

## EVENT DESCRIPTION SHEET

(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.)

⚠ Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Project name and acronym:	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM
Participant:	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
PIC number:	937477356

EVENT DESCRIPTION	
Event number:	WP 1
Event name:	Preliminary activity
Type:	Workshop, Training, Lecture
In situ/online:	in-situ
Location:	Italy – Milan; Germany – Regensburg – Berlin; Croatia – Zagreb; Slovenia - Ljubljana
Date(s):	February – May 2023 22.02.2023; 23.02.2023 (Zagreb); 14.03.2023 (Zagreb, Ljubljana, Milan); 08.03.2023 (Zagreb, Ljubljana, Milan); 10.03.2023 (Zagreb, Ljubljana, Milan); 17.03.2023 (Milan); 04.05.2023 (Zagreb, Ljubljana, Milan); 15.05.2023 (Zagreb, Ljubljana, Milan); 20.05.2023 (Milan), 25.05.2023 (Regensburg)
Website(s) (if any):	The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a> <a href="https://www.codiciricerche.it/it/progetti/moj-dom-refugees-migrations-and-erased-memories-in-the-aftermath-of-the-yugoslav-wars/">https://www.codiciricerche.it/it/progetti/moj-dom-refugees-migrations-and-erased-memories-in-the-aftermath-of-the-yugoslav-wars/</a> <a href="https://www.laboratoriolapsus.com/moj-dom/">https://www.laboratoriolapsus.com/moj-dom/</a> <a href="https://www.instagram.com/p/CqaEZytAnq-/?igsh=MWgzb2VuemlqNjdtZg==">https://www.instagram.com/p/CqaEZytAnq-/?igsh=MWgzb2VuemlqNjdtZg==</a> <a href="https://www.mirovni-institut.si/en/projects/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars/">https://www.mirovni-institut.si/en/projects/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars/</a> <a href="https://maska.si/en/project-eu/moj-dom-refugees-migration-and-erase-d-memories-in-the-aftermath-of-yugoslav-wars/">https://maska.si/en/project-eu/moj-dom-refugees-migration-and-erase-d-memories-in-the-aftermath-of-yugoslav-wars/</a> <a href="https://www.ief.hr/istrazivanja/znanstveni-projekti/moj-dom-izbjeglice-migracije-i-izbrisana-sjecanja-u-razdoblju-nakon-ratova-u-bivsoj-jugoslaviji/">https://www.ief.hr/istrazivanja/znanstveni-projekti/moj-dom-izbjeglice-migracije-i-izbrisana-sjecanja-u-razdoblju-nakon-ratova-u-bivsoj-jugoslaviji/</a> <a href="https://www.idi.hr/hr/projekti/znanstveno-kompetitivni-projekti/moj-dom-izbjeglice-migracije-i-izbrisana-sjecanja-u-razdoblju-nakon-ratova-u-bivsoj-jugoslaviji/">https://www.idi.hr/hr/projekti/znanstveno-kompetitivni-projekti/moj-dom-izbjeglice-migracije-i-izbrisana-sjecanja-u-razdoblju-nakon-ratova-u-bivsoj-jugoslaviji/</a>
Participants	

Female:	51		
Male:	30		
Non-binary:	2		
From country 1 [Italy]:	21		
From country 2 [Slovenia]:	16		
From country 3 [Croatia]:	11		
From country 4 [Germany]:	32		
From country 5 [Romania]:	1		
From country 6 [Austria]:	1		
From country 7 [Belgium]:	1		
Total number of participants:	83	From total number of countries:	7

### Description

*Provide a short description of the event and its activities.*

#### **T1.1 Kick-off meeting. Zagreb, Croatia, 22-23 February 2023**

15 participants.

Codici as coordinator has designed and structured the digital repository for the conservation of project materials. After online meetings, to define the rules and agreements of the consortium, the partner consortium met in situ to get together and discuss important questions connected to the project implementation such as contributions, expectations and fears about the project and evaluate the potential risks. Codici as coordinator presented a proposal for a time-plan and financial plan, risk management and communication strategy, which the Partners approved.

The two-day meeting with representatives of all partners took place at the headquarters of IEF—Institute of Ethnology and Folklore UI. Pavla Šubića 42 Zagreb. Codici, as project coordinator, organized the meeting thanks to her experience in facilitating decision-making processes in the field of cultural planning and research.

On the first day, the partners carried out knowledge and Icebreaker activities, based on informal ways of telling about themselves - as researchers - and their realities.

Codici reviewed the workflow of the project WPs in a participatory manner using a calendar and SWOT analysis. Partners were invited to participate in the assigned work packages by sharing their previous experiences in the specific field, new research interests that emerged from the project, and their expectations for the project itself.



After having shared partners' activities in a WP timeline, each organization analyzed the structure and the actions of the project and different WPs. Each partner was asked to identify strengths, weaknesses, opportunities and threats. Finally, each partner had to identify some questions or fundamental issues to be discussed.

Some of the issues that emerged were the object of a round table discussion. In particular, the partner discussed the issues concerning the consortium and the partners involved in the first WP to be realized (in 2023).

The discussion focused on the WPs of the first year. The partners discussed the specific actions and the attention/critical points/opportunities of the project. During the discussion, the partners stressed the necessity to define ethically and methodologically how to work with people who experience trauma. According to the discussion, witnesses should be actively involved in the project and not only used as sources.

Some partners stressed the fact that "trauma" related to the wars of the dissolution of former Yugoslavia is not fresh and, beyond it, there is often pride. In the experience of some partners, it is important not to be a passive listener/researcher, but to be present as a person. For other partners, however, it is important to consider that we

may reopen scars that have not healed even if years have passed.

It was proposed by the coordinator to organize a workshop between partners in which each partner involved in the interviews (and the project partners not included in the interviews but who are interested in participating) will present their methodologies and proposals. They will share the interview protocols they use to agree on the MOJ DOM project guidelines on interview methodology. Participation will also be useful for those who will work on edukits or other activities.

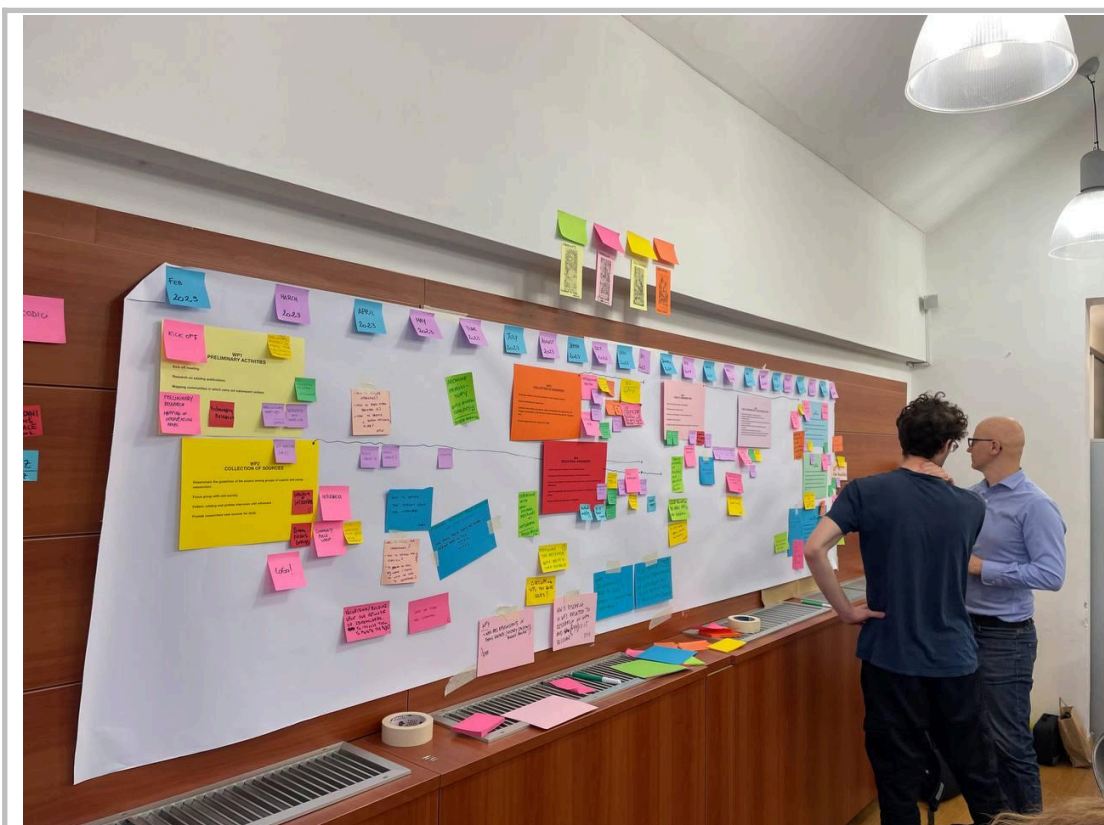
The project coordinator of Codici then held a workshop on reporting and project expenses, aimed at the project and administrative referents of the individual partners.



On the second day, the partners carried out a workshop with the communication contact of the Codici project on the theme "Untranslatable words". Can nationalities represent us? Do languages represent nationalities? Are there multiple nationalities or multiple languages? These are some questions that emerged during this game. It is a game that focuses on language as a space of belonging and causes misunderstandings. Words permit us to express

ourselves, but sometimes mediation is not possible and it is necessary to find a common ground: a third party. After this activity, the communications representative conducted a communication activity called "Inspirational words for the project." Starting from some selected texts and poems, each organization chooses three representative words of the project which can help develop its logo and its visual identity. The idea is to create a logo that truly respects the visions and sensitivities of the partners, considering the sensitivity of the topic of the Balkan wars which not only strongly involves the target groups and audiences with which the partners work in the region, but also directly the personal history of many partner researchers. The desire to create land pages that can be linked to the partner's sites, to update the activity related to the project and downloadable materials was shared.





### T1.2 Preliminary Research and mapping of the intervention areas.

86 participants, internal meetings conducted by partners with their teams and network (08.03.2023; 10.03.2023; 04.05.2023; 15.05.2023)

This action took place across multiple appointments and research meetings in each partner country.

The meetings took place within the staff of the partner institutions and in a restricted circle of professionals and privileged witnesses who accompanied the partnership to create a shared ground of methodologies and knowledge to create a shared bibliography, a shared mapping of sources and a national mapping of the communities to be included in the research of the subsequent WP. The Partners, as individual teams or in cooperation between different countries/institutions, have collected the existing research publications, and materials and discussed the methodologies in methodological meetings both in situ and online. The collection of information and ideas for analysis were collected both in the teams of the institution involved in the consortium and with specialists on these subjects in the territories.

The partners compiled a mapping of the communities to be involved in the interviews and focus points, an annotated bibliography of existing research on the topic and of the artistic and cultural projects related to the project.

Online meetings have been conducted and scheduled to take place at least once a month.

#### - **Annotated Bibliographies and research path.**

Summary of activities and summary discussion partner meeting (14.03.2025).

Moj Dom is an international research, which is made up of specific ideas and issues to be treated collectively. The International Annotated Bibliography tool was conceived by Codici to foster dialogue between different organizations and researchers. It is essential to collect a corpus of oral sources, which is heterogeneous but at the same time which has common themes. It is also essential to discuss together the research issues that each one considers, to find synergies, to favor bilateral exchange. Each partner has worked independently, compiling a common document in English. This has been useful for sharing research insights and questions but also to prepare the questions to ask during the interviews. Partner have indicated four research topic: Home and homing; Migration and diasporas; Memory, home and nostalgia; Artistic reworkings of trauma of the Yugoslav wars.

The consortium coordinated the creation of an international annotated bibliography, which was shared among the partners. A document was presented, and the partners were expected to update the sources individually. This material was meant to formally close the desk research phase and to support the subsequent stages of the research, providing valuable resources for identifying research areas, both general for everyone and specific to some partners. Although formally part of WP1, the Social Mapping of Interviewees activity was directly linked to the first focus groups and interviews with privileged witnesses, which were set to take place in WP2. It was agreed that each partner would involve individuals and colleagues who had not participated in the Zagreb kick-off. The discussion on the specific research areas and target groups emphasized the project's strength in its diversity of



perspectives and research areas. It was clarified that although a partner might focus on a specific target group (e.g., youngsters), it was possible for the same partner to expand the pool of interviewees to other categories, such as refugees or legal advisors. Several research areas and related questions had been proposed by partners:

- **Art and Migration:** Investigating the impact of migration on artistic production.
- **Young People and Diaspora:** Exploring how university students whose families experienced diaspora process and reflect on this experience.
- **Experience of Migration and Reception:** Examining the migration, reception, and integration policies implemented in Italy during and after the wars in the former Yugoslavia.
- **Intergenerational Transmission of Trauma:** Understanding how young people from migrant families deal with and experience the trauma passed down from previous generations.
- **Family Histories from the Former Yugoslavia in the 1990s and Reception Practices Between Italy and Croatia:** Researching the children from the former Yugoslavia who were hosted by Italian families during the 1990s and the nature of their reception.

Fieldwork was planned to begin the following month, focusing on the migration routes between Southern Croatia and Italy in the 1990s. Specifically, research would investigate families who hosted children for short periods and those now in their 30s who had been hosted by Italian families. The consortium might provide insights into communities where such reception activities were organized, particularly in Southern Italy. It was agreed that partners should hold separate meetings to coordinate efforts in case of overlapping research areas and target groups. Preliminary activities carried out by some partners could be valuable for later stages of the project, such as the involvement of youngsters in creating the educational toolkit or artists' participation in the production of artistic outputs. Regarding ethical and methodological guidelines, four main points were identified for further discussion:

- **Consent:** The common practices for requesting and recording formal consent from interviewees.
- **Anonymity:** Defining the levels of anonymity to apply to the interviews, considering the interviewees' position on the matter.
- **Archive:** Deciding who would be responsible for archiving the interviews and managing the archiving process.
- **Use of Interviews:** Considering the potential involvement of interviewees and the importance of addressing their expectations regarding the distribution of the interview content.

The issue of balancing the interviewees' desire to have their stories shared publicly with the need for ethical and scientific treatment of the data was raised. Some participants may explicitly wish for their stories to be published, while others may have reservations. The interviews could be treated differently depending on the type of individual, with interviews of public intellectuals potentially being reformulated into academic articles.

#### **Workshop.**

21 participants (Milan), 32 (Regensburg).

In addition to these back-office research activities between the partner institutions with their networks and in the consortium, the coordinator has organized three workshops in Italy which were attended by staff from Codici and Lapsus, independent researchers interested in the topic, university students engaged in similar research topics and witnesses such as NGO workers and humanitarian operators present in the Area during the conflict.



These workshops were: two on 17.03.2023 at the Codici headquarters in viale Sondrio 3 in Milan, and one on 20.05.2023 at the Lapsus headquarters in via Manfredini 6 in Milan.

In the first workshop, two lectures were held on the topic "Birth and dissolution of the Republic of Yugoslavia" by an Historian and Save the Children workers, and "Diaspora and migration: how the Italian and European reception and migration system was structured starting from the wars of dissolution of Yugoslavia". Following these two interventions, a discussion followed to identify the lines of research that have not yet been identified and the questions for further study. The discussion was animated by Lapsus historians and students from the Bicocca university of Milan, department of Sociology, and facilitated by Codici, which used personal engagement techniques for the participants based on the collection of photographs that each of them linked to the concept of the Balkans, as a spatial element, an identity, actually responding to a context or stereotyped on external narratives. The next phase focused on a more classical modality of an internal study seminar.

The second workshop saw the participation of a professional operator in the healthcare sector with thirty years of experience in the field of healthcare intervention in conflict situations Doctor without Borders. He led the group of those present in the viewing of the film "Quo vadis, Aida?" (2020) written, directed and co-produced by Jasmila Žbanić. The film became the starting point for analyzing the role of the humanitarian system and the formal and informal organization of aid in the 90s, with particular attention to Italian experiences. This is a topic that the Italian partners want to investigate carefully, also thanks to the results of the research conducted at this stage, through which several associations, ngos and informal groups that operated during the conflict or on his memory and analysis were identified as Committee for the reception of refugees from the former Yugoslavia, Adelaide Institute, Prijedor Project, Trentino with the Balkans Association, OBCT Balkans-Caucasus Observatory, Committee for the reception of refugees from the former Yugoslavia, Bergamo-Kakanj Project, Brescian Coordination of Initiative and Solidarity, Operation Dove, CIAC (Center for Immigration Asylum Cooperation), European Civic Forum, Solidarity Committee for Refugees from the Former Yugoslavia, ACLI Milan, IPSIA etc.

The third workshop was hosted 20.05.2023 at the Lapsus headquarters in via Manfredini 6 in Milan and was conducted on the topic of the relationship between interviewer/researcher and interviewee/witness. The guiding questions of the work were "What is a third party in a conflict?" and "Being a third party in the interview", "Building a shared emotional fence, a shared dictionary". The event focused on the complex and delicate relationship between the interviewer or researcher and the interviewee or witness, a fundamental aspect of qualitative research, particularly in the context of oral history, social sciences, and conflict studies. Establishing a constructive, ethical, and empathetic relationship between these two roles is crucial to ensuring the reliability of the research process, as well as the psychological well-being of the participants involved. The workshop was designed to provide both theoretical insights and practical tools to enhance the interview process, particularly when dealing with sensitive topics and vulnerable individuals. It was conducted by an expert trainer from Doctors Without Boundaries in International Cooperation and Humanitarian Actions in conflict areas. The trainer, who specializes in the treatment of trauma victims, brought extensive experience in working with individuals who have been affected by war, forced migration, and human rights violations. Their expertise was particularly relevant in helping participants understand the ethical challenges and methodological approaches necessary when engaging with interviewees who may have experienced distressing or traumatic events. Throughout the workshop, participants engaged in an array of activities aimed at deepening their understanding of the dynamics between researchers and witnesses. The methodology adopted was highly interactive and laboratory-based, ensuring an immersive and hands-on learning experience. Discussions revolved around critical themes such as

power dynamics in interviews, the responsibilities of the researcher in safeguarding the dignity and emotional well-being of the interviewee, and the importance of establishing a secure and respectful environment for open dialogue. A significant portion of the session was dedicated to practical exercises that simulated real interview scenarios. These exercises allowed participants to practice essential techniques such as active listening, empathetic communication, and non-verbal cue interpretation. By engaging in role-playing activities, attendees were able to step into the shoes of both the researcher and the interviewee, gaining a deeper awareness of the psychological and emotional challenges that may arise during an interview. Special attention was given to how researchers should handle situations where interviewees express discomfort, distress, or hesitation in sharing their experiences. Moreover, the workshop encouraged discussions on ethical considerations, including informed consent, confidentiality, and the potential impact of research on both the interviewer and the interviewee. Participants reflected on strategies for mitigating harm while ensuring that interviewees feel heard, valued, and in control of their narratives. The trainer emphasized the necessity of adopting a trauma-informed approach, which involves recognizing and responding to signs of distress with sensitivity and care. This session contributed significantly to the ongoing training of the research team, equipping them with the necessary tools to conduct ethically sound and methodologically rigorous research in sensitive contexts.



The partner UREG also conducted lecture magistrates and workshops (25.05.2023) for the students of its departments, with the research association Bosnien In Berlin, on the occasion of ex-cathedra lectures and cultural events of the University, to complement the general research questions of the project with the opinions and visions of young students. Involved 32 students who were asked questions on the relationship between the concept of "home" and the associated semantic terms, these answers were put in relation to the family and biographical information released by the students, with respect to experiences of homelessness, migration, and diaspora. The results were useful to define together with the experts of Bosnien in Berlin the research framework "The forced migration of Bosnian refugees in the 1990s and the „homecoming of Heimat“ in Berlin after the 2018 Preliminary research concept (by Thomas Schäd), that explores themes of migration, displacement, and identity, particularly in relation to Bosnian refugees in Germany. It discusses historical contexts, political developments, and social dynamics surrounding migration from the former Yugoslavia to Germany. The text also examines the significance of the concept of "Heimat" (homeland), its political instrumentalization, and its contested meanings in the German context. Additionally, it highlights community projects, such as the Intercultural Garden Rosenduft, which provide refugees with a sense of belonging and continuity.





### Communication

Meanwhile, Codici as coordinator oversaw the creation of the visual identity of the project, with a participatory methodology of the partners involved to create a logo in which everyone could recognize themselves and which took into consideration the sensitivities of all the communities involved. For the creation of the logo, two artist-designers who have had experience with displacement and who work on these themes in Croatia were involved: [Ivana Ognjanovac and Mare Šuljak](#). Ivana Ognjanovac and Mare Šuljak are a multimedia artist duo from Zagreb, Croatia, collaborating actively since 2018. They met in 2001 at the Academy Of Fine Arts in Zagreb, from which they both graduated with master's degrees in painting in 2008. Ivana was born in 1983 in Vukovar, Croatia. Most of her solo projects are realized through international residential programs: 'Fragile Homes' at Inside Zone residency Borsec, Romania, 'Paradis' at CreArt's residency in Kristiansand Norway, 'Web Of Possibilities' at Yurta And A Lake Air in Bel-Tam, Kyrgyzstan, 'Interdependence III' at Glo'Art Air in Lanaken, Belgium, 'Rayuela – The Fading Kingdom' at LAVA centre in Valladolid, Spain and 'Audioguide' at Atelierhaus Salzamt in Linz, Austria in 2020. In 2012 she was awarded the 1st Prize of the Triennial of Self Portrait in the Prica Gallery, Samobor. Her work is based on drawing and text writing. Her interest in film begins in 2018 with "I Am Better Off When You Are Silent", the first collaborative project with Mare Šuljak. Mare was born in 1983 in Dubrovnik, Croatia. She is an independent fine arts professional with a master degree in painting. She is a member of the Croatian Association of Visual Artists (HDLU) and Croatian Freelance Artists Association (HZSU). She has participated in numerous solo and group exhibitions in Croatia and abroad and took part in various workshops, film festivals and residences programs. The partners then started communicating the project on institutional social channels.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	29.11.2024	updating and correcting.
3.0	26/03/2025	updated as request.
4.0	04/04/2025	updated as request.

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PROJECT	
Participant:	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
PIC number:	937477356
Project name and acronym:	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM

EVENT DESCRIPTION	
Event number:	WP2
Event name:	Sources collection
Type:	Universitary lecture; Community focus group; Collection of witnesses's interviews.
In situ/online:	[in-situ]
Location:	Italy; Germany; Slovenia; Croatia.
Date(s):	Interviews to single witnesses in Italy, Croatia, Slovenia were organized over many days, between the months of March 2023 - December 2023. 18.05.2023 (Milan); 29.05.2023 (Milan); 22.06.2023 (Milan); 13.07.2023 (Milan); 18.07.2023 Valsassina (Italy); 25.07.2023 (Milan); 10.11.2023 (Milan); 12.12.2023 (Graz)
Website(s) (if any):	The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a> <a href="https://mojdomproject.eu/">https://mojdomproject.eu/</a> <a href="https://www.codiciricerche.it/it/prendi-parte-al-progetto-moj-dom/">https://www.codiciricerche.it/it/prendi-parte-al-progetto-moj-dom/</a> <a href="https://www.laboratoriolapsus.com/2023/07/15/moj-dom-call-for-stories/">https://www.laboratoriolapsus.com/2023/07/15/moj-dom-call-for-stories/</a> <a href="https://maska.si/en/project-eu/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars/">https://maska.si/en/project-eu/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars/</a> <a href="https://www.ief.hr/istrazivanja/znanstveni-projekti/moj-dom-izbjeglice-migracije-i-izbrisana-sjecanja-u-razdoblju-nakon-ratova-u-bivsoj-jugoslaviji/">https://www.ief.hr/istrazivanja/znanstveni-projekti/moj-dom-izbjeglice-migracije-i-izbrisana-sjecanja-u-razdoblju-nakon-ratova-u-bivsoj-jugoslaviji/</a> <a href="https://www.ief.hr/wp-content/uploads/2024/03/Tribina-IEF-Moj-dom-2024.pdf">https://www.ief.hr/wp-content/uploads/2024/03/Tribina-IEF-Moj-dom-2024.pdf</a> <a href="https://kulturasjecanja.documenta.hr/en/projects/mojdom/">https://kulturasjecanja.documenta.hr/en/projects/mojdom/</a> <a href="https://www.laboratoriolapsus.com/2023/10/13/moj-dom-in-valsassina/">https://www.laboratoriolapsus.com/2023/10/13/moj-dom-in-valsassina/</a>

	<a href="https://www.idi.hr/en/projects/competitive-research-projects/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars">https://www.idi.hr/en/projects/competitive-research-projects/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars</a> <a href="https://www.mirovni-institut.si/projekti/moj-dom-begunci-migracije-in-zabrisani-spomini-po-jugoslovanskih-vojnah/">https://www.mirovni-institut.si/projekti/moj-dom-begunci-migracije-in-zabrisani-spomini-po-jugoslovanskih-vojnah/</a> <a href="https://www.mirovni-institut.si/en/projects/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars/">https://www.mirovni-institut.si/en/projects/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars/</a> <a href="https://www.idi.hr/hr/projekti/znanstveno-kompetitivni-projekti/moj-dom-izbjeglice-migracije-i-izbrisana-sjecanja-u-razdoblju-nakon-ratova-u-bivsoj-jugoslaviji">https://www.idi.hr/hr/projekti/znanstveno-kompetitivni-projekti/moj-dom-izbjeglice-migracije-i-izbrisana-sjecanja-u-razdoblju-nakon-ratova-u-bivsoj-jugoslaviji</a> <a href="https://www.mirovni-institut.si/en/projects/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars/">https://www.mirovni-institut.si/en/projects/moj-dom-refugees-migration-and-erased-memories-in-the-aftermath-of-yugoslav-wars/</a>		
<b>Participants</b>			
Female:	160		
Male:	109		
Non-binary:	16		
From country 1 [Austria]:	14		
From country 2 [Germania]:	25		
From country 3 [Slovenia]:	69		
From country 4 [Croatia]:	71		
From country 5 [Italy]:	102		
Total number of participants:	295	From total number of countries:	5
<b>Description</b>			
<i>Provide a short description of the event and its activities.</i>			
<p>One of the fundamental aspects of WP2 was ensuring that all research activities complied with strict ethical guidelines. This included obtaining informed consent from all participants, ensuring data protection, and establishing clear protocols for handling sensitive information. Given the deeply personal and, in many cases, traumatic nature of the interviews and focus groups, the research process was conducted with the utmost sensitivity, ensuring that interviewees felt comfortable, respected, and aware of how their contributions would be used.</p> <p>The consent form played a crucial role in this process. Before participating in interviews or focus groups, individuals provided explicit permission regarding the collection, storage, and use of their personal testimonies. The consent form allowed them to specify whether they wished to remain anonymous or if they agreed to have their real names associated with the project. Furthermore, it outlined how the collected data would be used, including in the educational kit, the short film, performances, exhibitions, and any other public dissemination linked to the Moj Dom project.</p> <p>A key concern in the ethical management of data was ensuring compliance with national and international data protection laws. Each project partner was responsible for ensuring that the collection and storage of interviews adhered to the legal frameworks applicable in their respective countries. The project archive, which stored all research materials, was managed by Codici Coop Sociale, ensuring that access to sensitive data remained secure and limited to authorized personnel.</p> <p>An important point of discussion was the level of control that participants retained over their narratives once they had shared their experiences. The guidelines emphasized that researchers needed to inform interviewees about the long-term implications of their participation. Some individuals wished for their stories to reach a wide audience, contributing to public discussions on migration and</p>			



displacement, while others preferred their testimonies to remain confidential. The guidelines highlighted the necessity of revisiting the issue of consent if the project later wished to use the material in a way that had not been originally foreseen.

In addition to personal testimonies, the ethical guidelines also addressed the use of visual and audio recordings. If an interview was recorded, the interviewee had to provide separate consent for its publication or inclusion in public outputs. The guidelines specifically noted that while some interviewees were comfortable with their voices or images being used, others preferred that only anonymized transcripts be made available. This ensured that the Moj Dom project upheld the highest ethical standards while navigating the challenges of documenting deeply personal migration experiences.

The **community focus groups** formed a central component of WP2, providing an interactive space where participants shared perspectives, exchanged personal experiences, and contributed to the research process. Unlike the structured format of individual interviews, focus groups allowed for more dynamic discussions, where different viewpoints emerged in real-time, fostering dialogue between participants with diverse backgrounds and life experiences.

Each project partner was responsible for organizing at least one focus group session, gathering participants who had relevant experiences or insights into migration, displacement, and identity. These sessions served not only as a method of gathering qualitative data but also as an opportunity for communities to engage with the themes explored in the Moj Dom project. The flexible nature of these discussions enabled partners to tailor the topics according to the specific contexts and needs of their research areas.

Given that each organization operated in a distinct social and geographical context, the guidelines allowed for variations in how focus groups were structured. Some groups followed a semi-structured approach, where moderators introduced pre-determined questions but allowed conversations to flow naturally. Others opted for more structured sessions, focusing on particular themes that aligned with the research interests of the partner institutions. Regardless of the format, all focus groups were documented, ensuring that key insights were captured and later integrated into the broader research findings of WP2.

The documentation process did not require full transcriptions or verbatim records of the discussions. Instead, researchers completed an Event Description Sheet (EDS), summarizing the key points raised, the general themes discussed, and any notable observations that could inform later stages of the project. Additionally, partners were encouraged to collect visual documentation, such as photographs, while respecting participants' privacy by avoiding the inclusion of identifiable faces.

A critical consideration for the focus groups was ensuring that discussions remained respectful and inclusive. Participants needed to feel safe in expressing their thoughts, and moderators had to be prepared to manage sensitive topics with care. The guidelines emphasized the importance of creating an environment where all voices were valued, particularly those of individuals who had been historically marginalized or silenced.

Although the formal deadline for completing focus groups was December 31, 2023, partners were encouraged to conclude their sessions earlier, ideally by September 2023. This allowed time for processing and analyzing the findings, ensuring they could effectively contribute to the development of the educational kit and other project outputs.

The **interviews with key witnesses** were among the most significant components of WP2, serving as the primary means of capturing personal narratives related to migration and displacement. These oral histories provided invaluable insights into lived experiences, shedding light on the complexities of forced migration, identity, and belonging. The Moj Dom project sought to document these stories in a way that was both respectful to the individuals involved and valuable to the wider academic and cultural discourse on migration.

Each partner was tasked with conducting a minimum of fifteen interviews, selecting individuals whose experiences aligned with the project's themes. The interviewees included former refugees, migrants, members of diaspora communities, or individuals with direct knowledge of historical migration events. Given the deeply personal nature of these conversations, interviewers needed to be equipped with the skills necessary to approach sensitive topics with care and empathy.

The guidelines provided a core set of standardized questions designed to facilitate meaningful discussions while allowing room for interviewees to share their narratives in their own way. These questions revolved around themes of home, belonging, memory, and identity. By asking about the objects, places, or sensations that evoked a sense of home, researchers uncovered deeply personal and often unexpected reflections on migration experiences. Other questions explored how individuals constructed a sense of belonging over time and whether they believed home could ever be fully "recreated" after displacement. These inquiries not only provided valuable qualitative data but also helped interviewees articulate their own experiences in ways that were meaningful for them.

In terms of methodology, face-to-face interviews were preferred whenever possible, as they allowed for a deeper connection between interviewer and interviewee. However, in cases where in-person meetings were not feasible, remote interviews were conducted. Regardless of the format, it was essential to obtain a signed consent form before proceeding.

The documentation of these interviews followed a structured process. After each session, researchers compiled a detailed Interview Description Sheet (IDS), which recorded key details such as the interview date, location, interviewee biography, and main themes discussed. Additionally, a

time-coded summary was prepared, ensuring that significant moments within the recording could be easily referenced.

A particularly important aspect of the interview process was ensuring that the narratives collected were treated with the dignity and respect they deserved. While some interviewees were comfortable sharing their experiences publicly, others preferred that their testimonies remained within the academic or project-related sphere. The guidelines underscored the importance of allowing interviewees to make informed choices about how their narratives would be used, ensuring that their agency was respected throughout the research process.

Beyond their role in the educational kit and broader research project, these interviews also contributed to the short film being developed as part of the Moj Dom initiative. The film director, Davor Marinković, reviewed selected interviews and requested follow-up video interviews with specific individuals whose stories aligned with the film's themes. This additional layer of documentation ensured that the project's outputs reached diverse audiences while maintaining the ethical integrity of the research.

In summary, the interviews conducted in WP2 were not just data collection exercises; they were opportunities to document histories that might otherwise have gone unheard. By prioritizing ethical considerations, methodological rigor, and respect for the individuals involved, the Moj Dom project aimed to produce a meaningful and lasting contribution to the discourse on migration and memory.

### **T2.1 University lecture,**

Preliminary dissemination of research questions and presentation of the project objectives among experts, students and young researchers of the universities involved in the project. The lecture took place at the University of Regensburg 12.12.2023 with 39 participants: the majority of participants, students and PHD, especially those born after 1990 with German backgrounds, associated "home" more with the present than the past, differing from older groups. While most felt positive about "home," some associated negative emotions. Participants with German roots localized "home" to their town, while those with ties abroad linked it to a country. Discussions highlighted negative connotations of "homeland" in some German circles, with interest in whether one's origin determines "home." The inability to return home was explored due to political changes or personal circumstances, supporting the idea that "home" is shaped by both origin and generational belonging, influenced by globalization and societal changes.

### **T2.2 Community focus group.**

Structured moments of dialogue and discussion with civil society, groups of migrants and refugees from the 90s, ngo from the 90s, and migrant organisations, to collect preliminary testimonies on the phenomenon and collect their indications, involving 72 persons. Organised to speak more about the topic of the project with experts of the field or communities related to that event (such as refugees, asylum seekers from the 90s, people involved in humanitarian aid or NGO activity during the 90's wars in ex-Yugoslavia territory).

- 29.05.2023 Milan, "A Focus Group on Imaginaries"

The main questions of the focus group were: "How do different projects and disciplines address the concept of 'home'—both as *house* and *home*—in relation to imaginaries shaped by displacement, migration, and diaspora? What imaginaries are tied to the concept of home, and how do they reveal aspects of the histories of the individuals and communities who carry them?" The focus group aimed to foster dialogue among researchers working on similar themes across diverse contexts, with the purpose of exchanging good practices on how to approach the concept of home. Involving Valentina Cappi, Stefania Peca, Chiara Davino, and Elena Giacomelli, sociologists from the University of Bologna, the discussion focused on imaginaries related to people and communities who have left their homes due to war, migration, or exile. Topics included the meanings of *home* and dwelling, the experience of living elsewhere, the cultural and emotional reconstructions of *home* in diasporic contexts, and methodologies for addressing these themes across different research projects.

- 22.06.2023 Milan, "A Focus Group Among Artists from Diverse Backgrounds"

The main question of the focus group was "Could the arts serve as a tool for collective and individual re-elaboration of historical trauma? Could they foster dialogue among diverse audiences, including those affected by war, migration, or displacement?" This focus group sought answers by engaging artists who had addressed the diaspora from the former Yugoslavia in the 1990s through visual and performing arts, photography, cinema, music, comics, and literature. A focus group, moderated by project partners Moj Dom, Codici, and Lapsus, brought together artists and researchers. In addition to the Codes and Lapsus research team, participants included Ado Hasanović, Bosnian director based in Rome; Sanja Kobilj, professor of Italian Studies at the University of Banja Luka; Vesna Scepanović, radio and television journalist, theater trainer; Francesco Zardini had worked in comics and illustration for years, focusing on 20th-century history from the perspective of ordinary citizens.

- 13.07.2023, Milan "A Focus Group on Ngos and civil society in welcoming refugees"

Main topic: "What can be the positioning and role of civil society in welcoming refugees from a place of conflict? In what ways, with what implications and peculiarities can individuals, groups and local authorities come alongside institutions to assist those who are temporarily or permanently uprooted from their homes? Where does that form of "bottom-up" solidarity come from, self-organized, which manifests itself in civil society at the beginning of a conflict even in the face of institutional inaction?"

In addition to the Codes and Lapsus research team, participants included Emilio Rossi (Founder of CIAC); Rossana Patrizi (CIAC Board of Directors and President Peace and Solidarity Coordination Association); Adele Mazzola (Women in Black / Women in Black - WIB).

- 18.07.2023 Valsassina (Italy) "A Focus Group on non formal activism"

The Moj Dom researchers traveled to Primaluna in Valsassina, accompanied by Silvio Ziliotto (Acli), who had previously been interviewed as a witness. They met a small mountain community - especially of truck drivers - who were very active during the war years. They began organizing assistance efforts in Croatia, sending trucks full of supplies, facilitating distance adoptions, and providing medical assistance. They would leave on Friday evenings after work and return to Italy on Sundays. They formed a committee (Pro Ex Yugoslavia Committee) and coordinated with local groups, in close collaboration with Caritas and a nun from Foggia who was on the ground. The group was very welcoming, and had kept a well-organized archive, shared numerous photographs and newspaper clippings related to the committee's activities.

- 25.07.2023, Milan "A Focus Group on civil society's role in refugee assistance"

The theme of civil society's role in refugee assistance has been a focal point in understanding how communities can respond to crises, particularly those that arise from conflicts. This question has been explored through the involvement of individuals like Nicole Corritore (OBCT), Silvia Maraone (IPSIA Milano), and Mauro Barisone, who have worked on the ground to assist refugees from conflict zones, particularly during the wars in the former Yugoslavia in the 1990s. Civil society's involvement in refugee assistance plays a crucial role in supporting people who are displaced temporarily or permanently from their homes due to conflict. While institutional responses can sometimes be slow, especially in the early stages of a conflict, civil society often steps in to fill the gaps. This support, which can take the form of direct humanitarian aid, advocacy, or legal assistance, is particularly important in ensuring that refugees receive immediate help when institutions might be overwhelmed or unable to respond.

- 10.11.2023 Milan, "Focus Group Call for Stories"

This focus group emerged from a call for stories launched through the social media channels of APS Lapsus and Codici, gathering participants who had been actively involved in humanitarian aid and reception efforts during the war in the former Yugoslavia. Participants, connecting from various parts of Italy, included Marzio Sandro Biancolino, Jelena Zivkovic, Antonio Campanini, and Antonio Plebani. The objective of the focus group was to engage in a dialogue about the concept of "home" and to reflect on its diverse interpretations, nuances, and meanings attributed by each individual based on their personal and familial experiences. Starting from a selection of keywords frequently associated with "home" and dwelling, each participant chose a word and explained why it resonated with them. This process initiated a rich sharing of stories, reflections, emotions, and memories.

### **T2.3 Collection of witnesses' interviews. Collect interviews with witnesses, with the methodology of ethnographic inquiry and oral history. Catalogue and archive.**

Following the WP2 meeting on 18.05.2023, Codici and the Peace Institute proposed to other partners involved in WP2 to individuate a maximum of 5 common questions. This list was created through discussions with partners and by incorporating notes from the WP meeting. The objective of these questions is to ensure partial comparability across interviews and to facilitate reworking with young participants from October 2023. The people involved as witnesses in semi-structured interviews were those who lost their homes during the wars of the 1990s and later migrated elsewhere. Additionally, members of NGOs working in reception and, in Italy, activists who took part in humanitarian aid efforts in the former Yugoslavia during the conflict or in Italy were also interviewed.

Common Interview Themes: The following questions explore the concept of home, belonging, and identity, with a particular focus on migration experiences.

Key themes include: Objects, sounds, and images associated with home; Moments or people that created a sense of home; The evolving perception of belonging; The possibility of rebuilding a home; Elements of the country of origin that remain integral to one's identity.

To ensure consistency, the following steps were recommended:

- Conduct face-to-face interviews whenever possible.
- Obtain signed consent forms from participants.
- Document interviews through photographs, respecting consent agreements.
- Upload signatures and media to the designated Moj Dom cloud folder.

Each interview was reported in an interview sheet which included the following data: Date and location of the interview; Interviewee's name (or alias for privacy); Interviewer's name and organization; A brief biographical sketch of the interviewee; Interview duration; Audio File Documentation.

In Italy, Croatia, and Slovenia, interviews were conducted with individuals who experienced exile, moving from one country to another, not living in their country of origin, or having refugee experiences during the period of the Yugoslav Wars dissolution. The interviews have been organised in accordance with project proposals both in the consortium member location (library, didactic rooms) or in different locations such as community houses, private homes or association headquarters and involved 184 people among interviewees, useful contacts, community representatives, and researchers.

Additionally, interviews were held with individuals who provided formal and informal aid and solidarity actions during the wars. These interviews were organized both at the consortium partner's locations and in various locations and cities across the involved countries to facilitate witness participation.



Before the interviews, the partners agreed on the main interview topics, methods of preserving witness privacy, and consent release for data. Interviews were conducted in the national language of the respective countries and recorded. The partners organized the interviews using a cloud service purchased by the lead partner (CODICI), which features robust privacy protection systems. Summaries of the interviews were created by the partners and shared within the partnership. These included the interview results, a list of recurring themes, and selected excerpts from the interviews to inform the analysis for upcoming work packages.

To identify interviewees, a series of contacts were established within local communities and reception organizations. Once initial connections were made, much of the recruitment relied on word of mouth and the expansion of the contact network, driven by the trust developed between the participants and the researchers. In terms of the interview structure, the decision was made to prioritize in-depth, life-story interviews, where the participants were given the floor to share their experiences. The researchers identified key themes of interest, and an interview framework was created accordingly, with flexibility to adapt the questions to the specific context of each interview. These were not rigidly pre-established questions but rather an adaptable guide that allowed for a more organic conversation. Regarding the release forms, a shared template was developed by the research team, which was explained in detail to the interviewees and completed together with them. Given the sensitive nature of the topics discussed, particular attention was given to providing various levels of privacy, which interviewees could choose from. For example, they could choose to appear with their full name or use a pseudonym, ensuring that their preferences and comfort levels were respected throughout the process. The partnership decided not to transcribe the interviews totally but instead used a timesheet procedure, where each time-stamped segment of the interview was accompanied by a summary and key terms in English. Since the interviews were conducted in the languages of the partner countries, this approach helped make the collected material understandable to the entire team. The summarized content was then used in various ways for the project's outputs.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	28.12.2023	eds
3.0	29.11.2024	undated and corrected
4.0	04/04/2025	updated as requested.

## EVENT DESCRIPTION SHEET

(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.



Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Participant:	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
PIC number:	937477356
Project name and acronym:	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM

EVENT DESCRIPTION	
Event number:	Wp3
Event name:	Collection of memory
Type:	Workshop; Public Event
In situ/online:	[in-situ]
Location:	Italy (Piacenza, Milan, Vicenza, Verona); Croatia (Zagreb)
Date(s):	May 2023 - January 2024 30.03.2023 (Zagreb); 13.06.2023 (Zagreb); 23.09.2023 (Piacenza); 10.10.2023 (Valsassina); 16.12.2023 (Milano); 27.01.2024 (Verona); 28.01.2024 (Vicenza)
Website(s) (if any):	<p>The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a></p> <p><b>Partners website</b></p> <p><a href="http://www.mojdomproject.eu">www.mojdomproject.eu</a></p> <p><a href="https://www.codiciricerche.it/it/moj-dom-la-tua-storia-in-un-oggetto/">https://www.codiciricerche.it/it/moj-dom-la-tua-storia-in-un-oggetto/</a></p> <p><a href="https://www.laboratoriolapsus.com/2023/12/04/moj-dom-collection-day-a-milano/">https://www.laboratoriolapsus.com/2023/12/04/moj-dom-collection-day-a-milano/</a></p> <p><a href="https://www.laboratoriolapsus.com/2023/09/27/moj-dom-a-piacenza-collection-day/">https://www.laboratoriolapsus.com/2023/09/27/moj-dom-a-piacenza-collection-day/</a></p> <p><a href="https://www.laboratoriolapsus.com/2023/07/15/moj-dom-call-for-stories/">https://www.laboratoriolapsus.com/2023/07/15/moj-dom-call-for-stories/</a></p> <p><a href="http://laboratoriolapsus.com/2023/10/13/moj-dom-in-valsassina">http://laboratoriolapsus.com/2023/10/13/moj-dom-in-valsassina</a></p> <p><a href="https://www.instagram.com/s/aGlnaGxpZ2h0OjE3OTc0OTMzNTQxMzU2OTYz?story_media_id=3123613775550377633_22349895167&amp;igsh=MXBrYml3Y3lteW5vcg==">https://www.instagram.com/s/aGlnaGxpZ2h0OjE3OTc0OTMzNTQxMzU2OTYz?story_media_id=3123613775550377633_22349895167&amp;igsh=MXBrYml3Y3lteW5vcg==</a></p> <p><a href="https://www.instagram.com/s/aGlnaGxpZ2h0OjE3OTc0OTMzNTQxMzU2OTYz?story_media_id=3149465139409924751_22349895167&amp;igsh=MXBrYml3Y3lteW5vcg==">https://www.instagram.com/s/aGlnaGxpZ2h0OjE3OTc0OTMzNTQxMzU2OTYz?story_media_id=3149465139409924751_22349895167&amp;igsh=MXBrYml3Y3lteW5vcg==</a></p>

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<b>Participants</b>			
Female:	97		
Male:	112		
Non-binary:	1		
From country 1 [Italy]:	125		
From country 2 [Croatia]:	76		
From country 3 [Germany]:	1		
From country 4 [Slovenia]:	7		
From country 5 [Austria]:	1		
Total number of participants:	210	From total number of countries:	5
<b>Description</b>			
<i>Provide a short description of the event and its activities.</i>			
<b>General description of work package actions</b>			
<p><b>T3.1 Internal methodological partner meeting:</b> Organisation of multi-disciplinary and international comparison between the partners, to verify the methodology used and monitor the achievement of the objectives. The partners held internal and open meetings with scholars in the field to discuss the initial research findings and coordinate subsequent activities. In the fields of anthropology and ethnology, the concept of “home” has evolved as a distinct subject of study, separate from the mere notion of “house.” Initially, research focused on the material and symbolic aspects of the house, but from the mid-20th century onwards, scholars shifted their attention to the emotional and cultural dimensions of dwelling. Anthropologist Mary Douglas defined home as a material space characterized by routines and predictability, considering these elements fundamental to its identification. Subsequent studies expanded this concept, viewing home as a reflection of the external social order and a symbol of cultural belonging. Migration studies further contributed by linking the notion of home to the experience of “returning home,” thus broadening the focus to include national identity, politics, and</p>			



ideology. This perspective highlights not only the challenges but also the opportunities inherent in mobility, emphasizing how movement across borders fosters intercultural exchange rather than merely signifying displacement. Marxist and feminist approaches introduced additional layers of complexity, framing home not only as a source of stability and belonging but also as a site of conflict, exploitation, and exclusion. Methodologically, cultural anthropology employs two primary research techniques: participant observation, in which the researcher shares daily life with the studied group, and sensory ethnography, which emphasizes the researcher's physical and emotional responses to the experience. The latter has led to the development of visual ethnography, which utilizes audiovisual materials to document and reconstruct cultural landscapes. Two significant studies on home and migration include Laura Huttunen's (2005) work on hesitant Bosnian diasporas and Ana-Marija Vukovic's (2011) research on migrants' experiences of returning home. The former explores narratives of individuals who remain in a state of displacement, while the latter examines the complex emotions of those who have returned to their homeland. These studies reveal that cultural anthropology tends to prioritize cultural markers over political ones, focusing on personal experiences rather than broader sociopolitical contexts. However, in interviews, respondents may replace intimate narratives with political descriptions, particularly when they struggle to articulate their emotions, have unprocessed trauma, or fear expressing perspectives that deviate from the dominant political discourse. In such cases, researchers can use these moments as opportunities to uncover underlying narratives without coercing interviewees into reconciling their personal experiences with political realities. When interviewing migrants, two key concepts emerge: post-traumatic growth, referring to profound ethical changes that often lead individuals to pursue altruistic professions, and the role of agency. Economic migrants, in contrast to forced migrants, generally exercise greater control over their choices, carefully planning their destinations based on pre-existing social networks. Finally, the political dimension of home intersects with issues of nationalism, identity, and ideology. Terms such as *dom* (home), *heimat* (homeland), and *patria* (fatherland) encapsulate different notions of belonging. On the one hand, the nationalism of host countries influences identity politics and attitudes toward immigration; on the other, diaspora communities maintain symbolic ties to their countries of origin. Moreover, the concept of home is politically charged, with nationalist ideologies on the right emphasizing cultural fortification, while leftist perspectives focus on housing rights. A key methodological challenge in this context is how to address these issues in interviews without leading respondents toward predetermined answers, thereby ensuring the validity of the research findings.

### **T3.2 Collection day:**

127 participants, 23.09.2023 (Piacenza); 10.10.2023 (Valsassina); 16.12.2023 (Milano); 27.01.2024 (Verona); 28.01.2024 (Vicenza)

Collection and cataloguing of memories and objects from witness communities. Organization of moments of collection of historical documents and collection of interviews. Digitalization, catalogue and archive of the collected material. Organise with the communities involved in the focus groups. Museums overflow with objects, long considered essential elements for reconstructing the past. Yet, numerous pieces of history remain outside official archives and within people's homes. Building on this awareness, two professors from the US university UNL initiated a History Harvest program in 2010 – an event that invites the sharing of symbolically meaningful objects. Researchers listen to each story during the event, aiming to restore the collective and historical value of each memory for the participants. The objects remain the property of their owners, with the research team creating only a digital copy. According to the authors, this approach allows communities, particularly minorities, to define and preserve their own history. In Italy, the association Lapsus refined this practice, working on projects like the centenary of World War I and researching English air bombings in Italy during World War II. In both cases, these sharing moments, known as Collection Days in Italy, gathered multiple perspectives and reconstructed the complexity of those events. Such research becomes crucial when public narratives of historical events are distorted or politicised, as seen in the Yugoslav Wars in the 1990s. Codici and Lapsus had organised four Collection Days in Center - Northern Italy (Piacenza, Verona, Vicenza, Milano) plus one focus group with a small collection of days in Valsassina. Those events were conducted to reconstruct the memories of the Yugoslav diaspora. Anyone who gave or received hospitality between 1991 and 1995 can participate by sharing their piece of history through an object connected to their sense of home, wherever it may be. Lapsus and Codici work in agreement with various diaspora communities to identify a location, communication strategy, and approach that respects different sensitivities and needs regarding the narration of a traumatic event. During this activity, have been involved the photographer and photoreporter from National Geographic Marco Carmignan and the videodirector Davor Marinković, who will collaborate in the upcoming WP.

### **T3.3 Collection of interviews and memories:**

83 participants, 30.03.2023 "SmallSchool of 1990s - Children of the 1990s" *Mala škola*. Organization of moments of collection of memories and sound memories of the participants involved. Digitization, catalogue and archive of the collected material. The "Children of the Nineties" program is centred around discussions regarding the impacts of wartime events, forced migrations, and societal changes on those who experienced childhood during the final decade of the previous century. The presenters,

partly individuals from the "children of the nineties" group, explored various aspects: the similarity of experiences, how they integrated memories into meaningful narratives, the influence of early experiences on adult life and attitudes, and the significance for Croatian society today. The program included artistic presentations, research interviews, academic studies on education and popular culture of the nineties. Notable segments encompassed an audio monodrama based on ethnographic interviews with a person born in the early nineties amidst shelling, a visual composition exploring clichés related to home and family, discussions on war traumas and post-traumatic growth, memories of schooling during the war years, and analyses of American popular culture's impact on the lives of children in the nineties within the context of war-torn Croatia. This program seeks to open a dialogue on the consequences of war, forced migration, and deep social and economic changes on generations whose childhood took place in the last decade of the 20th century. The discussions will explore the similarities in their experiences, how they constructed coherent narratives from fragmented memories and family stories, and how these early experiences shape their life paths and attitudes in adulthood. The event will also examine why these issues remain relevant for Croatian society today. Presenters, many of whom are themselves "children of the nineties," will explore these questions through artistic works, research-based interviews, and academic presentations on education and pop culture in the 1990s. A special segment will feature an expert who will discuss her experience working with children affected by war, addressing topics such as intergenerational trauma transmission and post-traumatic growth. The audience will be invited to participate in creating a *soundscape* collection dedicated to the sounds of the nineties, evoking the atmosphere of that era.

***A participatory research methodology: collection day.***

**Collection days as practice to explore the community memories  
by Laboratorio Lapsus**

Collection day refers to a public event where individuals are invited to share objects that hold personal and symbolic significance to them. These can provide a unique perspective that is often lacking in official documents. The concept originally developed in the U.S. as "History Harvest" has developed with the growth of interest in oral history and the documentation of collective memory. It plays a crucial role in documenting complex and sometimes overlooked historical narratives, such as those related to the World Wars and, for Moj Dom project, the aftermath of the Yugoslav Wars.

Schematically, we could say that a collection could provide a unique perspective that is often lacking in official documents. During these events, researchers collect the stories associated with each object, digitally archive them, and highlight their collective and historical value. However, the physical objects remain with their owners.

Going deep into this practice, it is part of a broader initiative to gather and preserve different perspectives and memories which may not be included in official historical records. It can be applied in different study contexts but is particularly suitable when one research group wants to investigate a historical event that has affected a large number of people who have not subsequently made a public account of it, or when researchers are unable to precisely define the group of people interested in their research question, such as single individuals or those who identify with a specific community. The collection day is therefore presented as an open appeal to the public, to which researchers pose a particular question and ask to respond by identifying a specific object in their possession, to be presented in one particular place and day. This means that social historical research techniques necessarily also intercept communication sciences, as it will be necessary to get the communication to the specific target. Even if the target is not a word usually specific to historical sciences, with this we mean to indicate the characteristics of the people to whom the research question is addressed: people who have lived in a given place; who have experienced a specific event; who have been in a specific place and period; or who recognize themselves in a specific community etc. Most of the people who may be interested in a collection day do not perceive themselves as "official" witnesses (see *The Age of the Witness*, A. Wieviorka), since the collection aims precisely to collect further stories in addition to those already collected, "beyond" what has already been mapped. To do so, it therefore aims to include the greatest possible number of people, who probably in the past have never thought of "having something special to say about that given event". This is why communication must be well planned, to make people perceive that each story can contribute to the general plot of facts and historical reconstructions. In the field of oral history, each voice is a witness.

The awareness that every personal experience contributes to the historical construct implies a democratisation not only of sources and witnesses (which is no longer reduced to a few "official" voices) but also a democratisation of history itself, which becomes common to all, created by the - small or large - actions of each. For this reason, collection days have increasingly become a very useful tool for those who practise historical research also through the collection of oral sources and

the analysis of community memories that until that moment have been excluded from the official story, from History with a capital H, for ethnic reasons, economic marginalisation, gender, religion and so on. We can say that collection day is a powerful tool for exploring traumatic memories by offering a supportive environment for individuals to share and digitise personal artefacts connected to their past experiences. The sharing of photos, objects, and testimonies that hold deep emotional significance, helps people reflect on and express their traumatic memories. This personal sharing validates their experiences and could help to promote understanding, facilitating deeper emotional exploration. In addition to individual healing, collection days contribute to the creation of collective memory. By digitising and archiving personal items, this participatory approach helps preserve personal histories, enabling future generations to access and study them. Moreover, the educational value of these artefacts fosters historical awareness and empathy, particularly among younger generations, who gain a better understanding of trauma and its long-lasting effects.

*Notes and portraits from the Moj Dom collection days.*

The collections organised in the course of different projects by Lapsus follow a similar course structure. However, it always generates different results, depending on the various responses that a community or group of people gives - or does not give - to the researchers' request. The first phase always concerns the identification of a place in which to carry out the collection, which can have both the technical characteristics to host the initiative (suitable spaces, possibility of isolating the environments in which to carry out the individual interviews, etc.) and the symbolic ones, to welcome and accommodate the people taking part in the best way possible.

Therefore, the choice of location is always delicate and conditioned by the context. During the Moj Dom collection days, realised between September 2023 and January 2024, and organised together with Codici, in some contexts (Piacenza and Verona) a place that was very connected with the community invited to the collection was chosen. In others (such as Milan and Vicenza), a third, neutral location was chosen.

Together with the place, thoughts are generated on the forms of information, communication and engagement of the people to be included. If reference is made to a specific, cohesive community in dialogue, the choice falls to identifying active persons within the group who can facilitate the dissemination of the message and generate the context of trust necessary for people to choose to participate. This person or group may be a member of a specific association working with the community, a religious representative, a cultural mediator, or a person at the centre of networks of relationships related to the collection theme. In some cases, as in Vicenza, even a venue such as a restaurant serving Serbian cuisine can become a place to spread the word about the planned activity and invite different members of the community to participate.

The actual process of gathering witnesses and sources is quite straightforward and follows a simple structure, as long as we focus solely on its unfolding, setting aside relational, emotional, and value aspects for the time being. The participant on arrival at the location meets a person from the research team designated to make him or her feel at ease, primarily giving all the information about both the event and the future of the material collected. The entire collection process is centred on a gift mechanism: communities donate their time, individuals donate trust, witnesses donate a fragment of their story, and those who have carefully preserved an object donate its image and classification within an archive whose mechanisms may be extremely obscure to the uninitiated. It is therefore important to establish from the outset an environment in which the recognition of the gift that people make to the research group is clear, and in which the valorisation of the effort of the individual who chooses to participate and the valorisation of the story and the donated object is evident.

After the reception, each person is invited to an interview dialogue with an individual researcher, who, after answering again any doubts and having the privacy documents signed, will interview the history of the object, and through it, of the participating person. The researchers mark the information on a standard form, in which the recognition meta-data is included in addition to the history. Each story is catalogued with an alphanumeric code, associated with the collected object. After the interview, which can vary from a few minutes to an hour, depending on the details included and the emotional load it carries, the person is accompanied by another researcher, who takes care of scanning or photographing the object with an alphanumeric code.

For Moj Dom, it was decided to make video portraits of the participants, in which, in addition to the object, the participant's face and voice were also collected, involving a professional photographer Marco Carmignan. The photographer asked all of them to repeat in front of the camera why they had chosen that object to symbolise their story. Although the camera might have intimidated some people, the vast majority of them agreed to be portrayed - often involved in the image of the person (partner,

relative or friend) who had accompanied them that day. Here is another typical feature of collections: people often participate accompanied by someone, who comes to the event as an emotional support, or a companion, but after a while, this person also finds himself emotionally involved in the process of donating memory. It is therefore not unusual to see people in collections who initially announce themselves as only companions ("I have nothing interesting to tell, he/she will tell you something interesting") and then, after having seen how the activity works, they ask to give an interview, looking in their pockets for an object that can act as a donation, or recalling it and describing it to the researchers. For this reason, in the metadata sheets of Moj Dom collections, it is not unusual to find the wording "did not bring an object but wanted to give the interview". Even if this "undermines" the objectives of the collection, this is always encouraged when it is proposed, because it becomes clear that the object has a purely projective value and triggers memories, but that the centre of the collection remains the experience expressed by the words of the participants.

It is important to always keep in mind that interviewees may feel anxious about meeting the researcher's expectations at the beginning of each interview. It is crucial to address this anxiety early on, during the initial intake process, to enable people to share what is important to them in response to the question, rather than trying to guess what the researcher might want to hear.

The collection organised in Piacenza saw the participation of very young people, from adolescents of 14 years old up to young people of 25 or 26. The young people, born in Italy or migrated in the very early years of life, all shared the common Bosnian origin of their families, many originally from the city of Prijedor. All of them are protagonists of the life of the cultural and religious centre that hosted the collection, where they decided to give life to a youth association that could give a sense of community and participation to young people who, like them, live in Italy but with Bosnian origins. What can commonly be defined in mainstream language as a second generation, on that occasion, intervened as a first and particular new generation that although led to tell events experienced by their parents and grandparents, presented their own stories, their requests, problems and passions, including the rediscovery of religious faith as an element of community and meeting among peers, unlike the generation of their parents, less assiduous in the practice of prayer.

The one in Verona, which took place in the Bosnian Islamic Community's hall of worship, was characterised as an intimate community moment, in which the interviews took longer because the interviewees showed a need for a story that went beyond the events and touched on a self-reflection on themselves, as individuals and as a community.

Another interesting comparison is between the collection day organised in Milan and Vicenza. Both were organised during the winter period, the first tried to include a national community, but also of activity and experience in the reception and aid humanitarian sector structured in northern Italy in the 90s in civil society in response to the wars in the former Yugoslavia, launching a call in a large city.

To do so, a neutral space was chosen, and the support of a virtual community was gathered around a social page with socio-political updates on the Balkans. The context proved extremely challenging, managing to attract a very limited number of people.

In Vicenza, however, the different communities and individuals, which included: single people born in the former Yugoslavia, people and families belonging to the various Serbian communities active in the territory, families and single people that in the 1990s in the Vicenza area, were part of organized groups and civil society organisations. These groups were responsible for collecting funds and aid for the Yugoslav territories affected by the conflict. At the same time, they provided long-term shelter for minors and children who were victims of the conflict.

The engagement took place through some people active in both communities, who directly contacted their networks, spread the information and took the opportunity to call groups of people who had had a close relationship in the past and who had lost sight of each other over the years, to use the event as a moment of reunion and sociality. The event, organized in a third (or neutral) space, was very well attended and transformed into an opportunity for meeting, exchange, and sociality. At the time of the actual collection, a documentary linked to the project followed, and a dinner of Serbian food was organized specifically for the occasion. Around the tables with food, researchers, photographers, witnesses, displaced people, and host families found themselves in a new free form, no longer in the "role" given by the research event, but of human connection of stories, histories, opinions, and choices.

These quick examples hopefully can serve to create an idea of the different variants that a collection day can unfold. Even if organized within a few months and focusing on the same research theme, these examples demonstrate different variants that can arise using the same methodologies. Just like fieldwork in social and historical research, especially when it involves individuals and communities sharing their stories, the collection of oral sources must be adaptable to include and encourage active

listening from all participants. Laboratorio Lapsus and Codici have successfully utilized these initiatives to categorize and analyze collected items, leading to the creation of an exhibition that preserves and recognises these valuable personal and collective histories. Following the collection phase, Laboratorio Lapsus took the time to analyze the items gathered. Utilizing a process of clustering by key words, they meticulously curated the items to create an exhibition that would truly captivate and engage the audience.

This work ensures that the emotional and historical narratives associated with these memories are accessible for future research and reflection, emphasizing the ongoing relevance of these memories.

***Transversal reflections emerged from the analysis of the memories collected in the research actions.***

## **SUITCASE CARRIERS**

**by Codici, Lorenzo Scalchi, Giulia Loda.**

«Even though we had moved into a house that was too small, I felt like I was in an environment that reminded me of my home in Serbia. There was a courtyard shared with other families. They were farmers. We often met, and we talked. Those people were very welcoming to us. But to have a residence permit we had to live in a house that met the criteria for housing suitability. That house, because of its interior, did not meet them. But for me, the most important 'room' is precisely that courtyard. There I met the neighbours and shared with them the day, the things of everyday life. They asked about me, about my life...» Simonida.

How can you recreate a home away from home? Every possible answer reflects the extraordinary diversity of the stories of those who move from one house to another or from one country to another, of those who experience uprooting or new rooting. And yet, contrary to the widespread belief that to feel good in a new context it is necessary to invest almost exclusively in the interior of one's home - cleaning it, furnishing it to one's liking, personalising its spaces, filling it with objects or habits from one's tradition - the people interviewed as part of Moj Dom tell us something else: the most decisive elements for feeling at home again are meeting new people and sharing experiences and stories with them. This sharing can give rise to positive relationships that one can count on and for which one becomes important. The ways, spaces, and times of this process depend on many factors at play.

This is not to say that the private dimension is useless, quite the opposite. Material things - some spaces, some objects - nurture new relationships and senses of belonging, facilitating the sharing of intimate stories and emotions, which would be difficult to verbalise, especially after the experience of difficult, if not traumatic, events.

The answers to the interviews conducted by Codici and the stories collected during the collection days (participatory research moments through the collection of memories and personal objects directly from the communities or people involved), organised with the association Lapsus, indicate that it is possible to rediscover a sense of belonging even after a dramatic experience, such as displacement, uprooting or war.

The specific aspect that we want to highlight is that a fundamental help in building new relationships of sharing and reciprocity can be given by the most private and intimate aspects of one's history.

In this contribution, we will discuss how memories of the past can help rebuild a sense of home, allowing an emotional bond with the past and making the new environment capable of including the different aspects of identity. To understand how memories facilitate new important relationships, it is necessary to formulate some guiding questions. How is a new sense of home built thanks to memories? How can these give life to new interpersonal or community relationships? What is the role of material objects in this process? How do new social bonds contribute to strengthening memory and bringing positive emotions back to the surface?

### ***Memories***

The previous article suggests the centrality of nostalgia, which, in the process of loss and recreation of one's home, can help to find a balance by allowing a reappropriation of a past that has detached itself too quickly. This aspect is present in many of the stories heard, even if people often follow complex paths to recognize it.

«I would like to spend some time there [in Požarevac, Serbia] and then come back here to Italy. When I'm there, there is a strong energy that I absorb from that place and that's why I want to go back often. If I go there, I recharge my batteries for I don't know how long. This thing happens often, but when I retire I would like to take the time to stay there longer. By now I have put down roots here and as the roots sink you can't detach yourself from here. It's often the smells that make me remember the past, the smells of my grandmother's scarves in the closet. But it's also the people, the friends. It seems like a different, cleaner air. It's strange... even the trees that are still there and the roses that my mother planted.» Simonida

The houses of the past are material buildings that can no longer accommodate lives. However, they do not stop being bearers of memories. The return to the place, and the object of the house, if relived



and retold, allows us to keep alive some dimensions of ourselves that are essential for our identity in the present, which would otherwise risk being lost. These houses, compared to the ones of the present, are places of refreshment and recharging. They are sources of emotional nourishment.

To these stories, others are added, in which the story focuses not so much on reliving memories, but on a process of reconciliation or reconciliation with one's origins. Many people born in Italy or who arrived when they were very young get closer to their culture of origin in a very complex way.

«First, there is the culture at home, which makes you feel part of something and makes you remember your roots. Then, in a country other than your country of origin, there is an uprooting and a sense of inferiority that leads you to detach yourself from that home culture. You want to become like the others. In my case, like Italian children. There is a path of rejection. When these two cultures are so much in conflict then you try to get back on a single track because you feel that by returning there is a community that makes you remember, in this sense, the reappropriation is a relief. Until I was 18 I didn't want to know about it. I was ashamed of my mother tongue and I didn't express my origins to the outside world. Then, little by little, I began to love them again calmly by coming into contact with people from the community. I began to feel love towards myself. I wanted to forgive myself and I understood that that hatred was not my fault.» Valentina

Becoming aware of the need for reconciliation with one's culture of origin, and rediscovering and re-evaluating one's roots, is an outcome that takes time. However, it is an important starting point to feel good even in a new life context. It requires placing the reconstruction of the self at the center of the process.

### *Objects*

During the interviews, people talked about their homes starting from the stories of their favorite rooms and objects. Surprisingly, the answers were very similar: the living room (or dining room) and the courtyard (or garden) were the most mentioned places. The reasons are linked to the fact that they are spaces large enough to bring together members of a family and easily accessible to outsiders. They are also the environments where the beauty of one's stories is shown, thanks to the mesmerising objects on display in the living room or the flowers and plants in the garden.

The anthropologist Daniel Miller (2008) wrote that the objects in our homes represent a manifestation of ourselves and our relationships with the outside. Far from being simple symbols of consumerism or private isolation, they acquire value for their role in building and maintaining social, family, and interpersonal relationships. Objects related to the home are much more than simple memories: they are symbols that help keep intact the links with our past and build our present. The analysis of the stories heard leads to consider four main ways in which an object creates a bridge between past and present, between physical place and places of memory.

### *Belonging*

The object becomes a symbol of belonging, be it to a family, a religious faith, or one's country of origin. Let us take religious icons as an example, often cited by some people of Serbian origin interviewed. They recall spirituality or belonging to a belief, but they also affirm the existence and unity of a family divided by distance. Carrying that symbol with you allows you to recreate a familiar and spiritual environment wherever you are, keeping the bonds with your home and community alive.

### *Protection and security*

Other objects evoke protection and security because the home is also a safe refuge against external dangers. There are recurring objects - similar to the concept of transitional objects (van der Kolk 2015) - that recall the time of war: a time that still scares and leads to the need for protection. A teddy bear is an example of that sense of protection that people who were children in the 1990s remember having brought in their suitcases. The teddy bear becomes the guardian of the self, it protects from fears and insecurities.

### *Care*

The home is often the result of practices of care of the space and of the people and some objects effectively synthesise concepts such as care and solidarity. The theme of care is, moreover, very central for all the people who welcomed people fleeing wars during the 1990s, even in Italy. Some of the objects most present in their stories are, for example, the games they had when they were children (often it was the youngest who were periodically hosted by Italian families). They bring to mind strong relationships, established between Bosnian children and Italian children. Similarly, the memory of a lemonade offered as soon as they arrived in the host home is emblematic, as an act that refers to a sense of welcome and attention that is remembered even 30 years later. Then, some objects symbolise the ability to get back on one's feet, to repair wounds within the family context, even when external acceptance has been lacking. They could be the pine cones that the mother of a Sicilian girl, Ena, painted in silver and sold as Christmas decorations to new fellow countrymen in Sicily. The money from that craft was used to support the family's expenses.

### *Reintegration or reconciliation of the self*

Finally, objects facilitate the union of parts of the self that risk being dispersed due to geographical or temporal distance. Photo albums, records, and music cassettes of the time were cited or shown by

several of the people met, intending to affirm the importance of recovering fragments of a past life, functioning as anchors of memory that keep the pieces of the self together.

#### *Relationships*

An object alone does not necessarily facilitate the production of a new sense of home. It can happen if there are people to do it with. According to Paolo Jedlowski (2009), an experience (i.e. a reworked memory) also takes on value in itself when it can be narrated and is narrated to an audience. Narration allows the telling of a story to take on a different form for the audience to which it is addressed and this also allows experimenting with different ways to tell the same fact.

Therefore, the sense of displacement felt by those who have recovered from traumatic experiences can be perpetuated over time not only due to the lack of words to tell but also due to the lack of people able to listen.

Consequently, the deep bond that people have with objects becomes a useful means: they make the story accessible and tangible, encouraging the active participation of the people in the audience. Objects become builders of relationships and forms of identification with the stories of others. An example comes from the stories of those Italians who organised forms of hospitality in the 1990s: those who open the doors of their home also experience a transformation. The home they once knew will no longer be the same: it is enriched by new relationships and contact with different cultures.

The sharing of objects and stories enriches our experience and amplifies their meaning, creating bonds. This process promotes self-integration and personal growth, extending from the individual level to the family level and larger communities. For those who emigrated to Italy, the concept of narrative community extends especially beyond blood ties. People have talked about the importance of telling their stories in new relationships created through a mutual sharing of memories (and objects). These are elective communities (for example the community of compatriots), but above all they reflect bonds that are created even casually in everyday routines (for example through chatter in the workplace) and that become disinterested reciprocity.

«When you avoid telling someone that you are Bosnian [...] you start to lose your identity, you don't know what you belong to. A sense of belonging to something must be there, in the sense that you must be useful to the part of society you are part of. [...] For example, since I was 18 I have been on the board of the Pro Loco of my village and maybe I have brought in both Italian and Bosnian kids." Arnel

Interviews with members of organisations and communities that welcomed people who emigrated from the former Yugoslavia during the wars highlight the importance of having a community that listens to and shares each person's stories. This process makes the community stronger, as happened for the Vicenza community around the Insieme per Sarajevo association, but also for the community of Valsassina, where solidarity and hospitality are the fundamental values around which people still recognize themselves today. The fact of hosting at home created positive memories that led to long-lasting relationships and deep interpersonal relations, key elements for building communities and producing collective narratives. In the 1990s and early 2000s, the approach to welcoming was based on the creation of community bonds between those who welcomed and those who were welcomed: those who responded to immediate needs - such as food, clothing, and a place to sleep - also had to respond to social needs. The heterogeneity of experiences, not only in family hospitality but also in other intervention contexts, was fundamental, making the experience similar to a vacation and allowing the possibility of change in the long term.

On the contrary, in several interviews, the problem of not remembering emerged: it is that of not wanting to remember, but also that of not being able to remember. You don't say anything when there is too much suffering (during a war, when experiencing suffering, when one's family experiences trauma). Or when you have no holds, when memories can be lost.

«I believe that very few have managed to recover everything that was in the houses. When my wife entered for the first time, immediately after the war, she was brave. She found nothing. Nothing. Absolutely nothing. Only later did we recover some photo albums, and a few books, but the rest disappeared. This - I also reworked it in one or two stories I wrote - means that there was a tendency of those who hated to strike deep, throwing away people's photo albums. Today you can find various online forums where people rightly complain about being left without photos from that past. It seems like nothing, but if you have a photo it feels like you are somehow recovering a part of your life. [...] Well, this aspect never emerges in mainstream stories about the war in former Yugoslavia. Therefore, I say, art remains, and so do films, literature, and theatre. They remain as a means to enter the so-called cracks in the facades that seem smooth. [...] Well, I believe that people fleeing other conflicts can certainly testify to this in a very, how should I say, very similar way.» Božidar

#### *Conclusion*

Through sharing and mutual support, and the provision of common spaces and tools, such as photographs, even those who have difficulty remembering or narrating can contribute and benefit from a narrative community.

If feeling at home comes from sharing and mutual understanding of experiences, it may happen that a new definition of 'home' is born, where identity and a sense of security are redefined together. Thus, reconstruction is not only about overcoming the past but also about creating a new future. For this

reason, in the collected stories there is no sense of home described with words like 'ethnicity', 'nation', or 'religion'. Furthermore, the new home is less and less rooted in a single place and is created from the experiences of others, ubiquitously. As if the home were a suitcase.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	28.12.2023	Eds
3.0	28.09.2024	Edited by coordinator
4.0	29.11.2024	Edited and corrected
5.0	04/04/2025	updated as requested.

## EVENT DESCRIPTION SHEET

(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.

⚠ Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Participant:	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
PIC number:	937477356
Project name and acronym:	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM

EVENT DESCRIPTION	
Event number:	Wp4
Event name:	Educational Workshop
Type:	Workshop with young adults, teenager and high school student
In situ/online:	[in-situ]
Location:	Italy (Milano, Piacenza, Torino); Croatia (Zagabria, Vukovar, Osijek); Slovenia (Ljubiana)
Date(s):	September 2023 - December 2023 18.09.2023 (Piacenza); 09.10.2023 (Milan); 20.11.2023; 24.11.2023; 02.12.2023 (Ljubiana); 03.12.2023 (Ljubiana); 06.12.2023 (Ljubiana); 07.12.2023 (Ljubiana); (Torino); 18.11.2023 (Torino); 20.11.2023 (Zagreb); 24.11.2023 (Zagreb); 06.12.2023 (Osijek); 06.12.2023 (Vukovar); 18.12.2023 (Milan)
Website(s) (if any):	The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a> <a href="http://www.mojdomproject.eu">www.mojdomproject.eu</a> <a href="https://geschichte.uni-graz.at/en/our-research/current-third-party-funded-projects/#c591962">https://geschichte.uni-graz.at/en/our-research/current-third-party-funded-projects/#c591962</a>
Participants	
Female:	59
Male:	43
Non-binary:	66
From country 1 [Italy]:	98
From country 2 [Croatia]:	43

From country 3 [Germany]:	1		
From country 4 [Slovenia]:	25		
From country 5 [Austria]:	1		
Total number of participants:	168	From total number of countries:	5

**Description**  
*Provide a short description of the event and its activities.*

**General information regarding the involvement of young people in workshops:**  
**T4.1 09.10.2023 Internal methodological partner meeting.**  

Organisation of multi-disciplinary and international comparison between the partners, to verify the methodology used and monitor the achievement of the objectives. Partners held internal and open meetings with scholars in the field to discuss the initial research findings and coordinate subsequent activities. The primary focus of WP4 was to explore and develop methodologies for the re-elaboration of historical and social sources by young people, which were collected from the field through various research initiatives. The aim was to stimulate a collective reflection on these methodologies, with the ultimate goal of facilitating deeper engagement with the past and present social issues through the lens of youth participation. By discussing different methodologies used by various project partners, WP4 hoped to provide a clearer understanding of possible actions that could be implemented and inspire collaboration across the partnership. One of the key objectives was to communicate the main goals and expectations of WP4 to the whole partnership: this included outlining the phases of work and ensuring that all partners, regardless of whether they directly engaged with WP4, had a clear understanding of its scope and purpose. This ensured that the overall project remained cohesive and that all parties were aligned in their objectives. In the next phase, WP4 partners were invited to share their experiences and methodologies in reworking historical and social sources, gathered from various fields. Each partner presented a case study, discussing the objectives, actions carried out, and the outcomes achieved through their work. These presentations not only highlighted successful methods but also addressed potential risks, challenges, and key learnings. The use of visual aids, such as images and photos, was encouraged to enhance storytelling and to make the presentations more engaging. Following these presentations, a discussion session was managed by Codici, where all partners shared their thoughts, provided feedback, and reflected on how these methodologies could have been adapted or integrated into WP4's work. One critical aspect of the process was the need to carefully select the "raw materials" — namely, the interview extracts — that were presented to young people during workshops. The selection had to be done thoughtfully, ensuring that the material was not simply collected as new stories, but instead used as a tool for collective re-elaboration. It was crucial to emphasize that the workshops should not merely confirm existing narratives but should have opened up new stories, questions, and perspectives. This participatory approach allowed the young participants to engage actively with the materials, enabling them to identify common threads or recurring themes that linked the different stories. The workshops were designed to help young people make connections between the diverse experiences and viewpoints shared during the research phase. For instance, participants were asked to read extracts from interviews, combine pieces they found related or meaningful, and identify the common elements. This process encouraged participants to create "red threads" — conceptual links that wove the stories together, highlighting shared experiences or themes that resonate across different perspectives. The goal was to help the young people interpret and understand the pandemic's impact in a personal, reflective manner, allowing them to generate new insights and engage with the historical and social sources on a deeper level. An important consideration when conducting these workshops was the potential risk of turning them into a mere collection of new stories. The workshops had to focus on reworking and reinterpreting existing stories, rather than just collecting new ones. This re-elaboration process allowed the participants to approach the historical and social sources critically and to challenge or deepen their understanding of the material. By doing so, the workshops created a space for young people to reflect on their own experiences, contributing to a broader, more nuanced discussion of social issues. As the workshops progressed, it was essential to evaluate their effectiveness and adjust the approach as needed. One of the critical takeaways from these activities was to reflect on the strengths of the methodology,



identify any potential risks, and gain valuable insights that could have been applied to future phases of the project. By keeping the focus on collective re-elaboration and ensuring that the workshops encouraged active participation, WP4 aimed to create an environment where young people could engage meaningfully with historical and social sources, fostering a deeper understanding of their community and its history.

Throughout the process, the importance of building a targeted language and approach based on the needs and experiences of the audience was emphasized. By carefully tailoring the content to the specific interests and perspectives of the participants, the project aimed to foster a more effective and impactful dialogue about the pandemic and its societal implications. In the upcoming phases, updates were provided on the implementation of WP2 activities, including interviews and focus groups, which further informed the ongoing work of WP4. These updates were shared through an online platform, ensuring that all partners were kept informed about the progress of the project and could contribute their insights as the work evolved. In summary, WP4 was a collaborative effort aimed at exploring how young people could have reworked historical and social sources to better understand the pandemic's impact. Through participatory workshops, careful selection of materials, and an emphasis on collective re-elaboration, the project sought to provide an opportunity for reflection and insight, while fostering a deeper connection to the past and present social challenges. By engaging with these methodologies, WP4 aimed to inspire both the participants and the broader partnership, creating a shared space for learning, reflection, and innovation.

#### **T4.2 Interdisciplinary workshops.**

Partners had involved scholars and practitioners in the design and writing phases of the performance. The partner Maska, experienced in conducting workshops and theatrical meetings, has created a workshop following the model of other partners, involving young individuals interested in theatre.

#### **T4.3 Workshop with young people.**

Teenagers and young men and women have been involved in research workshops. The partners have used different methodologies to involve the partners in re-elaboration and discussion activities on the topic. Many of the participants are minors, and the partners, in agreement with educational institutions and teachers, have decided to request parental authorization, validated by teachers and educators, for their participation in the workshops. Signatures of the minors were not collected, but only their count per group/class, and they were included in the eds as N/B. To ensure a protected environment in which younger participants would feel comfortable, the partners decided to target already established groups into which they would fit with a proposed workshop activity, such as youth center groups, volunteer groups, college student organizations, high school classes and college courses. For this reason, the communication of the activities was not public, but took place in direct communication with the contact persons of these centers, universities, youth centers, and schools, with whom the partners established the primary contact and explained the project and the activity that would be posed to young people, together with the interest and why this action of involving young people. Workshops took place in high schools and youth centers in Italy, Slovenia and Croatia, in different cities, involving various youth groups: high school students (aged 16+), youth centers (aged 14-19, focusing on at-risk NEET youth and those facing economic/family difficulties), balkans diaspora associations in Italy (aged 13-14; 19-22), young individuals engaged in national volunteering programs (Civil Service Arci Lombardia, aged 18-28), and university students (guests of the Einaudi Excellence College in Turin, Academy for Theater, Radio, Film and Television, Ljubljana, aged 19-25).

#### ***Country-specific activities:***

The activities of the workshops with young people were preceded by the sharing of immersive workshop experiences on the topic among partners. Insights and methods derived from these experiences were utilised. Both of these activities are preparatory steps for the design of activities in WP5 - educational dissemination, aiming to ground the workshops with schools and youth centres after experimentation, modification, and validation of themes and methods with peers in a protected space

**Maska** (Slovenia) had carried out a preliminary activity focused on Artistich/Performative Workshop. artistic methods have been used to address complex and divisive themes with the participants. The workshops structure were agreed upon in general lines with the partners but tailored for different audiences based on sensitivities and age groups. The young participants engaged in discussions on

various topics, viewed documents and collected sources (according to their age), worked interactively with partners to discuss themes such as home, migration, societal structures concerning migration/emigration, borders, activism, and volunteerism in conflict areas, and European rights. Many youths shared personal or familial migration stories, while others were already involved in volunteer activities related to these themes. Among the students one of the more prominent topics was definitely the questions of ethics and responsibility towards staging themes such as war and migrations and at the same time a reflection of all the pitfalls that come with it. As well as placing such political projects in the wider media space and, of course, in the performance scene. Above all, they believed that the meaning of a certain topic was more essential than its aesthetics. There were several answers to the question of how to create artistic events at a time when their theme or issue is still very much alive - this kind of activity is always risky, because a certain event has not yet been completed, but on the other hand, it offers good ground for opening up important topics and above all, offering new perspectives on a certain event or issue. The students opinion was also that in plays that thematize war, migration and the post-war situation, the key is insight into the psyche of people (ex. the civilian population) and not our political orientation. More than individual topics, the diverse intergenerational relationships in the topics of war and migration in the field of performing arts. On the one hand this is logical: that younger creators look at this topic less burdened and more freely but on the other hand, it shows a lack of practice as such, because only contact with the audience and the public shows how complicated it is to stage plays with the theme of migration and war.

**University of Graz and University of Regensburg** (Austria; Germany) involved in the brief survey predominantly university students. Predominantly, they are between 20-30 years old, but there were also some older students (aged 40+). People involved had an interest in Southeastern Europe from an academic point of view, but without necessarily having a biographical background in the former Yugoslavia. Participants were asked to answer a number of questions related to the time-wise, spatial, social and emotional dimensions of "home". Participants were asked to write down questions which they missed in the survey/ which they would have expected or would have liked to be asked in the survey. Time-wise dimension of "home": "Home" is often assumed to be located on a timeline in the past, or it is assumed that it is associated with the place where one grew up. Interestingly, the group born between 1990-1999 associated home not so much with the past, but predominantly with the present. This is different when compared to the groups born 1970-1989 and 2000-2005. The first group, which is in their 30s, is itself in the process of building a "home", and that here the generational effect plays a much stronger role than the question if there was a family background in or outside Germany. This assumption is at least supported by the answers to the question of how often people travel home: The group born between 1990 and 1999 does not have to travel home, as they say: they are already at home. Spatial dimension of "home": The survey participants whose families come from Germany see the spatial reference of home primarily at the local level (town/village). In contrast, the spatial reference of country/continent hardly plays a role here. This is different for the (much smaller) groups of survey participants whose families have a background either both in Germany and abroad or entirely abroad. In these two later groups, home is also strongly connected to a country or to a continent. An explanation here is probably less to do with generational affiliation, but more with the spatial constellation of the family background. If the entire family lives or lived in Germany, the national frame of reference may become irrelevant with regard to ideas of home, as home is localised within this frame of reference anyway, and the next smaller unit (the place of birth or place of residence) then becomes the most meaningful referent. However, if a family or family members live outside Germany, the (other) country in turn becomes a meaningful frame of reference. Emotional dimension of "home": Home is something that is for the absolute majority of the surveyed people associated with positive emotions. Generational or geographical belonging do not play a role here. However, this positive stance towards home can result in emotions, some of which are perceived as negative or stressful / oppressive, such as sadness, confusion or narrowness. The most often mentioned emotion with a positive connotation is "security", followed by "familiarity". Topic: Having more than one "home": this seems to be a general feature of the young generation, especially of the ones who have left their parental homes for studying abroad. Topic: The influence of age / generation on the understanding of "home": Are the younger generations more mobile generations and are used to having more than one home? Is this a question of generation or is this a question that is also related to other factors in life (war, expulsion, migration)? The different reasons for having more than one home as well as the emotional dimensions of "home" will be interesting to elaborate on in the educational kit. Notion of "home" in Germany: During the discussion, Bosnien in Berlin (Germany) noted that in critical circles in Germany, the concept of homeland has negative connotations to some extent and continues to do so

to this day. This has to do with the difficult process of coming to terms with the National Socialist past, particularly in the first three decades after the Second World War, in which revisionist tendencies played a not insignificant role. Recently, post-migrant perspectives have also begun to challenge the concept of home in Germany. Relationship of place of origin and “home”: The students were particularly interested in the question of whether origin has anything to do with home, or whether home can also be freely chosen. As the students were a group of around 20-30 year olds, this could confirm the results of the survey, which showed that the generation of around 30 year olds is more open to establishing their own home(s), regardless of where they come from. Impossibility of returning home and understanding of “home”: Another question that was discussed was whether the (im)possibility of returning home defines a certain relationship to the homeland. The impossibility of returning can have various causes. On the one hand, the country from which one or ones family originates may no longer exist as a political formation (as in the case of Yugoslavia, the Soviet Union or the GDR); on the other hand, the country may still exist, but one's relationship to this country may be so divided (such as Bosnia and Herzegovina, Kosovo, Serbia or Croatia), or one may be building a new home in another country, that a “return” is not an option. Furthermore, it is not only the nature of the political change that plays a role, but also one's own biographical ageing: Globalisation trends of

In the last 20-30 years, the digital revolution and other factors contribute to the fact that for many people, as they get older, the impression arises that home is no longer home (“everything used to be different back then”). This could bolster the assumption that emerged from the survey that home is not only defined by origin, but also by generational belonging.

**Codici** (Italy) have carried out two preliminary activities before the youth workshops. The first involved students from the Einaudi Excellence College in Turin, enrolled in various public universities in the city, aged between 19 and 25. These students, hailing from different regions of Italy or abroad, had been awarded scholarships by the prestigious Einaudi College based on their academic achievements and extracurricular activities. The two-day workshop pushed them to step out of their academic comfort zones, tackling different themes and techniques. The workshop's focus was on the concept of 'home,' starting from their personal experiences of movement and migration. Themes of disorientation, rediscovered freedom, uprooting, and memory emerged, with many participants expressing these reflections emotionally for the first time. This led to a sociological analysis of the identified themes, including a historical overview of the Yugoslav dissolution wars through documents and sources, and an examination of the development of the reception system in the '90s. The group also engaged in an urban exploration of one of the neighbourhoods in Turin affected by migrations, participating in a social interview workshop and conducting an investigation on the neighbourhood, the concept of home, and the relationship with the city. Two weeks later, the group presented multimedia works showcasing the interviews and reflections on the experience. The second group involved young volunteers (aged 18-28) in civil service from the organisation ARCI Civil Service Lombardy. This workshop was conducted with a small group of 9 participants aged between 22 and 29, who were actively involved in civil service. The activity, integrated into their regular training, addressed themes related to memory, home, and solidarity. It connected the history of Yugoslavia (1991-1995) with narratives of displaced individuals due to conflicts, volunteers and activists mobilising in their support, and the participants themselves, whose current experiences intertwined with historical ones. In this way, mutual insights into the interpretation and re-elaboration of the topics were shared. This one morning session - workshop was carried out within a small group of 9 participants.

**IDIZ** (Croatia): carried out four focus groups – 2 with university students (Zagreb), 2 with high school students (Vukovar and Osijek). Focus groups involved both discussion and writing about more personal issues. There was a noticeable difference in how high school and university students perceived the concept of home, largely due to varying life experiences. The majority of university students, having moved to Zagreb for their studies, developed a nuanced understanding of creating a new home and became acutely aware of the emotions, both positive and negative, associated with it. In contrast, high school students, particularly those still living with their parents, tended to have a more limited view of home, associating it with their family, and family rituals and habits. A common theme across age groups was that the perception of home becomes more expansive when individuals have multiple homes, often resulting from family circumstances like divorce during childhood. In these cases, the status and definition of home are influenced by the family situation. Interestingly, young people who find themselves between homes, or who were born and lived abroad before moving to Croatia, often grapple with issues of identity and belonging. This struggle stems from a feeling of being incomplete or not fully accepted. The impact of social media was also noteworthy, particularly

for those with multiple homes. On one hand, it serves as a valuable tool for staying connected; on the other, it can be a distraction, anchoring them to a different reality and hindering their efforts to mentally and emotionally focus on making home in their current physical environment.

The concept of home and how it is formed is very complex. Its definition is heavily context dependent (from micro to macro level) and changeable with new life experiences and by ageing, it is definitely not a fixed category so it seems as if it cannot be generalised but it is also universal in a way. Everybody wants to be validated and accepted and that is somehow the essence of being at home somewhere. It was interesting for me to hear about the relationship of the sense of belonging/identity at the local level and home; also building new homes through new technologies (social media). Some participants emphasised the importance of social media for making their own “tribe”, new friends, soulmates that feel like home.

**LAPSUS** (Italy) involved teenagers from Milan Youth Center (age 14-18, various background, part of them with migrant origin, part of them difficult families and economic situations)

The following themes and key words emerged from the workshops with young people (italians, migrants first and second generation):

- Thinking about the concept of home, it emerged that young people with a migration background consider Milan as home, their home has become Italy, but this does not preclude the fact that they think nostalgically about the past. Where they live is their territory: when they think of home they immediately describe this home. Not necessarily with a positive connotation, quite the contrary. They all emphasised a deterioration of living conditions, with small and overcrowded spaces. But, nevertheless, there are some who still consider the old country as home. In this context the word “memories” was chosen because they do not want to let go of the memories of what is believed to be their “true” home.

- A theme running through all the young peoples thinking on the key words of the project is that no one perceives home as a refuge, as a place where they feel good. Home as a physical place is not a place that makes them feel at ease. Rather, home is re-read as a person or as another place other than house, such as the educational centre because there “I can be myself, at home I cannot”. They highlighted a difficult relationship with home, some even experiencing it as a danger. Speaking of what they see outside the house, there is a lack of colour: grey suburbs, no services, everything is the same.

- Someone deconstructed the concept of home, understanding it as a choice. Because you choose your relationship and home is where there is this relationship.

- Young people who have moved many houses particularly choose the word “changes”, separating home from a physical place. Some focused on the word “cohabitation”, also understood as rules that make people live well without fighting. Someone chose the word “change” meaning home as the place where you can see relationship changes as you grow up.

The activity proposed in the workshops with young people revolved around the concept of home as it is at the heart of Moj Dom project. In the first part we reasoned together about the concept of home, its different meanings and how it is said in the mother tongue of the young people involved. Then we moved on to the meaning of home for each of the participants, each indicating a word with which to describe home. We then reasoned together on the words that emerged from the shared project glossary (relevance and missing words). The last moment was to replicate the interview work carried out by the Moj Dom project researchers by collecting each other's stories in pairs through the houses they inhabited.

***Transversal reflections on engagement activities: the Croatian case.***

**Home is where I am my true self: Youth's perspectives on the concept of home.**

**by IDIZ- Institute for Social Research in Zagreb, Anja Gvozdanović and Emina Bužinkić, Institute for Development and International Relations.**

Just like previous generations, the children's story called Ježeva kućica (The Hedgehog's Home) by Branko Ćopić is well known to young people today in Croatia, as well as in other countries of the former Yugoslavia. The story is about Ježurka's deep attachment and pride in his modest but cosy home. Throughout the tale, forest animals - a wolf, a wild boar and a bear mock Ježurka for his modest house and question why he cherishes it so much. Ježurka always returns to and stands in protection of his humble home explaining that his happiness and contentment come from having a place he can call his own and where he feels free, safe and comfortable. The moral of the story is that any and each home should be protected and taken care of because it provides a sense of safety and

freedom. First published in 1949, this children's story represents the archetype of a home that is adopted for generations, often more unconsciously than consciously. This story forms a cultural backdrop because, for many of us in the post-Yugoslav region, Ježurka Ježić was and probably still is the first meaningful encounter with the concept and sense of home.

The goal of this text is not to convey an analysis of Ćopić's widely known children's story, but to sketch a contemporary understanding of home amongst young people in Croatia. Modern Croatian society has become more complex compared to the time when Branko Ćopić wrote *The Hedgehog's Home*. In this sense, the question is how do young people today understand, experience, think and speak of home, how do they define it, what constitutes home in their everyday lives and what determines it? Under the framework of the *Moj Dom* project, we sought to answer these questions through qualitative research conducted in four focus groups across Zagreb, Vukovar, and Osijek. A total of 30 young people participated in the research in December 2023. Two focus groups included students from the University of Zagreb, while the other two focus groups included students in the final grades of secondary schools in Vukovar and Osijek. The latter focus groups were organized in collaboration with the Nansen Dialogue Center Osijek, Udruga žena Vukovar /Women's Association Vukovar, and two teachers Đurđica and Mirjana who have been a part of the Nansen Dialogue Centre's teachers community.

We started from the assumption that home is a concept, construct and an effect that is not limited to a house, space, and place. It appears in its various and fluid meanings. The variety of meanings of home implies that it is made up of geographical, residential and sensory features as well as those that we cannot see, hear, feel, smell or touch. Home is also an undefined feeling of authenticity and emancipation, belonging and an act of choice. The fluid meaning of home implies changeable life perspective and adaptation to new life situations that come naturally with one's upbringing, the experience of growing up but are also shaped by significant events that are usually beyond our control such as forcible uprooting.

One of the prominent themes that emerged during focus group discussion, which is individualistic in nature, was the perception of home as a place of authenticity, or as some authors describe it—a place where our existence does not need justification ([Boccagni and Kusenbach 2020](#)). Indeed, the very strong meaning our participants attached to home is the feeling of (personal) freedom (just like Ježurka Ježić!). A participant said that home is, first, a sense of freedom, which is a prerequisite for achieving togetherness and solidarity in a community or society. Before connecting with other people one should be independent and emancipated and that is enabled by one's home. Home, as some participants were saying, allows one to have the autonomy to fulfil his needs and desires, e.g. purchasing and using items that cater to his preferences. This ability to create and control one's environment enables a sense of personal freedom and self-sufficiency that home embodies. In essence, home is not just a physical space but also an emotional and psychological haven that is in one's control. In this sense, this primarily individualistic perspective of understanding home sees home as belonging to oneself and preserving one's privacy, from which strength is drawn to connect with others who are outside one's home. A space where you are "your true self" and where all the "social masks that we put on for the public are removed when we leave the home" as one participant said. Home, paraphrasing the famous sociologist Goffman, is the backstage of life (Boccagni and Kusenbach, 2020) in which there is no need to act or perform.

As one participant aptly put it, «Home is where I am on autopilot.» The same participant continued by saying that home makes her sensory blades dull, and all the inner antennas for being alert are unconsciously turned off. This unconscious ease suggests that home operates as a background system or "power supply system", maintaining our existence much like our breath sustains us without conscious thought. Within home, there is an inherent unawareness of space, an effortless sense of surrender, and a profound feeling of normality - a space where the surroundings blend into the background, allowing one to exist without heightened awareness or vigilance. One participant interestingly drew a parallel with travelling abroad, saying how the contrast between familiar and unfamiliar environments can bring our cultural norms and comforts into sharper focus. We often remain oblivious to the nuances of our own culture until we are exposed to the unfamiliar, which forces us to reflect on what we take for granted. In the similar way, the meaning of home becomes most apparent when we are distanced from it.

The concept of home often evokes images of comfort, safety, and warmth, and these positive and neutral associations are commonly discussed. However, it is important to acknowledge that home can also hold and embody negative feelings and experiences such as insecurity, instability, fear, and oppression. In-group discussions, people tend to focus on the positive attributes of home, possibly due to inclination to provide socially acceptable answers and the reluctance to share negative experiences. Despite this, it is important to recognize that for some, home is far from being a safe haven. Instead, it represents a place of constraint, where freedom and authenticity are compromised due to various factors such as domestic violence, socio-economic challenges etc.

Secondly, participants expressed meanings and experiences of home that can be called collectivistic. Meanings of the home were mostly found in family and friendship ties that were seen as a refuge from the hostile and unsupportive outer world, family rituals and socialising, as well as in rootedness and belonging to a place and community. In addition, the idea was that location becomes a home when people with whom one shares a deep connection inhabit it. It is the presence and bond with these people, significant others, which transform a mere place into a meaningful home. In this sense, the



physical surroundings become secondary to the relationships that define the experience of home. For many, the emotional and psychological aspects of home—feelings of warmth, acceptance, and love—are more significant than the actual physical space. Thus, a perspective that a person can become a home to someone else was discussed. The idea was that one could provide a sense of stability and comfort that transcends place boundaries. In addition, there was a step beyond conventional framework when talking about home: a home was understood as a choice in terms of finding one's own "tribe" or "a chosen family" usually, but not exclusively, through digital technology. Technology today allows young people to reach out to many people they personally do not know but with whom they share values that are important to them; values that may not be recognized or supported by people in their immediate surroundings. In this way, a home is created virtually in the digital world and it can feel very real. Having their own "tribe," whether virtual or in real life, allows young people to experience a sense of belonging. Belonging as a feeling is often associated with family, relatives, friends, like-minded individuals, and community, and is considered a crucial aspect of the meaning of home. From the perspective of young people, belonging is the feeling of being accepted and respected for who they truly are. According to some participants, they experience a sense of belonging when they feel that their authentic self is valued and acknowledged by significant others. Belonging is not complete if the acceptance is one-sided. For example, it is not enough for a person to be declaratively part of a group; true belonging requires that the group fully accept that person as they are. In this sense, the meaning of home is essentially relational, characterised by mutually accepting feelings, appreciation, and support. Our participants engaged in lively talks, exploring numerous issues. We are appreciative of their valuable time and contribution to the research. Our small-scale qualitative research consistently indicated that one of the fundamental essences of home is a sense of freedom to express one's authentic identity and to be free from judgement, much as Ježurka cherishes his freedom and safety in his home.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	28.12.2023	Eds
3.0	20.01.2024	Eds report
4.0	28.09.2024	Edited by the coordinator
5.0	29.11.2024	Edited and corrected
6.0	04/04/2025	updated as requested.
7.0	14.04.2025	updated as requested.

## EVENT DESCRIPTION SHEET

(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.

⚠ Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Participant:	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
PIC number:	937477356
Project name and acronym:	[MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars – MDRMM

EVENT DESCRIPTION	
Event number:	WP5
Event name:	DIDACTIC DISSEMINATION
Type:	workshop
In situ/online:	[in-situ]
Location:	Croatia, Zagreb; Slovenia, Ljubljana; Italy, Milan.
Date(s):	02.05.2024 (Zagreb); 25.09.2024 (Zagreb); 09.10.2024 (Zagreb); 15.10.2024 (Ljubljana); 24.10.2024 (Milan); 30.10.2024 (Milan); 6.11.2024 (Milan); 7.11.2024 (Milan); 19.11.2024 (Ljubljana);
Website(s) (if any):	The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a> <a href="https://mojdomproject.eu/educational-toolkit/">https://mojdomproject.eu/educational-toolkit/</a>
Participants	
Female:	83
Male:	52
Non-binary:	167
From country 1 [Croatia]:	25
From country 2 [Italy]:	167

From country 3 [Austria]:	2		
From country 4 [Slovenia]	87		
From country 5 [Bosnia and Herzegovina]:	2		
From country 6 [Bulgaria]:	1		
From country 7 [Finland]:	1		
From country 8 [France]:	1		
From country 9 [Germany]:	3		
From country 10 [Ireland]:	2		
From country 11 [Latvia]:	1		
From country 12 [Lithuania]:	1		
From country 13 [Poland]:	3		
From country 14 [Serbia]:	1		
From country 15 [Slovakia]:	1		
From country 16 [Spain]:	2		
From country 17 [Ukraine]:	2		
Total number of participants:	303	From total number of countries:	17

### Description

*Provide a short description of the event and its activities.*

**Lapsus** and **Documenta**, with the coordination of **Codici**, viewed all the material collected during the actions of WP 1-2-3-4. On the basis of their experience, they devised a historical toolkit. The methods developed and proposed in the form of individual workshops were designed from the interviews and can be used in formal and non-formal education. They are intended for high school students (14-19 years), but due to the complexity of the historical context, they can also be used with different age groups.

The Edu-kit includes the following sections:

- an introduction to the Moj Dom project and the organisations and institutions involved in the project
- a historical overview to chronologically frame the context of the wars in the former Yugoslavia
- the workshops, indicating age, materials, setting, keywords and tips for the teacher/educators
- a bibliography with books, films and music for further research on the topic
- conclusions, with an invitation to send feedback for the organisation of workshops.

The partners created this Edu-kit because they believe that dealing with and understanding the wars of the 1990s in the former Yugoslavia is not just an academic exercise for young people and students today. It is a necessary step towards understanding complex historical, social and political processes, promoting inclusive identities and ensuring that young people better understand the importance of peace and coexistence. By learning from past conflicts and engaging in comprehensive memory work, young people can build a future where diversity is celebrated and mutual understanding prevails.

The edukit can be downloaded free of charge from the partners' websites and the project website.

In order to disseminate the Education toolkit with youngsters, **Documenta** organized the following activities with 48 persons:



## 2 workshops for youth (02.05.2024)

The workshops were organized in the House of Human Rights, Zagreb, on May 2<sup>nd</sup>, one in the morning and one in the afternoon. Both workshops followed the same structure: the first hour was dedicated to an historical introduction to the wars of the 1990s in Croatia, and the role of Documenta as an institution dealing with the consequences of the wars. Then, after a short break, the participants engaged in a workshop. During the workshop, divided into groups, the participants received one photo of an object, connected to a personal story related to the wars of the 1990s. They had the task to write a short story from the point of view of the object, and their relation with personal stories of the owner in war time. The objects chosen for the

workshop relate to migrations, peace, understanding different identities and ethnic backgrounds. Both sessions were organized with young people (born in 2005/2006) coming from high schools from Bologna, Italy. Documenta's workshop was included in a wider educational visit in Slovenia and Croatia, with a focus on the 1990s and European integration processes.

## Urban walk (25.09.2024.)

On September 25, 2024, Documenta led an urban walk and workshop in the context of the SIEF



Summer school, titled "Postscapes Matter", organized by the Department of Ethnology and Cultural Anthropology (Faculty of Humanities and Social Sciences) of the University of Zagreb. The aim of the summer school was to discuss the concept of "post-societies" - in the work of Documenta, this concept was connected to the transition from Socialist system in Croatia and the conflict in the 1990s. Participants of the summer school were PhD students and master students of anthropology and ethnology from different European countries. In the context of the school, Documenta organized a walk in Zagreb, connected to the urban changes of the city as a consequence of the war in the 1990s and the change of the urban landscape as a consequence of the political

changes. Documenta's team presented the project and its workshops, discussing topics such as culture of remembrance, importance of conscience objection and civil service, militarization in Europe today, etc.

## Workshop (09.10.2024.)

On October 9<sup>th</sup>, 2024, Documenta organized a workshop in the House of Human Rights. The structure of the workshop followed the previous activities, including initially a general introduction on Documenta's work, and an historical context on the war in the 1990s in former Yugoslavia. The participants were then involved in the workshop "Museum Curators", included in the Educational toolkit. The participants were young people aged 18-30 from different European countries, who were taking part in a programme called "PAVE – Peace awareness through volunteering and education". In its workshops and dissemination of the Educational toolkit, Documenta focused on non-formal educational context. The methods of the toolkit proved to be accessible and adapted for high school students, university students and young people from many different countries, with diverse backgrounds and knowledge on the war events in former Yugoslavia and their consequences.

In order to disseminate the Education toolkit with younger, **Lapsus** organized the following activities with 167 persons:

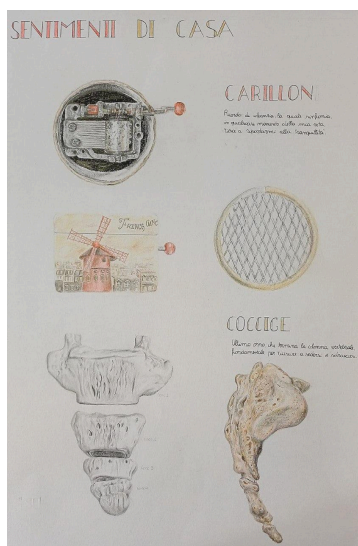
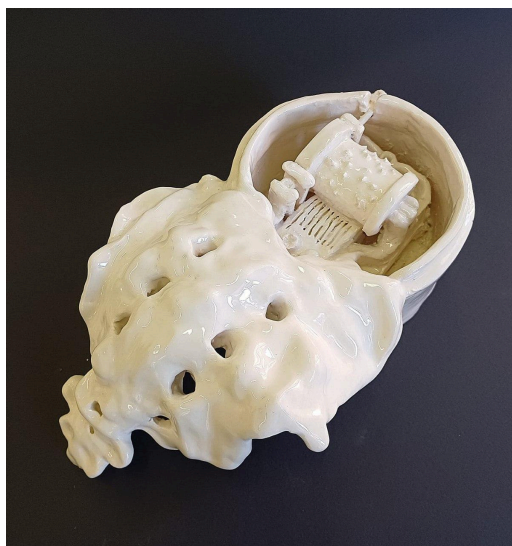
## Workshop (24.10.2024; 30.10.2024)

The Childhood Trauma workshop provides a safe and supportive environment for participants to explore the long-term effects of war on children, using testimonies and other sources to foster empathy and critical awareness. Participants engage in reflective discussions to examine the emotional and psychological impacts of displacement and conflict, supported by facilitators. Evaluation highlighted the importance of carefully managing sensitive topics to ensure emotional safety, as well as the value of empathy-building activities in promoting deeper understanding among students. 3

class group from Art Highschool Liceo Artistico di Brera, Milan, Italy.

### Workshop (6.11.2024; 7.11.2024)

Memoryscape focuses on the emotional dimensions of the concept of home, encouraging participants to reflect on the impacts of forced displacement on identity and belonging. Using oral testimonies and creative exercises, such as drawing and storytelling, the workshop fosters empathy and personal engagement. Evaluation of the pilot session emphasized the workshop's success in stimulating critical thinking and emotional connection, while also noting the need for strong facilitation to manage complex themes and ensure inclusivity in diverse settings. 1 class group from Art Highschool Liceo Artistico di Brera, Milan, Italy; 1 class group from Junior High school Istituto comprensivo Gramsci, Milan, Italy. The professor who accompanied the classes from the art Highschool to the workshops chose to continue working on the theme, proposing that the students develop an artistic journey on the relationship between home-object-memory, from which sculptural works resulted.



### Workshop for consortium (Ljubljana, Slovenia 15.10.2024; 19.11.2024)

A workshop was held to present the activities and discuss the methodology applied with the project's partner operators, within a consortium meeting. Following the implementation of one of the workshops, conducted by the partners Lapsus and Documenta, the consortium discussed the toolkit, exchanging experiences from the workshops in different countries, difficulties, solutions and methods of leading and managing groups.



In order to disseminate the Education toolkit with youngsters, **Peace Institute** organized the following activities with 87 persons:

2 workshops in secondary schools: High School of Woodworking and Forestry in Maribor and the High School Gymnasium in Rogaška Slatina.

The toolkit was tested in two secondary schools located in

Slovenia: the High School of Woodworking and Forestry in Maribor and the High School Gymnasium in Rogaška Slatina. Each school had a group of 40 students participating in the initiative. This collaborative effort allowed us to reach a total of 80 participants, providing valuable insights into the



toolkit's effectiveness and impact on students' learning experiences. The testing process involved engaging the students in various activities designed to evaluate the toolkit's usability and educational benefits. Feedback was collected from both students and teachers to assess how well the toolkit met its objectives and any areas for improvement. The diverse social and economic backgrounds of the students from these two schools also offered a unique perspective on the toolkit's application in different educational settings. Overall, the pilot program in these secondary schools serves as a crucial step in determining the toolkit's potential for broader implementation across similar educational institutions in Slovenia and beyond. We look forward to analyzing the results and making necessary adjustments to enhance its effectiveness for future users.

#### **Monitoring and evaluation workshop (06/07.11.2024, Milan, Italy)**

**Codici** as coordinator conducted an observation of two workshops with 40 students conducted by Lapsus to evaluate the path better. The observations of the monitoring and evaluation expert of Codici can be summarized with these highlights:



#### **Space and time setting:**

The time dedicated to reading the interviews (included in the kit) the space for the ensuing discussion and the creation of a calm and comfortable space are equally important the creation of a calm and comfortable space for participants to engage.

#### **Technology Use**

What space and role should technology (smartphones) have during the kit activities when not explicitly included in the instructions? Using smartphones to search for images or words, or to explore historical references mentioned in the kit, can either become a source of distraction for the group or

serve as a tool to delve deeper and inspire the students.

#### **Complex Language**

Certain terms, such as *childhood* and *community*, are particularly complex, especially when participants are asked to trace them in the narratives of the people we met during the project. It is important to include a dedicated session for the exploration and recontextualization of the glossary with the group.

#### **Silence and Reflection**

Silence, reading excerpts from the interviews, and drawing were effective tools and moments that supported participants' reflections.

#### **Engaging the Senses**

Stimulating the use of all senses when imagining "home" proved to be a powerful prompt, leading to profound and unexpected reflections. For instance, during the workshop, we asked participants to identify the scent that makes them feel at home.



#### **Interaction with Materials**

In a large group it was essential to create and trigger modes of interaction with the materials. An open suitcase, drawing materials like paper and post-its, and postcards on display were resources that students engaged with spontaneously and effectively, echoing the kit used during the activities. Could these materials also be incorporated into classroom settings?

#### **Creative Outputs and Quality**

Three out of the four groups we worked with demonstrated notable creative and manual skills, evident in the quality of their outputs. This quality significantly influenced the depth of subsequent discussions: for some

students, the creative outputs served as a support for sharing personal stories ("it's otherwise hard to open up about your home to a stranger"). For this reason, it is crucial to establish an exhibition space that not only showcases the work created during the workshop but also supports dialogue and discussion.

#### **Creativity and Time**

Participants fully embraced the drawing and representation tasks, with creativity consistently met with enthusiasm. It seems challenging to abruptly transition to other activities (e.g., discussions or paired dialogues).

### **Adapting to Age Groups**

As the participants' ages vary, so do their ways of engaging with the kit materials. Drawing remains the most accessible and universal medium. However, some younger children appeared confused and required more direct guidance through the exhibition and its content.

### **Teachers' Role**

Teachers played an active role in all workshops: clarifying instructions, explaining concepts using alternative terms agreed upon with the students, and acting as adult references during unstructured moments and breaks. During activities, they motivated the group and provided structure. Their role as allies was essential.

### **Clarity in Instructions**

It is essential to ensure clarity in the instructions provided. The theme of "home" carries countless symbolic and emotional layers. Using vague language or providing ambiguous instructions could lead to confusion or disorientation. If confusion and disorientation are "desired effects," time must be allocated to navigate these emotions together with the group.

### **Encouraging Reflection**

Always asking "why?" When engaging in dialogue with participants is key. The topic at hand is highly complex and challenging to articulate succinctly; we cannot settle for the first response. The essence

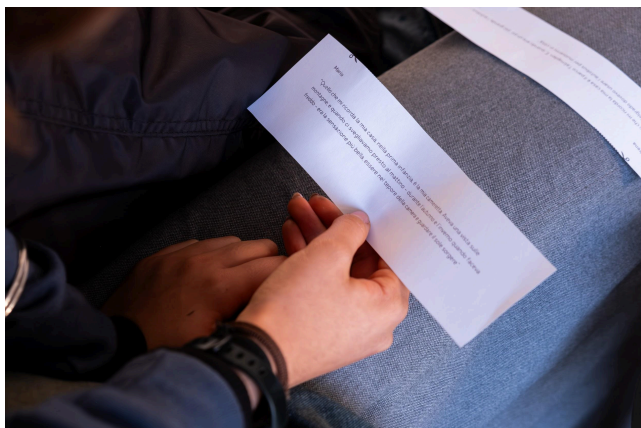
lies in the details, which often remain invisible.

### **The Final Debate**

It is important to conclude the activity by highlighting its purpose and revisiting the themes and concepts that emerged, providing students with a coherent narrative thread to help them make sense of the overall experience.

### **Student's Perspective**

Students valued the relational aspect of the experience, particularly the challenge of sharing and revealing aspects of their personal lives (home, memories of home and family) with others. This insight could be useful for educators and facilitators who will



implement the kit.

### **Creative Outputs as Dialogue Tools**

The outputs created by the students serve as a powerful vehicle for paired dialogues, sparking curiosity about each other's work. However, attention must be paid during group sessions (plenary discussions), as they can give rise to dynamics of competition, excessive exposure, or resistance to dialogue—especially in mixed groups unfamiliar with one another, such as two different classes. This is a delicate moment that requires careful facilitation.

## **HISTORY OF CHANGES**

VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	06.12.2024	Edited by the coordinator
3.0	04/04/2025	updated as requested.
4.0	14.04.2025	updated as requested.

## EVENT DESCRIPTION SHEET

(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.

⚠ Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Project name and acronym:	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM
Participant:	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
PIC number:	937477356

EVENT DESCRIPTION			
Event number:	WP 6		
Event name:	Public dissemination of educational tools report		
Type:	Dissemination		
In situ/online:	online		
Location:	online: Italy; Germany; Croatia; Slovenia; Austria		
Date(s):	28.11.2024; 5.12.2024; 6.12.2024; 16.12.2024; 18.12.2024; 19.12.2024; 21.12.2024.		
Website(s) (if any):	<p>The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a></p> <p><a href="http://www.mojdomproject.eu">www.mojdomproject.eu</a></p> <p><a href="https://www.novecento.org/didattica-in-classe/moj-dom-ricordi-nel-dopoguerra-jugoslavo-8347/">https://www.novecento.org/didattica-in-classe/moj-dom-ricordi-nel-dopoguerra-jugoslavo-8347/</a></p>		
Participants			
Female:	58		
Male:	38		
Non-binary:	25		
From country 1 [Italy]:	109		
From country 2 [Slovenia]:	4		
From country 3 [Croatia]:	6		
From country 4 [Belgium]:	1		
From country 5 [Austria]:	1		
Total number of participants:	121	From total number of countries:	5

## Description

*Provide a short description of the event and its activities.*

To accompany the communication actions of the Edukit (see next section), the partners organised online workshops with audiences interested in the methodology and implementation of the Edukit. Thanks to the good public response to the online dissemination of Codes (Facebook 11,743 accounts reached in 2 days Instagram 5,659 accounts reached in 5 days 128 total engagements) and Lapsus (two issues of Newsletters one to the general list and one specific EDUCATION, total we had an article reading and link download rate of 711 people (163 EDU list and 548 generalist list) were organised mainly in Italy-based institutions, with the participation of partners and publics from the different countries included in the project and others.

Thus, online meetings were organised in agreement with university courses specialised in the different fields of History and Social Sciences (didactics, pedagogy, history teaching, contemporary history, use of sources), Public History (design and management of PH projects for the public on the topics of the history of post-war and post-traumatic contexts, engaging exhibition paths for young audiences) and associations of History, Oral History, Public History, History Teaching, associations and groups interested in non-formal education on the topics of post-war contexts, migration, activism. The online meetings invited university and master's degree students studying and professionalising in the issues mentioned above, in the fields of didactics, school teaching, education, cultural design, communication in the cultural sphere for young audiences, and the design of cultural products with high public engagement. Participants included lecturers, professors, researchers, historians, high school teachers, youth centre educators, university lecturers, experts in public history projects, and oral historians.

The meetings were an opportunity to present the project and the theoretical framework underpinning the unit, with a focus on the different ways in which the unit can be used in formal and non-formal contexts. Several audiences stated that they would like to try out the edukit in their contexts. Different audiences were interested in different aspects about their specialisation, such as the possibility of having one part of the kit with a historical approach and one with implementable activities from which the school teacher can choose; the degree of difficulty of the topics, which makes it usable in different contexts; the presence of easy-to-implement workshop activities, which can be used in non-formal contexts; the use of oral sources and education on the use of oral sources for contemporary history included in the activities; the use of objects as activating elements of dialogue and debate; the transversality of some of the elements covered, which give the possibility of using it also in addition to specific paths on the Balkan wars of dissolution; the in-depth study of a topic that is little dealt with at the level of personal histories within educational contexts.

### **Description of the dissemination and communication activities of the toolkit:**

After developing the toolkit "Moj Dom: memories in the post-war Yugoslavia" based on previous research actions with witnesses and communities and workshops with young adolescents and young adults from the countries involved in the project, the partners developed a multilingual edukit. The partners then identified ways to promote the kit and raise awareness of the tool among educators and teachers in their territories. They contacted training and education institutions, and youth centres to share the tool. They inserted the tool in the NL of their institutions and completed the tool section on the project website [www.mojdomproject.eu](http://www.mojdomproject.eu). Furthermore, an article with a presentation of the project genesis of the tool and the methods of use was selected in the digital magazine Novecento.org, an online magazine for history teaching designed and managed by the Ferruccio Parri National Institute and the Network of Institutes for the History of the Resistance and the Contemporary Age and by over 60 Institutes associated with it, present on the national territory. According to the statement of the editorial staff of Novecento.org "monthly contacts are around 25,000, with around 70,000 page views and 200,000 "events" (with events we mean clicks on the page, scrolls, downloads, etc.). The biannual online history teaching magazine published issues 19 (closed in June) and 20 (closed in December) in 2023. In addition to the articles in the columns "Thinking about teaching", "Teaching in the classroom" and "Public history", three in-depth dossiers were published: Teaching (in) Europe. Perspectives, methodologies, resources for history (edited by Aldo Salassa and Igor Pizzirusso); The war in Ukraine: history, the present (edited by Gianluca Fulvetti, Aldo Salassa and Igor Pizzirusso); Video Games, history and relationship with the public: Mod, forum, social network (edited by Igor Pizzirusso).

The data provided for contacts are based on the number of subscribers to the partners' newsletters and the average monthly visits to the Novecento.org website. The data on the number of visits, views, interactions and downloads of the toolkit will be updated in the December 2024 survey. The dissemination of the edukit took place both through direct contacts with teachers and trainers (Croatia, Slovenia, Austria) for a total of 12 people; and through academic workshops (Italy) conducted with students of graduate courses of introduction to the profession of teacher, educator; courses in Public

History or cultural communication applied to contexts of contemporary history and current society in the University of Modena, European Institute of Design, University Alma Mater Studiorum Bologna, IUAV Venice. Workshops have been held with historical education and oral history associations such as AISO Italian Oral History Association, for a total of 109 people.

**Description of the toolkit:**

Laboratorio Lapsus and Documenta has developed its approach from extensive experience in educational settings, working closely with middle and high school students through hands-on activities. The core of their work involves creating historical learning pathways that address contemporary issues, which has helped them understand the interests and concerns of young people and their teachers. One of the key discussions within Laboratorio Lapsus revolves around the use of school textbooks. While textbooks are traditionally seen as the primary tool for teaching history, there is a growing consensus among educators that effective history education should go beyond mere memorization. Instead, it should equip students with the tools to analyze and understand the past and its connections to the present, helping them identify logical connections, causes, and consequences and develop critical thinking and analytical skills. To achieve this, Laboratorio Lapsus and Documenta advocate for using historical sources in teaching. Working with primary sources, such as oral testimonies, archival documents, multimedia objects, and visual materials, allows students to engage directly with historical evidence. This approach helps students develop skills in document analysis, critical thinking, and interpretation, which are essential in an era of information overload where discerning truth from misinformation is increasingly important.

The Moj Dom edukit is designed around specific themes and built on a collection of diverse sources. The Moj Dom edukit guides students through the process of analyzing, constructing, and deconstructing historical narratives, with the support of educational questions that prompt discussion and critical reflection. It also includes additional resources for further research, such as bibliographies, filmography and other resources. The kit is accompanied by a historical introduction to guide and give context for key events and topics. It is designed for both in-person and remote teaching, with user-friendly formats that are accessible to students with reading difficulties. Partners recognize the challenges teachers face, including limited time and heavy workloads. The educational kit is intended to offer a practical alternative to traditional, lecture-based teaching methods, promoting active student engagement with historical sources. This hands-on approach helps develop the analytical and critical thinking skills that are crucial for understanding both the past and its relevance to the present. This educational kit was created by Laboratorio Lapsus and Documenta with the aim of raising awareness about the war in the former Yugoslavia, primarily using the memories of those who directly experienced it firsthand. It is a multilingual digital resource suitable for teaching both history and civic education. The partners of Moj Dom project created this edukit because they believe that addressing and understanding the wars of the 1990s in Yugoslavia is not merely an academic exercise for younger generations but a necessary step to grasp complex historical, social, and political processes, promote inclusive identities, and ensure a better understanding of the importance of peace and coexistence. By learning from past conflicts and engaging in comprehensive memory work, younger generations can build a future where diversity is celebrated and mutual understanding prevails. Laboratorio Lapsus draws on its own experience with oral history and interviews collected for the creation of its kits. This is a powerful tool in educational contexts, especially when dealing with traumatic memories such as wars, genocides, or natural disasters. Historical events are no longer mere dates or facts, but stories lived by real people. This approach can facilitate empathy and deep understanding, stimulating critical reflections in students on issues of memory, identity and social justice. Moreover, this approach can help bring out the stories and experiences often neglected in traditional historical accounts and textbooks, thus contributing to a more inclusive and diverse view of history. The Moj Dom edukit is in fact the result of interviews with Italians, Bosnian, Serbs, Slovenes, Germans and Croats who were either refugees or volunteers. It allows us to understand, on one hand, the tragedy, poor living conditions, and the challenges faced by the interviewees due to the war; and on the other, the motivations and feelings of the humanitarian workers who found themselves in a completely different context from what they were accustomed to. This Edukit was conceived out of the need to bring to light the memories of such a tragic event and to address a historical topic that is often not properly covered, or sometimes not even presented to students. Additionally, it responds to the historical context we find ourselves in today — a time when we are surrounded by wars that, after World War II, we thought would no longer be part of our vocabulary. Moreover, the memories of the volunteers serve as lessons and reflections on current migration flows and the reception system we

offer. The topics explored in-depth include displacement and subsequent reception, the concept of home (especially for refugees forced to leave their homes and their eventual return), the challenges faced by activists, the trauma of refugees with a particular focus on children. The use of these kits in education proves to be very effective, especially because it goes beyond transmissive learning and allows students to learn by interacting, thus addressing their doubts, curiosities, and concerns that are close to their interests. Furthermore, it enhances critical analysis of the proposed topic. Through the educational kit, tools are provided to approach and develop critical thinking regarding the events presented, with the final result being both memorization and interpretation. The edukit is a pathway built around various types of sources, on which students work, interpret, and analyze. This helps break away from traditional one-way teaching and promotes practical and direct engagement, thereby fostering analytical and critical skills that are essential for studying and understanding the past.

The Moj Dom project created a space for deep reflection for the young people involved, allowing them to explore the concept of home from both personal and collective perspectives. The stories and experiences shared in the workshops highlighted the multiple dimensions of home: as a physical place, a space for relationships, an emotional refuge, and, at times, a source of tension or discomfort. This experience showed how the concept of home is closely linked to personal experiences, socio-economic conditions, and cultural realities. It also highlighted the importance of providing spaces for dialogue and reflection for young people, especially those in difficult situations, where they can express their emotions, share their stories, and perhaps rethink what "home" truly means. Ultimately, the Moj Dom project invites us to reflect not only on what "home" means for each of us but also on how we can build more inclusive and welcoming spaces that respond to the diverse needs and realities of people.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	28/09/2024	edit by the coordinator
3.0	23/12/2024	edited by coordinator
4.0	04/04/2025	updated as requested.



**EVENT DESCRIPTION SHEET**

*(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.)*

 Please provide one sheet per event (one event = one workpackage = one lump sum).)

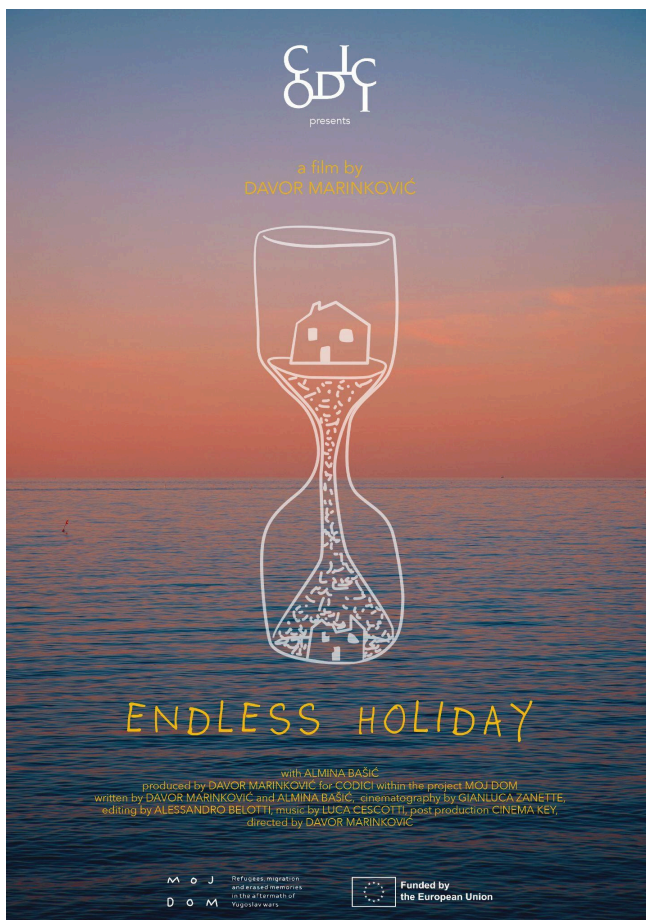
<b>PROJECT</b>	
<b>Project name and acronym:</b>	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM
<b>Participant:</b>	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
<b>PIC number:</b>	937477356

<b>EVENT DESCRIPTION</b>	
<b>Event number:</b>	WP7
<b>Event name:</b>	Short film presentation - "Endless holiday" by Davor Marinković
<b>Type:</b>	Public event
<b>In situ/online:</b>	[in-situ]
<b>Location:</b>	Italy, Milan; Austria, Graz; Slovenia, Ljubljana; Croatia, Zagreb.
<b>Date(s):</b>	22.10.2024 (Zagreb); 10.11.2024 (Milan); 14.11.2024 (Zagreb); 19.11.2024 (Ljubljana); 21.11.2024 (Graz)
<b>Website(s) (if any):</b>	The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a>  <a href="https://mojdomproject.eu/documentary/">https://mojdomproject.eu/documentary/</a>  <a href="https://www.portalnovosti.com/lorenzo-scalchi-rat-zavrsava-kada-ljudi-vidi-buducnost">https://www.portalnovosti.com/lorenzo-scalchi-rat-zavrsava-kada-ljudi-vidi-buducnost</a>
<b>Participants</b>	
Female:	38
Male:	43
Non-binary:	227
From country 1 [Slovenia]:	15
From country 2 [Croatia]:	54

From country 3 [Italy]:	210		
From country 4 [Greece]	1		
From country 5 [Austria]	28		
Total number of participants:	308	From total number of countries:	5

## Description

Provide a short description of the event and its activities.



The deliverable was developed in coordination with filmmaker Davor Marinković.

Davor Marinković is a film director born in Yugoslavia and raised in Italy. During his studies, he directed several short fictional films before transitioning to documentaries. His short documentary *Reznica* (2022) was showcased at the Sarajevo Film Festival, Beldocs, and Pordenone Docs Fest.

After reviewing the collected materials, listening to the interviews, and engaging in discussions with the researchers on the project team, Marinković identified one of the interviewees from Italy (interviewed by Lapsus for WP3) as the person with whom to co-develop the documentary. This initiated a process of dialogue and co-writing with the witness and her family, culminating in the creation of the film *La lunga vacanza / Endless Holiday*.

The author, witness, and protagonist, Almina, left Sarajevo in 1995 at the age of 12. As the war was nearing its end, her parents brought her and her younger brother to Italy. She was told they were going to Francavilla al

Mare, Abruzzo, for a short holiday. That holiday has continued to this day.

### Film Credits:

- Director: Davor Marinković
- Screenplay: Almina Bašić, Davor Marinković
- Director of Photography: Gianluca Zanette
- Editor: Alessandro Belotti
- Composer: Luca Cescotti
- Post-Production: Marco Ducoli, Marco Fantacuzzi (Cinema Key)
- Scientific Coordination: Codici and Lapsus

The film is available on the project website and it has subtitles in the project languages and english.

**Davor Marinković - interview by Lorenzo Scalchi, Giulia Loda, CODICI.**

"To begin with, Codici's request arose within the Moj Dom project, and it seemed important to me that the people featured in the film would be part of the process. For this reason, I decided to look among people who had already been interviewed for the project. The reasons were many, but mainly that, having already faced an interview where the themes had been discussed, it would be helpful and easier to identify the people best suited for the film. Initially, I started with an idea that could encompass various themes that emerged during the Moj Dom project's preparation and research phases. I envisioned three individuals—three voices—representing the ideal story of a person who experienced migration from Yugoslavia to Italy and might be on the verge of returning to their city of origin. This would allow multiple themes to be covered, as the migratory history of a person reveals several key aspects at different stages of their life. So, I began listening to the recordings of all the interviews conducted for the project. There were many, perhaps 70. I must have listened to about 50. I realized, however, that while I wasn't entirely missing what I was looking for, it was challenging to extract a collective narrative. This clashed with the difficulty of identifying people with whom I could explore a more intimate and profound story. This process took several months, from November 2023 to February 2024. At that point, I started to feel concerned because I couldn't find the three key people. Then, at a certain point, Greta Fedele from the partner organization Laboratorio Lapsus suggested I listen to an interview with Almina, conducted in Abruzzo. When I heard her and saw her on a monitor in February, I immediately knew she was the one. Initially, I was still tied to the idea of including two additional voices, but her story was so impactful that there would have been no space for other accounts. In March, I decided to focus exclusively on her, and from there, we began collaborating. I believe the most successful aspect of this entire process was meeting her. Despite the challenges and ups and downs of the project, this connection proved invaluable. Almina was eager to share her story, but at the same time, she was understandably seeking reassurance and trust. However, we were able to understand each other deeply in a short time. This was crucial, as during filming, she opened up completely, giving an unexpected depth to the project.



In hindsight, I regret not recording all our conversations between March and May when we started shaping the process with Almina. I had intended to, but then we had connection issues and couldn't meet on Zoom or Google Meet. So, sometimes we had long phone conversations, even two hours, and I couldn't record everything. It would have been helpful... if we'd had the time, it would have been useful to listen back and understand how I approached my role. Honestly, I don't remember the exact question because it was a long conversation, and there came a moment after we'd gotten

to know each other when I told her... "Think about the idea of making a film about what you're telling me, what you'll tell me, where we'll talk about your past and your present. If you feel comfortable sharing it with an audience, because I think your story could be meaningful to them, think it over, and then let me know, yes or no." Initially, the question also included the possibility of sharing screen time with the voices of two other people. And she wasn't very convinced about that, understandably so, but because she has a very unique story, common to those who were children during the siege of Sarajevo. So it was hard to blend her story with other voices. But later, the final question stipulated that she would be the only protagonist, and at a certain point, she said yes. There was something else I wanted to add, but it slipped my mind. However, Almina's interview lacked this filter, and perhaps, without a project-specific filter, she expressed very personal aspects that ended up perfectly aligning with the project. Ah, that's what I wanted to say earlier: ultimately, choosing Almina instead of three people wasn't a negative decision. Her life, biography, and migration history already contained all the themes that the project needed and had been seeking from multiple sources. So, in the end, the choice... Well, the most striking thing about Almina is that she describes parts of her life, memories, almost like vivid, sensory, colorful scenes. This was an enormous advantage for me because I already had something substantial to work with. And then I felt a sort of affinity, which made the choice very instinctual. I thought: "Yes, this is a person I can engage in meaningful, profound conversations with." It wasn't going to be something rushed, and so focusing solely on her felt like an essential, almost preordained path. Documentary filmmaking—at least for those that address social themes and people, but not exclusively—requires both a highly detailed research phase and a relational phase. This isn't too different from the work of an anthropologist. Often, this initial phase is lengthy and demands a lot

of time, energy, and returning to the location repeatedly. Then comes the production phase, where the material gathered is turned into images. Sometimes, these images are things you've already seen during research, so you know where to find them or how to recreate them, so to speak. Other times, they just happen organically, as should be the case in a documentary. Yet, there's a common misconception that documentaries are simply about capturing reality as it unfolds in front of you. Yes and no. When you submit a project for a documentary, for funding purposes, you need to provide a treatment. The treatment is a list of scenes where you describe the story in detail, so you have to anticipate a lot of what you'll be doing. It's pretty complicated. In fiction, you write a screenplay and already know what you'll be doing, but in documentaries, you attempt it without knowing if things will turn out that way. You expect something to surprise you, for the unexpected to occur. In this case, there was a similar process to what we experienced with *Reznica*: although our team was small, doing fieldwork—or rather, developing and researching based on reflections initiated by someone else—wasn't simple. In fact, it can be even harder because you're deprived of that time, reflection, and relationship. However, I recreated that time with Almina. From March to May, we spent a lot of time on the phone, and many things she told me in those moments I tried to reconstruct when we were together on camera. It was a condensed process, very close to the image-production phase, but very rich. That's why, while we worked, I wrote and updated the treatment, discussing with Almina how things might go, what to say and what not to say. In fact, I proposed that Almina be credited as a screenwriter because she reworked her biography with a dramatic purpose, so the film is written by both Davor and Almina. The documentary was written live, like a musical jam session, so to speak. We focused a lot on prefigured scenes, staging true aspects of her life, but these moments were prearranged; they had a framework. In some cases, we simply captured her daily life. Although it's a short film, it was produced like a fictional short, with just under 15 days of filming. Normally, a short film might take six days, but we did this in two weeks, even though documentaries could stretch over two months. So, working with limited time, we proceeded in this way. This approach was probably also influenced by the fact that my work followed someone else's, adding to the complexity. I'll start with our conversations because, ultimately, that's where it mostly arose. The physical premise is that she lives in a place called Francavilla al Mare, right by the sea. Well, she lives a bit higher up on a hill, but she can see the sea from her window. It's the Adriatic Sea, which separates but also unites the Italian and Yugoslav sides. In a way, it perfectly synthesizes many aspects within the *Moi Dom* project. For Almina, that sea initially represented salvation: as a child fleeing Sarajevo, passing through Split, she crossed that sea by ferry, first arriving in Ancona, then in Pescara, and finally Francavilla al Mare. However, when she realized that this period of limbo and waiting would never end, that sea became something that separated her from home. This insight came from our conversations. Initially, I wanted to focus more on these contrasts that arose in our discussions. Sarajevo is a mountainous city, and that's where she grew up, seeing snow and going skiing. Now, she lives by the sea, seeing the beach, the sand. Visually, it's gentle, but this contrast is only briefly touched upon in the film; because we couldn't physically go to Sarajevo—it would have been a feature-length film—we couldn't include that. There's a brief dream sequence set in Sarajevo that hints at it, but the contrast is more rhetorical. For the Greeks, the sea was something "boundless," and it's central to many stories of shipwrecks and loss of identity—the foundational stories of European culture. The protagonist of these stories is sometimes called "Nobody." This, perhaps even unconsciously, resonates with viewers of the film. For me, the film's title is a metaphor for the limbo experienced by those who are perpetually migrants. The sea represents both an arrival point and a point of departure, so there's always the desire to leave, to return. In this case, the sea is a metaphor for the prolonged suspension felt by those who are migrants. People who have migrated for decades are always in this state, never truly settled but always on the shoreline. So, this theme slowly emerged, from our talks about the sea. At one point, after a site visit at the end of May, I went to meet Almina in person. On the train back, with everything accumulated over those two days, I was talking on the phone with Alessandro, the editor, and we discussed that the core conflict was that her parents told her, "We're going to Italy for 15-20 days," and 30 years have passed. What was supposed to be a short vacation became an endless one. When I returned to Almina to start filming, I said, "What do you think of this title?" She said, "I like it." She embraced it, mentioning it every chance she got. It was harder to edit it out of the film than to include it. It became central, also for the title, and I like that it carries a hint of irony. And maybe this is why the "*Moi Dom*" font suits it—there's a carefree quality, a bit of... It tones down the film's drama. There's irony in that, like laughing in the face of those who criticize migrants in Italy for "loafing around," saying, "No, I'm on vacation, what's your problem?" That's the attitude. But it's also something that needs to be reckoned with, something not entirely positive. Because one can stay on vacation for two weeks, a month, but then what? Where does your life continue? Where does it go? You can't stay on vacation forever, right? So, vacation becomes a burden. The camera, with all the technical setup, is always a bit of an obstacle at first. Sure, maybe in recent years it's been different because we're all exposed to cell phones, so we're more used to being photographed, but it's not always the case. Here, the work was about entering into intimacy with these tools, so there's always a risk that a person feels vulnerable—exposed, that is. I've always thought that the first thing to build is a relationship of trust, so the protagonist is very aware that, in some cases, we're going to dig deep. We really dug deep, perhaps more than we initially intended—not intended, but imagined. In fact, at the end of the project, Almina told me, "It was more powerful than all the therapy sessions I've done." I didn't expect that. I take it as a compliment, but it's also a responsibility. So, rewinding to the beginning, it's always



a bit difficult because there are many layers. You have to earn the trust of the person listening and of what they're going to say, which you'll protect with care. Then you add the layer of images and recorded voices, which you'll handle with care. For Almina, though, maybe because we'd done prior dialogue work, the process went quite quickly. At the beginning, I did some very classic, direct interviews, which didn't even end up in the film, but they served to warm us all up and get close. First, just with Almina, then in the following days, I started filming the husband and children, so they'd get used to our presence. In fact, they were very welcoming; we were all over the house, filming photos, and they insisted on hosting us, preparing lunch, and eating together. A nice sense of camaraderie developed. Of course, in a biographical project like this, you can't avoid including the husband and children. I believe she had a conversation with her husband and kids, a private one, that made sure they were on board. Then, over time, we broached more complex issues, saving the biggest moment for last: the lunch where she reveals her desire to return to Sarajevo. This scene was planned; we agreed on it together. She told her husband, but they didn't tell the children. This was a shared responsibility, and it was important. But the paradox is that despite it being Marco's first big scene, where he really acted freely, they improvised naturally. We even moved the table, repositioned everyone. That's directing work, right? I needed Almina to be directly in view, with the others around her. I was there, holding the microphone above their heads, while Gianluca was in a corner with the camera, adjusting focus. In all this, the reactions—especially from Daniel and Lara—felt genuine, raw. That's why I say the camera intensified things. Instead of making them feel staged, it made them more real because it distilled reality, like *grappa*. When a narrative arc began to emerge, I asked her, "Do we want to go in this direction?" And she said, "Yes, I like it; let's do it." So, it was a shared choice I proposed, but we worked on it together. I believe I mentioned this to her either during the first days of filming or maybe during the initial location scouting. There was already this intent because I knew the production would be somewhat guided, so I knew I'd need to draw out certain elements. That's why I proposed it. But we filmed the scene nearly a month later, so something had shifted by then, and she



had thought about it, maybe mentally rehearsed the scene's dynamics, or perhaps improvised—about that, I'm not sure. Almina has watched it about 180 times—that's what she told me. Marco, on the other hand, has only watched it once, saying he'd watch it again once it was fully finished. We watched a preliminary version, and at first, Almina told me she didn't like it at all because, naturally, she didn't recognize herself in it. But we had talked about this—I told her, "When you see yourself, you won't recognize yourself," and that's exactly what happened. The second time she watched it, she started noticing all the details, issues, themes, and so on. She ended up liking it a lot. She also showed it to some people, including a close friend, who called her afterward, crying, saying, "Don't go; stay here with us." So, perhaps this has had a much bigger impact on people than I can recognize at the moment—I'm honestly exhausted from watching it. She told me that she even showed it to some of her students, from teenagers to older people from Eastern Europe, who were also moved to tears. Somehow, they saw something in it, something that, for them, had a therapeutic effect. I don't want to overstate it, but if the film can genuinely have a cathartic effect on people, that would be incredible. Without Moj Dom Project, this film would never have happened. And this was a personally significant film for me—the process and relationship with Almina were incredibly meaningful and enlightening. Putting aside the practical work, which had its limitations, boundaries, and difficulties, as expected, the support we received was outstanding. Having time with you, Giulia, during the preparation phase was invaluable because it allowed me to revisit some ideas that later materialized. I don't remember exactly what we talked about, but I'm convinced that many things we discussed are reflected in the film. That dialogue was crucial and, in some ways, protected me from the risk of making this film alone. Initially, I thought I'd take a camera and handle everything myself, partly for relationship dynamics, simplicity, and cost. But then I decided it was essential to involve others. Including a director of photography, an editor, and post-production people added a level of shared vision that brought useful contributions to the film. Although at times, it was also a challenge, introducing an extra layer of complexity that I might have avoided if I had done it alone—but it would have been a different film, for sure.



### Film Screening

The film was used as a moment of dialogue and discussion. In the events where the director was present (Ljubljana and Milan) Marinkovic the director was interviewed by one of the coordinators of the Moj Dom project, who investigated with him the way of choosing the story and the form of the narrative (see the interview reported in the report). The audience asked questions, both from the artistic point of view and the feelings of the protagonist and the director himself. When the director was not present at the screenings, the researchers of Moj Dom took advantage of the conversations with him, to be able to better explain the creative process and the research basis from which the film was born. Many questions were focused on the artistic and creative relationship of two people who have their origins in two contexts in the past in conflict with each other, on the sense of belonging and on the forms of new bonds that can be created between individuals through art and the need to tell. Many questions focused on the sense of identity and relationship between old and new generations, as the film focuses on a woman who took refuge in Italy as a child to escape the siege of Sarajevo and her family created in Italy with an Italian man, the relationship with her children and the inner struggle of wanting to be simultaneously in two places where she feels she belongs. This element resonated a lot in the ears of the older audience, who experience the role of parent, or who have experienced internal conflicts related to multiple belongings and movements. It was judged as an excellent image of the sense of "elsewhere" that migrant or refugee parents often feel. Younger people, such as the students at the University of Graz, often had a harder time understanding this desire, linking the maternal or parental figure to a role of stabilizing the family, and seeing the desire to "be elsewhere" expressed by the protagonist as a "betrayal" of this role. Finally, the partners used the Ljubljana presentation to discuss with the director what had emerged during the previous screenings.

### Film Screening IEF

A screening of the film was held during the event "Small School of the Nineties: Moj Dom" at the Faculty of Humanities and Social Sciences in Zagreb on 22.10.2024.

### Film Screening CODICI - Lapsus

Codici and Lapsus organized a film screening and discussion as part of a day of events related to the Moj Dom project, held at Careof, Fabbrica del Vapore, Milan 10.11.2024. The event drew attendees from the communities represented in the collection days, including individuals who had been interviewed, as well as practitioners and other interested participants. A large audience took part in the screening (more than 200 persons), followed by a discussion with the witness and the protagonist, as well as the director. This discussion was moderated by researchers from Codici.



### Film Screening IDIZ

As part of the Open House Day of the Institute for Social Research in Zagreb, which took place on 14.11.2024 in Zagreb at the premises of the Institute, I gave a short presentation about the Moj Dom project. The presentation covered the funding program (CERV), the objectives and the topic of the project, a description of the partners and the results presented on the new project website (Edukit, exhibition, performance, essays). After the introduction, a film *Endless Holiday* by Davor Marinković was played, which the visitors and colleagues watched with interest.



#### Film Screening Graz

Screening and discussion of the film was organized with students from the University of Graz, all of whom are international

students enrolled in the Master's programs 'Southeast European Studies' and the Arqus program 'European Studies' on 21.11.2024.

#### Film Screening Maska - PI

A film screening was held at the Dance Theatre Ljubljana, followed by a Q&A session with director Davor Marinković on 19.11.2024.



HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	29.11.2024	Edited
3.0	04/04/2025	updated as requested.



## EVENT DESCRIPTION SHEET






(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.



Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Project name and acronym:	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM
Participant:	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
PIC number:	937477356

EVENT DESCRIPTION	
Event number:	WP8
Event name:	Exhibition - "Moj Dom: Portraits, Objects, and Memories 30 Years After the Dissolution of Former Yugoslavia."
Type:	Exhibition - Public event
In situ/online:	[in-situ]
Location:	Italy, Milan; Slovenia, Ljubljana.
Date(s):	06.11.2024 (Milan); 07.11.2024 (Milan); 08.11.2024 (Milan); 09.11.2024 (Milan); 10.11.2024(Milan); 18.11.2024 (Ljubljana)
Website(s) (if any):	<p>The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a>  <a href="https://mojdomproject.eu/portraits/">https://mojdomproject.eu/portraits/</a></p> <p>Press review</p> <p><a href="https://www.tpi.it/cultura/mostra-moj-dom-casa-mia-ritratti-oggetti-memorie-a-30-anni-dissoluzione-jugoslavia-202410181134913/">https://www.tpi.it/cultura/mostra-moj-dom-casa-mia-ritratti-oggetti-memorie-a-30-anni-dissoluzione-jugoslavia-202410181134913/</a>  <a href="https://www.balcanicaucaso.org/Appuntamenti/Moj-Dom-Casa-Mia">https://www.balcanicaucaso.org/Appuntamenti/Moj-Dom-Casa-Mia</a>  <a href="https://www.balcanicaucaso.org/aree/Balcani/Moj-Dom-la-casa-e-una-valigia-233905">https://www.balcanicaucaso.org/aree/Balcani/Moj-Dom-la-casa-e-una-valigia-233905</a>  <a href="https://careof.org/progetti/2024/moj-dom">https://careof.org/progetti/2024/moj-dom</a>  <a href="https://www.milanotoday.it/eventi/moj-dom-casa-mia-mostra-fotografica-a-a-milano-marco-carmignan.html">https://www.milanotoday.it/eventi/moj-dom-casa-mia-mostra-fotografica-a-a-milano-marco-carmignan.html</a>  <a href="https://www.lumsanews.it/moj-dom-mostra-milano/">https://www.lumsanews.it/moj-dom-mostra-milano/</a>  <a href="https://www.tribune.com/mostre-evento-arte/marco-carmignan-moj-dom-casa-mia/">https://www.tribune.com/mostre-evento-arte/marco-carmignan-moj-dom-casa-mia/</a>  <a href="https://zero.eu/en/eventi/323364-moj-dom-casa-mia-ritratti-oggetti-e-memorie-a-30-anni-dalla-dissoluzione-della-jugoslavia-milano/">https://zero.eu/en/eventi/323364-moj-dom-casa-mia-ritratti-oggetti-e-memorie-a-30-anni-dalla-dissoluzione-della-jugoslavia-milano/</a>  <a href="https://www.instagram.com/p/DB9JdIrtGIh/?igsh=aWdyMGpxMHZsMXk2">https://www.instagram.com/p/DB9JdIrtGIh/?igsh=aWdyMGpxMHZsMXk2</a>  <a href="https://www.instagram.com/reel/DCHoQBUGriN/?igsh=YWw3NG9weMUYbTVz">https://www.instagram.com/reel/DCHoQBUGriN/?igsh=YWw3NG9weMUYbTVz</a>  <a href="https://www.meridiano13.it/moj-dom-memoria-jugoslavia-perdita-nostalgia/">https://www.meridiano13.it/moj-dom-memoria-jugoslavia-perdita-nostalgia/</a></p>

		<a href="https://altreconomia.it/moj-dom-casa-mia-che-cosa-e-casa-dopo-una-guerra/">https://altreconomia.it/moj-dom-casa-mia-che-cosa-e-casa-dopo-una-guerra/</a> <a href="https://balkans.aljazeera.net/teme/2024/11/15/uspomene-generacije-k-oja-je-dozivjela-raspad-svoje-drzave">https://balkans.aljazeera.net/teme/2024/11/15/uspomene-generacije-k-oja-je-dozivjela-raspad-svoje-drzave</a> <a href="https://it.insideover.com/guerra/trentanni-fa-la-jugoslavia-cose-rimasto-nel-cuore-dei-sopravvissuti.html">https://it.insideover.com/guerra/trentanni-fa-la-jugoslavia-cose-rimasto-nel-cuore-dei-sopravvissuti.html</a> <a href="https://www.instagram.com/p/DCotVvYMZ4y/?igsh=dnF2bjY0anNhaWdh">https://www.instagram.com/p/DCotVvYMZ4y/?igsh=dnF2bjY0anNhaWdh</a> <a href="https://www.meridiano13.it/moj-dom-casa-guerre-jugoslave-intervista-moj-dom/">Puntata 31-10-24 – lo scaffale di primo (radiondadurto.org)</a> <a href="https://www.meridiano13.it/moj-dom-casa-guerre-jugoslave-intervista-moj-dom/">https://www.meridiano13.it/moj-dom-casa-guerre-jugoslave-intervista-moj-dom/</a>	
<b>Participants</b>			
Female:	7		
Male:	5		
Non-binary:	390		
From country 1 [Slovenia]:	6		
From country 2 [Croatia]:	5		
From country 3 [Italy]:	390		
From country 4 [Austria]:	1		
Total number of participants:	402	From total number of countries:	4
<b>Description</b>			
Provide a short description of the event and its activities.			
<p>06.11 - 10.11.2024</p> <h1>MOJ DOM</h1> <h2>CASA MIA</h2>  <p>VIA PROCACCINI 4, MILANO CAREOF - FABBRICA DEL VAPORE</p> <p>MOSTRA FOTOGRAFICA FOTO E VIDEO DI MARCO CARMIGNAN</p> <p><b>RITRATTI, OGGETTI E MEMORIE A 30 ANNI DALLA DISSOLUZIONE DELLA JUGOSLAVIA</b></p>		<p><b>Exhibition, Careof - Fabbrica del Vapore, Milan, Italy - "Moj Dom: Portraits, Objects, and Memories 30 Years After the Dissolution of Former Yugoslavia." From 06.11.2024 to 10.11.2024</b></p> <p>The exhibition was conceived based on the previous activities of the Work Packages (WPs) and the photographs taken by photographer Marco Carmignan. Realized by lapsus, Codici and Marco Carmignan - photographer, filmmaker, and National Geographic Explorer with several years of international experience. He collaborates with <i>National Geographic</i>, <i>The Washington Post</i>, and <i>The British Journal of Photography</i>. His work has been showcased in exhibitions in Italy, Denmark, and Egypt.</p> <p><i>Moj Dom / Home</i> explored the deep connection between objects and identity through the stories of refugees from the Yugoslav Wars, 30 years after the conflict. Coordinated by Codici in</p>	
   			

collaboration with European partners, the project featured 35 objects shared by individuals who found refuge in Italy, each symbolizing "home." Inaugurated on November 6, 2024, the exhibition was a photographic journey featuring portraits and significant objects captured by photographer Marco Carmignan. Participants from across the former Yugoslavia voluntarily shared these objects during *collection days* held between 2023 and 2024.



Photographic images were accompanied by video diptychs, connecting portraits with the chosen objects and creating a dialogue between personal identity and collective memory. The exhibition, which remained open until November 10, included interactive activities such as educational workshops for schools, and involved a big number of person, including older adults, parents with young children, school students, curious passersby in the Fabbrica del Vapore square, photo and art amateurs, social work professionals, historians, community members, and activists. Through these stories and objects, the exhibition invited reflection on the concept of "home," examining the reconstruction of identity in the context of migration and displacement. The project aimed to foster a deeper understanding of migration policies and reception processes, highlighting how, despite the challenges, "home" remains a powerful symbol of hope and belonging.

The exhibition was highly appreciated by the communities and individuals involved in the collection days, who recognized the value and care invested in its realization. Several individuals—including visitors, representatives of Balkan diaspora communities, activists, and professionals working on migration or post-traumatic memories—expressed interest in bringing the collection days and exhibition experience to their own contexts. The exhibition also garnered attention from key institutions in Milan, with proposals for reinstallation coming from the curators of the Museo delle Culture (Mudec), the director of the Institute of Resistance (Istituto Parri - Casa della Memoria), and the Deputy Mayor of the City of Milan. The teams of the partners Codici and Lapsus made themselves available for the entire duration of the exhibition, remaining at the disposal of the public flowing into the exhibition and accompanying them on guided tours, stories, insights and answering questions and curiosities of the public for all the days of the exhibition.

Lorenzo Scalchi from Codici commented: *"Reflecting on migration and reception policies from thirty years ago helps us better understand the present. For this reason, transforming research findings into materials accessible to a broad audience has been essential for us."*

Erica Picco from Laboratorio Lapsus added: *"We chose to narrate the wars of the dissolution of Yugoslavia through the concept of home. Objects, more than walls themselves, make us feel at home because they hold the warmth and intimacy of our personal space. A simple object can become a symbol of identity and collective history, helping us better understand the intricate connections*

*between general history and personal narratives."*

Photographer Marco Carmignan explained: *"At first, I thought of creating only photographs, but I then decided on video diptychs to evoke the inseparable bond between the subject and their object, as if they were mirrors reflecting each other."*

The coordination of the *Moj Dom* exhibition was carried out through close collaboration among multiple partners and stakeholders, including Codici, Lapsus, Careof, the Gallab social carpentry workshop, Parco Studio graphic design studio, as well as various volunteers involved at different stages of planning and installation. The project aimed to integrate diverse resources, such as the collection of oral memories, the design of the exhibition spaces, and the installation process. The *Moj Dom* exhibition was conceived as an immersive experience, combining photographs, objects, and memories with a specific focus on the themes of home and belonging. The design emphasized both the physical layout of the space and its emotional and conceptual content.



The layout of Marco Carmignan's photographs was planned to cover the four walls of the exhibition, creating a pathway that allowed visitors to explore themes such as displacement, activism, community, reconstruction, return, and transmission. Informative panels and video monitors enriched the experience, highlighting central themes through personal narratives. A distinctive feature of the exhibition was the integration of interactive spaces for the audience. Postcards and sticky notes were used to encourage reflections on the concept of home. A central activation space was also designed where visitors could leave personal messages or drawings.



The exhibition explored profound themes related to war and the concept of home, with a focus on both individual and collective memories. Each object displayed served not only as a physical fragment but also as a symbol of the life stories of those who experienced war and displacement.

Main Themes:

- **Displacement:** The experience of being forced to leave one's homeland and the quest for a new home and sense of belonging.
- **Activism:** Stories of activism, the desire for change, and the struggle for rights.
- **Community:** The search for connections among people, especially in contexts of displacement and migration.
- **Reconstruction:** The challenges of returning home and rebuilding one's life.
- **Return:** The physical and symbolic return to a home that is no longer the same but still holds significant value.



- **Transmission:** The intergenerational transfer of historical memory through objects and stories.



Several challenges emerged during the design and installation of the exhibition, requiring careful attention and creative solutions:

- **Logistics and Space:** Managing the exhibition spaces was a challenge, particularly in determining how to distribute the photographs and arrange the central activation space to ensure visibility and engagement. The need for an interactive area to involve the audience and foster reflection on the theme was identified.
- **Technical Issues:** The use of technologies such as Mivar monitors and DVD players required thorough testing to ensure they functioned properly during the exhibition. Some equipment was difficult to source, causing delays.
- **Privacy and Representation:** Protecting the privacy of project participants was a central concern. Protocols were established for the use of photos and names, with particular attention to individuals who opted not to appear publicly.

The team adopted multiple solutions, relying on teamwork and continuous adaptation:

- **Optimizing Exhibition Space:** A flexible design was implemented to adapt to various available spaces, ensuring a smooth flow for the exhibition. Specific areas for interactive activities were created to engage the audience.
- **Technical Management:** Comprehensive testing of monitors and DVD players was conducted, with some equipment replaced or adjusted as necessary. Alternatives were sought to ensure the technology worked seamlessly.
- **Privacy Protection:** Written biographies of participants were not used, respecting their choice not to be publicly represented. A discreet acknowledgment system was implemented to honor contributors without disclosing names without explicit consent.
- **Memory Collection and Interaction:** Audience engagement was enhanced through activities encouraging personal reflection, such as the use of postcards and sticky notes. This approach integrated visitors into the narrative process, creating a connection between personal and collective stories.



Dissemination of the Exhibition result, National museum Slovenia Metelkova, Ljubljana, Slovenia, 18.11.2024.



Lapsus provided a lecture for the project partners, presenting the methodology behind the exhibition "Moj Dom: Portraits, Objects, and Memories 30 Years After the Dissolution of Former Yugoslavia." The presentation covered the process from engaging with communities to organizing collection days, the archival methodology, the conceptualization of photographic diptychs, and the curatorial choices for the exhibition layout. The discussion also explored audience reactions during the exhibition's open days

and specific events. The lecture evaluated the participation of diverse age groups and reflected on the meanings objects can convey to different audiences. These objects served as a delicate yet profound way to address complex and traumatic themes for various groups and targets. Several partners have expressed interest in bringing the methodology of the collection days and the exhibition into their contexts.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	29.11.2024	Edited
3.0	04/04/2025	updated as requested.
4.0	14.04.2025	updated as requested.

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PROJECT	
Project name and acronym:	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM
Participant:	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
PIC number:	937477356

EVENT DESCRIPTION	
Event number:	WP9
Event name:	ARTISTIC PERFORMANCE
Type:	event; theater performance
In situ/online:	[in-situ]
Location:	Slovenia, Ljubljana.
Date(s):	11.09.2024; 12.09.2024; 14.09.2024; 15.09.2024; 19.11.2024
Website(s) (if any):	<p>The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a></p> <p><a href="https://mailchi.mp/33d929dde3c1/maska-novicnik-15620999-f3kw7t70rq-16200744">https://mailchi.mp/33d929dde3c1/maska-novicnik-15620999-f3kw7t70rq-16200744</a></p> <p><b>Gledališče v obleganem mestu in molk o vojni v gledališču</b> Radio SLO – prvi / kulturni fokus / avtorica: Magda Tušar / 20. 9. 2024 <a href="https://prvi.rtvsl.si/podcast/kulturni-fokus/56190783/175073665">https://prvi.rtvsl.si/podcast/kulturni-fokus/56190783/175073665</a></p> <p><b>PREDSTAVA ŠIVI – GLEDALIŠČE, KI ODPIRA ČLOVEKOVO DUŠO, DA BI JO (O)ZDRAVILO</b> spletna revija PRIMUS / avtorica: Miša Gams / recenzija predstave Šivi / 17. 9. 2024 <a href="https://www.revijaprimus.si/2024/09/17/predstava-sivi-gledalisce-ki-odpira-clovesko-duso-da-bi-jo-zdravila/?fbclid=IwY2xjaWZhCZFleHRuA2FlbQlxMAABHYXZVXRUD0sWTZleJdHM456jxHK6qr_Bjr2Plt-kUAb_fUbqyXBWbYo77g_aem_FaQOjT-wNwEW02M9btAlFg">https://www.revijaprimus.si/2024/09/17/predstava-sivi-gledalisce-ki-odpira-clovesko-duso-da-bi-jo-zdravila/?fbclid=IwY2xjaWZhCZFleHRuA2FlbQlxMAABHYXZVXRUD0sWTZleJdHM456jxHK6qr_Bjr2Plt-kUAb_fUbqyXBWbYo77g_aem_FaQOjT-wNwEW02M9btAlFg</a></p>



### **Predstava Šivi Damirja Avdića**

TV SLO / Osmi dan / prispevek Nataše Žunić / 16. 9. 2024

<https://365.rtv slo.si/arhiv/osmi-dan/175072628>

### **Damir Avdić o gledališki predstavi Šivi, projekt Moj dom o begunskih izkušnjah in splitski glasbenik Neno Belan na obisku v Ljubljani**

Radio SLO – prvi / Oddaja Sami naši / avtorica prispevka Biljana Žikić

[https://prvi.rtv slo.si/podkast/sami-nasi/173250728/175071428?fbclid=IwY2xjawFhCs5leHRuA2FlbQlxMQABHR8\\_fIVAK3pzNZ-0liEOUn2kpoMgCuWD6iJrNIMGjtRhJu2lC9nwk-dryg\\_aem\\_AYViAz8PZ8P5kYWeoA6Big](https://prvi.rtv slo.si/podkast/sami-nasi/173250728/175071428?fbclid=IwY2xjawFhCs5leHRuA2FlbQlxMQABHR8_fIVAK3pzNZ-0liEOUn2kpoMgCuWD6iJrNIMGjtRhJu2lC9nwk-dryg_aem_AYViAz8PZ8P5kYWeoA6Big)

### **»Umetnost je politično orodje«**

MLADINA / avtor: STA / 11. 9. 2024

[https://www.mladina.si/235197/umetnost-je-politico-orodje/?fbclid=IwY2xjawFhC2RleHRuA2FlbQlxMQABHYhYAJgnBF6P6lqHVkFhit-VdVuSVU34hKXLQzmo5REggKUK4pd9ZMYmpA\\_aem\\_fGMZf8gp7tHil1Sz0Yn-6A](https://www.mladina.si/235197/umetnost-je-politico-orodje/?fbclid=IwY2xjawFhC2RleHRuA2FlbQlxMQABHYhYAJgnBF6P6lqHVkFhit-VdVuSVU34hKXLQzmo5REggKUK4pd9ZMYmpA_aem_fGMZf8gp7tHil1Sz0Yn-6A)

### **Vojna in gledališče – pogled v preteklost**

Radio SLO – ARS / Svet kulture / avtorica: Ana Rozman / 12. 9. 2024

[https://ars.rtv slo.si/podkast/svet-kulture/64838778/175071739?fbclid=IwY2xjawFhC71leHRuA2FlbQlxMQABHeOTolx4TRAYl9QzLZKSyDLqLepmdOwvVzi-qXLjy-TsTlwmGn2T-48Jnw\\_aem\\_s7JGhf\\_5kTMTZ4z34ZFeKO](https://ars.rtv slo.si/podkast/svet-kulture/64838778/175071739?fbclid=IwY2xjawFhC71leHRuA2FlbQlxMQABHeOTolx4TRAYl9QzLZKSyDLqLepmdOwvVzi-qXLjy-TsTlwmGn2T-48Jnw_aem_s7JGhf_5kTMTZ4z34ZFeKO)

### **Premiera predstave Damirja Avdića Šivi**

TV SLO / Kultura / prispevek Nataše Žunić / 11. 9. 2024

<https://www.rtv slo.si/rtv365/arhiv/175071595?s=mmc>

### **O mednarodnem projektu: Moj dom: begunci, migracije in zabrisani spomini po jugoslovanskih vojnah**

Radio SLO – Val 202 / avtorica: Jolanda Fele / 10. 9. 2024

[https://val202.rtv slo.si/podkast/kulturnice/120966570/175071154?fbclid=IwY2xjawFhDORleHRuA2FlbQlxMQABHeYs1tFesvBt nsZcKOjMEbKzFPtL\\_caDeMuaZRAUS5JG ea6HVQ\\_AqFmRQ\\_aem\\_kxohGSWTRZwYNz98cVNB9A](https://val202.rtv slo.si/podkast/kulturnice/120966570/175071154?fbclid=IwY2xjawFhDORleHRuA2FlbQlxMQABHeYs1tFesvBt nsZcKOjMEbKzFPtL_caDeMuaZRAUS5JG ea6HVQ_AqFmRQ_aem_kxohGSWTRZwYNz98cVNB9A)

### **Premiera Šivi in mednarodna konferenca o vojni: kako misliti gledališče v času vojne?**

MMC RTV SLO / avtor: A. P. / 11. 9. 2025

<https://www.rtv slo.si/kultura/oder/premiera-sivi-in-mednarodna-konferenca-o-vojni-kako-misliti-gledalisce-v-casu-vojne/720644>

**Dokumenti zgodovine, ki jih nosimo v sebi**

SiGledal – Kritika / recenzija predstave / avtor: Jaka Bombač /  
28. 9. 2024

[https://veza.sigledal.org/kritika/dokumenti-zgodovine-ki-jih-nosimo-v-sebi-r?fbclid=IwY2xjawF9tpxleHRuA2FlbQlXMQABHfE2Bj6Sr\\_QntpvkSbX5plhvrlRpxq0TIOZQNjH4t4mdtveMGhXyNKI7Cw\\_aem\\_qM-5VDNKUCcBtQms6ZiJmQ](https://veza.sigledal.org/kritika/dokumenti-zgodovine-ki-jih-nosimo-v-sebi-r?fbclid=IwY2xjawF9tpxleHRuA2FlbQlXMQABHfE2Bj6Sr_QntpvkSbX5plhvrlRpxq0TIOZQNjH4t4mdtveMGhXyNKI7Cw_aem_qM-5VDNKUCcBtQms6ZiJmQ)

**INSTAGRAM**

<https://www.instagram.com/zavod.maska/>

[https://www.instagram.com/p/C\\_-OkfClw6R/?hl=en&img\\_index=1](https://www.instagram.com/p/C_-OkfClw6R/?hl=en&img_index=1)

[https://www.instagram.com/p/C\\_2lefPo2az/?hl=en&img\\_index=1](https://www.instagram.com/p/C_2lefPo2az/?hl=en&img_index=1)

[https://www.instagram.com/p/C\\_0ETe5o7mT/?hl=en&img\\_index=1](https://www.instagram.com/p/C_0ETe5o7mT/?hl=en&img_index=1)

[https://www.instagram.com/p/C\\_sOpWMoBM0/?hl=en](https://www.instagram.com/p/C_sOpWMoBM0/?hl=en)

[https://www.instagram.com/p/C\\_iT\\_k8IEUs/?hl=en&img\\_index=1](https://www.instagram.com/p/C_iT_k8IEUs/?hl=en&img_index=1)

[https://www.instagram.com/p/C\\_P358XI-us/?hl=en](https://www.instagram.com/p/C_P358XI-us/?hl=en)

[https://www.instagram.com/p/C\\_LJIFCIYqU/?hl=en](https://www.instagram.com/p/C_LJIFCIYqU/?hl=en)

**FACEBOOK**

<https://www.facebook.com/profile.php?id=61554566819035>

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid0UYeLmFtvZoNzUqnNa3daVeZQFDWkRiHNMZMKnWAhPTPzSkxRYpPjqSasECCYT1VNI&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid0UYeLmFtvZoNzUqnNa3daVeZQFDWkRiHNMZMKnWAhPTPzSkxRYpPjqSasECCYT1VNI&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid025CsUzWauSjAP77fViXwWFeRuguYRosGvdFnd9Z2sb55tvNx9pKbvnChOaXWccQQL&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid025CsUzWauSjAP77fViXwWFeRuguYRosGvdFnd9Z2sb55tvNx9pKbvnChOaXWccQQL&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid02aVXeC4T2vpV2csbxCaDCBL3np0934HwSEvCTzk6xmV51pNXBe8oRFtHajK93rgxl&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid02aVXeC4T2vpV2csbxCaDCBL3np0934HwSEvCTzk6xmV51pNXBe8oRFtHajK93rgxl&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid032C8u8MBRnpPt49WPWppgScDuchHMko7x2owB5Q6AJLe8Puk7nrK9Qf7EzfWXE4HI&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid032C8u8MBRnpPt49WPWppgScDuchHMko7x2owB5Q6AJLe8Puk7nrK9Qf7EzfWXE4HI&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid02KZVYYuQExTfX1pAb1Rjy0j9obhQQWP1xcFAJPY7yHW69cmFzHA7FWG2emp4exAX1I&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid02KZVYYuQExTfX1pAb1Rjy0j9obhQQWP1xcFAJPY7yHW69cmFzHA7FWG2emp4exAX1I&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid0iizmHM3sByCbhcVU5m6dBSH63KEGJsYrPXZ74u8agcr8xeeUfAtXEocNyCD42paxl&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid0iizmHM3sByCbhcVU5m6dBSH63KEGJsYrPXZ74u8agcr8xeeUfAtXEocNyCD42paxl&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=747764757448316&id=61554566819035&substory\\_index=747764757448316](https://www.facebook.com/permalink.php?story_fbid=747764757448316&id=61554566819035&substory_index=747764757448316)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid02JuNuxAztXSPo1otNunX3V2WPaR7inop9qLB2kXshRF6okTiT1Ngx2MviMiiDyac3l&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid02JuNuxAztXSPo1otNunX3V2WPaR7inop9qLB2kXshRF6okTiT1Ngx2MviMiiDyac3l&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid0eSSA25GpDsT4GffwMAsCdmEijnj8iNaZo2ESBbCBQ4W4S9iCukWaYP7XkvMgwZugWl&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid0eSSA25GpDsT4GffwMAsCdmEijnj8iNaZo2ESBbCBQ4W4S9iCukWaYP7XkvMgwZugWl&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid0hY5vAhTBEHgfCPzvGrvKdeoGXQa81MFnAfd5TjMscdCiWorCpHuHDURWky2Rvwpe&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid0hY5vAhTBEHgfCPzvGrvKdeoGXQa81MFnAfd5TjMscdCiWorCpHuHDURWky2Rvwpe&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid02mFZBY71FdaLmnGKZenuPnkUnBB5P9F9DvnphmGhQcLrp4gh4i5dhF2B3sJdRPUBCl&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid02mFZBY71FdaLmnGKZenuPnkUnBB5P9F9DvnphmGhQcLrp4gh4i5dhF2B3sJdRPUBCl&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid02XmW5GoM9aMEfPrWfTxo2qeVKegeRaZWgWeoicaG2Vnv5iBBoC7CZoJ2t9CZfG2Xol&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid02XmW5GoM9aMEfPrWfTxo2qeVKegeRaZWgWeoicaG2Vnv5iBBoC7CZoJ2t9CZfG2Xol&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid02YddTypmhhXffwTndeZ9Dzfm2SrCXhBisa1NjghGCAHQzUHu18Hr6Bnk2RvXswRrul&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid02YddTypmhhXffwTndeZ9Dzfm2SrCXhBisa1NjghGCAHQzUHu18Hr6Bnk2RvXswRrul&id=61554566819035)

<https://www.facebook.com/61554566819035/videos/3671883953065260>

<https://www.facebook.com/events/2077228736013491/2077228742680157?ref=newsfeed>

<https://www.facebook.com/events/529255209576335/529255226243000?ref=newsfeed>

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid0RumzNsHb4iYYEcKYX3y6sMdb5DV1Fd5TKVuJ3hhgT9dtBkigDwmNDMVgkwEGN4iDI&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid0RumzNsHb4iYYEcKYX3y6sMdb5DV1Fd5TKVuJ3hhgT9dtBkigDwmNDMVgkwEGN4iDI&id=61554566819035)

[https://www.facebook.com/permalink.php?story\\_fbid=pfbid02rJbK9CyifBwuVym4MfVuemyu1E1PhC8z7Lhrbpzmu5fTjcPSh1EQ5avkTYZxPKbl&id=61554566819035](https://www.facebook.com/permalink.php?story_fbid=pfbid02rJbK9CyifBwuVym4MfVuemyu1E1PhC8z7Lhrbpzmu5fTjcPSh1EQ5avkTYZxPKbl&id=61554566819035)

<https://www.facebook.com/61554566819035/videos/883363270648810>

	<a href="https://www.facebook.com/permalink.php?story_fbid=pfbid0MMVFzQpzQhn8RWwXvBQc4yuofgerPBLRoP8dqJFd9Q6HLHgNng1PAUEZAH4Kmjtl&amp;id=61554566819035">https://www.facebook.com/permalink.php?story_fbid=pfbid0MMVFzQpzQhn8RWwXvBQc4yuofgerPBLRoP8dqJFd9Q6HLHgNng1PAUEZAH4Kmjtl&amp;id=61554566819035</a>  <a href="https://www.facebook.com/permalink.php?story_fbid=pfbid0LoGg4dBUYHfVwUQshkPhnidNiKSa8ywsVphRWUnNUhBFuytmiSz9sgIKsCqwKd7Sl&amp;id=61554566819035">https://www.facebook.com/permalink.php?story_fbid=pfbid0LoGg4dBUYHfVwUQshkPhnidNiKSa8ywsVphRWUnNUhBFuytmiSz9sgIKsCqwKd7Sl&amp;id=61554566819035</a>  <a href="https://www.facebook.com/permalink.php?story_fbid=pfbid05iPUypMqXpaRWy7QYGTTrNehVQ4FPdrPoRUwLhkVdmM27mrUbzZhMVXoTpGFts3XHL&amp;id=61554566819035">https://www.facebook.com/permalink.php?story_fbid=pfbid05iPUypMqXpaRWy7QYGTTrNehVQ4FPdrPoRUwLhkVdmM27mrUbzZhMVXoTpGFts3XHL&amp;id=61554566819035</a>		
<b>Participants</b>			
Female:	29		
Male:	15		
Non-binary:	294		
From country 1 [Slovenia]:	322		
From country 2 [Croatia]:	5		
From country 3 [Italy]:	10		
From country 4 [Austria]:	1		
Total number of participants:	338	From total number of countries:	4
<b>Description</b>			
<i>Provide a short description of the event and its activities.</i>			
<p>At the end of the project partnership research, <b>Maska</b> presented the specially created performance Stitches - Šivi: parts of the performance were the result of the workshops conducted with communities, witnesses and young people in project WP 2.</p> <p>The performance Stitches - Šivi by Damir Avdić with an exceptional cast (Damir Avdić, Asja Kahrmanović, Barbara Krajnc Avdić, Gregor Zorc) was premiered in the largest and most important center for contemporary performing arts in Slovenia, in the Old Town Power Station - Elektro Ljubljana. The premiere was staged on the historic September 11, three more repetitions followed, namely on September 12, 14 and 15.</p> <p>In November, Maska Ljubljana organized repetitions of the performance Stitches in Dance Theatre Ljubljana, on November 18 and 19. On November 18, there was a mostly international audience. After the last repetition, there was a conversation with the creator Damir Avdić and the public. Lana Zdravković moderated the event.</p> <p><b>STITCHES - sinossi</b></p> <p>"The quality is in the seams. That's what a friend told me."</p> <p>The secret of life lies in the stitches, not in being without scars. A good life blooms from good stitches. For some, the seams heal; for others, they don't. Some rebuild their lives after tragedy; others don't. Some move abroad; others stay home. Some are cowards; others are drunks. Some were on one side, others on the other, but all stared into each other's underwear and each other's eyes. Some killed, raped, lied. Some lifted weights on the rooftop of a building, ignoring the snipers. "Better to die like a bird than a rat! Let them blow me up in broad daylight!"</p> <p>The play Stitches, based on a text by musician, writer, and performer Damir Avdić, is drawn from autobiographical testimonies from the wartime period in the former Yugoslavia during the 1990s. It aims to tell stories that happened. To him, to her, to you, to them, about them, to us. The fact that the former shared country split violently at the stitches created thousands of new seams—stitches we all,</p>			



consciously or unconsciously, carry. The stitches frame the here and now. Stitches are stories that never fully heal.

Stitches reject conceptual art. It is rooted in raw, lived experience.

Damir Avdić, born in Tuzla in 1964, is a versatile artist and exceptional creator. His rich body of work intertwines prose, poetry, and music. Avdić is the author of four novels – *Na krvi čuprija* (2005), *Enter Džehenem* (2009), *Tiket za revoluciju* (2012), and *Ne želim da pobijem* (2014) – as well as the poetry collection *Kuda sestro*. His first music album, *Od trnja i žaoka*, was released in 2004, followed by six more – *Mrtvi su mrtvi* in 2008, *Život je raj* in 2010, *Mein kapital* in 2012, *Human Reich* and *Manjina* in 2013, and *Amerika* last year, alongside the novel *Rodeo*.

As a creator of music for theater and film, he has received top accolades and awards. Last year, he won the Vesna Award for music in the films *Ivan* and *Družinica* at the 20th Slovenian Film Festival in Portorož. Additionally, he received the Borštnik Award for his music in the Ljubljana Drama production of *Antigone* at the 52nd Festival Borštnikovo Srečanje in Maribor.













HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	29.11.2024	Edited
3.0	04/04/2025	updated as requested.

**EVENT DESCRIPTION SHEET**

*(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.*



*Please provide one sheet per event (one event = one workpackage = one lump sum).)*

<b>PROJECT</b>	
<b>Project name and acronym:</b>	MOJ DOM. Refugees, migration and erased memories in the aftermath of Yugoslav wars — MDRMM
<b>Participant:</b>	CODICI COOPERATIVA SOCIALE ONLUS (CODICI)
<b>PIC number:</b>	937477356

<b>EVENT DESCRIPTION</b>	
<b>Event number:</b>	WP10
<b>Event name:</b>	FINAL PRESENTATION EVENTS
<b>Type:</b>	public events
<b>In situ/online:</b>	<i>[in-situ]</i>
<b>Location:</b>	Italy, Milan; Austria, Graz; Slovenia, Ljubljana; Croatia, Zagreb.
<b>Date(s):</b>	12.09.2024 (Ljubljana); 13.09.2024 (Ljubljana); 22.10.2024 (Zagreb); 09.11.2024 (Milan); 18.11.2024; 19.11.2024 (Ljubljana); 20.11.2024 (Ljubljana); 21.11.2024 (Graz)
<b>Website(s) (if any):</b>	<p>The report is available and can be consulted on the page at the link <a href="https://www.codiciricerche.it/en/progetti/moj-dom/">https://www.codiciricerche.it/en/progetti/moj-dom/</a></p> <p>The full report of the Final event can be consulted and downloaded in the project languages and in English at the links:</p> <p><b>English</b>  <a href="http://www.codiciricerche.it/codici-uploads/2025/04/ENG-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf">http://www.codiciricerche.it/codici-uploads/2025/04/ENG-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf</a></p> <p><b>Slovenian</b>  <a href="http://www.codiciricerche.it/codici-uploads/2025/04/SLOV-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf">http://www.codiciricerche.it/codici-uploads/2025/04/SLOV-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf</a></p>

	<p><b>Italian</b>  <a href="http://www.codiciricerche.it/codici-uploads/2025/04/ITA-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf">http://www.codiciricerche.it/codici-uploads/2025/04/ITA-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf</a></p> <p><b>Croatian</b>  <a href="http://www.codiciricerche.it/codici-uploads/2025/04/HR-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf">http://www.codiciricerche.it/codici-uploads/2025/04/HR-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf</a></p> <p><b>German</b>  <a href="http://www.codiciricerche.it/codici-uploads/2025/04/German-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf">http://www.codiciricerche.it/codici-uploads/2025/04/German-FINAL-CONFERENCE-MOJ-DOM-Report-.pdf</a>  <a href="https://mojdomproject.eu/topics/">https://mojdomproject.eu/topics/</a>  <a href="https://www.ief.hr/wp-content/uploads/2024/10/mala-skola-moj-dom.pdf">https://www.ief.hr/wp-content/uploads/2024/10/mala-skola-moj-dom.pdf</a>  <a href="https://www.instagram.com/share/p/BAYQt1gX7M">https://www.instagram.com/share/p/BAYQt1gX7M</a></p> <p>Press review</p> <p>DELO, national daily journal:  <a href="https://www.delo.si/kultura/oder/za-gledalisce-so-oborozeni-konflikti-izziv">https://www.delo.si/kultura/oder/za-gledalisce-so-oborozeni-konflikti-izziv</a></p> <p>Dnevnik, national daily journal:  <a href="https://www.dnevnik.si/kultura/oder/med-gledaliscem-in-vojno-2691012/">https://www.dnevnik.si/kultura/oder/med-gledaliscem-in-vojno-2691012/</a></p> <p>Multimedia center of RTVS, national broadcaster:  <a href="https://www.rtvsllo.si/kultura/oder/vojna-ne-doloci-kdo-ima-prav-zgolj-kdo-obstane/721398">https://www.rtvsllo.si/kultura/oder/vojna-ne-doloci-kdo-ima-prav-zgolj-kdo-obstane/721398</a></p> <p>Radio Ars, national broadcaster's culture related station, "Svet kulture" emission, 11 minutes:  <a href="https://ars.rtvsllo.si/podkast/svet-kulture/64838778/175071739">https://ars.rtvsllo.si/podkast/svet-kulture/64838778/175071739</a></p> <p>Val 202, national broadcaster's mainstream station, "Kulturnice" emission, 8 minutes:  <a href="https://val202.rtvsllo.si/podkast/kulturnice/120966570/175071154">https://val202.rtvsllo.si/podkast/kulturnice/120966570/175071154</a></p> <p>Radio Prvi, national broadcaster's popular station, "Kulturni fokus" emission, 50 minutes:  <a href="https://prvi.rtvsllo.si/podkast/kulturni-fokus/56190783/175073665">https://prvi.rtvsllo.si/podkast/kulturni-fokus/56190783/175073665</a></p> <p><b>Vojna ne določi, kdo ima prav, zgolj, kdo obstane</b>  MMC RTV SLO / avtorica: Polona Balantič / 19. 9. 2024  <a href="https://www.rtvsllo.si/kultura/oder/vojna-ne-doloci-kdo-ima-prav-zgolj-kdo-obstane/721398?fbclid=IwY2xjawFhCQtleHRuA2FlbQlxMQABHa69sKb4OHeiYL72Jr3GMfjeWcM4MCsnH2VMRONVC2eKgTA_jPkXd9Xy-w_aem_jCLMofcB3h0uBq3sUq6RVw">https://www.rtvsllo.si/kultura/oder/vojna-ne-doloci-kdo-ima-prav-zgolj-kdo-obstane/721398?fbclid=IwY2xjawFhCQtleHRuA2FlbQlxMQABHa69sKb4OHeiYL72Jr3GMfjeWcM4MCsnH2VMRONVC2eKgTA_jPkXd9Xy-w_aem_jCLMofcB3h0uBq3sUq6RVw</a></p> <p><b>War and Theater – A Backward Glance_day 1</b>  <a href="https://www.youtube.com/watch?v=okBVQF8m78s">https://www.youtube.com/watch?v=okBVQF8m78s</a></p> <p><b>War and Theater – A Backward Glance_day 2</b>  <a href="https://www.youtube.com/watch?v=rSxkEomnMaE">https://www.youtube.com/watch?v=rSxkEomnMaE</a></p>
<b>Participants</b>	
Female:	70

Male:	50		
Non-binary:	417		
From country 1 [Slovenia]:	57		
From country 2 [Croatia]:	110		
From country 3 [Italy]:	340		
From country 4 [Austria]:	28		
From country 5 [Germany]:	1		
From country 6 [Bosnia and Herzegovina]:	1		
Total number of participants:	537	From total number of countries:	6

### Description

*Provide a short description of the event and its activities.*

The project consortium has worked diligently to make the research findings accessible to a broader audience by hosting them on the Moj Dom website. This platform serves as a comprehensive repository for all scientific materials produced during the project, ensuring that individuals and organizations can easily find and utilize the information. Additionally, the consortium has actively promoted the website through various dissemination work packages, which include webinars, newsletters, and social media campaigns designed to increase visibility and engagement. Efforts have been made to reach a diverse range of stakeholders, including academic researchers, policymakers, industry professionals, and the general public who may have an interest in the findings. The goal is to foster collaboration and knowledge sharing within the scientific community as well as among those who may benefit from the research in practical applications. By providing easy access to these resources on the project website, the consortium hopes to encourage further exploration of the material and to inspire new ideas and innovations based on the findings. Users can navigate the site to discover a wealth of information, including detailed reports, data sets, and other educational materials. Overall, the consortium is committed to ensuring that the knowledge generated from this research has a lasting impact and reaches as many people as possible. The final report has been made available in English on the website, and its version in national languages will be implemented.

#### 21.11.2024, Gratz, Unigraz final event

28 participant

Lectures on the results of the project have been organized for a diverse group of international students at the University of Graz. These students are currently enrolled in the Master's programs 'Southeast European Studies' and the Arqus program 'European Studies'. The aim of these lectures is to provide an in-depth understanding of the project's findings and their implications within the broader context of Southeast European studies and memory studies. During these sessions, students had the opportunity to engage directly with the research outcomes, discuss their relevance, and explore how they can apply this knowledge to their own academic and professional pursuits. The lectures had also foster an environment of collaboration and discussion, allowing students to share their perspectives and insights from their respective cultural backgrounds. By bringing together individuals from various countries, the University of Graz aims to enrich the learning experience, emphasizing the importance of cross-cultural dialogue in today's global academic landscape. These lectures serve not only as a means of disseminating information but also as a platform for building a vibrant academic community among students passionate about European History studies.

#### 12/13.09.2024, Ljubljana, Maska Final Event

65 participants.



Maska Ljubljana, organizer of a 2-day conference “War and Theater: A Backward Glance” on 12 and 13 September 2024 in Kino Šiška. The conference took place in our “Komuna” hall which was arranged to seat up to 50 audience members. The event was open to the public free of charge and



took place between 11AM and 3PM on 12 September, and between 11AM and 5PM on 13 September. Komuna hall was filled about to the half of its capacity of 50, although there was some oscillation, depending. Many of the visitors stayed for more than just one session, and all sessions included most of the speakers, the total number of unique audience members of the conference was around 50. Combined with the number of speakers and chairs, we estimate that the conference involved around 65 individuals, mostly residents of Slovenia. The conference, combined with the performance ŠIVI produced by Maska Ljubljana as part of the same series of events, was extremely well covered by the national media.

#### 09.11.2024, Milan, Lapsus Codici Local event

340 Peoples.

Codici and Lapsus took the initiative to organize a local restitution event during the exhibition days (WP8), creating a platform for various participants to come together. This important gathering was designed to unite activists, witnesses, members of the diaspora, and community members, all with a shared interest in fostering dialogue and collaboration. The discussion was a significant event that gathered a diverse audience, including members of the Balkan diasporic community, scholars, policymakers, and representatives of various cultural and civic organizations. The event provided an inclusive platform for dialogue, fostering meaningful exchanges of ideas and perspectives among participants from different backgrounds. Throughout the discussion, attendees actively engaged with the researchers from Mojdom, who were the speakers, posing insightful questions and contributing



their own experiences to the discourse. The presence of the Balkan diasporic community added a particularly valuable dimension to the conversation, as they brought firsthand knowledge and personal narratives that enriched the understanding of the topics addressed. Their contributions helped bridge historical contexts with contemporary issues, offering a nuanced perspective on the challenges and opportunities faced by the diaspora in different parts of the world. One of the central themes explored during the discussion was the role of cultural heritage in shaping identity and fostering social cohesion among diasporic communities. Participants examined how traditions, language, and historical memory

contribute to the preservation of cultural identity, even in contexts of displacement and migration. Members of the Balkan diaspora shared personal accounts of their efforts to maintain linguistic and cultural ties with their homelands, highlighting the importance of intergenerational transmission of heritage, but also how the individuality of the individual representatives of a community is to be



preserved and enhanced so that individuals are not cast in the role of “only” representatives of a group. The involvement of young members of the diaspora was particularly encouraged, as their perspectives are crucial for the continued evolution of cultural identity in a multicultural and intersectional world. Furthermore, the discussion addressed the socio-political dynamics affecting the Balkan diasporic community, including issues of integration,



representation, and participation in public life. Panelists emphasized the need for inclusive policies that recognize the contributions of diaspora members to their host countries while also acknowledging their ongoing connections to their countries of origin. Several case studies were presented, illustrating successful initiatives that have strengthened ties between diaspora communities and their respective homelands. A key moment in the event was the interactive session, where members of the audience shared their personal insights and engaged in a constructive dialogue with experts. This exchange highlighted the importance of fostering cross-cultural understanding and collaboration in addressing the challenges faced by diasporic communities. The open format of the discussion encouraged active participation, ensuring that diverse voices were heard and considered. In addition to addressing socio-cultural aspects, the discussion also explored economic and political factors influencing the experiences of the Balkan diaspora. Participants analyzed the impact of transnational networks, remittances, and investments made by diaspora members in their countries of origin. Experts highlighted how economic engagement can serve as a bridge between host and home countries, fostering sustainable development and strengthening diplomatic relations. The discussion concluded with a call for continued dialogue and collaboration among stakeholders, emphasizing the need for sustained efforts to support the Balkan diasporic community. Participants expressed their commitment to fostering stronger networks, advocating for policies that promote inclusion, and facilitating cultural exchanges that enrich both the diaspora and the broader society. Overall, the event served as a vital forum for meaningful discussions, bringing together individuals from various sectors to reflect on the past, present, and future of the Balkan diaspora. By amplifying diverse voices and experiences, the discussion contributed to a deeper understanding of diasporic dynamics and laid the groundwork for future initiatives aimed at strengthening cultural and social connections.

## 22.10.2024, Zagreb. IEF IDIZ Documenta Final Event MALA SKOLA

98 participant

The Third Small School (the second within the project), held at the Faculty of Humanities and Social Sciences in Zagreb was organized by IEF and IDIZ and was structured in the form of three panels, two of them presenting



insights derived from research conducted for the purposes of the Project, as well as related data and scientific studies (Petar Bagarić, Anja Gvozdanović). Additionally, the *MOJ DOM* project and its results were presented (Orlanda Obad). In addition to the aforementioned participants, the event also included contributions from Branimir Janković, Helena Strugar, Marijana Hameršak, and Nikola Mokrović. Participants primarily consisted of students and members of academia who attended various panels in different capacities. Attendance sheets were distributed, but due to coordination issues between the Institute of Ethnology and Folklore Research (IEF) and the Institute for Social Research in Zagreb (IDIZ), they were presented in two different formats. A video recording of the

event has been made.

### Panel 1 We Only Remember Happy Days: The Production and Reception of Social Memories of the 1990s

- Branimir Janković, Faculty of Humanities and Social Sciences, University of Zagreb
- Anja Gvozdanović, Institute for Social Research in Zagreb
- Helena Strugar, Lucijan Vranjanin Gymnasium, Zagreb

The panel opened space for dialogue on the production of social memories of the 1990s in Croatia. The issue was illuminated through three presentations. The first, a historical perspective, addressed some aspects of academic polemics surrounding recent constructions of social memory of that period. The second presentation highlighted the methodological challenges of teaching about the 1990s and the everyday reproduction of knowledge within the high school history curriculum. The third, a sociological presentation, explored the effects of implemented policies of social memory based on data from research on the attitudes and values of young people. Discussions included which channels might effectively shape social memory among younger generations. Particular attention was devoted to examining the limits of academic freedom in creating and teaching historical narratives, as well as the scientific community's capacity to influence dominant versions of social memory. Finally, challenges in teaching this period within the school system were discussed, including the capacity of educational institutions to address complex and controversial social memories.

### Panel 2 Documenting Death: From the War in the 1990s to the Balkan Route

- Nikola Mokrović, Documenta – Center for Dealing with the Past
- Marijana Hameršak, The Institute of Ethnology and Folklore Research

This panel provided insights into two processes of documenting death. The first, titled *"Human Losses in Croatia 1991–1995,"* is conducted by Documenta – Center for Dealing with the Past, which developed its methodological approach in collaboration with the Research and Documentation Center in Sarajevo and the Humanitarian Law Center in Belgrade. Researchers have analyzed official records, monographs, and judicial and administrative documentation, while additional verification and supplementation are conducted through field research. The second, more recent process of documenting deaths is part of the scientific project *"The European Regime of Irregularized Migration on the EU Periphery: From Ethnography to Glossary" (ERIM)* and attempts to record the deaths of migrants in Croatia. The panel discussed collaboration with various institutions, mapping attempts, and potential manipulation of numbers. Topics also included desensitization to death during wartime and today, when reporting on migrant casualties on the Balkan Route, as well as the impact of the normalization of death on activist and socially engaged approaches. Finally, the panel addressed how time and spatial distance affect the process of documenting deaths, as witnesses become unavailable, their memories unreliable, or they refuse to testify.

### Panel 3 Our Homes: Long Journeys, Professional Helpers, and Vulnerable Memories

- Petar Bagarić, Institute of Ethnology and Folklore Research
- Orlanda Obad, Institute of Ethnology and Folklore Research
- Screening of Davor Marinković's film *"Endless Holiday" (26')*

This panel presented the project *"MOJ DOM. Refugees, Migration, and Erased Memories in the Aftermath of Yugoslav Wars,"* implemented during 2023 and 2024 under the European Commission's *Citizens, Equality, Rights and Values (CERV)* program. The overarching theme of the project – the disappearance of home, attempts at reconstruction, and memories associated with home in the context of war-induced trauma – was explored. Practical aspects of everyday life and efforts to move forward were also discussed. Insights were shared from field research, focusing on interviews conducted with members of civil society in Split, who, in the early 1990s, suddenly became professional "home creators" for tens of thousands of war migrants from various parts of Croatia and Bosnia and Herzegovina seeking shelter and dignity.

### 18/19.11.2024 Ljubljana FINAL CONFERENCE - MOJ DOM

**Memories of home in the past and the future. Final conference of the project Moj Dom | Refugees, migrations and erased memories in the aftermath of the Yugoslav wars.**

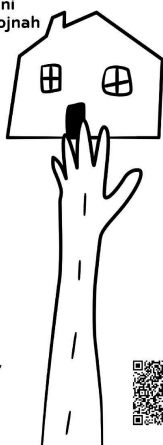
## MOJ DOM

SPOMINI NA DOM V PRETEKLOSTI  
IN PRIHODNOSTI - LJUBLJANA

Zaključna konferenca projekta Moj dom:  
Begunci, migracije in zabrisani  
spomini po jugoslovanskih vojnah

NARODNI MUZEJ  
SLOVENIJE METELKOVA,  
MAISTROVA ULICA 1  
18. 11. 2024  
15.00–19.00  
19. 11. 2024  
10.00–13.30

Umetniški program  
PLESNI TEATER LJUBLJANA,  
PRIJATELJEVA ULICA 2A  
19. 11. 2024  
17–22.30



After a war, there are memories—both painful and joyful. After migration, displacement, or relocation, many emotions emerge. Home is a central concept in rebuilding the narrative of one's interrupted story. A home can help organize memories, symbolizing safety and belonging. At the same time, it can represent a constant sense of loss, especially for those who continue to change homes or feel uprooted entirely. What does the thought of home trigger in people? What social and political issues does it represent? The final conference "Moj Dom: Memories of Home in the Past and the Future" offers a reflection that starts from the individual stories of those who lost their homes in the Yugoslav wars and moves toward the narrative of a generation and a society in transformation.

The conference will also aim to present personal stories that intertwine with those of cities and towns, such as the former Yugoslavia and Italy. These stories reveal a significant transformation: the impact of conflict on models of social solidarity. One of the main questions we ask ourselves is if the sense of home changes with the passing of generations. Many people still do not speak about their experiences of war, displacement, or migration. But the past is also an opportunity to look more closely at these scars. So, what does it mean to pass the past on to new generations? What ethical responsibilities does this involve? What stories should we tell, and with what care? Understanding the Yugoslav wars of the 1990s is

not just an academic exercise but a crucial process for young people to grasp complex historical,



social, and political dynamics. For this reason, the Educational Toolkit Moj Dom, designed for formal and non-formal education, will be presented at the conference.

#### **PANEL:**

Monday, 18.11.2024 National museum Slovenia Metelkova



Introduction of the project Moj dom  
Lorenzo Scalchi and Sara Troglio (Codici)

#### **PANEL 1. BEDROOM**

What is home after war?

After a war, there are memories—both painful and joyful. After migration, displacement, or relocation, many emotions emerge.

Home is a central concept in the process of rebuilding the narrative of one's interrupted story. A home

can help organize memories, symbolizing safety and belonging. At the same time, it can represent a constant sense of loss, especially for those who

continue to change homes or feel completely uprooted. What does the thought of home trigger in people? What social and political issues does it represent?

This panel offers a reflection that starts from the individual stories of those who lost their homes in the 1990s, and moves toward the narrative of a generation and a society in transformation.

Giulia Loda and Lorenzo Scalchi (Codici), Ivana Ognjanovac (independent multimedia artist),

Lana Zdravković (Mirovni inštitut)

Moderated by Gregor Moder (Maska Ljubljana)

#### **PANEL 2. WINDOWS**

Activism, hospitality and news models of social solidarity

Personal stories intertwine with those of cities and towns. Split and Modena, two cities connected by the stories of those who received and provided aid between the former Yugoslavia and Italy. These stories reveal a significant transformation: the impact of conflict on models of social solidarity. The history of these two cities in the early 1990s helps to understand the shifts in political and economic systems

Petar Bagarić and Orlanda Obad (Institut Za Etnologiju I Folkloristiku), Greta Fedele and

Erica Picco (Laboratorio Lapsus)

Moderated by Emina Bužinkić (Institut za razvoj i međunarodne odnose, Zagreb)

Tuesday, 19.11.2024 National museum Slovenia Metelkova

#### **PANEL 3. LIVING ROOM**

Speaking of the past to the future

We are in the present, facing many young people. We ask ourselves if the sense of home changes with the passing of generations. There are still people who remain silent, not only in the former Yugoslavia. They do not speak about their experiences of war, displacement, or migration. However, the past is not only a bond to be severed, which can also bring relief, but it is also an opportunity to look more closely at these scars. So, what does it mean to pass the past on to new generations? What ethical responsibilities does this involve? What stories should we tell, and with what care?



What ethical responsibilities does this involve? What stories should we tell, and with what care?

Anja Gvozdenović (Institut Za Društvena Istraživanja U Zagrebu), Emina Bužinkić (Institut za razvoj i međunarodne odnose, Zagreb) and Heike

Karge (Universität Graz)

Moderated by Zala Dobovšek (Academy of Theatre, Radio, Film and Television Ljubljana)

#### **PANEL 4. KITCHEN**

Understanding the past for the future

Understanding the Yugoslav wars of the 1990s is not just an academic exercise, but a crucial process



for young people to grasp complex historical, social, and political dynamics. For this reason, the Educational Toolkit Moj Dom was created, designed for use in both formal and non-formal education.



The toolkit is intended for teachers, educators, as well as anyone who wishes to explore it.

Moderated by Alice Straniero (Documenta - Centar Za Suocavanje S Prosloscu Udruge) and Zeno Gaiaschi (Laboratorio Lapsus)

### **Wednesday, 20.11.2024 Maska, Ljubljana PARTNER FINAL MEETING**

Evaluation meeting conducted by CODICI with the consortium.

#### **General Information**

**Participants:** ~20 people

**Materials:** Creative materials: A4 paper, scissors, glue, tape, markers, magazines, Project illustrations, project glossary. Evaluation tools: output description cards, colored dots, pens, boxes/bags, post-its, flipcharts.

#### **1st Session – Re-imagining Moj Dom**

A creative moment using visual materials to express personal and organizational reflections on the project. Each participant creates an A4 collage illustrating what Moj Dom represented to them. Works are displayed in a collective exhibition format, encouraging informal

conversations between authors and visitors.

**2nd Session – What We Built Together** Participants reviewed all project outputs (e.g., interviews, toolkit, exhibition, documentary, play, conference, youth workshops, Mala Škola, monograph, website). Each output was introduced via an information card. Participants read freely and submitted written questions to each product's box/bag. Later, output leads provided brief responses.

**3rd Session – What Do I Take Home?** Participants responded to evaluation questions based on project KPIs. Each question was presented on A4 sheets with a rating scale ("low" to "high"). Participants placed colored dots to express agreement levels, generating visible "clouds" of opinion. The results sparked an open group discussion.

*Evaluation Questions Included:* Moj Dom produced valid and relevant scientific/academic contributions. The project enhanced partners' outreach skills toward diverse audiences. It strengthened each partner's role in their community and networks. It raised general awareness of the Yugoslav wars. It improved knowledge of European asylum systems. It increased internal awareness and coordination capabilities. It fostered stronger relationships and knowledge sharing among partners. Outputs have potential future use beyond the project scope

**4th Session – Imagining Our Future Home** A flipchart was left available throughout the session for participants to note down methods and practices they would like to carry forward in their own organizations.

A second chart was split into "What to Keep / What to Discard", populated with post-its added freely.



The final evaluation session of the *Moj Dom* project opened with the creation of individual collages, later arranged into a collective exhibition. This exercise had a dual purpose: on one hand, it encouraged the creative emergence and visual expression of contents, images, and symbols that each participant associated with their personal experience of the project (collage, individual work); on the other, it fostered a space for comparison and exchange, grounded in the analogies and differences observed across the collective set of individual works (collective session). In terms of content, the collages frequently evoked the image of a home or parts of it (e.g. rooms, furniture, objects); the concept of community and social relationships, always represented in a positive light; and a number of words and themes connected to war, such as displacement, escape, resistance, and reconciliation. Looking at the collective outcome, the richness of imagery and reflections that emerged from this

exercise supported a shared evaluation: the *Moj Dom* project brought to light a wide array of complex and interconnected issues that the partnership carried throughout the project's entire duration.



The second evaluation session focused on all the outputs produced during the project, by different partners and at various stages. The preparation of descriptive cards for each product allowed participants to align their understanding of the working methods, timelines, and contents of each deliverable. In doing so, the session enabled a horizontal exchange dynamic, driven by mutual curiosity about both the value elements and

the critical aspects of the different outputs—many of which were only partially known, as they



belonged to the behind-the-scenes work carried out by the respective lead partners. This alignment moment proved extremely valuable in bringing to light and sharing challenges that had remained mostly unspoken, in highlighting unexpected resources and skills, and in fostering a collectively acknowledged appreciation for the wide range of outputs produced by the individual partners. The morning evaluation concluded with an exercise in which participants expressed their overall assessment on a set of key issues that had accompanied the project over its two and a half years of

implementation. These issues were intentionally drawn from the project's declared objectives and Key Performance Indicators (KPIs). Each participant expressed their judgment by placing a colored sticker on a rating scale. Once again, the accumulation of stickers created visual "clouds": the higher the density, the greater the convergence of opinion. This visual tool immediately revealed which objectives (and evaluative dimensions) received higher levels of agreement, and which did not. Divergent readings across partners became a valuable starting point for critical reflection on the project's development and outcomes.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).
2.0	29.11.2024	Edited
3.0	04/04/2025	updated as requested.