded top and a long, sweeping tail that curves downwards. Another shape on the right is more compact and rounded. A third, smaller shape is positioned above the right-hand shape. The overall composition is minimalist and artistic.

2. Designing a memorial

Some memorials are unnoticed objects in the city, covered by dust or bushes. Others are known symbols that speak to people and make them think or feel something. In this chapter, you can get familiar with a couple of aspects of memorials and get ideas for the creation of the memorials.

Why do we need a memorial?

This is a relevant question! There are many other ways to promote the values and heroes of a community. Why do we need a memorial?



Memorials are like the decorations in our homes. It is not necessary. It has no practical functionality. You can live without any decoration, in a blank room. But who wants to live in a blank room? People have a demand to make their environment personal.

The function of the decoration is both emotional and personal: you feel more at home if you can see a picture of your loved ones, an atmospheric painting, or a memory from a brilliant vacation on the shelf. You feel you have an effect on your environment and the changes you make have a (generally positive) effect on your wellbeing. Your personal places are the mirrors of your identity - and memories, experiences are an important part of your identity.

As you form your home and make it cosier and more personal, you can do the same for your community and thus your communal environment. This is the function of a memorial: make your environment more homelike by filling it with objects connected to good or important memories. Things that make you remember important people and represent values you feel crucial.

If you walk around the neighbourhood you lived in for years, memories will pop up. Personal stories may have happened at a particular location. The place of your first kiss or the place where you spent a joyful time with your family has an additional layer for you: it is not only a location, but a meaningful place with a narrative

A memorial is a sign of the community's memory: there is a story to tell. There is something to remember, there is something to talk about.

- Walk around in your neighbourhood! Recall personal memories of particular places!
- Is there any memorial in your neighbourhood? Do you know its story? Do you have a personal story about it?
- What do you miss in the representation of your environment? What would you add to talk about?

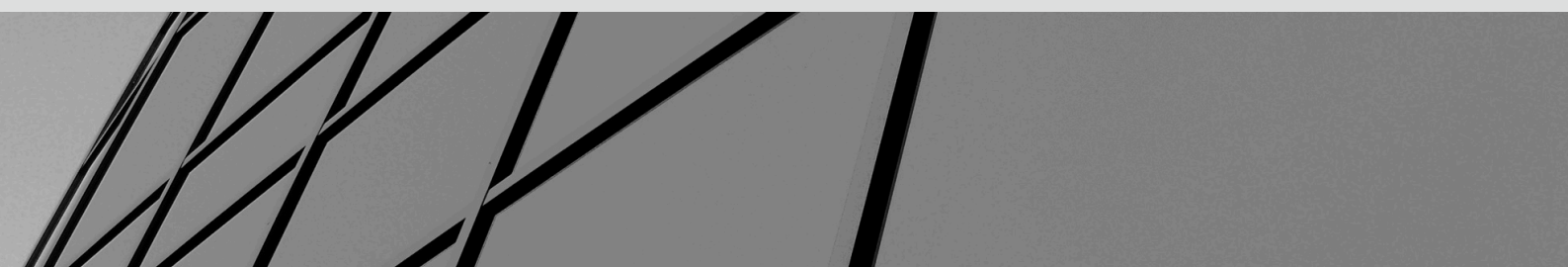
**'OKAY, BUT A
VIRTUAL
MEMORIAL
IS NOT SEEN.'**

- A professor and his students started to dig up cobblestones on a square in front of the former Gestapo headquarters in Saarbrücken, Germany. They engraved a Jewish cemetery's name destroyed by the Nazis onto the cobblestone and placed it back - with the inscription facing downwards. The stones represented something more, but only the insiders knew about it. This is a kind of monument, even if it is not visible.
- One year later in 1991, the city council embraced the initiative. More than 2000 stones were signed and placed back and the square got a new name: Platz des Unsichtbaren Mahnmals - Square of the Invisible Memorial.

**THIS STORY
TEACHES US
A COUPLE OF
THINGS. FOR
EXAMPLE:**

- A memorial does not work because it is visible. It works because people know it is there.
- You can initiate on your own. If it resonates with the people, maybe they will support you.
 - What else do you learn from this story?
 - What do you think, what is the message of this memorial?
 - Collect unusual or invisible memorials!

There are a couple of other inspiring aspects of the understanding of memorials. We would like to highlight two of them.



Who owns the public space?

(Thoughts of this section comes from a book about Roma representation in the public spaces of Hungary - co-written by Jenő Setét.)

Erecting memorials and affecting public space is a power. If you want to erect a monument you should pass through a bureaucratic process that theoretically proves that your will is relevant, accepted by the majority and truly serves the society. It means that the (elected) representatives control the fate of monuments. If you control the monuments, you control the messages, and in general the narrative of the public spaces.

The over- or underrepresentation of a community in the public space talks about the relationship between this community and the majority. The lack of minority monuments does not necessarily mean a bad relationship: maybe this kind of representation is not important for the community, maybe they have different narratives for the seemingly majority monuments, they are not organised or united enough to erect monuments, or they do not reflect their stories. Anyway, every community should have the right to erect their own monuments - this is the right to have and represent their own narratives. These minority-monuments represent the multivocality of a society and the reconciliation between minority and majority.

The location of the monument is relevant as well: a type of marginalisation is to exile minority monuments to the cemeteries or non-central places. The "main square" generally talks about the main narrative - the map of monuments maps the self-reflection of the society.

- What kind of minority is represented with a monument in your neighbourhood? What kind of relevant minority is not represented at all?

Communist monuments or war cemeteries?

Sometimes memorials are tombs as well. For example, the Soviet Red Army erected huge monuments for their fallen soldiers all over Eastern Europe after the Second World War. These were symbols of the "Glorious Red Army" and tombs of young people at the same time. At least, this is the official narrative. For the local people these could also symbolise the occupying Red Army and the communist dictatorship.

After the political shifts in the former Eastern Bloc around 1989, there was a mass need for the removal of these Soviet monuments. Some of them were damaged by locals, some were moved officially, some are still preserved by locals - and most of them are still standing. Every society had to deal with this heritage. Its main reason is that these monuments are tombs as well, therefore they are under Russian protection as a war cemetery. Local authorities and local societies have no right to move them.

Memorials as trauma processing

Societies can be traumatised by a war, a social or natural catastrophe. As a single person can process a trauma, a society can also process it. One of the most important practices of trauma processing is to talk about it. Memorials generate discussion and - hopefully - they are born as a result of a public discussion. A city with traumatising memories and without memorials can refer to difficulties with the processing.

In the case of Sarajevo, the trauma is close and obvious: during the South-Slavic War, one of the deadliest battles was the siege of Sarajevo in the 1990s. The city was bombed and many of the buildings collapsed. Erna Husukic and Emina Zejnilovic researched the environmental aesthetics of the city in 2017. They concluded that the tragedy of war changed the city's aesthetics: the continuity is broken, and Sarajevo is searching for identity. Some ruins are still there as terrible mementoes, mostly due to their lack of reintegration into the urban fabric. These monuments can be seen as the reminders of the terrible times of war the community endured two decades ago. The city was rebuilt within the memories of the war but did not cover or process it. Maybe you know Sarajevo and you have a different impression. The important part is not the city, but the strong relationship between the attitude of the community and the urban space.

Another example of trauma processing is Warsaw. The Polish capital was destroyed in the Second World War after the Polish people's uprising against Nazi occupation. The locals had a heroic but hopeless fight that resulted in Hitler's command to the destruction of the city. More than 80% of Warsaw was systematically destroyed. Nowadays the city is full of new buildings and the monuments of the Warsaw Uprising, with a dedicated museum for the fighters. The city survived a trauma and built a new identity from it.

- Is there any trauma in the history of your community or neighbourhood? Is there a discussion about it? What is the narrative?

Aspects to shorten the shortlist

Let's go back to your virtual memorial! Maybe you already have a couple of ideas about what to design. Before you start the design itself, we collected a couple of aspects you can discuss. Before you commit to something, discuss all the aspects!

ASPECT OF VALUES

- What kind of values are important for you and for the community? What do you want to express and what do you want to prompt?

ASPECT OF THE PERSONAL CONNECTIONS

- Can you all accept the hero? Do you have the motivation to do that?

ASPECT OF THE LOCATION

- Where do you want to implement the memorial? Does it need to have a space?

ASPECT OF UNDERSTANDING

- How will the community understand it? How can they misunderstand it? How can other social groups misunderstand it?

ASPECT OF THE IMPLEMENTATION

- Can you do that? Do you have a concept? Is the concept implementable, do you have enough sources for that?

Now it is time to make a decision about the concept of your virtual memorial, including:

- the value you would like to promote,
- the hero you would like to represent,
- the location where you place the memorial, and
- the concept of your memorial.

CHALLENGES AND METHODS FOR CO-CREATION

Co-creation has many challenges. We collected a couple of ideas that can help you to work together in a smooth and effective way.

FIND PERSONAL MOTIVATION!

Why is it important for me personally? What can I take from this cooperation? Intrinsic motivation is the fuel for cooperation.

CLARIFY THE ROLES AND RESPONSIBILITIES!

Create tasks with precise definitions of done, assign them to a particular person (or group, led by a person) and add a deadline!

STRENGTHEN PERSONAL CONNECTIONS!

Team building is not a waste of time! Play together, talk to each other and meet each other informally! People will be motivated if they feel they are in a community, where they count and they have an added value.



Workshop session 2 – Memorials That Matter: Collaborative Creation of Symbolic Spaces

1. Topic Overview

This workshop introduces participants to memorials as symbolic spaces and explores how collective memory can be represented through diverse mediums and designs. Using the World Café methodology, participants will engage in dynamic, rotating discussions to explore various aspects of memorial design, focusing on symbolism, emotion, and cultural significance. The session promotes collaborative creativity and diverse perspectives, concluding with the design of conceptual memorial prototypes.

2. Pedagogical Aim

The primary goal is to allow participants to collaboratively explore and design symbolic memorial spaces that reflect collective memory, shared values, and cultural significance. It aims to foster empathy, creativity, and a sense of ownership in creating meaningful memorials.

3. Workshop Objectives


- Encourage participants to reflect on the meaning and importance of memorial spaces.
- Foster collaborative discussions on different design elements and their symbolic meanings.
- Enable participants to work together to conceptualize and create memorial prototypes that reflect shared values and emotions.
- Promote diversity of thought by rotating groups through different discussion areas focused on distinct aspects of memorial design.



4 Methodology

The **World Café** method will be used to foster group discussion and idea-sharing. Participants will rotate through tables, each dedicated to a different topic related to memorial design. After the rotations, they will collaborate on creating a conceptual design for a memorial that integrates the ideas discussed at each table.



5. Duration: Total Duration: 1.5 hours 

6. Group Format

Participants will rotate between tables in small groups (3-5 people) for discussions and then return to their original group to collaborate on a memorial design. This allows for cross-pollination of ideas and perspectives.

7. Group Size



The workshop is designed for 15-25 participants and is divided into small groups for the World Café discussions and memorial creation.

8. Resources and Materials Needed



- Large sheets of paper or whiteboards at each table for participants to jot down ideas.
- Markers and pens for group work.
- Projector and screen for the introduction and final presentations.
- Optional: Laptops/tablets for digital designs or to explore technological options for memorials.

9. Workshop Steps

0. Introduction (10 minutes): Begin with a short presentation on memorials, discussing their role in honoring collective memory and the importance of symbolism, cultural context, and interaction.

1. World Café Rotations (45 minutes)

Groups will rotate through the themed tables. Each table facilitator will pose open-ended questions and encourage discussions on the specific aspect of memorial design. Participants are encouraged to jot down ideas or sketch concepts as they move through the tables.

- **Table 1: Symbolism and Emotion:** What emotions should a memorial evoke? What symbols are meaningful in expressing those emotions?
- **Table 2: Cultural Context and Diversity:** How can memorials represent diverse cultural values? How can they respect different traditions and histories?
- **Table 3: Space and Interaction:** How does physical space affect the experience of a memorial? What materials and designs invite interaction or reflection?
- **Table 4 (optional): Technology in Memorials:** How can technology enhance or change how we create and experience memorials?

a) Group Design Session (25 minutes)

Participants return to their original groups and, based on their café discussions, collaborate to create a memorial concept that integrates ideas from each table. This can be a simple sketch or a written description.

b) Presentation and Reflection (10 minutes)

Each group briefly presents its memorial concept to the entire group, explaining how it incorporates symbolism, cultural context, and interaction. Reflect on the design process and the diversity of ideas explored.

10. Tips and tricks for youth workers

1. Create a Safe and Open Environment

- **Start with Icebreakers:** Begin the session with a quick icebreaker to help participants feel comfortable. For example, ask them to share a memory that's important to them or a place that holds special meaning. This personal connection helps participants ease into the theme of memorials.
- **Encourage Active Listening:** As a facilitator, model active listening by acknowledging participants' ideas and encouraging others to build on them. This creates an open atmosphere where everyone feels their voice is valued.

2. Guide the World Café Discussions Thoughtfully

- **Keep the Energy Up:** World Café discussions can lose momentum if not facilitated properly. As an educator, walk around, visit each table, and ask probing questions to keep conversations moving. Questions like "How does this symbol connect to the emotions you want to evoke?" can prompt deeper reflection.

- **Balance Participation:** In each group, some participants may naturally dominate while others remain quieter. Gently encourage quieter participants to share their thoughts by asking, “What do you think about this idea?” This ensures diverse perspectives are heard.
- **Offer Examples:** If the group is struggling to generate ideas, suggest simple, relatable examples of memorials (e.g., plaques, murals, or interactive memorials) to inspire them. Explain that memorials don’t have to be grand to be meaningful.

3. Use Visual and Creative Aids

- **Provide a Variety of Materials:** Have a range of materials available—such as large sheets of paper, colorful markers, and basic art supplies. This encourages creativity during the memorial design phase. You could also provide magazines for collage-making, which can help participants visualize concepts.
- **Incorporate Multimedia:** Consider showing a short video or photo gallery of different types of memorials to inspire participants. This can give them visual ideas and spark conversation.

4. Foster Reflection and Empathy

- **Ask Reflective Questions:** Periodically, encourage participants to reflect on the emotional and symbolic aspects of their designs. Questions like “What emotions do you want people to feel when they see this memorial?” or “How can this space represent a shared memory?” help deepen their thinking.
- **Highlight Diversity:** Memorials often represent diverse communities and experiences. Encourage participants to think about inclusivity by asking, “How can this memorial be meaningful to people from different backgrounds?” This fosters empathy and cultural awareness.





5. Manage Time Effectively

- **Set Clear Expectations:** At the beginning of each activity, give clear time limits and set expectations for what should be completed. For example, “You’ll have 15 minutes to discuss this topic, and afterward, we’ll move on to the next table.”
- **Keep Things Moving:** Be mindful of the group’s energy and adjust as necessary. If a discussion table is going off track or slowing down, jump in and gently steer it back with a question or suggestion. Use a bell or a signal to indicate when it's time to rotate tables.

6. Encourage Creative Risk-Taking


- **There Are No Wrong Answers:** Remind participants that in creative design, there’s no “right” or “wrong” answer. Encourage them to explore unconventional ideas, and celebrate innovative thinking.
- **Use Prompts for Creativity Blocks:** If participants struggle to start designing, provide simple prompts like, “If this memorial could speak, what would it say?” or “What would it look like if it were built in your community?”

7. End with a Meaningful Reflection

- **Facilitate Group Reflection:** After the final presentations, guide participants through a reflective conversation. Ask them questions like, “What surprised you most during this workshop?” or “How did working in groups influence your ideas about memorials?”
- **Celebrate Effort and Collaboration:** Emphasize that the process of working together, sharing diverse ideas, and creating something collaboratively is just as important as the final design.

8. Adapt to the Group’s Needs

- **Be Flexible:** Every group is different. Some might need more structure, while others thrive with less guidance. Be prepared to adapt your facilitation style based on the group’s energy and responsiveness.
- **Watch for Group Dynamics:** Keep an eye on group dynamics to ensure that everyone feels included. If you notice that some participants are disengaged or frustrated, address the issue privately and provide extra encouragement.



Adaptations:

For Shorter Timeframes (e.g., 1 hour session):

- **Reduce Rotations:** Instead of 3-4 rotations, reduce to 2 themed tables (e.g., focusing on Symbolism & Emotion and Space & Interaction).
- **Combine Themes:** Merge similar themes (e.g., Symbolism with Cultural Context) to streamline the discussion.
- **Skip Presentation:** Skip the formal presentations at the end and focus on discussion only, with informal sharing of ideas during the table rotations.



For Younger Participants (e.g., ages 12-15):

- **Simplify Topics:** Focus on more relatable themes, such as “Personal Memory” and “Shared Experiences,” rather than complex cultural or design discussions.
- **Use Visual Aids:** Provide participants with pre-printed images of existing memorials or symbols to help guide discussions.
- **Hands-On Activities:** Instead of rotating discussions, provide art supplies (e.g., clay, markers) and ask participants to create a physical model of a memorial as they move between stations.

For Larger Groups (e.g., more than 30 participants):

- **Create Sub-Groups:** Split the participants into smaller, independent World Café rounds, each focusing on different themes. At the end, have a representative from each group share their key takeaways.
- **Use Digital Tools:** Collaborative online tools like Padlet or Jamboard facilitate idea sharing, making it easier to manage multiple groups and gather input efficiently.





3. The material of a virtual memorial



How to design a memorial?

There are many possible ways. Since in this case the outcome is virtual, you can use many different methods like living statues or songwriting, or performance-based methods such as co-created paintings. You also can employ multiple methods, and mix them. We cannot give a detailed guideline for the design process itself. Only one note: use your imagination, be brave and focus on implementation!

Anyway, you can think from the opposite direction: what do we expect as the material of the memorial? Check the Tech Guide!



Workshop session 3 – Materializing Memory: Choosing the Right Medium for Virtual Memorials

1. Topic Overview

This workshop introduces participants to the process of choosing the right digital medium for creating virtual memorials. Participants will explore several digital tools and platforms, engaging in hands-on activities to create a small virtual prototype. The session aims to combine creativity with technical skill-building in digital literacy.

2. Pedagogical Aim

The primary goal of this workshop is to familiarize participants with a variety of digital media options for creating virtual memorials and to help them understand how to select the most appropriate medium based on the nature of the memory or story they wish to express.

3. Workshop Objectives

- Introduce participants to digital media tools for creating virtual memorials.
- Provide hands-on experience with one or two simple tools.
- Enable participants to understand the importance of matching the medium to the message or memory.
- Stimulate creativity and technical exploration in virtual memorial creation.

4. Methodology

The workshop will follow an *Interactive Digital Media Lab* format, with brief guided demonstrations followed by individual or group exploration of the tools. The session will close with a brief presentation and discussion of participants regarding the choices made.

5. Duration:

Total Duration: 1 hour

6. Group Format: Participants will work in pairs or small groups to collaborate on creating a memorial prototype, allowing for shared learning and creativity.

7. Group Size: The workshop is designed for 15-25 participants, ensuring everyone has the opportunity to engage with the tools while maintaining a collaborative environment.

8. Resources and Materials Needed:

- Laptops or tablets with internet access.
- Pre-loaded access to simple digital tools (e.g., Google Sites, Wix, Canva, or basic VR platforms).
- Projector and screen for the introduction and presentations.

9. Workshop Steps:

- **Introduction (10 minutes):** Start with a brief presentation on virtual memorials, their importance, and how the medium influences the expression of memory.
- **Tool Exploration (20 minutes):** Demonstrate 1-2 simple digital tools that participants can use to create virtual memorials. Allow participants time to explore these tools and become familiar with their features.
- **Prototype Creation (30 minutes):** In pairs or small groups, participants will use one of the tools to design a basic virtual memorial, focusing on a personal story, event, or concept.
- **Presentation and Reflection (10 -20 minutes):** Groups briefly present their virtual memorials, explaining why they chose that particular tool and how it best suited their memorial's theme.

10. Assessment: Participants will be assessed informally through their engagement during the session and the creativity they demonstrate in selecting tools and designing their virtual memorials.

11. Tips and Tricks for Youth Workers

- **Adapt the Workshop:** For larger groups or limited time, focus on one tool for deeper learning.
- **Simplify for Youth:** Use easy platforms like Canva or Google Sites for younger participants.
- **Tailor to the Group:** Adjust content based on participants' skill levels.
- **Interactive Demos:** Engage with live demonstrations and encourage questions.
- **Hands-On Practice:** Allow participants to apply skills through small projects.
- **Foster Comfort:** Create a supportive environment for learning and experimentation.
- **Stay Flexible:** Adjust pace and content based on group feedback.



4. Unveiling of the monuments



In a previous chapter, we discussed invisible memorials. One of the conclusions was that a memorial does not work because it is visible- it works because people know about it. With a memorial, you can add a new narrative to a place. How to make people know about this narrative without any visible signs?

In the last two chapters, we discuss ideas about how to make your memorial visible within the community. This chapter is about event planning.

The unveiling of the monument is the crown on your job. This is the official birth of the monument designed by you. It is time to celebrate and proudly spread the great news: something new has just been born and the whole community should know it.

Maybe it seems too ambitious. I have 3 arguments to be rather too ambitious than too little.

1. The scope of this monument is to give something to strengthen the community.

Designing it is only a tool that helps to reach a relevant ratio of the community members. What you do is relevant - and it is very important!

2. Be proud of yourself and harvest the fruits of your work!

Many of these fruits are coming from the community and the wider audience. Celebrating with a few people is nice. Celebrating with a bunch of people is memorable for every participant - especially for the one who took part in the creation.

3. It is much harder to make it too big than you think.

Are you afraid of writing too many emails for someone about the unveiling? Do you think one more post would scare someone? Do not be afraid: the algorithm will filter your posts and people open only around 30% of their emails. It is much better to annoy someone with an additional message than having only a few participants because they did not hear about it and answer later the "Why didn't I hear about it?" question.

2 out of 5 chapters are about how to spread the great news of the birth of this virtual monument. It reflects the ratio of your work as well: around 40% of the invested energy should focus on spreading the news to make it visible and organise the event itself. This is why these chapters - just like the previous ones - are not only a guide for trainers. It is a guide for the participating youth as well: involve them, give them tasks about the event and bravely rely on them! There will be guys who find communication and organising tasks extremely motivating and exciting.

BLUEPRINT OF THE EVENT

When you start to plan the event, recall the goals of your virtual monument! What is its story? Which values would you like to promote? Who is your target audience? Maybe something has changed or developed, and that is fine. The planning of the event should start from here. Go back to the basics of the monument! And let's see the aspects of the event planning!

Aspect of the message

What do we want to talk about at the event? How is it related to the monument's message? To whom do we want to tell this message?

Aspect of the target audience

Who can we invite? When is the right day and time for them? Can they reach the location? Is our message relevant to them?

Aspect of the ceremony

Do you have any ideas about the ceremony itself? Collect possibilities during the design process! An unusual unveiling creates extra curiosity. Feel free to break the usual formats!

Aspect of implementation

What are your resources, including time, money, tools and personal enthusiasm? How can you implement the ceremony? Answer practical questions about the program:

- When is it? (Define day and time as soon as possible!)
- Where? (Probably at the location of the virtual monument.)
- By who? (Who are the organisers, who are 'on the stage?')

THE QUESTION OF EXTENDED LOCATION: BROADCASTING ONLINE

In our post-Covid world, many of the events are broadcasted or at least recorded and shared online. It is a useful tool if you want to make your ceremony available for a wider audience and we will be happy to watch it even if we do not understand your language. But it is not a priority. The most important focus is to make the monument visible to the community and promote the message of the memorial. If you can not make people curious about the monument, it will not be popular online either.

Maybe broadcasting is important to reach community members - maybe not. Maybe you have experience with event broadcasting, and it is a minimal effort to organise it. Maybe your organisation finds it important to record the ceremony for strategic goals. All of them are relevant aspects that can define your decision. The point is: to focus on your goal! Broadcasting is a tool, not a goal.

How can you make people curious about the memorial, and how to let them know about it? The next chapter is about communication.



Workshop session 4 – Exploring Perspectives at a Memorial Event

1. Topic Overview

The workshop explores the perspectives of different societal groups regarding a memorial exhibition through role-playing. Participants assume various roles to discuss and resolve challenges surrounding event access and engagement.

2. Pedagogical Aim

Foster empathy, critical thinking, and cooperation, while understanding the viewpoints of various societal groups.

3. Workshop Objectives

- Develop communication and negotiation skills.
- Understand and respect differing societal perspectives.
- Collaborate to find solutions for inclusive event planning.
- Improve observation and feedback skills through role-play and reflection.

4. Methodology

Role-play, group discussions, character-driven debates.

5. Duration

2 hours

- 30 min: Introduction and role assignment.
- 60 min: Role-play and discussion.
- 30 min: Debrief and reflection.

6. Group Format

Participants will work in small groups, and then engage in whole-group discussions.

7. Group Size

12-25 participants with 3-5 observers.

8. Resources and Materials Needed

Role cards, observer cards, pens, flipcharts, chairs, markers.



9. Workshop Steps

A. Introduction (15 mins):

- Brief participants on the scenario: A digital exhibition is being organized in the town to commemorate an invisible local hero through non-formal activities.
- Explain the roles they will be assuming and how they will interact with one another.
- Highlight the importance of accessibility, engagement, and inclusivity at community events.

B. Distribution of Role Cards (5 mins):

- Participants discuss what kinds of roles could fit the venue for the play. The following are just examples of assumed roles but leave space for participants' ideas and suggestions.
- Participants receive their roles, each including a character profile with their objectives, concerns, and approach to the exhibition. (See role cards below.)

C. Role Play (45 mins)

- Participants interact, presenting their character's concerns together with the following questions:

- a. "Is the location accessible? How can they get there?"
- b. "How can we break from traditional unveiling formats?"
- c. "What innovative or creative ideas can we introduce to the ceremony to generate curiosity?"

- Focus on ensuring the exhibition appeals to different demographics and balances their needs.



D. Group Discussion (30 mins)

- After the role-play, the group comes together to reflect on the diverse perspectives that surfaced.
- **Questions:**
 1. "How did your role's challenges affect your ability to participate fully in the exhibition?"
 2. "How can we balance various needs in the community?"
 3. "What changes could be made to improve inclusivity or appeal?"
 4. "What solutions could be implemented to ensure everyone feels included, regardless of interest level or technological literacy?"
 5. "What feedback do you have on your interactions?"
 6. "What resources (time, budget, enthusiasm) do we have?"
 7. "When and where should the event be held?"
 8. "Who will organize it and who will participate?"
- Observers present feedback on how different characters navigated the discussion.

E. Debrief and Wrap-Up (15 mins):

- Ask participants how they felt in their roles and if they gained new insights into inclusivity, accessibility, and event planning.
- Encourage them to reflect on how they can apply these learnings to their real-life contexts.



Situation:

An exhibition is opening in the town, allowing visitors to explore the life of an invisible community hero. Through a blend of digital and non-formal activities, visitors will engage in experiences such as theatre performances, and treasure hunts following the hero's footprints around town using QR codes, and timelines that encourage participants to compare their lives with the hero's. These interactive elements make the exhibition dynamic and relatable, connecting the community's history with modern, participatory methods.

Role Cards

A woman from a rural area

- Character Objective:* You are interested in the exhibition but have no means of transportation to attend.
- Challenge:* You want to participate but need to figure out how to get there. Can the event provide transportation or other support for rural attendees?

Man in His 30s/40s from Town

- Character Objective:* You aren't particularly interested in the event, but your family is excited, so you're reluctantly attending.
- Challenge:* What could make the exhibition more appealing for people like you who are not initially drawn to arts or history?

Elders from rural area

- Character Objective:* You have a personal connection to the person being honored in the exhibition, but it's been many years since you heard about them.
- Challenge:* You may need assistance navigating the digital aspects of the exhibition. What can be done to help elders engage with the digital content?

Elders from the town

- Character Objective:* You are excited to attend but cannot use a smartphone, which is required for the QR-code-based treasure hunt.
- Challenge:* How can the exhibition provide alternative ways for people without smartphones to engage?

Youngsters from rural area

- Character Objective:* You're only going because your friends insisted. You're more interested in hanging out than learning about a historical figure.
- Challenge:* How can the event engage young people like you? What elements could spark your interest and keep you involved?

Youngsters from the town

- Character Objective:* You are curious and excited to learn more but don't know much about the exhibition.
- Challenge:* You want more information and something that captures your imagination quickly.

Youngsters with a Scheduling Conflict

- Character Objective:* You want to participate but can't due to a scheduling conflict.
- Challenge:* How can the event provide flexibility for those unable to attend at the scheduled time? Is there a virtual option, or can the exhibition extend its hours?

Parent of Young Children

- Objective:* You want to attend, but you're concerned about whether the event is family-friendly.
- Challenge:* Managing young children in an exhibition that might be geared towards adults or older kids.

A teacher from Local School

- Character Objective:* You want to bring a class to the exhibition for educational purposes.
- Challenge:* Ensuring it's both informative and age-appropriate for your students, who might not all be interested.

Journalist Covering the Event

- Character Objective:* You need to gather information for an article about the exhibition.
- Challenge:* Balancing the need for a thorough report while considering public interest in the story.

Mayor or Town Official

- Character Objective:* Ensure the exhibition promotes the town's image and encourages community engagement.
- Challenge:* Balancing the interests of different community groups and staying within budget while maintaining a positive public image.

Local Event Organizer

- Character Objective:* You're excited about organizing the event but worried about the logistics, such as ensuring enough volunteers and managing tech.
- Challenge:* Balancing everyone's needs while keeping the event running smoothly.

10. Tips and tricks for youth workers

Set the Tone Early: Encourage openness and curiosity. As the facilitator, show enthusiasm about exploring different perspectives.

Support Role Engagement: Some participants may hesitate to fully embody their characters. Remind them it's about exploring perspectives, not performing perfectly. Use the Observers: Observers can provide unique insights on group behavior. Guide them to note actions, emotions, and decision-making patterns together with quotes from the actors.

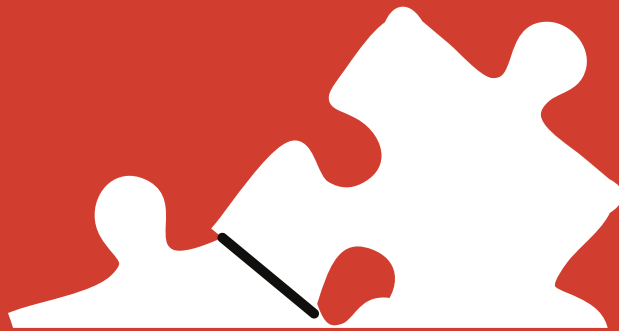
Link to Reality: Draw parallels between the workshop and real-life event planning to make the learning more applicable and practical.

Debrief Focus: During the debrief, ask reflective questions, like "How did you feel stepping into another's shoes?", "How did your personal beliefs influence the way you portrayed your character's perspective?" or "What was the most challenging part?"

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**5. Event organizer guideline.
How to reach the audience
and decision makers?**



Pillars of communication

In the first part of the chapter we will discuss the pillars of communication. It is a collection of thoughts to discuss these questions, find your own answers and focus on them during the whole process!

1st pillar: Communication channels

In the previous chapter you defined the potential audience. In this chapter we will talk about how to invite them to the unveiling ceremony as the main goal, or how to make them visit the virtual monument.

The first question is how do they communicate, how can you reach them and convince them to get involved. Nowadays generally the first idea is to be present on social media - but generally it is not enough and sometimes it is not useful at all. Probably they use multiple channels, maybe they do not use public social media platforms to connect to each other. Try to find them! Maybe they use closed or public Facebook groups or Discord servers where they share thoughts with each other, find the key persons whose invitation is relevant, find their journals and newsletters, or simply go there and talk to them! Maybe a social media channel is very popular among them (or among a segment of them). Do they follow the same youtuber/instagram channel/singer/tiktoker?

If you are not familiar with their communication channels, ask a few community members! It is important to find the right channel(s). It is also possible that they are not that organised, therefore they have only personal, informal connections. You can use that as a channel as well if you ask for their support.

2nd pillar: The message

Communication channels are important, because these make it possible to reach the community. But if you start to promote the "best razor" for the "Beard Club" members, you will find closed doors. Luckily you have a deliberate message that makes the community members interested. This message is also the second pillar of your communication. Do not hesitate to use it and its aspects!

It does not necessarily mean that the message should be said to the audience word by word. You can communicate it through the context and the ceremony itself and give floor for more personal interpretations.

Here are some examples of messages from different events. Guess which event it is!

An event to escape from everyday reality and enter your favourite fictional hero's life or meet the creators of the hero's story.

We celebrate a peaceful and worldwide competition, and the performance of the best sportsmen and sportswomen.

This event is the symbolic closure of a period of studying and also a possibility to represent the values of the institution for the community.



THE ANSWERS:

CONGRESS

OLYMPICS

GRADUATION

3rd pillar: Reference

There is research about the biggest effect for human behaviour and it is the reference of the others - we can also say the norms of the community. If 6 people said the same thing before you, probably you will say the same - even if it is evidently false. This effect makes the world much more simple, because it is easier to follow the norm, then find out everything. Anyway, this process can also mislead, but from our perspective it simply says: make community members to invite friends and talk about the virtual monument and its unveiling! If the community feels that it is an important event, and "we all" come - they will be there indeed. People have FOMO - the fear of missing out.

In a community everyone has a role. There are opinion leaders, who have a major effect on the attitude of the community members. In this case "opinion leader" means decision makers, formal representatives of the community, leaders of related associations, organisations, institutions or NGOs and journalists, influencers or even trusted and known people of the community - so everyone who has a relevant effect on the community. Do not hesitate to build relationships with them! Invite them to the unveiling! If they are coming, it can be a game changer: if the opinion leaders or formal leaders are there, it is an important event. You can find a way to communicate their participation - the most simple way is to ask them to share the event or share an "I will be there!" post.

What if you cannot reach the opinion leader?

Keep calm, you can! Here are some tips:

- Reference as a tool works with them as well. Find someone who knows him/her, or already contacted him/her!
- Find him/her personally! Maybe you can simply go to his/her office, or search for public events where he/she participates.
- Send him/her the list of other participating representatives!
- Invest energy to find the one sentence that gives a specific answer for the decision maker's question: "Why should I go there?"

Personal story:

Once I organised an opening ceremony for an exhibition created by refugee children. We invited the Mayor of the city as the donor of the project and the representatives of the refugee and social worker community. In the beginning no one was actually interested, every organisation represented themselves on a relatively low level, without any decision makers. But when the Mayor said he would come, and we informed every other invited organisation, they were much more interested.

Finally every donor represented themselves on the highest possible level and the Ambassador arrived as well! It meant new possible connections for us and these people spread the news about the exhibition on their channels as well. The opening ceremony became much more relevant and popular because of the personal appearance of one decision maker.

Organizing an event in 5 steps

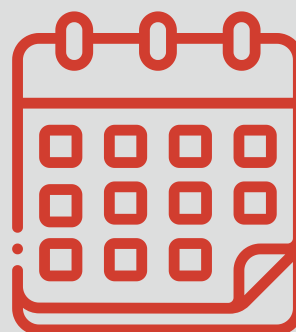
In the second part of this chapter we will go through a real event's communication process. It is a special event without resources and background institution - yours probably will be different. Anyway, it is useful to oversee the process and apply it for your case.

Step 1: Save the date

"We should do something for the Museum's Night!" - made a decision with a friend from my village. We contacted the director of the local Community House who also liked the idea, therefore we started to think about the program. Anyway, we had the date (Museum's Night is a fixed date in the whole country), we had the location (the local collection) and we had the infrastructure for the event from the Community House. We decided to invite the whole community to bring program ideas and started to invite smaller communities and potential speakers.

In this case "Save the date" was not yet public, we shared it only with personally invited people and communities. It was a small event, an experiment questioning if "Let's care about local history!" an attractive message for the community or not. We expected 20-50 people.

You can share "save the date" as soon as you can. It is not necessarily the tool to invite a wider audience, but the date, the time and the personal invitation is totally enough for opinion leaders and invited participants. It starts a whispering propaganda: there will be something, and the chosen already know about it. And also gives floor for opinion leaders to put it into their (probably very busy) calendar.



Step 2: The program is forming

We defined the general topic of the event and we designed a poster about it. It was an invitation with the exact time and date of the event, reflecting the message, and also a “Call for content” with a deadline 2 weeks before the event. We shared it in the closed facebook group of the community and pinned it on the notice boards in the village.

During the next weeks we discussed a lot about the program. Evaluated the incoming contents, added new ideas and communicated with potential speakers. We already started to talk about the practical details: how to set up the location, what participants will eat or drink, what else they will need. We invited new communities personally, giving them personalised task (e. g. we asked the choir to teach a local folk song, and a local association to cook for the participants.) We contacted the people who sent content ideas and clarified the details.

It looks like a huge and exhausting job - but it is not that much. It took a couple of hours per person, we met only 1 or 2 times during this step, and wrote emails, or called a couple of people. It can be more or less, but keep in mind: this is the organisation and communication part only, I did not include the preparation for a show/lecture/etc.

The key element is that during this step you should start to communicate for the potential participants! Start to use public communication channels and invest energy to make the people interested! The process runs on 3 threads:

- planning of the unveiling ceremony itself,
- organising the practical details of the event,
- communication to the potential participants publicly and with personal invitations of opinion leaders.

You should invest energy in all of the threads, and all of them are equally important.

“I think I’ve seen an interesting event in my feed...”

Think about how not to lose interested people! The most simple way is to create an event in social media - they can keep (relative) informed with only one click (Interested/I am going). You can also send emails, use flyers or posters etc. Things that are searchable, or can serve as a reminder later are useful. You can create a registration form and send reminders for the registered people.

Another idea is that you can be irrelevant, but cannot be too much on social media: the algorithm will show the posts only if people are interested.

Step 3: Target straight

Two weeks before the event we finalised the program, discussed it with every lecturer and content creator and updated the poster. The new poster was similar to the previous one highlighting that it is the same event, but evidently different to give a new impulse for the audience. It was a detailed program and an invitation to the event. We updated the posters on the notice boards and shared it again (!) in the facebook group.

Since this event was experimental and the main audience was the village inhabitants, we did not share it for a wider audience and we did not invite press or any representatives. The invitation of a regional TV, or the representatives of local museums from the neighbouring municipalities popped up, but we dropped these ideas - we did not have resources to work with them.

The mistake we made is that we did not think about the documentation of the event. We voice-recorded the lectures, but photos were made only accidentally.

One day before the event we wanted to share it again, but one of the participants already sent a reminder: it means we are not the only ones who are preparing for that day.

Promising!

On the morning of the event we cleaned and set up the location to make everything ready. A few hours before start everything was ready to go! We prepared ourselves as well

Please note: this event has a different goal than the unveiling of the virtual monument! It was an experiment, a potential first step of a series of events and a community building process. Your event is rather one big bang, that hopefully gives fuel for the community to continue something.

This step is the most intense period. You still have the three threads, (ceremony, practical details, communication), and you should run everything on 100% with a close deadline. If the previous steps are missing, it can be a chaotic blind-flight, but finally the big day will come anyway.

It is a chance to give a new boost for communication: share new details about the program and do not keep back important or catchy details! The roles are getting crucial: clarify responsibilities and rather ask twice than miss something out!

Murphy says: if something can break down, it will break down. Probably in the most important moment. Try and practise everything, especially if you prepare with a complex ceremony! The main rehearsal is very useful and practical. It prevents a couple of mistakes.

Maybe you should prioritise in the last days and leave things out. It is totally OK! If you have too many things to do - stop and think through what the solution is! You can organise an excellent event with a bit less fancywork and one less extra surprise, but there are things that change many things - like microphones or lack of a toilet. On the last days focus on the truly important things!

This is also the time when you should think about the tasks after the event. I recommend making the event accessible as much as possible for the future! Let your message be as loud as it is possible! For that you need press (invite journalists!), content made during the event (video, photos and a place where you can share or at least archive them) and the enthusiasm of the participants to share their experience (you can ask them to use a specific hashtag etc.). These things will not come true, except if you handle them as a task and find someone responsible for that.

Step 4: During the event

It is always surprising. How many people will come? What did we forget? In our case, we were lucky and we worked for our fortune: around 40 people arrived at the Museum's Night, and people were active and curious. We had one side-event with no participant, but the rest worked very well. New discussions started, new contacts were made and the people seemed interested in their village's history.

We defined our roles during the event, and it worked well. All of us had time to discuss and simply enjoy the event, so in a summary it was a quiet success.

Success, because the community gave good feedback and new ideas popped up. This was very important for us. And quiet, because we did not document the event well, therefore it is hard to communicate it afterwards.

Before the event you can focus on the future: what will happen, who, when and what will do? Try to answer all of these questions until the beginning of the event!

During the event you can focus on the present and the close future. Concentrate and live the moment (or maximum in the near future!) I know, it sounds too theoretical, but give it a try!

Anyway, there is always a moment when you should let the event go! Be prepared, but keep calm and enjoy what you have created!

Step 5: Post-event

Right after the event we had logistic tasks: we placed every used object together with the participants left until the end of the event, gave back the borrowed things, and closed the location properly. We did not have an evaluation nor a celebration right after the event, nor later - I think that is another mistake.

We collected pictures taken during the event, and finally a short article was written as well in the village's newspaper. This is all that we have done so far - we will see if the fuel given by the event is enough for the next round or not.

The post-event tasks are generally forgotten, but these are very important. Its first part is logistics and partly can be done right after the event. You can involve the participants as well!

After the event you can celebrate. This event is the crown of the process you worked on for months. Do not miss the opportunity to celebrate it, and have fun together after such a great job! This is also an important forum to make friendships and talk informally about past, present and future.

The last part is the communication of the event. Probably you will have content about the event, which is a perfect tool to promote your hero's message. Probably this is the most often forgotten part of the whole process. Do not neglect it! Share the content you have, collect reports about the event and check out the virtual monuments of the other teams!

In our case thinking about the longer term post-event period is very important. The project will be closed, but the community will still be there. How will this event be a fuel for them? How can they move on? You can even directly ask participants and opinion leaders about their ideas about the continuation of the message you wanted to promote.



Workshop session 5 – Communicating Impact: Reaching the Right Audience for Your Memorial

1. Topic Overview: In this strategic communication workshop, your group develops communicative goals and works on how to target the right audience with the right message.

2. Pedagogical Aim: The aim is that individuals work together as a group, realizing sustainable learning on different communicative aspects e.g. to learn how to use communication to reach a (communicative) goal.

3. Workshop Objectives: Participants develop communication strategies, including identifying key stakeholders, crafting messages, and selecting communication channels. They realize their ideas to find their way of communication to reach their communicative goal.

4. Methodology: Working with marketing and communication tools, group work, discussions, brainstorming (or other creative tools), and online research.

5. Duration: 2-2,5 hours.

6. Group Format: The whole group decides on their communicative goal, and then small groups work together to decide on subsections. Decisions should be made within the whole group.

7. Group Size: Minimum 4-8 participants, maximum 20-30 participants.

8. Resources and Materials Needed: Technical devices (smartphones, laptops, etc.), internet, papers and pens, and access to graphic programs/apps (e.g. Canva) help to realize the actual posts for social media.

9. Workshop Steps: Note: Steps “goal + Unique Selling Proposition” need 30-45 min, steps “audience + channels” 45-60 min and “message + action” another 45-60 min.

- **What’s our communicative goal? Defining a SMART goal.**
e.g. getting publicity for my memorial (before, during, and/or after the event), inviting 50 young people to the opening event, ...
 - Can we describe our goal SMART: specific, measurable, achievable, relevant, time-bound? Think about your goal and try to fit it into the SMART scheme.
- **What is my Unique Selling Proposition? Knowing my USP.**
 - Use the SWOT analysis within the group to define strengths and weaknesses

(of your memorial, hero:ine, event, etc.) and to search for opportunities and threats (that could occur regarding the event, the publicity, etc.):

- 4 smaller groups can work on one aspect / 2 groups work on SW + OT
- Presentation of every aspect and summary in a quadrant
- Can you already work out your USP combining strengths and opportunities?
- Define in 1-2 sentences what makes you special for your audience. You can answer questions such as:
 - why should people have a look at your memorial?
 - why should they come to your opening event?
 - what is special about your hero:ine?
 - why does it matter to your location/region?
 - which need(s) of a visitor does your memorial meet?
- **Who do we want to reach? Meeting our target audience.**
 - Knowing and defining your target audience makes you able to address messages according to their needs. It is about working out the characteristics like gender, age, background, or place of residence. This information is just as important as the question of what wishes, problems, or needs your target group has.
 - Use „personas“ to make your target group tangible. 2-4 groups can define a persona each. They answer following questions to describe the persona:
 - What is her/his lifestyle?
 - What is his/her „inner drive“ or motivation?
 - What attitude does he/she have?
 - Which needs and wishes are within his/her life?
 - Research on the internet if you can find statistics, studies, etc. to get to know your target audience better.
- **Where do we find our target audience? Choosing our communication channels.**
 - Research on the internet how your target audience uses different communication channels. Maybe there are already insights from your work on the target group from the step before.
 - Group work with 3 groups:
 - One group can search for media behavior in general: when is my target group using which media for what purpose?
 - The next group focuses on traditional communication channels (such as print media, radio, TV, posters, etc.): highlight advantages and disadvantages and if the channels fit your target group and why (not).
 - The third group focuses on social media (e.g. Tiktok, Facebook, X, Instagram, YouTube, Snapchat, etc.): highlight advantages and disadvantages and if the channels fit your target group and why (not).

- Define your desired media channels (justify your decisions). Think about how much time you have within your group (or who else might be supporting your work) and what resources are available (e.g. traditional media is normally not very cheap but for social media you mainly need human resources).
- **Which message do we want to spread? Our message.**
 - Use all your findings about your communicative goal, your USP, your target group, and your knowledge about media and define the message you want to spread.
 - You can search for good examples on different communication platforms, you can try to brainstorm or use other creative techniques to come up with your (unique) idea.
 - Try to find a way how your message can be memorable (maybe with a visual eye-catcher, special wording, a channel that somehow is unusual or extravagant, etc.). You could have a look at the AIDA model (attention, interest, desire, action) to create your message.
- **Just do it: Put your plan into action!**
 - Design a communication timetable: when, how often, and on which channels does who communicate and how? Use an Excel sheet and define responsible persons and clear tasks.
 - Design content: who is responsible for how your media appearance looks? If you can, use graphic programs (such as Canva) to create your communicative look.
 - Just do it: Communicate on your channels and try to reach your audience! Of course, this is an ongoing task and will not be finished within this workshop.

10. Tips and tricks for youth workers

- The workshop Steps (9) can be realized in the specified order. Sometimes it helps to mix them up or find your own order on how to deal with the topics. It might be useful to bounce forward and backward to find your way. Helpful links for different methods can be found in the reference list.
- Try to identify participants who are passionate about a specific topic and ask them to be the group leader (of a small group), e.g. a participant is very into design and wants to realize the design part, another participant loves wording and could be the lead for the message etc.
- Maybe participants have never heard of marketing concepts mentioned in the concept before: maybe you need to give them more time to explore AIDA or SWOT. Another way to make it easier to handle would be to support their work with a digital tool (maybe conceptboard) or prepare a presentation with a step by step introduction (and examples).

11. Examples: Examples of how memorials were presented within media channels in the past:

- Posters campaign in Berlin to make memorials of the city visible: <https://www.german-architects.com/de/architecture-news/meldungen/denkmal-kommunikation>



Drei Plakate aus der neuen Serie des Landesdenkmalamts. Gezeigt werden nicht nur geschichtsträchtige Bauten, sondern auch bedeutsame Parkanlagen. (Plakate mit Fotos von Anne Herdin und Wolfgang Bittner: © Landesdenkmalamt Berlin)

- **YouTube channel** of „Monument preservation Baden-Württemberg“: <https://www.youtube.com/user/denkmalpflegebwue/videos>

- **Insta post** about the Olympic stadium in Berlin (where the finals of the European soccer championship took place):

https://www.instagram.com/p/C9ZUeodiB6S/?img_index=1



EM-Finale

DEUTSCHE STIFTUNG DENKMALSCHUTZ

Deshalb ist der Austragungsort so außergewöhnlich!

deusthestiftungdenkmalschutz • Folgen

deusthestiftungdenkmalschutz Das Olympiastadion in Berlin: Ein beeindruckendes Wahrzeichen mit einer komplexen Geschichte. Gebaut für die Olympischen Spiele 1936, spiegelt es den Größenwahn der NS-Zeit wider und diente damals den Propagandazwecken des NS-Regimes.

🌟 Nun steht es als Mahnmal und Erinnerung daran, wie Architektur sowohl missbraucht als auch transformiert werden kann.

🌐 Denn heute findet hier das EM-Finale des Männerfußballs unter dem Motto „United by football. Vereint im Herzen Europas“ statt. Eine Veranstaltung, die die Gemeinschaft Europas in den Mittelpunkt stellt und für Toleranz und Weltoffenheit stehen soll.

❤️🌱 Das Olympiastadion als weltoffener EM-Finalort ist ein Symbol dafür, wie sich die Zeiten ändern und Orte neu definiert werden können. Genießt das Spiel, feiert die Freundschaften, die wir über Ländergrenzen hinweg machen durften und behalten wir die Geschichte im Gedächtnis, um eine bessere Zukunft zu gestalten.

🏆 Wir wünschen allen ein gutes Spiel! Wer glaubt ihr, gewinnt? :D

#deusthestiftungdenkmalschutz #denkmalfakten #OlympiastadionBerlin #GeschichteErleben #Niewiederistjetzt #Architektur #Berlin #Mahnmal #unitedbyfootball #sport #em2024

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11 Wo.

Für dich

👍👎🔍🔖

Gefällt 735 Mal
14. Juli

😊 Kommentieren ... [Posten](#)

Dive deeper! Further reading

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NOW YOU HAVE JUST READ THE GUIDE. I HOPE IT HELPS YOU TO CREATE AN EXCELLENT AND SUCCESSFUL PROCESS WITH THE YOUTH YOU WORK WITH ON THE VIRTUAL MONUMENT. IF YOU FOUND SOME INSPIRATION AND YOU GOT IDEAS FROM THIS TEXT, IT MADE SENSE.

I WISH YOU ALL THE BEST FOR THE CREATION OF THE VIRTUAL MONUMENT AND A FLOWERING EFFECT ON THE MINORITY COMMUNITY YOU WORK WITH!