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COVERED BY

 **ORANGE**
a European Youth Press magazine

Editor's note

Dear Reader,

At first glance, you might think that the subject of the centenary anniversary of the end of the Great War is somewhat straight forward. Some people came together in Berlin to talk about history and the many stories around the war – nothing more and nothing less. This assumption would go well with the global attention that the anniversary had received in public and media, namely few.



The “War or Peace?” festival in Berlin, however, presented in many ways an entirely different approach. Instead of simply talking about the past, the Bundeszentrale für politische Bildung (bpb) and the Maxim Gorki Theatre offered a participatory and many-faceted view on the complex happenings one hundred years ago. In about 20 workshops and many side-activities, participants did not only discuss the historical events of the Great War, but they rather explored the many societal, political and cultural stories around the events. It doesn't only refute a single story of war, but it also shed light on the hidden narratives and lessons that we can learn from many historic crossroads, which might be today of more relevance than ever before.

Without mapping a blueprint for the future, the festival bridged in an extraordinary manner the gap between the past and present – with talks, podcasts, comics and many other tools created by young people from all around the globe. The result: a co-operative and respectful spirit among a young generation which stands up for peace and dialogue. With the following collection of interviews and articles, Orange Magazine gives you some impressions of this spirit and why we should talk more about peace.

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WAR OR PEACE ?

FESTIVAL

OCTOBER 2018



Photos by:
bpb/ Laurin Schmid und Zöhre Kurc
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Opening the "War or Peace?" Festival in Berlin

Photo: bpb/Zöhre Kurc/ BILDKRAFTWERK

The opening ceremony on Wednesday night marked the official beginning of the WAR OR PEACE - Crossroads of History Festival in Berlin. The colourful and diverse ceremony welcomed all participants from near and far to the WAR OR PEACE Campus at the Gorki Theatre in Berlin. English-language journalist Laila Harrak guided the audience through an event of cultural highlights, academic inputs by remarkable experts and many warm words of welcome.

"When crimes accumulate, they become invisible" the artistic director of the Maxim Gorki Theatre Shermin Langhoff welcomed the amazingly international audience in Berlin. Especially in current tough times, she continued, we would be in need of young people who think ahead and take responsibility. She finished her welcome address by wishing for many stimulating debates and memorable experiences for of all participants. A similar hope was voiced by the German Minister of State Michelle Müntefering in her welcome address at the Gorki Theatre. She emphasised that one must win and defend freedom and democracy time and again. The best manner to do so would be the awareness that both freedom and democracy are by no means self-evident. The younger generations and including all ERASMUS babies, however, would be the strongest ground to hope for a democratic and peaceful Europe. "There aren't any automatisms in history, but together as people write its stories" she concluded. It would therefore be up to us to secure peace and prevent war for the fate of humanity.

Following these warm words of welcome the powerful and intense extract from the Gorki stage production "Roma Armee" marked the cultural highlight of the opening ceremony. The play tells the story of a group of actors who call for a Roma army at the time when Europe risks drifting into neofascism. For self-defense purposes the Roma army fights structural discrimination and racism. The actors are travellers from Austria, Serbia, Germany, Kosovo, Romania, England and Sweden who seek to emancipate themselves from the international victimisation of Romnija, Roma and Romani. Together they sketch out a vision for a safe European home in Gypsyland Europe. The incredibly colourful and mighty performance succeeded in drawing a counter-narrative on how Roma can shape the future of Europe. The entire play by the Swedish director Yael Ronen is staged on Friday night in the Gorki theatre.

After the breath-taking performance of the "Roma Armee" the President of the Federal Agency for Civic Education Thomas Krüger addressed the audience for his welcome message. In light of the Festival's sub-title *Crossroads of History* he maintained that in order to forge new paths one must listen to and understand one another. Krüger stressed that we are in need of guidance and smart decisions at critical junctures of history. He was thus delighted of the magnificent response of the man young people to the Festival's open call. The academic highlight of the conference was the keynote address of the Cameroonian philosopher, political theorist and public intellectual Prof. Achille Mbembe. In light of Sigmund Freud's of humanity's common possessions, he pled for a world, a planet and an earth that belongs to all who are in it, both humans and non-humans. We are "irreversibly exposed to each other" in our vulnerability, but also in our immense potentialities



Photo: bpb/Zöhre Kurc/ BILDKRAFTWERK

To achieve a world we own in common, and we are responsible of in common, Mbembe emphasised that "there is no other path than democracy and reason, no other path than truth and reason and there is no other path than reason and justice and justice for all". He concluded his powerful speech by calling to rise up and to commit oneself to expanding a new planetary consciousness upon humanity's common possessions: "a world in which the future will be open to each of us and all of us."

Before the official debut of the welcome night with reception Laila Harrak invited five participants on stage to give a little foretaste about stories and life-experiences and the upcoming workshops and discussions.

👉 Dominik Rehbaum



A European Narrative that is grounded in our common Humanity

Photo: bpb/Laurin Schmid/BILDKRAFTWERK

Orange Magazine: *First of all, congratulations to a truly exceptional opening ceremony. Why did the bpb decide to initiate the “War or Peace?” festival 2018 in Berlin?*

Thomas Krüger: To begin with, historic education is always part of political education. Overall, the bpb aims at internationalising political education and making education more accessible for everyone. For this purpose, we are co-operating with different European organisations, non-governmental organisations, universities and not least state institutions. I believe that together, we bear the responsibility of providing and designing education. Our success, however, depends on the people. As we could see once again tonight: people are interested in historic and political education. All the various contributions during the opening ceremony demonstrated a highly profound and political discourse in the society. The bpb wants to build upon on this dialogue. The social phantasy of how intend to shape our own future, not only within but also beyond our borders, can only be critically discussed by exchanging ideas and experiences, for example during the “War or Peace?” festival in Berlin.

After the Open Ceremony of the “War or Peace?” festival 2018 in Berlin, Orange Magazine had the chance to talk to the President of the “Bundeszentrale für politische Bildung” (bpb). He is a German politician and former civil rights campaigner in the GDR. From 1994 until 1998, he was member of the German Bundestag and since 1995 he is the president of the “Deutsches Kinderhilfswerk”.

Orange Magazine: *Willy Brandt once famously remarked “Peace is not everything, but without peace, everything is nothing” – should we talk more about peace?*

Thomas Krüger: Time and again, one can get the impression that many countries settled down in a state of peace without appreciating the comforts of peace. In consequence, we tend to accept conflicts, not only between but also within states, more recklessly (for example in Catalonia or in Scotland). The notion of a Europe that relies on solid institutions and units is a fatal mistake. If one takes a map and looks at how European borders evolved over time one must conclude: Europe did never take a rest, everything is in motion (there is great YouTube video which illustrates this exact point quite well). Moreover, it is crucial to keep in mind that in the past, Europe’s regions had always remained the primary points of departure for change. Or putsimply, fields of force evolved always out of de-centrality rather than centrality.

Orange Magazine: *In your welcome message tonight, you touched upon the concept of historic crossroads, which is also the subtitle of the conference. Do we face similar crossroads today as we have been 100 years ago?*

Thomas Krüger: I am not one of those who argue for simple analogies. While history isn’t repeating itself, it can remind us that path-decisions can be of tremendous impact and durability. I’ve got the impression that finds itself Europe insofar in a comparable situation as the path-decision we must take today could very well shape Europe’s future in the coming decade, maybe even longer. It is therefore indispensable to reflect on the present when we are talking about the past and it is also the reason of why we are talking about the past in the first place. You are thus right in asking about the benefit of consulting the past in order to find advise for our contemporary challenges. Many points of contestation remained arguably similar. Nonetheless, today’s world has drastically changed. We are living in a global, heterogenous and amazingly interlinked society. As a consequence, we can’t draw simple analogies. The consciousness that our decisions impact our future decisively in the long-run, however, is what we can learn from the past.



Photo: bpb/Laurin Schmid/BILDKRAFTWERK

Orange Magazine: *In the past, most path-decisions were subject to some sort of greater narrative which spearheaded and justified the very path our society was embarking on. The “War or Peace?” festival aims among other things at exchanging ideas and experiences in order to among other things discuss future narratives. Given your significant commitment to youth-media protection, how would you reckon the role media as storyteller of such narratives, especially when we face path-decisions and crossroads?*

Thomas Krüger: All media together have an eminent role. In light of the digitalisation and the rise of social media, it sometimes seems that ordinary journalistic activity becomes irrelevant. When I look at the manner how people communicate in these new media, however, I am very much convinced that journalists are of utmost importance for examining, investigating and evaluating both information and facts. This sort of guiding role was one of the major achievements of our global and democratic society. Consequently, we should highly appreciate the two young and ordinary media. Together, media face the extraordinary challenge of professionally organising a public space in which each and every one can participate. This must be guiding principle of dialogue and discussion.



CONTINUES ON THE PAGE 12

CONTINUATION FROM THE PAGE 11

Orange Magazine: *After the first impressions of the Festival, what do you hope for the Festival and for the future of Europe, a century after the end of the great war?*

Thomas Krüger: During the opening ceremony, I was particularly impressed by the keynote of Achille Mbembe who demonstrated that our narratives for Europe must simply be more radical and more self-critical with regards to the European history. We tend to forget what Europe's submission of the world meant for other countries, especially with regards to the great war. Up to the current day, the injustices of the colonial rule prevail. In order to reflect this reality, we must stand up for a credible European narrative that is grounded in our common humanity. I hope that the "War or Peace?" festival can contribute to this cause.

 **Dominik Rehbaum**

Finding a Common Language

The Struggle of today's youth in Serbia and Kosovo

Filip didn't tell his grandparents about his plan of travelling from Serbia to Ferizaj in Kosovo for the Deutsche Welle exchange project. His exchange buddy, Drilon from Kosovo, is set to visit Filip in his hometown the next month. It took Drilon some reasoning with his father, who was strictly against the visit, citing recent violent incident, and proclaiming: "I am not losing my son". The swap-visit came about as a part of *Deutsche Welle* project *Balkan Booster*, which connects 14 young people from seven neighbouring Western Balkan countries. It provided them with brief media training, it let them discuss and experience differences and similarities between their countries.

Twenty-one years-old Drilon, who is studying to become a dentist, was light of his career path a bit of an improbable candidate for a journalistic project. By taking part in it, he sought to "meet as many people as possible and learn as many new things as possible." After the first half of the project, Drilon learnt - first and foremost - that the two countries are more similar than he had thought. To illustrate his point, Drilon mentions the many similar words which the two languages share. He was particularly astonished that "many older people spoke Serbian with me."

One of them was Drilon's father who spoke to Filip in Serbian. Much like Drilon, Filip participated in the project with an open mind. "In Serbia and Kosovo, you read about conflicts politicians have every day in newspapers, but when it comes to ordinary life there of the people, you don't know what to expect." Filip was curious: "What customs do people in Kosovo have? Are they religious?" And after embarking on a journey he came very much like Drilon to the conclusion that the two countries have a lot in common. Filip says that the most interesting observation for him was "the wall of ignorance" the two countries have between them.

Filip says that before coming to Ferizaj, he didn't know the Albanian name for what in Serbian is Uroševac. He remembered his confusion when he first googled the place of his future adventure and was puzzled by the results - "I thought that I was going to Ferizaj and now I am going to Uroševac. What's wrong here?" he laughs. This sort of experience is precisely what the project sought to achieve: "this is not a scientific project, we don't have historians, we don't want to say this is right or wrong, we want to have young people come with an open mind and learn" Adelheid explained.

By broadcasting the young protagonist's media work to audience - youth of Western Balkan countries - Adelheid explained that they wanted to trigger a dialogue among the young people. Even though the dialogue wasn't always rainbows and butterflies, but having some young people realize, the other side of the dialogue is more like them than expected, is a good start.

 **By Daniela Ešnerová**



“All these wars are obsolete, because there is not one true story”

An interview with Nina Schillings

Photo: bpb/ Zöhre Kurc / BILDKRAFTWERK

Nina Schillings from the Bundeszentrale für politische Bildung (bpb), one of the organizers of the “War or Peace?” festival, explains the significance of the setting: “[In the agency] we discuss a lot and go deep into topics. Lot of this reflection happens in the head. But reflection also works well when the heart and the emotions are connected. I think this is what culture does. It doesn’t only touch your intellectual spirits, but it also touches your emotions and does something with you.”

Nina found the extract of the play “Roma Armee”, which was presented during the opening, presented a fantastic debut for the Festival as it promoted all participants to share their experiences and their ideas on the subject with each other. She continued “in the play, it was quite obvious that there is no single perspective; and that was actually the point - we can study history and get an impression, that there is truth in history, that it is onefold, and indeed there are historical facts and there are many perspectives on historical event; however, there are also many personal stories behind the grand mainstream narrative.”

“History is always socially constructed. Behind all the stories that we read in history books are hidden tons of personal stories. When you start reflecting upon them it becomes clear that there cannot be one single, true perspective of history. There are unfolding wars and conflicts all over the world about the notion of the true history. I think it is important to understand that all these wars are obsolete, because there is not one true story”

Crosstalk and Crossroads of History

Nina worked on an almost alchemist-like selection process, in which she tried to mix and match projects and participants from different regions and different professional backgrounds in order to arrive at a multidimensional perspective on the war. And all along, her hope for the Festival was to irritate all these people. She explained that “crossroads are a place where you must stop. You have to slow down, look to the right, look to the left and see who’s there in order to avoid crashes. It’s about stopping and listening to each other and then maybe to question the things you always took for granted.”

The Spirit of the Festival Lives On

Just before the closing ceremony Nina concluded “it’s a bit sad that we worked on the festival for about 18 months while the actual festival only lasted for four days. Nonetheless, I strongly believe that this festival will live on.”

Point and case. Ruben Galle travelled to Berlin for this year’s festival’s preceding edition as he had already participated in the 2014 edition. As a homework for the workshop, Ruben was supposed to find out about his family history during the great war. His father then showed him Ruben’s great-grandfather’s diary from the time of the war. For the festival in 2018, Ruben brought excerpts of his great-grandfather’s notes to Berlin. When he saw how everyone was so eager to listen, he realized he stumbled upon something special. This year, Ruben came to Berlin’s festival to give a talk on *Strolling through Istanbul 1918 - The Memoirs of a German private* where he presented a book which was born from his great-grandfather diaries.

“These moments are really special to me, because it makes me realize that what we do here is not just four days, it lasts on. For me, if it only lasted by the way of people making friends - and everyone who travelled knows that this is of value, good for your personal experiences and your worldview - it would be already a great thing.” Nina adds to Ruben’s extraordinary story.

□ Daniela Ešnerová

Be Your Own Mandela.

A message of self-empowerment from the South African youth

South-African activist Tebogo Suiping reaped an enthusiastic applause at the festival's closing ceremony, as she thanked the German government for not running away from the topic, but instead, using the anniversary of the end of the great war to provide a platform for discussing how to prevent it from ever happening again; then reminded us of Chimamanda Adichie Ngozi's words about the danger of a "single story". Finally, she called for self-initiative and saving oneself instead of waiting for the next Nelson Mandela.

Young activists from *South Africa: Activate and Civil Society* did not run away. They travelled to Berlin to offer their story and to fight the danger of a single story, and perhaps most importantly, to ask what we can do to pursue peace not only today but also tomorrow.

The Hidden Story of Africa during the Great War

The South African activists, who normally organise the workshop *History vs. Future - Threading a Fabric of Peace for Southern Africa and the World* in their home country, brought the project to this year's "War or Peace?" festival in Berlin. Activist and workshop leader, Bongiwe Ndlovu, says that at first, the group was worried about how their stories will be relevant in the European context and how to communicate them.

The participants, however, discovered that "in sharing our stories we opened up patterns for them to share theirs, and that is where the humanity came in because my suffering is same as your suffering - it is the same as another person's suffering. In sharing these stories, we saw that regardless of race or whatsoever - violence is still violence, crime is still crime, war is still war." Hundred years after the great war, however, the dominant narrative around it remains Euro-centric. Bongiwe points out that only two countries from the whole African continent weren't involved in the war. Yet, the story remained largely untold and unheard. The South African team came to Berlin to share their *hidden story*.

Striving For Peace Today

The workshop didn't rest in the past. Bongiwe stressed that they "discussed peace - what does it mean today, is it something that is still relevant today or is peace just some sort of fluff idea?"

"Many people were saying that conflict is something that is necessary; but peace is always a choice than we can make. In the workshop, we made commitments of what am I going to do, even outside the festival, in my daily life to champion the idea of peace. We shouldn't turn to politicians for solutions but rather rely on our own strengths."

At the end of the workshop, the group created a form of a fabric with a sign "Ubuntu". Bongiwe explained that "Ubuntu means humanity in Zulu, and by that we are expressing that we might come from different countries, but our humanity is what we all have in common. And how can we work together to remember what that is and try to remember our similarities over our differences."

The fabric, as exhibited as part of the show, was covered with participants' personal commitments, that read *argue less and speak out against racism*. After three days of sharing personal stories, the many young activists from South Africa leave Berlin having stolen the audience's hearts and having left an impact with their inspiring message of self-empowerment.

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 Daniela Ešnerová



Peace for Some
doesn't always
translate into Peace
for All

Photo: bpb/Laurin Schmid/BILDKRAFTWERK

Ever since the outcome of the Paris Conference up to the contemporary rise of independentist movements in Europa and across the world, the question of self-determination and its practical application in political communities remains a major point of contention. The Orange Magazine visited the “Good Peace vs. Bad Peace” workshop at the “War or Peace?” festival in Berlin in order to dive deeper into the issue of self-determination and to report on how the many participants relate to the topic.

To begin with, the workshop was provided by the European Association of History Educators (EUROCLIO), which represents an umbrella association of more than seventy history, heritage and citizenship educators’ associations. With the support of Prof Robert Stradling, Prof Ute Ackermann Böros and Agatha Oostenbrug, many young people from all over the Globe had made their way to Berlin to learn and to discuss self-determination and above all the matter of peace. People came from Kosovo to Georgia and from Turkey to Serbia to reflect on the multidimensionality of the problem, between the narratives of clash and the narratives of unity, between exclusion and inclusion within and across the borders which cut through the maps of Europe and beyond.

The delicate balance between self-determination and realpolitik in the “Good Peace vs. Bad Peace” workshop at the “War or Peace?” Festival in Berlin

Some of the many case studies were for example the Paris conference, the dissolution of the Soviet Union and the process of de-colonisation. What all these events have in common are their historical continuities and divergences in the application of the right to self-determination. The dominant finding of the workshop was the importance of historical narratives of self-determination processes in current times, which is fed by the significant role of public and civic education. Orange Magazine had the chance to deepen the discussion about education and self-determination in a conversation with the teamers of the workshop.

Orange Magazine: *Which role do historical events of the 20th century, such as the Paris Conference, the Skykes-Picot agreement, and the dissolution of major empires, play in relation to self-determination?*

Prof Stradling: Today, self-determination is a human right along with other human rights, but who has the authority to decide on a shift of borders? One thing we learned in the last 100 years about the great powers is that they put stability above all other things.

Prof Ackermann Böros: I think, generally speaking, the agreements are a great stone of contention. The question is whether the people who live in the countries which are actively involved in issues of self-determination, should still refer back to these declarations or should they rather look ahead and see where we go from here.

Orange Magazine: *The sub-title of the conference reads crossroads of history; do you think international politics is at a crossroads right now, just like 100 years ago?*

Prof Stradling: We are slightly moving back to a situation which seems more familiar to the Cold War than the situation in 1918 and also 1914. Realpolitik still dominates the international scene with issues, such as the Kurdish question, which present us all with a great dilemma. Ultimately, they do show how realpolitik cuts across people’s legal rights, human rights. In terms of narratives, history is often selectively bent at the service of certain politics. They tend to be over-simplistic. It is important for a historian to portray differences and continuities if we want to avoid making the same mistakes over and over again. Nonetheless, one shouldn’t make the mistake of drawing simple analogies, history is never identical.

Orange Magazine: *The revolution of new technologies, illustrated best by the rise of social media, seems to create more polarization rather than reconciliation. How could technology and particularly education play a positive role in this challenge?*

Prof Ackermann Böros: The latest EUROCLIO project is called “learning to disagree”, and I think that’s a particularly interesting direction to be moving in. It’s a recognition that the discourse on social media leads to a lot of simplification. We need people to disagree, but also, we need them to sit down together and discuss their disagreements. This requires analytical and critical skills.

Prof Stradling: Take the example of fake news. Ernest Hemingway used the interesting phrase “we all need a built-in crap detector” and I think this is one of the big things that education should be doing and also what EUROCLIO aims at. The skill of media-competency becomes indispensable in current times.

Orange Magazine: *What do you wish for participants to take back home from this workshop and maybe from the conference?*

Prof Stradling: I would imagine that people who join this conference, when they go back to their country, will become people who are mobilizers in society. Mobilizing their own generation. Perhaps not to wave flags and join political parties, but that they go out there and start saying, “it doesn’t have to be like this”.

Prof Ackermann Böros: I see a whole generation of university students who are relatively politically passive: they are worried with their own career, finding the money to pay for their fees. As a result, politics doesn’t really matter to them. But it doesn’t have to be like that.

 **Francesco Lanzone**



Photo: bpb/Laurin Schmid/ BILDKRAFTWERK

Theatre in Action — in Interview with Mazlum Nergiz

At the “War or Peace?”— crossroads of history festival 2018 in Berlin Orange Magazine met the dramaturg and organiser of the Festival from the Gorki Theatre Mazlum Nergiz to speak about the role of art and theatre in dealing with war and achieving peace.

Orange Magazine: *How did you get involved with the work of the Gorki Theater?*

Mazlum Nergiz: I work for Gorki since 2014. I studied comparative literature and cultural anthropology in Berlin. During my degree I gained some experience in assisting directors from all over Germany. At that time, I was trying to find out which kind of theatre I would like to do. Eventually, I ended up in the dramaturgy department, which is sort of the brain of the theatre because it conceptualises plays, creates the programme and the content. It's 100 percent project-based work.

Orange Magazine: *How did the Gorky Theatre come to the idea of commemorating the anniversary of the end of WW1 with such a diverse program?*

Mazlum Nergiz: Mazlum Nergiz: This festival is a follow up of Europe 1914 where we organised in collaboration with the bpb a similar festival. It was about how different European countries, societies and artists looked at the way WWI came about. Four years later, we decided to continue this collaboration. We said... ok, for 2018, we want to look to look at the way the war officially ended, and how border conflicts and civil wars continued. We wanted to look at 1918 as the mark of the end of the great war, but also how the continuum of violence after 1918 shaped the political culture and language of not only Europe but the whole world.

Orange Magazine: *The performance of the Roma Armeé presented a multidimensionality of identity: We have Romas from different countries, different sexual identities, different fears and dreams. How important is the representation of such multidimensionality in the field of art, politics and ultimately history?*

Mazlum Nergiz: I do think this polyphony of voices is of utmost importance because it can show that there is no normative experience for anybody. By inviting artists from all over the world and different social backgrounds we introduced a very subjective, individual perspective. For example, we have artists coming from Georgia, Tanzania, Turkey or Bulgaria. For the artistic production, it is interesting to see where these artists share commonalities and where are their differences. This communication level is very interesting to me. I believe that talking about war is actually quite banale. War is the same all over the world. Cynically speaking, the practices of war are boring in a way because they are the same everywhere. The power of theatre is bringing different voices together and to show what happened after the war was officially declared to be over. How is the everyday life shaped by your trauma? How are politics impacted by these cruelties? What happens to the mindset of the people? These emotive aspects go beyond what history books can tell you.

Orange Magazine: *Why does the artistic representation of minorities in Europe matter?*

Mazlum Nergiz: For me, it is very instructive to look at minorities not from a general point of view but specific, exemplary cases because their stories belong to society as a whole. Theatre can display from an intersectional point of view how complex forms of oppression cause the formation of identity. It prevents the tendency of reducing history to a single narrative.



Photo: bpb/Laurin Schmid/BILDKRAFTWERK

Orange Magazine: *What are your hopes for the Festival?*

Mazlum Nergiz: My hope for the festival is to make a speech for the permanent presence of the past. We must understand the pattern of continuity from the past in order to forge a powerful resistance against violence.

 **Francesco Lanzone**



Understanding Our History - Shaping Our Future

Photo: bpb/Laurin Schmid/BILDKRAFTWERK and bpb/Zöhre Kurc/BILDKRAFTWERK

An Afghanise man in his late 20s says that women education and unfinished conflicts with the neighbouring countries are the top priority issues of Afghanistan. The Columbian lady who sits next to him strives for a peaceful solution for the guerrilla movements in Amazon. The team is diverse and so is their experience. They aim to describe their definition of peace and define their roles of building the peace.

Bongiwe Ndlovu is one of three trainers from the "Activate Leadership" organization which facilitated the workshop "History vs. Future" during the festival "War or Peace?". She says that the workshop attendees are brainstorming together on "how to empower themselves as young people so they can be part of the solution for the problems their various countries are facing". She and her colleagues created a greenhouse condition for the workshop attendees. "In Africa we got quit a high rate of protests and most of our protests are violent: people end up with burned schools and public property. Young people are waiting for someone to do the things for them not knowing that we are the ones who must make it happen. We always joke that we came with democracy where minority is leading the majority, because young people present the majority in our case. We were celebrating a centenary of Nelson Mandela this year, but we want the next generations of Nelson Mandela", Ndlovu says.

"Happy" rolls around the room. It's yellow, fluffy with wide-opened mouth full of white teeth. Happy is a sponge, empowering its holders with joy and the right to speak - and so they do. From the East to the West, from the North to the South - participants are sitting in a circle. They are all young, but some have already experienced more than enough to be concerned about.



Photo: bpb/Laurin Schmid/BILDKRAFTWERK and bpb/Zöhre Kurc/BILDKRAFTWERK

White Fabric of Peace is stretched on the floor. Speakers play South African melodies. Colourful pencils are help the attendees to express themselves artistically and "to put their soul" in the painting. Call it art therapy, creative self-expression or whatever but this piece of fabric shows participants understanding of peace.

The French workshop attendee Izabel Schamon, who is currently based in Germany, stressed how our understanding of the past should be included in civic education. "I drew a bird and transformed it to a bird which has tears flowing from its wings. Our modern societies are built on conflicts. Tears represent the pain; however, it can also create strength and those people who have a responsibility of those conflicts shall create a dialogue to peace".

"I always try to talk about the relationship between the nature and humanity. We tend to forget that we are part of nature. I wanted to paint a plant - but I realized that it could be understood as an expression of fire - a combination of many natural elements. Eventually, we won't have peace without comforting with nature. It is important that we maintain our ties with the nature" says the Columbian Lorena Romero from the *Yauda Foundation*.

During our talk, Bongiwe Ndlovu seemed optimistic about future and emphasised social media as one of the prominent tools for realizing the purpose of peace. She concluded that "some borders are not physical, but they are in our mind — together, we can overcome these borders".

Teona Goderdzishvili



When War Meets Technology: A Prelude

Photo: Caroline Paul Kanjookaran

If you'd the opportunity to live as the son of the German expressionist painter August Macke, would you take it up? Better still, what if I told you that you'd have the opportunity to create art with Macke? Sounds like gibberish? Bear with me, as I introduce you to: 'Papa has to go to war?', a high-end virtual reality program by Deutsche Welle, designed to recreate the above-mentioned experiences.

Stephan Gensch, co-founder and CPO of Virtual Reality Studio Vragments, who collaborated with *Deutsche Welle* to create the VR programs says that "there are two chief elements to this experience - in the first, you take up the form of Macke's child and help your father finish the painting, by putting the toys back into an image. Here, you get to move around and actively experience being in the painting itself and is quite immersive. In the second, you have the opportunity to paint yourself under Macke's watchful guidance. However, one doesn't have to conform to popular notions of painting here, as they also have the creative freedom to explore with colours and feelings."

Linda Rath-Wiggins, CEO of Vragments considers virtual reality a very innovative technology, as "it helps the users go back into the past or future, into places they wouldn't have access to otherwise. For example, the immersive way in which we tell the story of August Macke. When you take the form of Macke's son (in the VR program), it'll help the users understand more about the artist and his paintings, as you also get guidance from Macke during the whole experience."

What is a virtual reality experience about an Expressionist painter doing in an event dedicated to First World War? Gensch explains that "the goal of VR is to raise awareness about history and art from the different perspectives it offers. The audience have had a relatively positive experience, except for a few minor issues while getting used to the VR equipment, such as goggles, ear phones and others. For the most part, however, it is as an entertaining, active way of learning".

Isadora Paiva, a festival participant, who tried out the VR experience summarises that she was "very excited, as it was [her] first ever brush with virtual reality". She continued "I found the experience with virtual reality very interesting, as I was also part of a workshop that aims to create a futuristic transnational European museum about World War One. Our idea was to create a multidimensional experience for the participants, where they could choose a character they wanted to embody, and we believe that VR has the potential to be integrated into our project."

Despite the positive experiences, it has a rather sombre ending, literally and figuratively, as the sky turns dark and one can hear war noises in the background. In the last scene, the child is informed by his mother that Papa is not coming back from war. In real life, August Macke was killed in action, on September 26, 1914.

Caroline Paul Kanjookaran



Photo: Caroline Paul Kanjookaran

Reading History through Art - Reading Art through History. Lessons learned

During the “War or Peace?” festival *Orange Magazine* visited the “Propaganda vs. Civic Education” workshop in which participants were confronted with propaganda posters from the inter-war period. The participants were challenged to re-elaborate them in order to enhance their understanding of the crucial nuances in the political communication of the present day.

The primary challenge of the workshop was to redraw comics from political campaigns in order to expose the underlying motives and tools that characterised the origin of this form of communication.

The workshop aimed at showing that there is never a clear distinction between propaganda and state education, but there are many nuances that can be captured and described. To illustrate this point, the teamers of the workshop provided examples of the German “Black shame” campaign during the occupation of the Rhineland and the British campaign “remember Belgium” which was intended to mobilizing troops during the great war.

Orange Magazine talked to the teamers Sascha Hommerand and Elisabeth Desta to understand more about the activities and the aim of the workshop:

Orange Magazine: *The theme of this workshop is propaganda vs. civic education, how subtle is the line between the two?*

Sascha: When states put out information in books, in posters or in TV shows; of course, they’re doing it for their own purposes, it’s logical. With the workshop, the bpb wants to make the point that there are lots of grey scales. Between different countries and political systems there isn’t a good and an evil but many shades of grey. I think propaganda begins at the point when you divide the world into good and evil, and thus start to seduce and manipulate your own people.

Orange Magazine: *These posters you selected are very simplistic, they convey a short and direct message. Do you see this trend returning now that we are in the world of social media?*

Elisabeth: Absolutely, it was one of the most thrilling experiences that we had during the workshop. It became increasingly clear that the same sentiments, the same propaganda tricks, are very present in our time again, the same motives which have been used in past are also present today. Consequently, the same anger and fear arises today.

Orange Magazine: *From your experience, what is the most relevant lesson we can learn by analysing these posters?*

Sascha: I think it’s very important for everyone to get this kind of education in order to know that there is a certain continuity in the motives and propaganda methods. It allows you to compare the present to the past. Especially because of the current migration situation in Germany and the whole debate about it, many people say that this had never happened before. It was never possible that that many migrants would come to Germany. When you look at history, however, you see that migration is the normal status of countries all over the world and across history. Such education helps to fight against your own fears.

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 **Francesco Lanzone**



From WWI to the Syrian Refugee Crisis

Unfolding History through Personal Narratives

Photos: Teona Goderdzishvili

Ani Kojoyan from Armenia turned her personal background into her profession. As a descendant of Syrian-Armenians, she conducted an academic research about Syrian-Armenian refugees by sharing personal stories, bringing unheard, silenced and even marginalized voices from the edges to the centre. Kojoyan and her colleagues Ghazaros and Narine Teknejans organized the "Inclusion vs. Exclusion" workshop, from WWI to the Syrian Refugee Crisis during the "War or Peace?" festival in Berlin.

Ani says that behind every story there is a single person -and by listening and sharing them, you unlock the story. During the workshop, Ani showcased her research results to her team members. They also participated in a simulation game and discussed certain topics in four groups. Each activity centred around the issue of Syrian refugees. For a foreigner eye, it would be easy to spot the drastic changes of the emotions and approaches, as well knowledge among the participants from the very first to the last meeting. If on the first meeting the workshop participants were a bit distant and still reserved, one was just an opposite eventually. The sincere words, gratitude, emotions - all was released.

Irmak is one of them. Attending the workshop to enrich his knowledge about Syrian-Armenian refugees while helping Syrian refugees in Turkey as for her job she says: "I will remember the warmth of these people, sharing their experience and knowledge, sharing their stories. This festival creates a welcoming atmosphere which makes you feel connected. People were forced to leave their home and found shelter in Syria. Then again, they lost this newly found place and they had to seek for a new place. I feel similar because of my Macedonian roots. I can relate well to feeling foreign because I experienced similar issues regarding age, agenda, ethnicity or hair. Therefore, the "Inclusion vs. Exclusion" workshop was my first choice for the festival.

Gaga Gvenetadze joined the workshop from Georgia. Geographically, Georgia and Armenia are located on different sides of the border and have a friendly neighbourhood relationship. Gaga says that despite his recent degree in *Peace Process Management and Cultural Relationships* in Italy, he did never come across the topics discussed at the workshop. "This was a discovery of an unknown neighbour for me. Armenia is the neighbour of my country, but that's all I knew. Despite the significant Georgian diaspora, I gained a completely different point of view on culture and identity during the workshop" Gaga explained.

Gaga is an internally displaced person (idp) from Abkhazia. He has never visited the place his parents had left behind. "I was born a few days later from in the fall of Sokhumi. I've heard many things about it, but my mom did never talk about this time. It's unbelievable for her even today", Gaga says that in his childhood he wouldn't have understood why he was told he was an idp because he thought everyone was idp.

Gaga could find some labelling similarities in his society. Ani's research results show similar experiences with terminologies: "My maternal parents were born in Syria and their ancestors were the survivors of the Armenian genocide from Western Armenia. At the end of the 1940s, some parts of my family went to the US, other went to South America or to Europe. The rest decided to stay in Armenia. I used to hear this sort of refugee narrative, despite they weren't called refugees at that time. They were called repatriates. But they were labelled as "noreks" as "newcomers".

Teona Goderdzishvili



Photo: Teona Goderdzishvili



Rewrite History, Your Way

Photo: Caroline Paul Kanjookaran

How do you promote dialogue around sensitive topics, such as war? Through a game, of course. In a nutshell, this is the vision of 'Textura'. Masqueraded as a board game, it aims to explore history in a fun, interactive manner, all the while promoting narrative competencies. Ronald Hild, historian, journalist, political scientist, professional game-designer and also the co-developer of the game, speaks about his vision behind developing 'Textura': "It's about telling stories about histories."

Hild elaborates that "there are several parts in the game, which can be divided into two sets - content cards and connection cards. The content cards show events and other phenomena from history. On one side, there is a small illustration representing the historical event and on the other side, there is a short description of the event, which is meant as a cue for the player. The second element - the connection or link cards - have symbols or other pictures. They can mean many different things. For example, a symbol of a crown can have various meanings to different people. Some may associate the symbol with a king, while others associate the picture with power. By using both, the content and connection cards, numerous possibilities between historical persons, events, institutions, etc. are possible, thereby enabling the players to look at historical events through a fresh perspective."

Prototype of the cards are already available and Hild presented a game at Barcamp 7 of Palais am Festungsgraben about the German-Polish history. "While Germany and Poland are close neighbours, there exists little or hardly any knowledge about the history and culture of Poland in Germany. The prototype has been developed to initiate a discourse about the same. The game is available to schools for free in both countries and we hope it can spark a conversation and interest to learn about each other."

Currently, Textura has 11 thematic sets, from the Middle Ages to the present day, including the First and Second World War, European Union and many more, and apparently, the innovative way to redefine history works well with the young generation. Hild states that "there's been a lot of interest in his game during the festival. Once the youngsters understood the rules of the game, they seem to really enjoy making new connections and thinking about new possibilities during the game while conversing with each other." And this is what the game is all about, she adds: "To provide an opportunity for the young people to actually discuss historical events, in a fun and interactive manner."

Currently, the game about German-Polish history is bilingual and Hild hopes that "it also leads to cross-border conversations, where people get curious about each other and how they play the game." The games can be played by students above the age of 14 and it has already been sent to 900 schools in Germany and Poland free-of-cost, thanks to funding from the German Federal Government.

By Caroline Paul Kanjookaran



Photo: Caroline Paul Kanjookaran



Golden Portals - connecting people, blurring frontiers, saving lives

Photo: bpb/Zöhre Kurc/BILDKRAFTWERK

Amar C Bakshi, Founder and Creative Director of Shared Studios, shares his vision, "Our vision is to install portals in cities all over the world, either as a permanent fixture or as a mobile one that can be moved around. Our curators are like librarians, except they deal with human diversity."

The shimmering, golden box looks like it could belong to a sci-fi movie set. And once you step inside, you are greeted with a massive screen, plush padded floors and an impeccable sound system. One wouldn't be too surprised to find a secret door to another galaxy. Instead, a warm, friendly and eager face pops up on the screen and starts talking. Welcome to 'Golden Portal', gold spaces boasting immersive audio-visual technology, using which one can engage in real-time, life-size conversations with someone sitting on the other side of the world.

What happens to the Golden Portal after the War of Peace Festival is over? Shahryar Ferdows, Portal Curator, Berlin, has some positive news, "I loved the idea of the Golden Portal being a social project, which is why I got involved in the first place. We will be mobile, all over the city (Berlin), till the end of October and commencing first of November, you can find us at the Migration Hub, close to Alexanderplatz in Berlin. We are aiming to set up permanent base there, except if we have any programs like this

one, in which case, we will attend. The idea behind this is to make the portal easily accessible to everyone, every time and Alexanderplatz seems ideal, since it's the middle of action. Through this portal, people can connect with 40 sites, spread across the USA and between 20 - 25 countries all over the world."

Ferdows further explains that the Portal showcased during War of Peace Festival is not the only prototype. There are four different types, one for each occasion. For example, there are inflatable ones that are light and easy to transport and also to set up. There are also larger ones with big screens that facilitate discussions between different sites. Furthermore, there are old-school type buses that are quite popular in the USA. There is something that suits every occasion and this way, we make sure that we provide a good fit for the environment and the society.

One of the long-term participants in the project is Lewis Lee, who coordinates the portal operations in Milwaukee and Chicago. He is also a community leader and credits the portal to changing his life dramatically. He credits the portal for giving him opportunities he never dreamt of before, by travelling across the USA, giving talks and living the dream! Thanks to the portal, he is now able to be a good role model for his family and society. No wonder then, that he refers to it as the magical mousetrap."

Magic isn't exactly what Bakshi, the Founder and Creative Direction of Golden Portals had in mind, when he started the project. All he wanted to do was to fulfill the dream of his grandmother, who wanted to connect with people from her native place. He says, "My grandmother had to flee the place during the partition in 1947, first to India and then to Columbia, Maryland. Even though there was a lot of high-end technology, there was nothing that helped her fulfill her wish, of engaging with a stranger in Lahore. Also, as a reporter, I missed the chance to go around and talk to people without having a set agenda. The culmination of all these factors resulted in the launch of portals between New York and Tehran in 2014 and the results were overwhelming. While we expected a conversation to last around 20 minutes or so, people stayed much longer than that and then came back, with more ideas. Since its inception and now, we've grown to more than 40 sites all over the world, from a portal in a refugee camp in Iraq to an art museum in Mexico and many, many more. Just as a librarian introduces one to books and reading, we like to think of ourselves as creators of civic infrastructure, devoted to connecting people across differences and distance."

However, through fostering cross-border connections, the Portals did create magic - the magic of connections, love and friendship. From the outside, it looks like a high-end, shimmering box. From the inside, however, it is slowly dissolving distance and differences. Through an open and uninhibited dialogue, people get the opportunity not only to see but to get to know and spend time with people they'd otherwise have no contact with. Friendships are formed across borders and in some cases, it also gives people a new reason to live. If this isn't golden, I don't know what is.



Photo: Caroline Paul Kanjookaran



Photo: Caroline Paul Kanjookaran

By Caroline Paul Kanjookaran

Crafting a Narrative for Peace

“Everyone here is a potential game-changer” welcomed the journalist Laila Harrak from the *Deutsche Welle* all the participants of the “War or Peace?” festival back in the Maxim Gorki Theatre for the closing ceremony. After three days of fruitful discussions and shared experiences, everyone involved in the festival can proudly look back to four colourful days, which must be called a great success in every aspect. More than 400 “game-changers” from over 50 countries had participated in the event and together, they have created some astonishing results in 20 different workshops all around the 100-year anniversary of the end of the first world war.



Photo: bpb/Laurin Schmid/BILDKRAFTWERK

During the closing ceremony, we had the chance to reflect on four truly extraordinary days in Berlin which had produced many remarkable results. Following a short movie, which had reviewed some great snapshots of the festival, the German State Secretary of the *Federal Ministry of the Interior, Building and Community*, Dr Markus Kerber, offered a brief introductory statement. “History is the biggest book of lessons about human experience” began Kerber his statement and emphasised that “we should have commemorated the end of the first world war more”, especially because the subject happened to be somewhat neglected in Europe. He was therefore even more impressed by the festival and the exhibition of the causes and consequences of the war: “We always have the choice to prevent war!”.



Photo: bpb/Laurin Schmid/BILDKRAFTWERK

In the first major segment of the ceremony, Laila Harrak guided the audience through a panel discussion about the choices we have at crossroads of history. Next to Dr Kerber participated Prof Jörn Leonard from the University of Freiburg and several representatives of the “War or Peace?” workshops in the panel discussion. One of them was Michael Hasheela from Namibia who had participated in the “Unity vs. Diversity” workshop. He shed light on the contemporary challenge of material wealth and well-being with respect to global migration and argued for a paradigm shift towards more co-operation rather than hostility.

In order to change roads towards more co-operation, Prof Leonard, who is a fellow of the Royal History Society in London, put an emphasis on the practical benefit of history. Despite that history doesn’t offer an easy blueprint for what we must do, he stressed that war isn’t an anthropological continuity of humankind, but in fact, there are real peace processes. His hope was echoed by the participants of the workshops. “We must look for alternative ways which do not include violence” which would have to involve young people crafting what the world looks like, said a young activist Bongiwe Ndlovu from South Africa. And social media, when used constructively, can play an important role in this process, adds the Ukrainian student and activist Kateryna Demerza.

The cultural highlight of the closing ceremony presented the musical contribution of the Serbian singer Vernesa Berbo. Her emotional and soulful performance of Balkan music, and especially Roma and Sinti songs, took the audience on a great musical journey. Moreover, she is going to play her hauntingly beautiful music on the 15th December with her entire band, the Balkan boys, in the Maxim Gorki Theatre.

In the final part of the ceremony, a selection of the many workshops shared their results of the past days. One particular inspiring communality of all the workshops was the respectful and amical atmosphere among all the participants. It was amazing to learn how propaganda posters aim to win over the public in the “Propaganda vs. Civic Education” workshop or how podcasting can deal with psychological traumas of soldiers in the “Trauma vs. Everyday” workshop. The final point of the ceremony marked the presentation of the “History vs. Future” workshop, which dealt with the war’s impact on Africa specifically. The participants concluded that the hidden narratives of Africa illustrate the danger of singly story. Only by unpacking the many individual and emotional stories of the past, we can understand the complete story. There is no more to say than thanking Nina Schillings from the bpb and Shermin Langhoff from the Gorki Theatre for a truly extraordinary festival!

By Dominik Rehbaum



Photo: bpb/Laurin Schmid/BILDKRAFTWERK



Editorial Team of the European Youth Press

Photo: bpb/Laurin Schmid/BILDKRAFTWERK

from left to right: Francesco Lanzone,
Daniela Ešnerová, Caroline Paul
Kanjookaran, Teona Goderdzishvili,
Dominik Rehbaum

The WAR OR PEACE Festival was covered by five young journalists of the European Youth Press. They are going to publish articles and interviews of the Festival in the Orange Magazine of the EYP. Here, they give you short impression of who they are and what they do. Stay tuned for the publication of the Orange Magazine!

I am Francesco Lanzone. Born in Genova (Italy) in 1995, I received my bachelor's degree in European studies at Maastricht University last summer. I'm currently studying Public Policy at SciencesPo in Paris. During my studies I collaborated with the Maastricht-based journal The Crocodile by covering the Refugee Crisis in Calais, the independentist movement in Catalonia and by writing a series on technology and society. I'm very much interested in photography and filmmaking, and when I have access to the sea I try to surf as much as possible.



Photo: bpb/Laurin Schmid/BILDKRAFTWERK

I am Caroline Paul Kanjookaran, currently, I am pursuing my Masters in Sustainability in Germany. As a freelance journalist, I have more than five years' experience writing about sustainability, environmental issues, clean energy, education, public policy, health, lifestyle and youth issues. I am the Project Co-ordinator of Orange Magazine (European Youth Press' event-based online magazine) and recently provided editorial coverage for Deutsche Welle Global Media Forum 2018, focusing on 'Global Inequalities'. I can handle both traditional and new media and am also interested in photo journalism.

My name is Teona Goderdzishvili and I am Georgian journalist from Tbilisi. After having finished my MA in Media Industries in VMU (Lithuania), I joined Chai Khana media platform team as a social media manager and a freelancer author. In my journalistic work I have a special interest in international relations, conflicts, education, filmmaking. In doing so, I like to share and document individual, human stories rather than mainstream narratives. In my spare time I love to hike or to travel.

My name is Daniela Ešnerová and I am a Czech journalist. After having completed the Erasmus Mundus programme in journalism I moved to the UK. I am currently living in London, where I work as a financial journalist. I enjoy exploring or solely existing, depending on the mood.

I am Dominik Rehbaum. Currently based in Berlin, I am a 23-years young journalist from Göttingen who works for the European Youth Press and the Spectrum Magazine. After having obtained my bachelor's degree in European Studies at Maastricht University this summer, I am taking a gap year before continuing with my master programme. I am very much interested in all kinds of political and societal issues, especially international relations and conflict management. To get my mind off political issues I like to do sports and to play music.



Photo: bpb/Laurin Schmid/BILDKRAFTWERK

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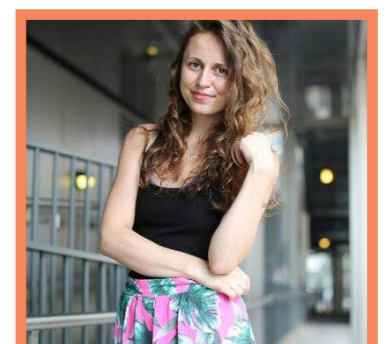
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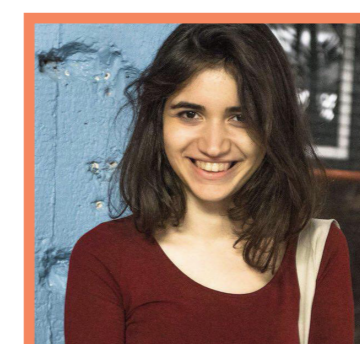
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