

(Re)Contextualising Contested Heritage

Building Capacity & Designing Participatory Approaches to Preserve Cultural Heritage by the Youth.



FLETORJA
The School-House Museum Toolkit

Kosovo Center
TOOLKIT



Project Partners



Research
England



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BEIRUT ARAB UNIVERSITY

A Welcome Note



*Dr Gehan Selim
ReConHeritage
Principle
Investigator
Associate
Professor in
Architecture &
Urbanism
University of
Leeds*

Cultural Heritage became a vulnerable target without protection, with millions living continuously under the threat of recurring conflict. In addition, the international community is yet to have concrete or long-term strategies for building resilience to facilitate the protection of heritage communities, ethnic minorities, or vulnerable groups at times of conflict.

The ReConHeritage project resonates with a new and urgently needed mode of democratisation of memory and digital culture that further foregrounds the importance of comparative, cross-boundary and a transnational approach towards post-conflict reconciliation associated with contested pasts.

An inspiring and professional team from the UK, Lebanon, Kosovo and Iraq have worked together to mount an interdisciplinary approach using arts and humanities research to respond to a critical global challenge of the continuous destruction of cultural heritage in conflict regions. One objective was to develop transformative models of regional partnerships on sustainable transitions of peacebuilding and cultural exchange. Another objective was to establish a sustainable digital platform, supported by local young people, with help from three major international research universities. The project was designed as an opportunity for experimenting and documenting new ways of collaboration between people with different backgrounds, organisations and sectors to develop new ways of engagement and learning from each other.



*Dr Andrew
Holland
Research Fellow
University of
Leeds*

This Toolkit shares these concepts and provides insight into the unique opportunity our project partners have developed through experimentation, co-design and co-production that is embedding new practices within their respective unique and fascinating contexts and broader communities. The co-produced research with young people identifies issues and solutions, to negotiate historical conflict, and building local consensus on future awareness, protection and nation rebuilding.

The Toolkit provides several opportunities that may not always be obvious when researching context-specific case studies of inventive collaborations such as in this project. I hope young people are inspired and encouraged to take a step forward in their explorations of what it means to reengage with the memory and existence of their contested heritage.

Foreword



*Dr. Linda Gusia
Department of
Sociology
University of
Prishtina*

Our academic, personal and political journey in producing this toolkit has been induced by the overwhelming consequences of recurrent crises in the moment of a global pandemic. The young people who participated in the co-creative process of making this toolkit called into question the relevance of studying the past in the midst of environmental destruction, economic depravity, and overall unequal livelihoods. However, increased isolation and uncertainties, urged the need to imagine, perhaps anew, inter-connections between different locations, spaces and temporalities, to come together and learn about past injustices and to create tools in order to face current predicaments of cultural memory and heritage.

FLETORJA: The School-House Museum Toolkit is based on conversations across generations and memories, as well as disciplinary positionalities, and builds upon a plurality of experiences in elaborating a shared concept of museums as open, living and networked spaces. A result of an international collaborative research network, *Recontextualising Cultural Heritage: Building Capacity & Designing Participatory Approaches to Preserve Cultural Heritage by the Youth*, the toolkit is guided by insights from diverse locations and heritage. Based on a series of seminars, and creative, technology and skill based workshops (design of virtual tours, story mapping, and engaging with participatory action methodologies), the conversations emphasized reflexivity and connectivity, while exploring the didactic potential of cultural heritage in conflict and post conflict societies.



*Prof. Ass. Dr. Nita
Luci
Department of
Anthropology
University of
Prishtina*

At the University of Prishtina (May 2020) the seminar *Understanding local challenges and opportunities towards co-designing heritage narratives. What tools and what methods?* brought together curators, students, artists, civil-society organizations, researchers and academics, as well as policy makers from the Ministry of Culture and municipality, in a proposal to draw together publics and initiatives working in tandem or separately, as well as disciplinary perspectives - historical, sociological, anthropological, artistic, architectural, etc. - into a sustainable and long-term engagement with cultural heritage.

Fletorja identifies the knowledge, institutions and actors, as well as modalities, necessary to generate a co-creative and critical practice in/for cultural heritage for the School House Museum in Prishtina. It also offers a basis on which to build communities around such formal institutions in the hope that the process of co-creation and learning about past injustices can help us to foreground social resilience and agency, creative energies, and community solidarities that forge interventions and networks locally and internationally.

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I. Introduction

This toolkit is specifically designed for the House School Museum in Prishtina, Kosovo. In May 2018 the Municipality of Prishtina announced that the house that saw the graduation of ten generations of high-school students between 1991 and 1999 would transform into the School House Museum. This house, as well as 3000 other similar spaces around Kosovo, were the backbone of Kosovo's parallel state, and symbol of civil resistance to Milosevic's regime. The house was burned by police during the war in 1999. The museum is in the making, however the Municipality of Prishtina, civil society and academics have worked for some time to build a network and space that would allow for an inclusive and plural vision for the museum.

Despite a significant legal framework on cultural heritage, Kosovo lacks a law on museums. In addition, there are no published statistics on the number of museums, how many are public or private, their collections, the number and profile of or income they generate. As the critical review conducted for the Recontextualising Contested Cultural Heritage project reveals, in addition to the politicisation of cultural heritage, this gap creates limitations but also possibilities to influence, not only the

future drafting of the law, in the spirit of the current global discussions on the transformation and democratisation of the museums, but also to directly contribute to making cultural heritage a more plural field, with a focus on social justice, education and research embedded museums.

This Toolkit is based on a shared concept of museums as open, living and networked spaces where learning, engaging and achieving is transformative, and where co-creation and inclusion underpin its vision for a sustainable economic/financial model. It aims to engage multiple voices and actors to further develop the conversation on tools and methods - to research, collect, disseminate, archive and engage - through traditional methods and new digital technologies, in making cultural heritage relevant to public interests. The toolkit foregrounds participatory action research in a proposal to draw together publics and initiatives working in tandem or separately, as well as disciplinary perspectives - historical, sociological, anthropological, artistic, architectural, etc. - into a sustainable and long-term engagement. Taking cue from dynamic, although often fragmented initiatives, and creative interventions, the toolkit wishes to connect individual and



Figure 1: The School House

community initiatives with academic, research, artistic, and institutional capacities in a joint platform.

There is currently a wealth of online resources available for museums and other cultural institutions and therefore this toolkit does not repeat what already exists (Annex I - Critical Review). Rather, it draws from these resources and is based on the research conducted through the interdisciplinary, and international, project ReContextualising Cultural Heritage (GCRF/UKRI grant led by University of Leeds, and in partnership with the Beirut Arab University, Lebanon, Wasit University - Iraq, and University of Prishtina -Kosovo):

Based on cultural and participatory co-production by young people the project seeks to mount an interdisciplinary approach using arts and humanities research to respond to a critical global challenge of the continuous destruction of cultural heritage in conflict regions.

One objective is to develop transformative models of regional

partnerships on sustainable transitions of peacebuilding and cultural exchange. Another objective is to establish a sustainable digital platform, supported by local young people, with help from three major international research universities.

Guided by the insights gained from this collaborative framework, and the research-based production it generated, this document identifies the knowledge, institutions and actors, as well as modalities, necessary to generate a co-creative and critical (academic, political, cultural) practice in/for cultural heritage. The toolkit draws from a dialogue between context/ history, theory, and practice and in order to pave possibilities that would facilitate this practice.

It provides a: 1) Reflection on project exercises: mapping of institutions and key actors; critical review; seminar with experts, decision-makers, practitioners, artists, and students, activists; and 2.) Proposes a participatory action research methodology as a framework to think and produce about cultural heritage.



Figure 2: Hysen's Bell- Luiza Thaqi

1. Legal Context - Kosovo

Kosovo has a considerably advanced legal and institutional framework for the protection of cultural heritage, towns, historic centres, and individual monuments, however many of these have been systematically degraded and destroyed. Previous European Commission Kosovo's Progress/Country Reports explicitly concluded that "business interests often prevail over cultural heritage interests" alluding to post-war illegal construction that continues to present one of the main threats to the protection and preservation of cultural heritage (both tangible and intangible heritage). The large scale transformation of public spaces, and a predatory economic logic underlying the process of privatisation, of intersecting post-socialist and post-war "transitions", has often been overlooked by the dominant gaze and explanatory models which see the problems of Kosovo's cultural heritage only as a matter of ethnic conflict. On the other hand, intangible cultural heritage has been relegated to a simplified and nationalised folkloristic paradigm, by locals and internationals alike, often making it invisible and marginalised.

The critical review conducted for the Kosovo strand of ReContextualising Cultural Heritage project argues that the ongoing degradation of cultural heritage sites is an indicator of institutional failure to protect and suggests that legislation is insufficient

to ensure required planning and cultural heritage protection in Kosovo. The overbearing focus on legislation for the past twenty years has, however, also failed to produce basic mechanisms and postponed the promulgation of new laws (Law on Museums, Draft Law on Cultural Heritage), indicating that despite frequent changes in government and financial uncertainties, given as excuses for the delays, cultural heritage has not been set as a governmental priority. Already existing legislative infrastructure is mainly decorative due to lack of political will and mechanisms for implementation at both central and local levels. The result has been a closed discussion of expert workshops, roundtables, inter-ministerial working groups and conferences, which have not managed to articulate, disseminate and support communities, around recognition, preservation and democratization of cultural heritage.

In 2017 the Kosovo Government adopted a ten-year National Cultural Heritage Strategy 2017-2027. A comprehensive strategy in the field of cultural heritage, it aims at establishing long-term frameworks for the vision and providing solutions based on principles of sustainability principle. This strategic document aims the enhancement of the system and mechanisms for the protection and preservation of cultural heritage of Kosovo in accordance with the legal framework, principles and international standards, as well as on the basis of sustainable economic, social and cultural development.

With this strategy, cultural heritage is defined as an important pillar of sustainable development of the country, to be achieved through cooperation and effective participation in the advancement of a protection system. It addresses fundamental aspects that directly aim at the promotion of real socio-cultural, economic values of cultural heritage of the Republic of Kosovo, as well as the increased visibility of its potential values. The goals of the strategy can be summarized as the following:

1. Legal and institutional protection system - in accordance with the Constitution of Republic of Kosovo and other relevant Kosovo laws and commitments and in line with the orientation of the Kosovo Government towards EPP and UNESCO membership;
2. Integrated approach to protection - according to the principles and trends of sustainable urban, economic, social and cultural development planning;
3. Education, promotion and citizen awareness - with the aim of promoting the sense of cultural identity and as a source of inspiration and innovation.

Extensive politicization of cultural heritage has left monuments with no permanent protection, poorly managed and prone to destruction from construction projects, in addition to widespread destruction of Kosovo's cultural heritage during the 1998-1999 war. In 2015 Kosovo attempted UNESCO membership but failed.

A review of Kosovo's history textbooks shows that the treatment of cultural heritage in these textbooks is rather superficial and limited. These textbooks offer no explanation on the concept of 'cultural heritage,' and mainly present tangible/material cultural heritage (sites and monuments). The majority of sites and monuments presented in textbooks lack historical contextualisation, are almost exclusively presented along ethnic lines, and rely on photographic depictions without narrative elaboration. Nothing is said about the importance of cultural heritage and its connection to learning about social and cultural memory and history, values and creative practices, nor do they speak to the impact that cultural diversity can have on preventing chauvenism, and other forms of discrimination and injustices. Kosovo is still aiming for membership of UNESCO while its history textbooks teach its younger generation almost nothing about its cultural heritage.[1]

Additionally, digitalization is one of the weakest points of the national cultural heritage system in Kosovo. In addition to losing hundreds of assets during the war, the historic centers of Kosovo have suffered severe damage during reconstruction. In addition to lack of funds and lack of professional work, there is also a lack of vision on heritage management and development. A number of attempts, including internationally supported programs failed to establish proper and functional systems, including databases, inventories and digital archives of

[1] ReContextualising Contested Cultural Heritage project document.

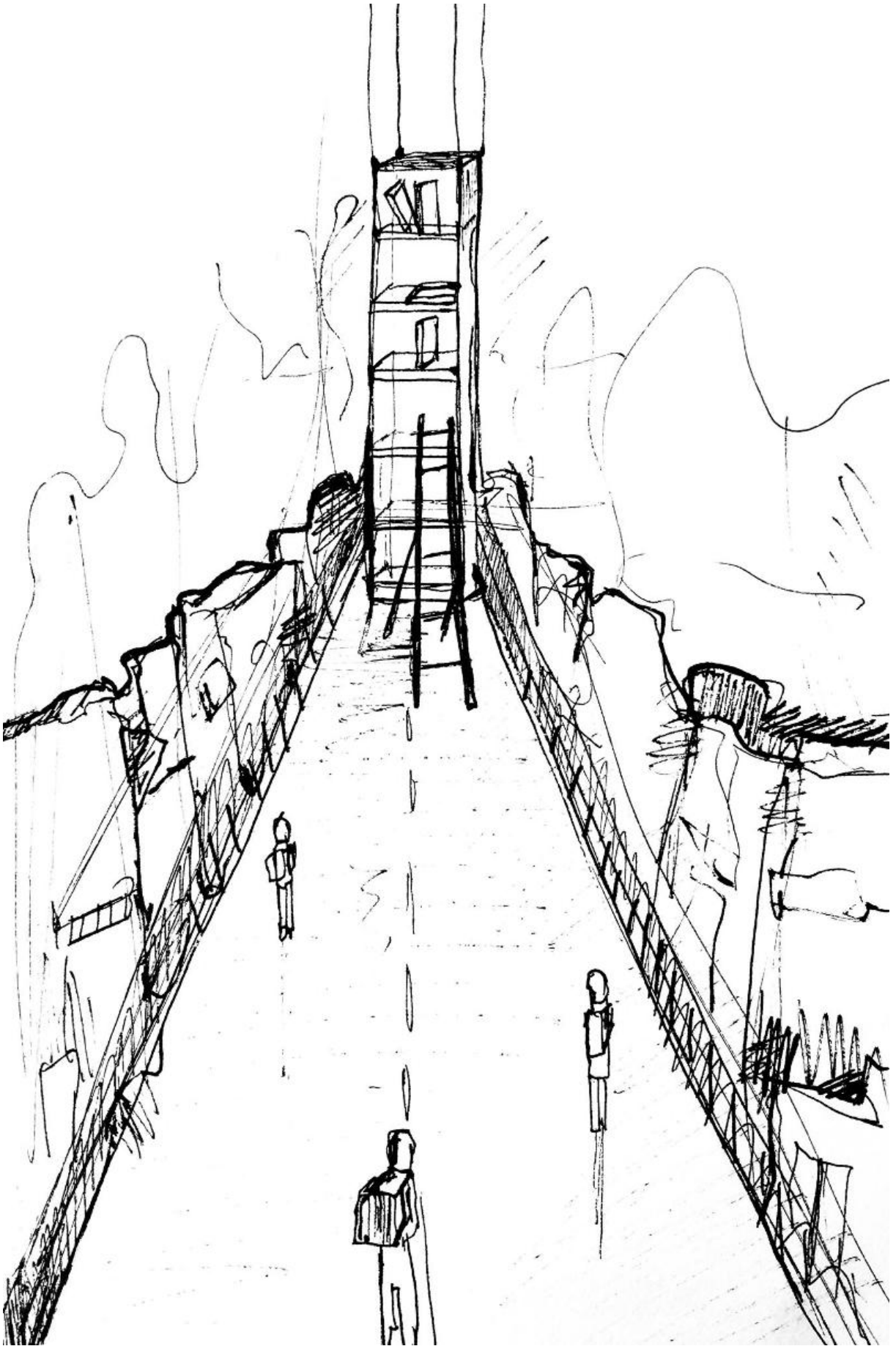


Figure 3: ABC Road- Renea Begolli

cultural heritage in Kosovo. The Ministry of Culture has published an online database of designated properties, with only a fraction of the total list of protected sites (<https://dtk.rks-gov.net>). The platform is incomplete, has not been updated and has numerous errors. On the other hand civil society initiatives and individual/group projects have grown, such as the Cultural Heritage Without Borders (CHWB Kosovo) and EC

Ma Ndryshe cooperation which in 2016 analyzed the physical condition of 870 cultural heritage assets in Kosovo.[2] As a result of this work a digital platform of at-risk assets was created (www.trashegimianerrezik.com), presenting a novel opportunity to inform the public, relevant institutions and stakeholders on the current condition of these assets. [3]

The following table includes objectives, goals and activities from the National Cultural Heritage Strategy to which this Toolkit can directly contribute:

Objective 1: ADVANCING LEGAL AND INSTITUTIONAL FRAMEWORK Investing in cultural heritage institutions and in the system of legal protection	
1.2. Development of cultural heritage institutions	
Measures	Indicators
1.2.1. Improving the physical and technical infrastructure of cultural heritage institutions	-Continuous improvement of the physical and technical conditions; -Creating systems and tools based on ICT; -Maintaining, updating and promotion of forms and means of public communication, including web sites of cultural heritage institutions;
1.2.3. Transparency and accountability	-Maintaining, updating and advancing the forms and means of public communication, including the official website of MCYS; -Creation and maintenance of sites of cultural heritage institutions;
1.2.4. Partnership with counterpart institutions in the region and beyond	-The establishment of partnerships in the specialist fields of cultural heritage, excavation, conservation / restoration, inventory, budgeting, education; -Continuation of regional cooperation for the rehabilitation of regional heritage

[2]EC (Shkelzen Gashi), Cultural heritage: An untold story. Accessed on 15 July 2020. https://www.ecmandryshe.org/repository/docs/160303082136_EC_Nje_histori_e_patreguar_SHQ_ENG_SRB_.pdf

[3] CHWB Kosovo and EC Ma Ndryshe. Trashëgimia në rrezik. Accessed on 15 July 2020. <https://chwb.org/kosovo/wp-content/uploads/sites/3/2016/12/Trashëgimia-në-rrezik.pdf>

Objective 2: INTEGRATED APPROACH IN CULTURAL HERITAGE, TOWARDS SUSTAINABLE DEVELOPMENT Cultural heritage becomes a resource of sustainable economic, social and cultural development through inter- institutional and multisectoral cooperation	
2.2. The inclusion of cultural heritage in sustainable development agenda	
2.2.3. Promoting sustainable tourism in the areas and locations of cultural heritage	<ul style="list-style-type: none"> -Adoption of the EU Charter for cultural tourism (2007) and other doctrinal documents of international level and the promotion of international principles in the policies and practices of sustainable cultural tourism; -Preparation of agendas and local offers for cultural tourism in the areas and localities of cultural heritage;
2.3. Creation and association on the platforms of cooperation	
2.3.2. Inter-municipal cooperation in sustainable planning and management of the territories and inter-municipal itineraries of cultural heritage	<ul style="list-style-type: none"> -Support for regional cooperation in the field of cultural heritage through the Regional Cultural Heritage Centers and Regional Plans of CH; -Strengthening of effective cooperation with municipalities in the area of cultural heritage with a focus on planning, implementation and project management;
2.3.3. Cross-border cooperation in sustainable planning and management of projects that promote cultural diversity and European identity of the region	<ul style="list-style-type: none"> -Establishing mechanisms for systematic and thematic cooperation in regional and international level; -Deepening of cross-border cultural cooperation with neighboring countries; -Promoting cultural diversity of Kosovo in regional platforms in order to strengthen the European identity of the region; -Developing a common tourist offer with the Republic of Albania for visitors and foreign investors as well as Albanian diaspora. -Drafting of joint offers of cultural tourism with neighboring countries and other countries in the region.

Objective 3: INCLUSION OF CULTURAL HERITAGE IN THE DEVELOPMENT PLANS Integrated conservation based on development and management plans and sustainable projects replaces the current approach based on conservation-restoration actions	
3.2. The inclusion of cultural heritage in the policies and national spatial planning documents	
3.2.1. Identification / strengthening of administrative, financial and educational measures of integrated conservation, and their inclusion in national policies	-Support to research and development projects, as well as educational campaigns on integrated conservation;
2.3.2. Inter-municipal cooperation in sustainable planning and management of the territories and inter-municipal itineraries of cultural heritage	-Organizing thematic and consultation meetings with community members and groups of society, in order to promote systematic policy and national spatial planning documents; -Supporting roundtables, conferences, training, etc. for the strengthening of civic inclusion in the planning process and implementation of national policies and documents of spatial planning
3.3.3 Development of pilot projects based on an integrated approach pursuant to the modern principles and practices for conservation, restoration and adaptive reuse	-Development of research and development projects, as well as educational campaigns on integrated conservation -Stimulation of pilot projects to promote an integrated approach to conservation, restoration and adaptive reuse of the built heritage; -Encouraging the creative economy and innovation in the areas covered by conservation plans;
3.3.4. Adoption of approach based on Historic Urban Landscape for inter-municipal planning and management of broader areas / territories of cultural heritage, according to recommendations of UNESCO (2011)	-Research and scientific study of the historical development of cultural regions at the municipal level and / or inter-municipal; -Defining areas / broader territories of cultural heritage (protected areas and other unprotected areas) at the municipal level and / or inter-municipal; -Drafting of plans based on the historic urban landscape, with a purpose of integrated development and management of cultural sites and tourist routes;

Objective 4: PROMOTION OF CULTURAL HERITAGE Communication and promotion of cultural heritage will highlight real socio-cultural and economic values of cultural heritage of Kosovo	
4.1. The study and interpretation of cultural heritage	
4.1.2. Increasing the number of publications, guides, virtual media, etc. and systematic distribution in the country and internationally	<ul style="list-style-type: none"> -Support and publication of multidisciplinary scientific research on cultural heritage; -Continuation of publications in various languages of promotional materials; -Diversification of communication means (television, radio, virtual, multimedia, etc.) -Creation of the platform "Introducing Cultural Heritage of Kosovo, for its dissemination and promotion in the country and internationally;
4.1.3. Increased usage of digital media and online networking for the promotion of cultural heritage of Kosovo	<ul style="list-style-type: none"> -Support 'online' sites to promote the cultural heritage of Kosovo; -Create the platform "Virtual heritage of Kosovo" which integrates and structures the sites 'online' of institutions, private sector organizations, civic associations, etc; -xMembership in international networks for the promotion of cultural heritage;
4.2. Development of cultural tourism based on the principles of sustainable development	
4.2.3. Creating the symbolic representation of the major assets and cultural heritage locations	<ul style="list-style-type: none"> -Establishment of the inter-sectoral group for classification and placement of identity symbols (in: post stamps, local products, representative teams, etc.) -Develop Action Plan for communication campaign; - Training of communication specialists;
4.3. Promotion of cultural diversity, respect and protection of heritage and cultural expression of Kosovo's communities	
4.3.1. Promotion of the UNESCO Convention on the protection and promotion of diversity of cultural expressions, Universal Declaration of UNESCO on cultural diversity, the CE Convention on the value of cultural heritage for society, as well as other relevant documents and best practices	<ul style="list-style-type: none"> -Promoting cultural diversity through the dissemination of the Convention and the UNESCO Declaration on Cultural Diversity; -Promote the importance of cultural heritage values for society through the dissemination of the Council of Europe Convention on the value of cultural heritage for society; -Enhancement of national policies and their harmonization with the abovementioned and international relevant documents that promote respect of cultural heritage of all communities in Kosovo; -Promoting good practices that promote a coherent cooperation in the field of conservation and protection of heritage and cultural expression;

4.3.2. Respect and protection of heritage and cultural expression of Kosovo's communities	<ul style="list-style-type: none"> -Supporting research and development projects, and education and awareness campaigns to promote respect for and protection of heritage and cultural expression of Kosovo's communities; -Creating the Foundation for organizing the traditional annual conference: Heritage (tourism and cultural / and our common values / etc);
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Objective 5: EDUCATION, TRAINING AND ACTIVE PARTICIPATION IN THE PROTECTION OF CULTURAL HERITAGE Improvement of public debate and the development of modern national discourse on the field of cultural heritage will contribute in improving the image of Kosovo

5.1. Improving "access for all" to the cultural heritage

5.1.2. Improving access to intellectual, physical and virtual assets and locations of cultural heritage	<ul style="list-style-type: none"> -Studying the situation for a comprehensive approach in cultural heritage, with the aim of identifying opportunities, potential and requirements for advancing of access; -Encouragement of open debate in relation to "access for all" as an important segment of human rights and as an indispensable cultural education -Supporting projects and campaigns that promote intellectual, physical and virtual approach in all assets of Kosovo's cultural heritage, according to the categories and characteristics.
5.1.3. Promotion of alternative uses of heritage sites, in order to strengthen the link between cultural heritage and arts	<ul style="list-style-type: none"> -Drafting a plan for organizing / structuring of permanent and special exhibits -Promotion of alternative uses of heritage sites for the purposes of exhibitions, cultural and educational events, presentation of experiences and techniques of traditional art / popular etc; -Studying the situation and the substantial and financial potential of cultural heritage assets in order to functionalize them through conservation-restoration and alternative uses; -Support of cultural and educational projects that promote the strengthening of the relationship between cultural heritage and the arts; -Encouragement of cultural events, conferences, concert; camps, schools and workshops, art colonies, etc., in the localities of cultural heritage.
5.1.4. Promotion of traditional knowledge, transfer of collective memory and oral histories from older generation to the younger generation	<ul style="list-style-type: none"> -The study and documentation of traditional knowledge and oral histories; -An Action Plan for the promotion of traditional knowledge and oral histories in different media and platforms; -Support people / groups active in practice / transfer of traditional knowledge; -Support pilot projects staged, re-interpret and foster the transfer of collective memory;

5.2. Improving professional capacities of cultural heritage employees	
5.2.2. Training programs for guides and museum curators, managers, Laboratory Technician and other professionals of the field	<ul style="list-style-type: none"> -Creating the conditions, continuing support and diversification of training programs for guides and museum curators, managers, lab and other professionals of the cultural heritage; -Balanced distribution of training projects in territorial terms and content, according to the specifications and needs of the areas and regions throughout Kosovo; -Cooperation and adherence to international institutions and organizations in the field of training of specialists of cultural heritage;
5.2.3. Development of modules in formal and informal education, organization of scientific research, debates and conferences in the field of cultural heritage	<ul style="list-style-type: none"> -Development of platform program for education and training for formal and informal sector of storage, handling, adaptive use and promotion of cultural heritage; -Qualitative and substantive consolidation of activities and training programs offered by public institutions, international and civil society programs within the program platform; -Supporting scientific research, meetings, debates, conferences, professional, scientific / academic roundtables in the field of cultural heritage;
5.2.4. Training in the use of technologies and technical apparatus for documentation and contemporary treatment of cultural heritage	<ul style="list-style-type: none"> -Consolidation of technologies and technical apparatus for documentation and contemporary treatment of cultural heritage; -Training in the use of the technologies and technical apparatus in the field of cultural heritage; -Support for the presentation of laboratory results and systemic findings of scientific and laboratory research; -Cooperation and adherence to international institutions and organizations in the field of training of professionals in use of technologies and technical apparatus;
5.3. Education of new generations on cultural heritage	
5.3.1. Systematic inclusion of cultural heritage in the curricula of the education system	<ul style="list-style-type: none"> -Establishing lasting and structured cooperation with the Ministry of Education, Science and Technology (MEST) for the purpose of inclusion of cultural heritage in the curricula of educational system at all levels of education in Kosovo; -Collaboration with universities and research and education institutions for the purpose of development and accreditation of programs in the field of cultural heritage; -Creating a framework for continuing education in theory and professional practice in the field of cultural heritage; -Establishing academic ties and adherence to international networks
5.3.1. Systematic inclusion of cultural heritage in the curricula of the education system	<ul style="list-style-type: none"> -Encouragement of tradition, solidarity and charity and creative ideas aimed at activating the private initiatives for public good and to improve the welfare of cultural heritage; -Study and presentation of cultural philanthropy and cultural heritage in Kosovo; -Develop a working document that specifies / tests the profile of organizations of cultural heritage on one hand, and on the other hand, schemes of memberships and friends of trusts, foundations, associations and clubs, regulation of sponsorships and fundraising and donations;

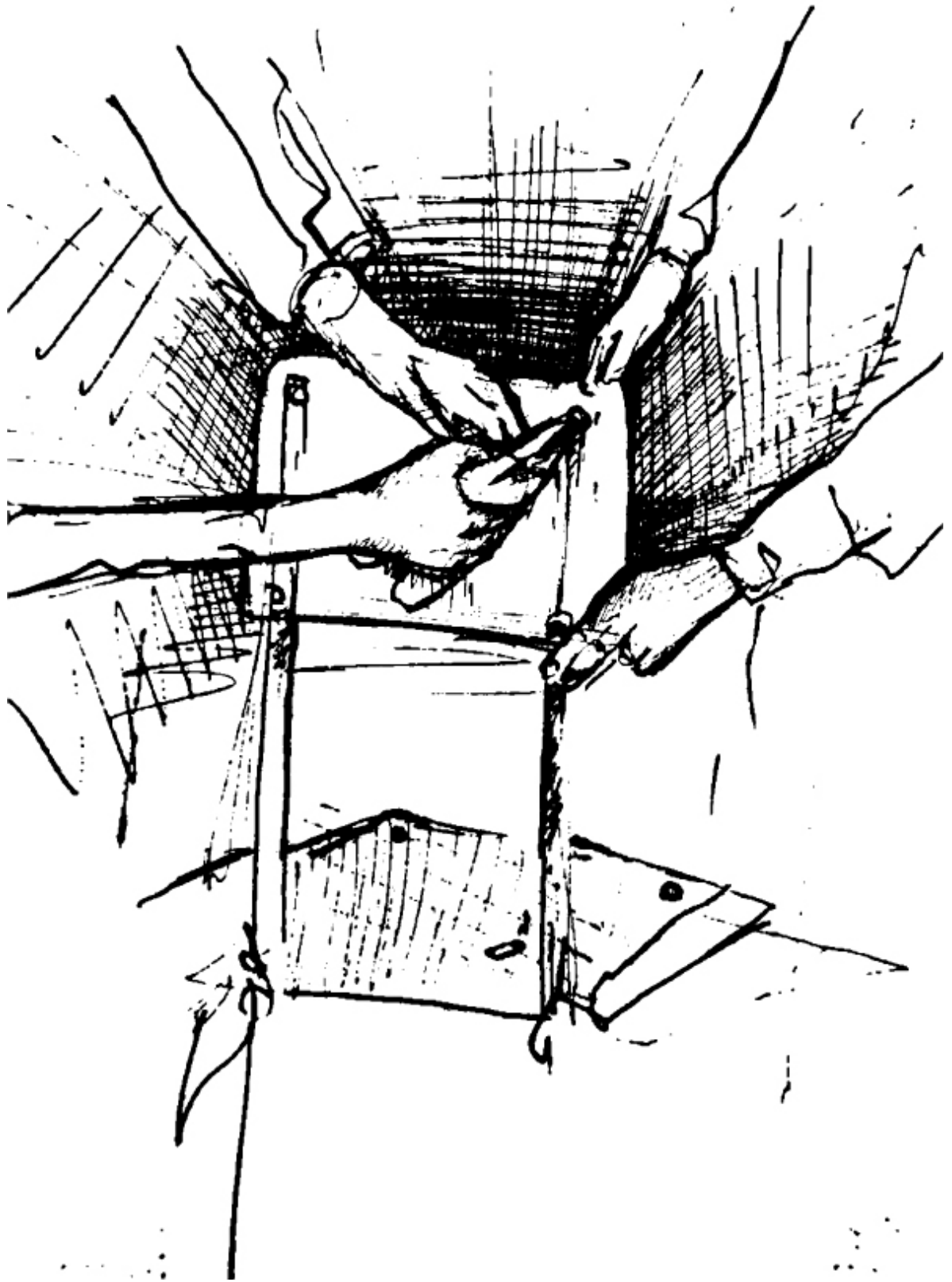


Figure 4: Craftsmen - Renea Begolli

2. Theoretical framework and methodology

The past thirty years, first of violence and dislocation, but also abounding creative production, followed by state-building and international interventions, have left lasting marks on Kosovo's cultural heritage. Currently there are almost two thousand heritage sites under temporary protection in Kosovo and only twenty-three under permanent protection. The Kosovo Government prioritised cultural heritage when it adopted the National Strategy on Cultural Heritage. Some organizations continue to restore sites and engage the public in support of rights to cultural heritage and creative industry, whereas others monitor, report and define possibilities for urban planning that places citizens, and cultural and natural heritage at the centre. While many sites of cultural heritage have fallen in disarray, governmental and non-governmental institutions and organizations, academia, as well as independent citizen action, have begun vying for increased preservation and education. Although there is only scattered digitization of the overall cultural heritage of Kosovo, artistic and multi-media productions surrounding sites, events (including: wartime memory; 1990s social, cultural and political activism and resistance; modernist and socialist architecture and art; archaeological sites, etc.), have animated the interest of local and international scholars and publics.

The war of 1999 has held the central stage in the national hegemonic memory and has eclipsed all other events and memory. However, this production of memory mainly serves the national audience and produces metanarratives of a glorified past without account of the many layers and positions of power that crosscut ethnicity, gender, class, etc (Luci & Gusia 2018). However, these narratives have also been a source of tensions between multiple local publics, but also complicated by the power and role exercised by "international" arbitrators and referees. The latter has had a complex effect and has served to negotiate the past as a means of serving a political status quo, that in turn was mostly used by political leaders for capitalization of narratives, personages, and events.

The existing frame, locally with narratives and memorialisation of the war and freedom fighters on the one hand, and internationally narrated through the NATO military intervention, on the other hand, has been partly shaped by a journalistic gaze and largely an ahistorical understanding of the conflict and war. The war in Kosovo was widely broadcast in the traditional media, shaping particular imaginations of 'the place, the culture, and the people.' When Kosovo's past is a topic of inquiry, social history is almost entirely absent and ethnic history (historical hate) is offered as an explanatory tool to account for cultural, social and political contexts. Moreover, memorialisation narratives are still fixed in "territorialisation,"

located, contained and inherited by the nation state and nationalist paradigms. In this context the peaceful resistance of the 1990s, of which the house school is a crucial part, has stood in tension with the dominating narrative of armed resistance and has been for the most part silenced.

The interpretative tools used to read the “context of Kosovo” itself become significant, particularly since the narration built around the war from the outside relegate Kosovo’s past and culture as explanatory tools for local political positionalities, whereby culture is reduced to a determining function without accounting for the many layers and positions of power that crosscut experiences, institutions and responses. The SHM would potentially enable engagement with silenced or unheard histories and pasts, to reveal models and collective forms of resistance that are not always based on homogenized and sacrificial martyrdom, but rather reveal individual and collective, vernacular

and hegemonic, experiences and representations of peaceful resistance, violence, oppression and agency. It becomes crucial to also create sites of dismantling dualisms and disentangling the commemoration praxis to allow communal, connective learning, instead of narratives that collapse categories of “us” and “them” that go on to produce heroic masculine metanarratives. Networking, participatory research and art, digital technologies and platforms have brought visibility to already complicated ethnicised narratives and epistemic erasures. They manage to move beyond static notions of heritage, and animate previously isolated and silenced sites and experiences of memory, transnationalizing memory practices, as well as take the initial steps in addressing various voices and positionalities of insiders and outsiders, personal and collective experience, in an attempt to understand connections between injustices in the past and those in present.

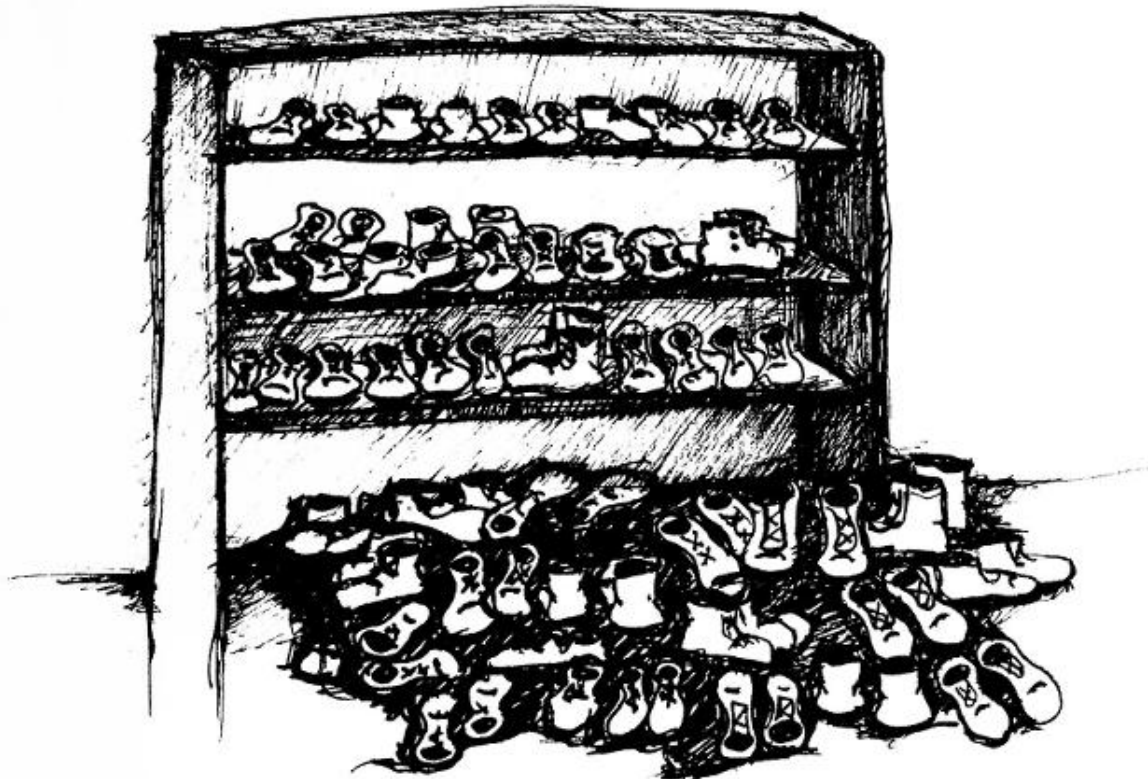


Figure 5: Shoes- Luiza Thaqi

2.1 Participatory Action Research and Digital Memory

In the process of creating plural and collective participation, and involving multiple voices in the processes of learning and engaging with cultural heritage and in dealing with the past, PAR becomes the necessary theoretical and methodological tool for engaging different narratives and voices, past and present, but also accounting for its potential for action and change with the communities involved. Participatory action research identifies critical thinking as the starting point of research and co-creation, in what is known as the full circle outcome of the research. As a research methodology it enables the co-creation of knowledge and positive partnerships that can lead to improved research designs, enhanced credibility of knowledge generated, and increased community ownership of initiatives.[4]

However, inclusive or participatory approaches to research, especially when directed towards social action and change, similarly to other methodologies, are also inherently charged with uneven power dynamics and blind spots. Even in the process of involving as many individuals in the process, not all voices will be represented. Nonetheless, PAR allows for reflexivity and greater care in the co-production process that accounts for diverse standpoints and positionalities, and can be a critical tool not just in interpreting lived experience but also accounting for and initiating action and change.

Participatory co-creation and PAR activities with the involvement of youth, various groups and institutions, in the ReContextualising Contested Heritage project, created the basis for this toolkit. Disrupted by measures and circumstances caused by the COVID-19 pandemic, workshops and activities were held online, including a PAR workshop, training on photogrammetry, 360 photography/virtual tours, and story mapping, as well as an online discussion platform. The workshops created space to reimagine cultural heritage - through photogrammetry of music cassettes, the making of original art-work and a prosaic narrative based on personal and city archives, and original interviews - while creating affective empathic connections, engage with factual and evidence based comparisons, as well as offer new venues for interpretation and reflection. This adapted design created an opportunity for participants (students of art, sociology and anthropology) to become engaged researchers and explore new ways of finding, sorting, disseminating and representing an archived and memorialised past in their own language mediated through digital technologies.

These methodologies and ongoing digital transformations in the field of memory, through what are often called participatory digital media, aid the connective practices that are reshaping knowledge and experience globally. They are also a reminder that “[m]emory

[4] Kindon, S., Pain, R., Kesby, M. (2007). Participatory action research: Origins, approaches and methods. In Kindon, S., Pain, R., Kesby, M. (Eds.), *Participatory action research approaches and methods: Connecting people, participation and place* (pp. 9–18). New York: Routledge; Rodó-de-Zárate, Maria. (2016). Who else are they? Conceptualizing intersectionality for childhood and youth research. *Children's Geographies*. 15. 1-13.

is always new if seen as an attitude toward or a representation of the past in the present, and is constantly remade (Hoskin)". This constant remaking and questioning creates potential for exchange, foregrounding marginalised and forgotten histories, narratives and experiences, in a complex interplay between accessibility, visibility, denial and recognition. Critical engagement with these media can shift the ways of seeing and accounting for cultural heritage, including contestations of hierarchies of knowledge and representation, across and between the Global South and North. They might help address the dangers of the single story, as Nigerian writer Chimamanda Adichie reminds us, as the im/possibility of travel across social, political and cultural geographies deepens.

2.2 Overview of seminar: Understanding local challenges and opportunities towards co-designing heritage narratives

The University of Prishtina organised a one-day seminar on 13 May 2020 under the title: Understanding local challenges and opportunities towards co-designing heritage narratives. What tools and what methods?[5] In addition to contributing to the research components of the project, and its inquiry into the knowledges and practices of selected historical, social and institutional contexts, the seminar sought to identify and initiate potential themes, questions and modalities that would pave the way for co-creative, co-productive, and transformative models of knowledge exchange within the specific field of participatory and digital heritage. An underlying premise of the seminar was to create a space that would identify and to interdisciplinary approaches in critical heritage studies, work, and policy, relying on arts and humanities research and practice; it emphasized reflexivity and connectivity,

while exploring the didactic potentials within existing global challenges and the continuous destruction of cultural heritage in conflict and post conflict societies. The question below guided the discussion:

- 1.How do we define cultural heritage (tangible and intangible)? Why is cultural heritage important to individuals or a group?
- 2.What is the current role of the youth in understanding the value of the past, what skills and practices are in place? and what actions?
- 3.What is the role of local museums in protecting and disseminating cultural heritage? What tools and mechanisms are in place to engage youth in co-production and co-creating of this knowledge?
- 4.How can we work in more interdisciplinary ways to engage with this past? What are the main resources we need? What are the challenges: and who are the potential partners?
- 5.Which are the Sustainable Development goals (SDGs) that engage and correspond to protecting local heritage, how are they tackled and in what manner?

In order to answer these questions, Dr. Florina Jerliu, key-note speaker, architect and cultural heritage expert, argued that an entry point in understanding multiple, and often contradicting, discourses of cultural heritage of/in Kosovo is of vital importance for informing and guiding its protection and management. Specifically, her proposed frame for thinking about cultural heritage in Kosovo was structured around three key points which we further elaborate below by also relying on the seminar discussions:

- 1.History and interpretation: To place cultural heritage in a broader historical context, both regional and global, by

[5] Hoskins, Andrew. Digital Memory Studies: Media Pasts in Transition. Routledge: London 2007,

examining narratives from diverse perspectives of insiders and outsiders, within disciplinary, geo-political, socio-cultural, knowledge and power dynamics.

2.Narratives and landscape: Focus on the intersection between heritage, memory, and identity as they relate to various social geographies (urban, rural, natural, industrial, technological).

3.Methodologies/Actions: Working through action and activism towards a theory and practice of sustainable preservation, with the city as a focus.

She noted that “heritage becomes synonyms with the past,” whereby the dominant approach in Kosovo, and the Balkans, “is to turn [cultural heritage] into an instrument for political stability... although the driving force of history remains nationalism, and that this history remains true only within the nationalistic agenda.” Within the ongoing frozen conflict with Serbia cultural heritage is made visible at the intersection of this instrumentalization, from both insider and outsider perspectives. A case in point are the 667 archaeological and around 571 ethnological artefacts that were never returned to the Museum of Kosovo and remain in Belgrade, Serbia. The destruction of heritage during the war, as well as the pre and post war politicisation of cultural heritage, created particular narratives and red lines that have flagged the difficulties of working in cultural heritage, but have also come to mark the very concept of heritage. In Kosovo, some post-war reconstruction and rehabilitation has taken place but most of what was burned down was never recovered.

Jerliu suggests Gregory Ashworth's model as a possible theoretical framework - From History to Heritage to Identity: In search for concepts and models (1994) - where the city history and heritage could offer opportunities

for economic development and tourism. Ashworth proposes new ways of managing cultural heritage, promoting cultural tourism, where the past is in the service of the present, and where different types of heritage in the city and new ways of managing them create opportunities for learning. Furthermore, an attempt to implement thinking about cultural heritage in Kosovo, through this model, creates the opportunity for a paradigm shift whereby thinking of cultural heritage through the city and its many layers creates access to economic opportunity, as well as puts the youth at the centre of thinking of cultural heritage.

Cultural heritage has also been a site of political interventions on the part of institutions charged with the oversight of “democratic transitions” in Kosovo. For example, Kosovo, as other post-war contexts, are seen as problematic because of how heritage and history are propagated. The cultural heritage of Kosovo's capital Prishtina is an example of recontextualising and centering the wider academic, institutional and interventionist discussion on cultural heritage.

While building Kosovo's identity, urban identity of cities and heritage sites has been relativized to the point of abandonment, not to say alienated for the sake of economic gain or development...Prishtina is often narrated from its present and future perspective, while its past and heritage aren't properly utilized envisioning the city and hence its urban identity became to be the fragile components of the case, risking also the loss of the sense of belonging. Florina Jerliu

Jerliu argues that we must foreground cultural heritage in its cultural and socio-political landscape. The persistence of vague and conflicting interpretations of particular sites and histories,

lack of political will and political instrumentalization, is contrasted with different initiatives by the public, and youth specifically, and their increased interest and sensitivity, activism and creativity towards cultural heritage. The task of creating a sustainable urban environment and maintaining/prompting heritage values cannot be left entirely to local authorities and international donations. In her proposal to “work with the city,” civil society, stakeholders and educational institutions also have a crucial role to play. Sustainability for and for the community should irrevocably be part of the political agenda. Local knowledge production and education here takes centre stage, in both producing theoretical frames that are driven by a critical assessment of content, and an ongoing production of pedagogies. Tools such as the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Site can be vital in defining, protecting, communicating and promoting heritage. There are numerous examples of work conducted between academics, students, and professionals that speak not only to the capacity to conduct critical work, but also the agency, mobilisation and potential that is found locally.

Questions, threads and ideas

Academic: Ministries haven't been vigilant about the typologies of buildings and heritage. Only in 2011, more information surfaced about intangible heritage. Recently there has been more attention directed at protection of modern heritage. This happened only because of the pressure coming from the public, not because of the ministry.

Decision maker: Museum and heritage go hand in hand with science. Currently the National Museum has close to zero data. The Museum of Kosovo has around 50 thousand unregistered artefacts.

There is a database developed in 2006 containing only 4,000 objects. There are around 100,000 unregistered artefacts. Cultural heritage is an interdisciplinary field, composed of interconnected and joint bodies and shared visions. We recognise that policies and laws on cultural heritage are not being implemented, and protection and collection is not failing. So, we need policies for cooperation and projects linking science and heritage.

NGO: We have significant problems because of a dysfunction system, lack of basic infrastructure, limited or no access, scattered data, and a very poorly funded field.

Curator: Heritage is political. Kosovo has inherited destroyed heritage that has not been documented properly. Today we can address it easier through digital heritage and digitalization. Kosovo has inherited policies from the UN Mission and international bodies working on Kosovo. But who decides what heritage is in Kosovo? There is no structure for the museum to be open, inclusive and forward thinking in regard to supporting and taking an active part in social movements and initiatives. The museum of Mitrovica couldn't wait for the state or municipality, so reaching and expanding the public became a priority.

Academic: There should be more attention given to intangible heritage. There are unique and special elements of this type of heritage. The artefacts in our museums are not properly archived and ordered. In comparison to archaeological artefacts, the ethnological ones are more dominant. There is a problematic jump from archaeological exhibits to those of the last war. There is no clear concept or dignified presentation of heritage and the historical continuum.

Academic: Using economic models as

means to overcome political complexities is being seen as a solution. But we need to consider how financial and research interests might collide. How does the relationship between the norm, seen as the “west” and the exception, “us,” work out? If we are constantly working with exceptions and disruptions, we remain in a constant state of crisis.

Expert: There is no identified list of tangible and intangible assets. It is important to preserve and acknowledge Kosovo’s identity and heritage before joining the EU, and campaigning for the European identity. Universities should change their curricula regarding the definition of cultural heritage.

Decision maker: We must create awareness for heritage sites – allowing space for the audience to join in. This means interactive museums that utilise technology and think of youth. There should be an audience for the museum in whatever form it may be. Communication between institutions and initiatives is crucial, no matter who is in government or in decision making positions. The proper interpretation of heritage is as important for locals as for tourists. There should be the right people working at the right place.

Curator: There’s a lack of professional staff inside the museum.

Curator: The museum culture in Kosovo hasn’t been considered a priority and has not been an active part of development strategies. In general, museums are not part of mainstream discussions. There is not enough media coverage. Museum spaces are not considered spaces where you can get knowledge. They are not part of any formal curricula or alternative education programs. Artists rarely collaborate with museums or heritage. There is no sustainable maintenance even of the

restored buildings.

NGO: Sites should be accessible to people. History can be taught well and received if organized on site.

Academic: Youth hesitate to get involved directly in the discussion. Transitioning is a state not a process of this country. We have to differentiate between the destruction of heritage for the sake of economic development and the usage of heritage for the sake of development.

Academic: Small acts matter. In a village of Rahovec, a primary school organized the students in collecting artefacts and they’ve showcased them in the school halls. In this way, other schools and families can preserve their household artefacts.

The seminar closed with a series of conclusions and recommendations:

- 1.Redefining the concept of cultural heritage: education, research and broadening interdisciplinary initiatives;
- 2.New understandings of museums as inclusive and interactive spaces;
- 3.Sustainable infrastructures are built that integrate academic and scholarly interests with opportunities for sustainable and inclusive development;
- 4.Increased cooperation between institutions, communities and youth.
- 5.Education and professional development of cultural heritage workers (academics, students, artists, activists) and enhanced long-term planning driven by research and data.

II. The School House Foundation:

This section outlines the instruments that will directly support the School-House Museum, currently being constructed in Pristina. It includes three tools that will function as starting points for the medium and long term establishment and development of the museum

TOOL 1 Establish The School House Museum Foundation

Goal:

Establish the The School House Museum Foundation as a service organization that will define the mission, working modalities, programmatic content, and policies, including budget, that will govern the SHM.

Process/to Do:

- 1.Set up working group (broad inclusion of academics, civil society practitioners, artists, experts, decision makers, policy makers, community representatives)
- 2.Draft and sign Memorandum of Understanding between Municipality of Prishtina and SHMF working group (terms of collaboration between the working group and the SHMF)
- 3.Disseminate best-practice examples of similar modalities for foundation based structures for museums/cultural institutions to working group members.

- 4.Organize working group meetings (at least three) to draft SHMF statute (mission, governance, registration application)

Communication Strategy:

- 1.Open channel of communication between the Municipality of Prishtina and the SHMF working group
- 2.Face to face and online meetings, emails
- 3.Create SHMF email account and shared drive for co-production of statute and accompanying documents, meeting minutes, etc.

Output:

- 1.Complete SHMF Statute
- 2.Complete registration documentation and submit for approval

Measures for Success:

- 1.Number of working group meetings held
- 2.MoU signed
- 3.SHMF registration completed (certificate released)

Resources needed:

- 1.Financial: No compensation (voluntary work)
- 2.Time: 4 weeks

3. Online and physical meeting

TOOL 2 Draft SHMF Strategy 2020-2024

Goals:

1. Draft a four year Strategy and Implementation Toolkit for the SHM (objectives, goals, activities, partners, budget, timeframe).
2. Demonstrate that the SHM is dedicated to creating a new inclusive, plural and critical engagement with cultural heritage
3. Creating broad base of support and working partnerships between experts, decision makers and community, the private sector and donors
4. Identify existing cultural institutions/ foundations with shared vision and learn from their experience through a participatory design workshop
5. Establish the framework for designing the Strategy and Toolkit based on the following principles: a. The museum as a site of learning; b. The museum as a site of transformative practice; c. The museum as a site of co-creation; d. The museum as a site of community engagement; e. The economically sustainable museum
6. Share resources (money, time, and staff) between institutional partner and SHMF as per signed MoU
7. Identify existing partnerships and networks, regional and international

Process/to Do:

1. SHMF working group designs and elaborates the Strategy and Toolkit Framework
2. Design agenda for drafting process (tasks, deadlines, logistics) and assign logistical coordinator
3. SHMF working group creates agreed upon responsibilities of members for specific tasks as per the agenda

4. Identify participants for the drafting process (16 max) and create five working groups that will each design the tools pertaining to the principles elaborated in the Strategy Framework

5. Hold one participatory design workshop with existing cultural foundations

6. Share knowledge among working groups (database for school house museum)

7. Hold meetings and conduct tasks as per the drafting process

8. Share Strategy and Toolkit with national and international partners and networks, including donors and private sector, for a review consultation (hold or plan study visits)

Communications strategy:

The Logistics Coordinator creates and maintains regular email correspondence, on agenda, etc., among working groups members

The Logistics Coordinator creates a shared drive for co-production of Strategy and Toolkit (relevant international and national strategies, laws, practices and toolkits,

Communicate with media (press releases) and share updates

Create a facebook, instagram page to notify public with the process

Hold a public consultation workshop to present the draft Strategy and Toolkit

Outputs:

1. Strategy framework, guiding principles (inclusion, plurality, education, social justice), designed

2. Participatory design workshop held and contributes to the Strategy and networking

3. Database of shared information serves as basis for SHM online communications

4. Public Consultation Workshop contributes to the SHM participatory framework and creates linkages with community

5. SHM Strategy and Toolkit SHM 2020-

2024 approved by SHMF

Measures for Success:

- 1.New partnerships contribute to cooperation and knowledge sharing between institutions, CSOs, experts, researchers, artists, youth, and the community
- 2.Members of working groups become committed to the process and the

mission of the SHM

- 3.Positive public and expert response to drafting process and final document
- 4.SHM becomes first museum in Kosovo to place participatory and plural engagement in policy design for a cultural cultural institution
- 5.SHM contributes to institutional and public perceptions of the definition, roles and mission of museums



Figure 6: Working desk 2- Luiza Thaqi

III.

The SMH Research and Digital Heritage Space

The tools below have been designed to establish Fletorja (notebook) as a co-creative, action driven and knowledge space, both physical and digital, that will initiate and engage broader social conversations surrounding cultural heritage, museums, and dealing with the past. Fletorja is to be based on participatory action research, art-based teaching and technologically informed activities, whose aim is to create practice that is co-creative and co-produced by youth. In the process of learning about past injustices these spaces can address and identify present systems of injustice, but also foreground the complexities of past and present contexts, social resilience and agency, creative energies, and community solidarities that forge interventions and networks locally and internationally.

TOOL 1 Fletorja

Goals:

- 1.Create a research infrastructure that links cultural heritage research with the School House Museum Digital Platform to enable open access to resources (publications, images, audio-visual materials, recorded interviews, archives, documentaries, etc.), that enables

collaborative, interdisciplinary and cross-sectoral projects.

- 2.Design the Fletorja research based teaching and learning programme

- 3.Create a database of resources on memory research, PAR, digital memory, technologies and applications (VR, story maps, gaming)

- 4.Identify the SHM research priorities: for cultural heritage research; the social, cultural, political legacies of the 1990s in Kosovo (and global linkages), (co-create research around contemporary contested/forgotten history)

Process/To do:

- 1.Identify and collect existing data, archival, interviews, publication, short films, etc. and enable open access in a shared platform online and offline.

- 2.Identify individuals, organizations (CSOs, educational, donors) and institutions that can contribute to the resource database and share on SHM Digital Platform

- 3.Hold PAR workshops for involved institutions and individuals (including youth and community members) to contribute to the the Fletorja research agenda and educational activities

- 4.Based on objectives set in the SHM Strategy and Toolkit, the resource

data-base and PAR workshops, invite members, and pool resources, of the SHM network

5.(academics, researchers, artists, students, policy makers, youth and community members) to design the Fletorja educational (learning and teaching) activities

6.The online platform will create tools for easy interaction, designed to encourage sharing of material, experiences, data and information, comments

Communications Strategy:

1.The online platform will create active and interactive tools for submission of materials - testimonies, written submission, audio and/or video recordings, documents, images, etc) .

2.Create online events that will present the Fletorja concept and invite different groups to share their ideas

3.Conduct an open call, and recruit, for expression of interest for contributors to the resource database

4.Conduct and open call, and recruit, for participants in the PAR workshops

5.Organize open days at the SHM for presentation of Fletorja and submission and collection of materials

Outputs:

1.Develop ways to formulate and communicate an inclusive heritage research agenda which facilitates interpretations and approaches in history and memory research and education that are multi-perspective, authentic, and critical

2.PAR methodology, with identified partners, is elaborated and used to build the research infrastructure

3.Draw from the existing creative production of researchers, artists, curators, to bring this together in a teaching, learning and research program that can animate these resources in specific activities (courses, training, etc.).

Measures for Success:

1.Digital Platform is utilised by the public and open access and interactive site is created

2.The invited public participates in events and contributes to the design of the research infrastructure

3.Sharing of materials (photos, diaries, other documents, experiences) in Fletorja digital platform

TOOL 2 Classrooms (Learn) Hallways (Engage) Yard (Achieve) = *N'shpi N'klas N'oborr*

Goals:

1. Introduce and promote digital technologies in cultural heritage, museums and in dealing with the past, for their educational and research potential
2. Introduce new ways of learning and interaction with cultural heritage and memorialisation through Virtual Reality Technology, story maps, virtual tours, photogrammetry
3. Support participation of new groups and the wider public in formulating non-exclusionary and diverse notions of heritage, community (in schools, neighborhoods, etc.) based initiatives (research) to foreground the roles and agency of youth and community
4. Through digital technologies revitalise various understanding of cultural heritage based on everyday understandings and practices of heritage, including recent heritage and memory of conflict
5. Generate methodologies and practices that will merge research, arts and technology, with youth centered and community based involvement
6. Support methodological approaches that give attention to aesthetics and affect in relation to heritage, explore cultural renderings of place and space (e.g. the city and heritage), inquire into meanings of spatial belonging and memory, and the conflicts and negotiations surrounding heritage along national, gendered, ethnic/racial, class, and other relations.

Process/To do:

1. Coordinate with existing projects and initiatives to utilise existing resources (human, financial, knowledge) projects to support Classrooms (Learn) Hallways (Engage) Yard (Achieve)
2. Learn/Engage: Conduct participatory

and art-based research workshop to design VR and animation experiences for the SHM permanent exhibition (including artists, youth, educators, animators, curators) based on Fletorja and the SHM Digital Platform

3. Learn: Hold training sessions on digital technologies and applications (VR, story maps, gaming) for youth and participants and educators

4. Engage: Conduct workshop that specifically investigate and engage with particular intangible heritage (music, theatre, etc.) that allow for different entry points into contested and traumatic experiences

5. Achieve: Organise public discussion between different audiences and showcase intra-generational dialogue (youth, former students, former teachers) based on existing research and practice (story maps, photogrammetry, 360 tours)

6. Achieve: Establish VR/art/animation experiences at the SHM

Communications Strategy:

1. Disseminate information on webpage, twitter, facebook
2. Hold meeting with existing projects and initiatives to pool existing resources (devise modality)
3. Hold pre-workshop, recruitment, information sessions
4. Document the workshop and training process and share online
5. Hold dissemination event with educators on use of SHM Digital Platform and SHM tools in schools (from Strategy and Toolkit), reach out to teachers and school principals, as well as line Ministries (Ministry of Education; Ministry of Youth, Culture and Sport)

Outputs:

1. Arts based VR and animation permanent exhibition established at SHM
2. Workshop series contributes to the SHM capacities to deliver Classrooms (Learn) Hallways (Engage) Yard

(Achieve) thematic series

3.Educators (high school and universities) and youth become engaged in cultural heritage and the SHM with digital technologies

4.Established dialogue between involved groups contributes to understandings of cultural heritage as location for building recognition, empathy, reverberations, and dialogue between communities and countries facing similar challenges in cultural heritage

teaching and learning tool

3.Workshops, trainings, and dissemination event attended

4.VR and animation permanent exhibition visited by number of youth, local and international visitors

5. Number of additional online platforms engage with the SHM platform

6.Communities and youth engage directly in online and offline production of exhibition content

Measure for Success:

1.Diverse skill sets thought, learned and used by educators and youth

2.Classrooms (Learn) Hallways (Engage) Yard (Achieve) developed into



Figure 7: History Class- Renea Begolli