WHO WE ARE

Twenty-six Sites of Conscience, each remembering different European histories, work together towards a common goal: to promote tolerance amid rising xenophobia and discrimination in Europe today. Facilitated by the International Coalition of Sites of Conscience -- the only worldwide network of Sites of Conscience dedicated to remembering past struggles for justice and addressing their modern repercussions -- the European Sites of Conscience Network unites members as diverse as Gernika Peace Museum Foundation (Spain), Srebrenica–Potočari Memorial Center and Cemetery (Bosnia & Herzegovina) and Terezín Memorial (Czech Republic). (List of members overleaf.)

WHAT WE DO

The International Coalition of Sites of Conscience shapes and guides the Network, providing direct financial support and working with participating Sites of Conscience to:

» Implement new public programs: Members of the Network design and host new programs that bring people together across difference to learn from the past and address local issues facing their communities today.

» Develop joint activities: Sites work together to develop joint projects - such as traveling exhibits and interactive installations - that promote intercultural dialogue and tolerance.

» Deepen methodologies: Each year, the Network convenes to develop and deepen “conscience” methodologies that move historic sites from shrines to centers for active civic engagement.

» Expand the Network: We build partnerships with government and intra-governmental agencies and connect with initiatives in underrepresented countries to expand the scope of the Network.
WHY A EUROPEAN NETWORK

Today, as countries across Europe address discrimination and xenophobia differently, the European Sites of Conscience Network promotes a vision of a united continent. While each Site brings its unique historical perspective on today’s challenges, together these 26 sites encourage a combined three million annual visitors to pursue tolerance and plurality.

HOW CAN I JOIN?

The Coalition welcomes new museums, sites, and initiatives into the European Network. For more information, contact Sophia Milosevic Bijleveld.

Contact: Sophia Milosevic Bijleveld, Global Network Program Director  
Address: 10 West 37th Street, 6th Fl. New York, NY 10018 USA  
Telephone: +1 646 397 4272  
Email: smilosevicbijleveld@sitesofconscience.org  
Web: www.sitesofconscience.org  
Skype: smbcoalition
## SITES IN THE NETWORK

As of April 2012, 26 sites form the European Sites of Conscience Network:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Le Bois du Cazier (Belgium)</td>
</tr>
<tr>
<td>2</td>
<td>Center for Studies of Holocaust and Religious Minorities (Norway)</td>
</tr>
<tr>
<td>3</td>
<td>Discovery Centre (Kosovo)</td>
</tr>
<tr>
<td>4</td>
<td>Diversity Challenges (Northern Ireland)</td>
</tr>
<tr>
<td>5</td>
<td>Fundação Aristides de Sousa Mendes (Portugal)</td>
</tr>
<tr>
<td>6</td>
<td>Fund B92 (Serbia)</td>
</tr>
<tr>
<td>7</td>
<td>Gernika Gogoratu, Peace Research Centre (Spain)</td>
</tr>
<tr>
<td>8</td>
<td>Gernika Peace Museum Foundation (Spain)*</td>
</tr>
<tr>
<td>9</td>
<td>Healing Through Remembering (Northern Ireland)*</td>
</tr>
<tr>
<td>10</td>
<td>Historical Museum of the City of Krakow (Poland)</td>
</tr>
<tr>
<td>11</td>
<td>Istituzione Musei del Mare e delle Migrazioni (Italy)*</td>
</tr>
<tr>
<td>12</td>
<td>International Forum of Solidarity – Emmaus BIH (Bosnia &amp; Herzegovina)</td>
</tr>
<tr>
<td>13</td>
<td>Jasenovac Memorial Site (Croatia)</td>
</tr>
<tr>
<td>14</td>
<td>Memorial Democràtic (Spain)</td>
</tr>
<tr>
<td>15</td>
<td>Museu Memorial de l’Exili (Spain)</td>
</tr>
<tr>
<td>16</td>
<td>Museum of Free Derry (Northern Ireland)</td>
</tr>
<tr>
<td>17</td>
<td>Museum of Romani Culture (Czech Republic)</td>
</tr>
<tr>
<td>18</td>
<td>Peace School Foundation of Monte Sole (Italy)*</td>
</tr>
<tr>
<td>19</td>
<td>Red Star Line (Belgium)</td>
</tr>
<tr>
<td>20</td>
<td>Research and Documentation Centre (Bosnia &amp; Herzegovina)</td>
</tr>
<tr>
<td>21</td>
<td>La Route des Abolitions de l’Esclavage (France)</td>
</tr>
<tr>
<td>22</td>
<td>Srebrenica – Potočari Memorial Centre &amp; Cemetery (Bosnia &amp; Herzegovina)</td>
</tr>
<tr>
<td>23</td>
<td>Terezín Memorial (Czech Republic)</td>
</tr>
<tr>
<td>24</td>
<td>The Workhouse (England)</td>
</tr>
<tr>
<td>25</td>
<td>World Solidarity Alliance – Franco Bettoli (Italy)</td>
</tr>
<tr>
<td>26</td>
<td>Youth Initiative for Human Rights (Bosnia &amp; Herzegovina)</td>
</tr>
<tr>
<td>27</td>
<td>Cultural Heritage Without Borders (Albania)</td>
</tr>
<tr>
<td>28</td>
<td>Cárcel de Carabanchel para la Memoria (Spain)</td>
</tr>
</tbody>
</table>

**Bold** – Core Founding Sites. * – Steering Committee 2015 – 2017
Le Bois du Cazier
Belgium
The past, present for the future

The past, present for the future
Sixty kilometres south of Brussels, Le Bois du Cazier is a centre of social activity set against a background of industrial and social heritage. This architectural complex, crowned by two head frames, is surrounded by three slagheaps where visitors can go walking.

The site was redeveloped by the Walloon Region with the support of the European Union, within the framework of the Objective 1 programme. It was opened to the public in 2002, not simply as a commemorative site but also as a museum and tourist attraction.

Le Bois du Cazier highlights the conditions endured by the working-class and immigrants. Thanks to the awareness-raising activities surrounding the disaster of 8th August 1956 – which cost the lives of 262 people from 12 different countries, the majority of whom were Italians – and the continuing annual tradition of commemorating the event, everyone is aware of the power of this intangible heritage.

Since 1st July 2012, Le Bois du Cazier and three other major collieries in Wallonia have been recognized by UNESCO as a World Heritage Site. These four coal mines are testimony to the early dissemination of the technical, social, and urban innovations of the industrial revolutions and provide a good example of the industrial mining in continental Europe in the past.

A heritage site
Le Bois du Cazier is a former colliery but it is currently more than just a mining museum; with its interpretative centres and museums, it also bears witness to the industrial past of Wallonia in the south of Belgium.

A museum tour dedicated to coal, steel and glass is spread over three areas: the 8th August 1956 Area, the Industry Museum and the Glass Museum. Workshops specific to the last two museums are run by craftsmen. Furthermore, in the middle of the Walloon chain of slag heaps, the 25-hectare wooded...
area, which has been developed into a semi-natural park, also allows visitors to discover a special biotope.

Le Bois du Cazier has become a major cultural and tourist site. In addition, it serves as an image of reference as much for the corporate world as for social organisations who wish to meet here and give their events a touch of authenticity.

As expressed in the phrase "the past, present for the future", the site intends to ensure that the testimony is passed on from the older to the younger generations.

Toward a Site of Conscience

Le Bois du Cazier aims to evolve towards a site of conscience, developing an active role for citizens in today’s society, with a focus on themes such as safety at work and migration.

As part of this process, it has been an institutional member of the International Coalition of Sites of Conscience since 2007. As a member, it was able to set up a new visit in 2009, “The Course of the Migrant”, and participate in the “Navigating Difference” programme as of 2010.

“The Course of the Migrant” is a visit divided into two parts. The first part is a guided tour where the guide talks about the immigration of workers in the past through objects, accounts, photos and reconstructions. The second part is a workshop where the main objectives are to encourage discussion, highlight stereotypes and provide material for reflection on the theme of immigration today.

Since 2010, Le Bois du Cazier has been participating in the “Navigating Difference” project. It is a joint initiative between three sites of conscience dealing with the history of immigration: Ellis Island National Monument (USA), Le Bois du Cazier and the Galata Museo Del Mare (Italy). The aim is to explore, compare and comment on what visitors to these three museums and the local populations think about immigration past and present.

This project is coordinated by the International Coalition of Sites of Conscience and is supported by funds from the Museums and Community Collaboration Abroad programme, initiated by the American Association of Museums.

Contact: Jean-Louis Delaet
Address: Rue du Cazier 80 – 6001 Marcinelle, Belgium
Telephone: +32 71 88 08 56
Email: info@leboisducazier.be
Web: www.leboisducazier.be
About Discovery Center

Discovery Center is an initiative created by educators, youth workers and arts workers with the belief that, broadly speaking, positive curiosity can lead to deeper understanding, learning, perhaps even empathy, and positive human interaction. Discovery Center continues to explore ways to tangibly reach out to and engage diverse sectors of communities, e.g. ethnic, socio-economic and intergenerational. Emphasis is placed on creating space that affords young people and families the opportunity to examine a wide range of topics and interests affecting our world and communities. At present Discovery Center is exploring ways to include and expand whilst making its existing exhibits ‘virtual’ and interactive. Our goal is to make exhibits wholly accessible to all of Kosovo’s communities (and the larger world community beyond).

‘Discover Prishtina’ exhibition

Societies whose histories are at once ancient and modern pose a special challenge to educators in the humanities, arts, and social sciences. More specifically, for exhibition curators and educators alike, the task of conveying or awakening an excitement for the ‘very old’ and unfamiliar, and for the ‘too familiar’ and perhaps not as ‘exotic’ in exhibit development can be daunting. Dealing with difference also means dealing with ‘sameness’. How does one inspire curiosity about something that – or someone who – is ‘too familiar’? Familiarity with a ritual, place, custom, experience or event can sometimes lead to a jadedness or disinterest that ultimately can dampen one’s inquisitiveness. The unfamiliar can lead to a similar set of challenges: fear, assumptions, pre-judgments, a feeling of being overwhelmed, of frustration.

Hence, Discovery Center’s team of primarily volunteer educators, mentors, curators, students, artists, pupils, and community leaders addressed this seeming dichotomy through an exhibition, ‘Discover Prishtina’ (2007). Young people participated in facilitated discussions and workshops designed to encourage creative thinking about their old-new city. These activities resulted in a number of exhibits, including a three-dimensional map on which participants can walk as they experiment with different city plans. This exhibit also gives children the opportunity to lift and carry buildings and monuments – giving them a ‘feel’ for the map. Another exhibit was a ‘Sensory Map’ that involved walking tours and discussions with secondary school pupils – facilitated by architects and architecture students – to help the younger students identify and map their likes, dislikes, fears, etc. about
Prishtina. 'The Timeline' encourages visitor-participants to add their memories and aspirations to a magnetised timeline as they dialogue with other participant-visitors about the past, present and future of this capital city. Kosovo’s National Museum and Culture, Youth, and Sports Palace exhibited 'Discover Prishtina’, after which the exhibit travelled to youth centres and schools around Kosovo. Another group of secondary school students compiled a catalogue of the exhibit, featuring visual artistic works, poetry (including poetry slams and a song competition) and prose by their peers about Prishtina.

'World of Wonders’ exhibition

‘Learning while doing’ has become a proven and successful way to encourage people to become truly engaged in others’ narratives and experiences. This was a significant consideration for the exhibition team as it endeavored to develop an engaging way to compliment some of the material pupils learn in the classroom setting.

In societies where cleavages and chasms have led to tragic destruction in war, conflict, and political and economic transition, the psychosocial effects can be devastating. One of the frequent ‘victims’ of such environments can be a young person’s desire to express her or his curiosity, to explore, and to experiment. Mindful of this, a team of graphic artists, educators and youth workers embarked upon Discovery Center’s first exhibition, ‘World of Wonders’ (2004-5), that ‘took place’ in the pages of Kosovo’s daily, Koha Ditore. It appeared each Sunday for six months. Each page includes a personality, e.g. Andrei Sakharov, Michelangelo, Johannes Gutenberg, Bill Gates, Aung San Suu Kyi, Wangari Mathai; a corresponding theme - conscience, perspective, books/printing/reading, software, courage, the environment; and several related hands-on activities the readers can do in school or at home.

Contact: Karmit Zysman
Address: Rr. Fehmi Agani 18, 10000 Prishtina, Kosovo
Telephone: +386 49 523 367
Email: discoverycenter@gmail.com
Diversity Challenges (DC) was founded in 2001 to facilitate change through working with cultural groups in Ireland. Our vision is “a society in which people understand, and take responsibility for, the shared and distinctive traditions of all communities.” Our mission is to assist culturally specific groups in integrating community relations principles and considerations within all aspects of their work, and includes:

» Targeting key culturally specific groups within Ireland, with greatest impact on community life.
» Identifying influential individuals within each organisation who are driving change (or wish to drive change) towards a fuller and more constructive role in a diverse society.
» Supporting the individuals through consultancy, coaching, training, networking and practical assistance to develop and implement change strategies within their organisations.
» Providing training, e.g. community development, good relations, essential skills, drama and musical skills.
» Undertaking community audits and local research projects for the benefit of local groups.
» Facilitating the development of family friendly events at parades and demonstrations leading to change in the nature of parading and reducing tension.
» Helping society to deal with the past conflict to remember and change to a more peaceful time when we are at peace with ourselves.
» Using the experience gained in the project to develop and publish good practice models for international circulation, and providing consultancy and training support on the use of the best practice models to agencies in other countries facing similar challenges.

Dealing with our past
One of the main themes of the work of DC is to help society deal with the past conflict in and about Northern Ireland through programmes centred around the facilitation of dialogue to promote healing and reconciliation and recognising the degree of hurt and pain from the past. DC has identified that there has been reluctance on the part of those from former police, army and prison services personnel and families in both the UK and Republic of Ireland to become involved in this process. Consequently DC has actively sought to promote the remembering and healing process within these groups. In this process we strive to achieve dialogue between those from differing sides of the conflict. This can only be achieved through the development of trust. Dialogue cannot be forced or rushed.
The main medium DC uses is Storytelling and Dialogue. Storytelling is a powerful medium that is present in many different societies and cultures. Storytelling is important for the teller and the listener/reader; it gives the teller a sense of being heard, that their story has value, and it informs the reader/listener. However, storytelling can also be re-traumatising for the teller and the listener; it can heal and reconcile or can reinforce hurts.

Current projects include Green & Blue Across the Thin line, a project facilitated by DC that involves former police and their families from both sides of the Irish Border in telling the stories of how the police forces worked together since their formation. DC is working in partnership with the RUC George Cross Foundation and the Irish branches of the International Police Association to design and deliver this project. The project will cooperate with other storytelling projects. The project is supported by PEACE III Programme managed for the Special EU Programmes Body by the Community Relations Council/Pobal consortium.

Victims & Displaced Persons Programme County Louth Peace III Co. Louth Peace Partnership: This project aims to develop an inclusive programme for those people displaced by the conflict and victims of the conflict in County Louth in the Republic of Ireland. In this DC works in partnership with County Museum, Dundalk, The Integration Centre and the Rural Community Network. The project will identify and engage with people who are victims of the conflict and those displaced by the conflict who moved to County Louth. This will include those from a range of backgrounds; republicans and former members of the Defence Forces and former Garda as well as outreach to the neighbouring communities across the border in South Armagh. In addition the programme will engage with those who have moved to County Louth from countries where there has been conflict outside the EU. From the engagement it is planned to develop a programme of work including storytelling. The project supported by PEACE III Programme managed for the Special EU Programmes Body by Co. Louth Peace and Reconciliation Partnership.

Historic Environmental Education Outreach Programme (HEEOP): Through HEEOP Learning Partnership DC will work with county/regional museums in Sweden, Ireland, Finland, Latvia; it plans to pilot an innovative outreach method of actively engaging adults in learning about the past and applying that learning to the present in order to: engage in learning marginalised groups of older people, migrants, unemployed adults, promote reconciliation through new learning / dialogue, explore problem issues / resolve conflict and build a better future. The work is based on Bridging Ages established by the Kalmar museum (www.bridgingages.com).

Contact: Will Glendinning
Address: 31 Bessbrook Road, Markethill, Armagh, Northern Ireland, BT60 1RJ
Telephone: + 44 2837 507219 (Mobile + 44 7710174754)
Email: diversitychallenges@hotmail.com
Web: www.diversity-challenges.com
Hours (CET): 10.00am – 6.00pm
Fund B92 was established in 2004 by B92 Media Company (www.b92.net) in order to foster social responsibility, growth and public awareness of a wide variety of important issues for Serbian and other societies in the region. Its mission and goals are establishing, nurturing and promoting responsibility towards oneself and the society, on all levels of decision-making in Serbia. Fund B92 has been acting as initiator, producer and co-producer of different projects in the following four areas: film, video and radio production, social responsibility projects, contemporary (engaged) culture, and publishing.

One of the Fund’s initiatives is to build a memorial and educational centre on the ground of Staro Sajmiste (Old Fairground) WWII concentration camp. This is the area on the bank of the Sava River in the immediate vicinity of central Belgrade where buildings were constructed in 1937 to serve as Belgrade’s first exhibition grounds for organizing trade fairs and exhibitions.

In 1941, at that location, the German occupation forces set up the Semlin Judenlager camp, one of the first concentration camps in Europe. Between March and May 1942 over 7,000 imprisoned women, children and elderly from the last remaining Jewish families in Belgrade and Serbia were systematically murdered there by the use of a mobile gas van. After the annihilation of the Serb Jews the facilities were turned into a temporary detention camp for political prisoners, captured Partisans and forced laborers. Between 1942 and 1944, more than 30,000 inmates passed through the camp, of which more than 10,000 were killed.

Today, due to continuing neglect of the site by Serbian officials, there is only an inconspicuous memorial plaque at this mass execution site. Of the fairground buildings several of the most important are barely standing: the central watchtower where the concentration camp command was headquartered, the camp hospital building and several other buildings which were camp pavilions.

Fund B92 proposes to raise funds for the reconstruction of these buildings, which will be modelled after the Washington Holocaust Museum, Yad Vashem Museum in Jerusalem and Los Angeles Museum of Tolerance. One of the buildings will serve as a venue for a permanent memorial exhibition on the concentration camp. The Jewish Museum and other archive/
documentation centres have preserved enough documentary and other material to serve as exhibits.

Other buildings will be reconstructed to house educational and exhibition facilities, in which thematic local and international exhibitions will take place focusing on the history of violence and crimes, the history of struggle for a tolerant society as well as the history of non-violence. This would include an international library on these issues, a library containing the most important documents, films, books and studies on wars in ex-Yugoslavia between 1991 and 2000, as well as a cinema for screening documentary and feature films dealing with history, human rights and tolerance, such as the Fund B92 and B92 Media Company produced two-part documentary film on history of Old Fairground camp.

Educational facilities will be equipped with teaching aids and programmes partly covering the curriculum of history and civic education, as well as all the programmes of informal education. These facilities will be open for school visits, university special programs and research. The Museum will be raise donations and fund studies of the recent past as part of the process of facing up to the past in order to draw appropriate lessons and thus avoid the resurgence and repetition of violence in the future.

The whole area will be designed to attract Belgraders and visitors to the city. This will be the place where something can be learnt, seen and experienced and by which Belgrade is recognised as a tolerant metropolis, the South East Europe regional centre, a city which respects its history and builds its identity on a dignified approach to the past, the present and the future.

Fund B92 also runs its cultural center REX, situated in a 1930s former Jewish charities building in the oldest part of Belgrade. The big hall was used for all sorts of public gatherings and occasionally as a synagogue, while other premises were used for humanitarian and other associations of Belgrade Jews. After the Second World War, the building was sold to the Municipality and used for various purposes.

While pushing the Old Fairground initiative on state and public agenda, Fund B92 and REX intend to put even more focus on their activities in the future to emphasize the history and symbolic role of the building they work from and to implement education projects for young people regarding tolerance, human rights, misuse of history, etc.

**Contact:** Maja Cecen  
**Address:** Jevrejska 16, 11000 Belgrade, Serbia  
**Telephone:** +381 11 328 45 34  
**Email:** maja.cecen@b92.net  
**Web:** www.fondb92.org  
**Skype:** cecence  
**Hours (CET):** 9.00am – 5.00pm
Gernika Gogoratuz Peace Research Centre
Spain

Gernika Gogoratuz, (Remembering Gernika) is a Peace Research Centre that was created in 1987, coinciding with the 50th anniversary of the bombing of Gernika. Gernika Gogoratuz develops its activities within the framework of Memory and Culture of Peace.

Its main purpose is "to contribute, with contributions generated or supported by scientific reflection, and linked to the town and / or symbol of Gernika, to the achievement of a just and emancipatory peace worldwide and in the Basque Country, in particular, and thus comply with the non-legislative proposal approved by the Basque Parliament on April 10, 1987 to establish a Centre for Peace Studies in Gernika". Since 1995 the Centre is supported by the Gernika Gogoratuz Foundation and it counts with an Association with the same name which coordinates its activities. Gernika Gogoratuz Association is a nonprofit and independent organization.

The Gernika Gogoratuz Center inspires its activities and line of work on three main symbolic pillars: Memory (of Gernika’s aerial bombardment during the civil war and the use of destructive technologies against the defenseless population and memory work in general); Democracy (from the Oak of civil liberties and civic engagement, used to foster internal awareness and dialogue); and Arts (from Picasso’s Guernica and the universal, pictorial and objective condemnation of war, to artivism and the glocal, performative, and creActive construction of peace).

GGG organizes meeting and reflection spaces

» International Convention on Culture and Peace of Gernika, annual event in cooperation with the townhall of Gernika, as part of the commemoration activities of the bombing of Gernika, since 1991.


» Gernika Meetings on Antimilitarism and Historical Memory, at former arms factory ASTRA which today is a social factory for cultural creation, in cooperation with Gernikatik Mundura, Ideasur and ASTRA, since 2013

» The Artivist Sailing, a series of dialogue circles on civil, human and ecosystemic rights and duties, and of happenings (hubs + happenings), spaces for collective designing of creActive and nonviolent initiatives aimed at transforming our environment on a Glocal scale. Project developed in the framework of Donostia/San Sebastian 2016 European Capital of Culture.
Research and training: Educational and Community Projects

» Training programmes in the field of memory and art as a Pedagogy for Peace, in educational centres and social sphere using different methodological approaches: ProCC (Procesos Correctores Comunitarios) Methodology, DiaTekhne – Dialogue through Art Methodology, Philosophy for Children.

» Programmes on a local level: Integral Programme for living together. Community intervention, diversity and living together, in cooperation with the townhall of Gernika-Lumo. MemoriaLab: Citizens’s meetings to construct memory on a social level, in cooperation with Foundations EDE (Bakeola) and Gernika Peace Museum.

» Red Gernika. An international network which supports processes aiming at reconciliation. It facilitates cooperation for developing projects on a national, European and international level.

Specialized library and editorial production

» The Centre has a specialized library and a newspaper archive. It contains a documentary collection with 8807 automated registers.

» It publishes monographic studies on peace and conflict. The Centre has edited a total of 56 monographic works and also numerous audiovisual resources.

Agreements and Cooperation

» Agreements: University Master UPV-EHU, Decentralized International Cooperation: Peace and Development. Analysis of the global agenda in the framework of United Nations; Faculty of Philosophy of UPV-EHU, Political Science and International Relations Faculty of the Javeriana University of Bogotá; Tolima University, Colombia. Donostia-San Sebastián Foundation 2016. Capital of the European Culture, 2016. This framework of agreements gives students to do an academic or social internship. Since 1995 a total of 95 persons have done an internship in the Centre.


» Member of the “Gernika Peace and Reconciliation Award” Jury organized by the Town Halls of Gernika-Lumo and Pforzheim, since 2005

Contact: Andreas Schäfter
Address: Gernika Gogoratuz, Peace Research Centre, Artekale, 1, 48300 Gernika-Lumo, Spain
Telephone: +34 94 62 53 558
Email: andreasschaefter@gernikagogoratuz.org
Web: www.gernikagogoratuz.org
Skype: aschaefterggg
Hours (CET): 9:00am – 5:00pm
Gernika Peace Museum Foundation
Spain
A museum to remember the past, a museum for the future

The Gernika Peace Museum was opened as Gernika Museum in April 1998 by the Gernika-Lumo Town Hall, inspired by the history of the town.

In 2002 the museum upgraded its profile and enhanced its potential, becoming the Gernika Peace Museum Foundation, of which the Basque Government, the Regional Government of Bizkaia and Gernika-Lumo Town Hall are trustees. The museum, the only Peace Museum in Spain, has grown into an attractive, dynamic space, a scenario which seeks not to impose any absolute truths, but rather poses questions and prompts dialogue in relation to peace.

The Gernika Peace Museum does not intend to act as a narrator of war stories. It is, rather, a space which helps us to believe in peace, invites us to seek out peace, observe peace and confront it. It is a theme museum conveying a culture of peace, transmitting the ideas and sensations of interaction between history, creativity and human emotions.

The permanent exhibition of the museum operates around three major questions:

What is peace?
We present a wide selection of ideas, concepts, thoughts and points of view in relation to peace – particularly as a contemporary idea – in which peace, used to solve conflicts, flourishes in terms of relationships between human beings. The history of peace must not be the history of the end of conflict.

What is the legacy of the bombing of Gernika?
We present a reading of the history of Gernika and the Spanish Civil War, the bombing of Gernika, and the fine lesson in peace taught to us by the survivors of this tragic event through their reconciliation with their attackers. We also look at other instances of reconciliation and mediation for peace all over the world.

What about peace and human rights in the world today?
We take a look at the world through Picasso’s Guernica (1937), using Human Rights and the Basque conflict as prisms to study the current state of peace in the world today.
Apart from the permanent exhibition, the museum prepares or features different temporary and traveling exhibitions that deal with the issues of concern to the museum: History and Memory, Culture of Peace and Human Rights, such as Bertha von Suttner, Hiroshima-Nagasaki, Art and Human Rights, Signs for Peace, Picasso-Gernika (70th anniversary), The Ringelblum archives. In-security: the nuclear dilemma, Dia Tekhné: Dialogue through Art ...

The museum offers several services to visitors:

» **Guided tours in four languages** (Basque, Spanish, English and French)

» **Educational department with didactic facilities** for schools, families and other group visits (including workshops, didactic materials, summer workshops)

» **Museum shop**

» **Specialised Documentation Centre** about the bombing of Gernika and the Spanish Civil War

Being aware of the importance of sharing knowledge, experiences, projects and exhibitions, the Gernika Peace Museum is an active member of several national and international networks such as the International Network of Museums for Peace (INMP), International Coalition of Sites of Conscience, IC-MEMO (ICOM), AIPAZ and the Forum of Associations on Human Rights and Peace education.

Since the year 2000, and in collaboration with other two institutions – the Gernika Gogoratuz Peace Research Centre and the Culture House of Gernika – the museum has a **working field on Art and Peace**, and has organised several international exhibitions, coordinated many projects and hosted six international Conferences on Art and Peace.

Since 2013, Gernika Peace Museum, in collaboration with Gernika Gogoratuz, Bakeola, Alex Carrascosa and Iñigo Retolaza, is developing a very innovative project called Memorialab.

Memorialab is a memory laboratory project to help to create a social memory map after the violence suffered in the Basque Country. The overall purpose is to contribute to the citizens social reconciliation through reviewing the past, during two-three days in a calm and safe place. Memorialab project uses a rich diversity of methods (process work, U theory...) divided in three stages:

» Analysis of our past (What happened?)

» Learning to serve us in the present (What have we learned from the past that can help us for the future?)

» Initiatives for the future (What can we do together?)

**Contact:** Iratxe Momoitio Astorkia  
**Address:** Gernika Peace Museum. Foru Plaza 1, 48300 Gernika-Lumo, Basque Country, Spain  
**Telephone:** +34 94 62 70 213  
**E-mail:** zuzendaritza.museoa@gernika-lumo.net  
**Web:** www.peacemuseumguernica.org  
**Facebook:** http://www.facebook.com/MuseodelaPazGernika  
**YouTube:** http://www.youtube.com/museodelapaz  
**Skype:** iratxemomotioastorkia  
**Hours (CET):** 9.00am – 7.00pm
Healing Through Remembering (HTR) is an extensive cross-community organisation made up of a range of individual members holding different political perspectives working on a common goal of how to deal with the legacy of the past as it relates to the conflict in and about Northern Ireland. It does this by conducting programmes which stimulate public and private dialogue around issues of memory, commemoration and memorials; storytelling; and truth recovery, acknowledgement and archiving processes.

Northern Ireland remains a deeply divided society and allegations about past misdeeds and atrocities provide obstacles to political progress. Remembering can be an important part of social and psychological healing in the context of conflict and of reconciliation. It is acknowledged that wide-ranging and all-inclusive discussion is required to explore ways of examining the past and to develop creative and constructive processes of dealing with the past. The issues are divisive, and few organisations can engage with them across otherwise divided sectors. HTR is recognised as an innovative organisation with a good track record, uniquely placed to provide the environment of mutual trust and respect required for this discussion to take place.

HTR's key strength lies in its diverse membership who come from a range of backgrounds – including loyalist, republican, British Army, police, church, media, victims, academia and community activism – who work together on how best to deal with the past relating to the conflict. HTR therefore addresses issues with the full range of views and opinions as part of the debate.

HTR's success relies on an inclusive and bottom-up approach which facilitates the development of innovative mechanisms and best practices. Vital to the work of HTR is the building of trust so as to form a safe space in which dialogue can be open and honest.

HTR carried out an extensive public consultation process in 2002, asking:

How should people remember the events connected with the conflict in and about Northern Ireland and in so doing, individually and collectively contribute to the healing of the wounds of society?

As a result of that consultation process HTR published a report which recommended the work continue and that there should be a focus upon five specific areas for consideration: a network of commemoration, truth recovery and acknowledgement, a living memorial museum, a day of reflection, and storytelling.

The work of HTR is led by the diverse membership. The consideration of each of these areas has involved research, seminars, study visits, public and private discussions. The
membership of the organisation decides not only how to address the topic but they help to manage the work and to guide its development and progress. This collective endeavour is of value in itself, as we consider the past to build a better future.

HTR conducted an open call for ideas for what shape a museum or memorial related to the conflict in and about Northern Ireland might take. As a result of this process, various initiatives have been undertaken and our current Everyday Objects Transformed by the Conflict exhibition, which has received funding from the International Coalition of Sites of Conscience, has been launched. This exhibition is a result of an extensive artefact audit which identified nearly half a million items held in national and local museums and private collections. The majority of these items however were not publicly accessible. The exhibition is comprised of over 50 items loaned from the collectors that were, in normal contexts, everyday items but as a result of the conflict, took on new meaning. The label for each item is written by the collector, expressing their own view of the conflict. The diversity of the collectors means many different viewpoints on the conflict are expressed within the exhibition. HTR also facilitates workshops discussions with the exhibition.

Members of HTR, from very different backgrounds, worked together to produce a report entitled Making Peace with the Past which outlined the options available to wider society regarding approaches to dealing with the past, while also considering the viability of historic prosecutions and the issue of acknowledgment and apology in the post-conflict context.

Since 2007, HTR has also led the initiative for the annual Day of Reflection held each year on 21 June. This enables individuals and groups to mark the day with resources and support as a way to consider the legacy of the past, and what might be done to bring healing in the present. A report has been produced outlining ethical guidelines in relation to storytelling and archiving processes. This followed on from a comprehensive audit of storytelling and personal narrative projects in the years previous to the report.

The organisation also facilitates workshops for groups considering any issue around how to deal with the past. Training is delivered in hate crime awareness as this is seen to be linked to a society with a violent past. HTR also uses drama to help stimulate debate and discussion.

Our logo tells the story of our work. It features an illustration of whin, gorse or furze (it has a variety of local names). Despite its beauty, it is thorny and must be tended carefully and while it had numerous historic uses, it is now often considered regionally as a troublesome weed. However, after the bleakness of winter, this plant clothes the hillsides in a welcome blanket of headily scented yellow flowers as one of the first flowering plants of spring.

Contact: Kate Turner
Address: Alexander House, 17a Ormeau Avenue, Belfast, BT2 8HD, Northern Ireland
Telephone: + 44 2890 238844
Email: cate@healingthroughremembering.org
Web: www.healingthroughremembering.org
Hours (GMT): 9:00am-5:00pm, Mon-Fri
In 2010 the Historical Museum of the City of Kraków created a new educational program – the Memory Trail – which takes in three branches of the museum: Oskar Schindler’s Enamel Factory, the Eagle Pharmacy and Pomorska Street, together telling the story of Kraków from 1939 – 1945 and 1945 – 1956.

All three branches of the museum were founded to commemorate the people of Kraków, victims of Nazism in WWII and the Stalinist regime that followed it. All three are sited in the original historic buildings.

The Gestapo had their headquarters and detention cells in a house at 2 Pomorska Street from 1939 – 1945. Those cells, preserved as they were at the time, are a proof of the tragic days of the German occupation of Kraków. On the walls of three of the cells are authentic inscriptions dating from between 1943 and 1945, written by people arrested and interrogated there. The prisoners came from all sections of society and held different political views, but were all arrested for acts deemed to be against the occupiers and their policies.

The Eagle Pharmacy was run by Pole Tadeusz Pankiewicz in the ghetto, and the pharmacist was an eyewitness to the Holocaust of Kraków’s Jews. When in March 1941 Nazi Germans established a ghetto for Kraków’s Jews, Pankiewicz’s pharmacy at the Plac Zgody was the only one working within its limits, and its proprietor was the only Pole with rights to stay there. The pharmacy became a meeting place for Jewish intellectuals, scientists and artists who lived in the ghetto. Soon it also started delivering various resources and medicines to ghetto residents, which helped in their efforts to avoid deportation. In 1946 Tadeusz Pankiewicz wrote his memoirs, The Cracow Ghetto Pharmacy, one of the first testimonies of the Holocaust of the Kraków Jews.

The Oskar Schindler Enamel Factory was where a German Nazi, Oskar Schindler, provided a refuge in his factory Deutsche Emailwaren Fabrik, a unique, safe place which helped over a thousand Jewish people, prisoners of the Plaszow Concentrations Camp, to survive. Schindler’s Factory was nationalised after the war, and it operated as an electronic device production plant until 2002. However, as soon as the film Schindler’s List was made by Steven Spielberg it became a kind of museum – a memorial site. Now the production halls of Schindler’s factory house the Museum of Contemporary Art (MOCAK), while the former office building is a branch of the
Historical Museum of the City of Kraków. Schindler’s Factory now is generally regarded as a symbol of rescue from the Holocaust.

In these three sites the museum tells the story of everyday life in the occupied city, of the ordinary people, the victims of terror, and about the genocide of a quarter of Kraków’s citizens – its Jewish population. Permanent and temporary exhibitions and relics of the past (exhibits, documents and the sites themselves) are a starting point to reflect on past and present, oblivion and memory, totalitarianism (Nazism and Stalinism) and democracy, victims and perpetrators, righteous, bystanders and people involved with the totalitarian system (informers, denunciators etc.).

Lessons and workshops, as well as “sightseeing” prepared by our educators, are concentrated around historical facts, but always refer to contemporary issues (racism, anti-Semitism, violence, stereotypes). The museum is also a space for public debate, where visitors can discuss not only the past but also current questions (for instance, if and how can we save/protect the vanishing old industrial part of the city located around Schindler’s Factory).

The idea of the Memory Trail was to show the people of Kraków and other visitors the links between these three memorial sites and to help stimulate discussion on how we can realise the full potential of these sites in telling our story.

Contact: Monika Bednarek
Address: Muzeum Historyczne Miasta Krakowa, Fabryka Emalia Oskara Schindlera, ul. Lipowa 4, 30-720 Kraków, Poland
Telephone: +48 12 25 71 017
Email: m.bednarek@mhk.pl
Web: www.mhk.pl
Hours (CET): 10.00am – 4.30pm
Istituzione Musei del Mare e delle Migrazioni (MU.MA.)
Italy

From museum complex to cultural center, the sea as dialogue between people and cultures

Galata Maritime Museum is located in the center of Genoa, in a main tourist area close to the sea. It is the largest maritime museum of the Mediterranean, and the most visited in Italy. It presents the history of men and sea across 600 years, from 1492 to the present day.

In 2008, with the opening of the exhibition LA MERICA, 1892 – 1914 da Genova a Ellis Island, viaggio per mare negli anni dell’emigrazione italiana, the Museum launched an exhibition dedicated to the Italian migration of last century.

With the opening of MEM (Memoria e Migrazione) in November 2011 Galata Maritime Museum presented the more recent history of emigration.

With two barconi (boats used by emigrants from Africa to cross the Mediterranean sea to Italy) from Lampedusa, photos, images, artefacts, videos, documents, interviews, and multimedia stations, MEM compares the contemporary implications of today’s emigration/immigration with what happened in Italy over 120 years ago.

MEM gives a very personal account, with visitors feeling as if they are really getting to know the immigrant peoples, meeting their families, getting to know the country they came from, how they lived at home and how they live now, where they work, everything about their lives.

As a Site of Conscience, in the last part of MEM visitors are asked to really consider the subject of migration, answering questions about migration past and present with the assistance of a video, two curators and four touch-screen computers. The questions and answers were prepared by staff using official data from government institutions.

The totem of Navigating Difference is at the end of the exhibit. Navigating Difference, is an interactive installation located at three immigration-related sites - Ellis Island Immigration Museum (New York), Le Bois du Cazier (Charleroi) and Galata Museo del Mare – Mu.MA (Genoa) that invites visitors to respond to questions about immigration, and compare their responses to those gathered at every site.
The aim is to give fresh perspective to today’s debates about immigration and migration taking place in the United States and Europe by doing two things: placing immigration within a historical context by sharing the stories of those who journeyed before, and providing a trans-Atlantic aspect to the immigration debates by allowing visitors to see how people in other countries feel about the same questions.

Another aspect of our mission as a site of conscience is presented through a short exhibition, and events that the museum hosts offering different perspectives on the topic of migration. Educational programmes and activities stimulate dialogue, understanding and involvement.

One program, designed especially for children, allows children to identify with ancient Italian immigrants, with their bundles and old suitcases, and helps them to better understand every aspect of the story we are presenting, a story of courage and difficulty but also one of everyday life.

In three and a half years more than 524,000 visitors have come to the exhibition about emigration and, through the stories of the people who took the journey, learned what was a difficult story to tell with existing stereotypes and prejudices.

In another building, Commenda di San Giovanni di Prè (a Pilgrim’s Hospital built in 1180), which was reopened as a museum in May 2009, MuMA hosts ‘The New Italians’ and ‘New Genoese People’, where meetings, events, workshops, exhibits, religious functions, shows etc are held, all designed to highlight immigrants’ lifestyles and culture.

Contact: Maria Paola Profumo
Address: Calata de Mari 1, 16126 Genova, Italy
Telephone: +39 010 24 67 746
Email: museomare.presidenza@mariapaolaprofumo.it; adentoni2003@yahoo.it
Web: www.galatamuseodelmare.it
Skype: anna.dentoni
Hours (CET): 9.00am - 5.00pm
Memorial Democràtic de la Generalitat de Catalunya
Spain

Building a Memorial for a Better Future
Memorial Democràtic is a public institution created by law by the Parliament of Catalonia in 2007. Its principal objective is to keep our collective memory of the fight for democracy in Catalonia from 1931-1980 alive. More specifically, its mission is to develop public policies aimed to recuperate and promote our democratic memory of the Second Spanish Republic, the Catalan Republican Government, the Spanish Civil War and those who have been victims for ideological, religious, or social reasons, or for reasons of conscience. It also aims to recuperate the memory of the Franco dictatorship’s persecution of individuals and groups (including Catalan culture and language), and the memory of those driven into exile or deported. It also remembers the anti-Francoist struggle and the transition to democracy up until the first elections for the restored Catalan Parliament, held in 1980.

Memorial Democràtic centres its activity on human dignity, democratic values and respect for human rights, so that the barbarous events of the past never happen again, neither here nor elsewhere.

Tributes and Exhibitions
Memorial Democràtic organizes tributes and commemorations all across Catalonia. Some notable examples are the commemoration of the International Day in Memory of Victims of the Holocaust and for the Prevention of Crimes Against Humanity (more than 5,000 Spanish and Catalan republican prisoners died in Nazi concentration camps); the National Day in Memory of Victims of the Spanish Civil War and the Franco Dictatorship or the annual tribute to the International Brigades and all those who fought fascism, held in Barcelona. These events often involve exhibitions, conferences and round table discussions.

Our exhibitions, whose aim is to make Catalonia’s history accessible to everyone, are mobile and free of charge. Memorial Democràtic has produced, among others, the exhibitions ‘Catalunya bombardejada’ (Catalonia under the Bombs), focused on the systematic aerial bombing of the civilian population during the Civil War; ‘Vencedors i vençuts’ (Victors and Victims), which describes the post-war period and the repression organized by the Franco dictatorship from the eyes of everyday citizens, or ‘Catalunya en transició’ (Catalonia in Transition), which includes interviews of those who experienced the transition from dictatorship to democracy.
Educational Services
Memorial Democràtic offers workshops, activities with eye-witnesses, teacher training and educational materials. These proposals are aimed at the educational community as a whole, especially students and young people, so that they can learn about their history.

Network of Memorial Spaces
Memorial Democràtic has created a network of memorial spaces that recuperates our collective heritage and makes these spaces public. The network includes more than 70 spaces that represent the struggle for our rights and democratic freedoms, and it includes the most notable historical spaces from the Second Spanish Republic and the transition to democracy. It is made up of educational spaces, routes, remains and places of historical significance, among others.

Memoteca and Audiovisual Archive of Testimonies
Memorial Democràtic has a documentation centre, known as Memoteca, which includes a specialized library and a Witness Audiovisual Bank (Banc Audiovisual de Testimonis, or BAT).

The BAT contains more than 1,000 interviews from 72 research projects using oral sources, with a total of 1121 hours of audiovisual recordings. These are video recordings of individuals who lived through the Second Spanish Republic, the Civil War, the Franco Dictatorship and the transition to democracy. They are indexed, transcribed and available in four languages as a resource for research on any subject related to the recent history of Catalonia and its international connections.

International Projects
Memorial Democràtic dedicates part of its resources to international relations in order to exchange knowledge and experiences with memorial spaces and sites of conscience from all over the world, and to develop joint international projects. Democratic Memorial Democràtic is a proud member of the International Coalition of Sites of Conscience as well as other multinational networks, such as ICMEMO.

Contact: Plàcid Garcia-Planas (Director)
Address: Peu de la Creu, 4, 08001 Barcelona, Catalonia
Telephone: +34 936 247 351
Email: memorialdemocratic@gencat.cat
Web: memorialdemocratic.gencat.cat
Hours (CET): 10 am – 2 pm and 5 pm – 6.30 pm
The Museu Memorial de l’Exili (Exile Memorial Museum, MUME), which opened in La Jonquera on 16th February 2008, is the first museum facility dedicated to the preservation of the memory of Republican exile and its legacy. The museum has a permanent exhibition that tells the story of the exile from the start of the Spanish Civil War until the years of the transition to democracy (1975-1981), a temporary exhibitions room and a classroom for educational workshops. One of the main objectives of the centre is to disseminate the memory of the Republican exile while fostering the idea that exile is a constant in universal history, especially in contemporary times.

The managing body of MUME is formed by a consortium made up of the Government of Catalonia (Memorial Democràtic), La Jonquera Town Council, the Regional Council of Alt Empordà and Girona University.

The museum, whose main areas of interest are memory, history and critical reflection, acts as an interpretation centre that recalls the displacement of people caused by the Spanish Civil War, and especially the exile of those defeated in that conflict which was indissolubly linked to the Europe of the rise of totalitarianisms and the prelude to the Second World War. In accordance with this historical vision, the museum remembers the many men and women exiled in 1939 who continued fighting for freedom in the ranks of the French Resistance, the Allied forces or on the distant Eastern Front. Moreover, the thousands of Republicans who were sent to the Nazi concentration camps on a journey that, for the majority, was only one way, deserve special attention. The centre also tells the story of the exiled population who were forced to seek asylum thousands of miles away in American or African lands to escape the Nazi barbarism and Franco’s persecution.

Located on the same border crossing used by most of the exiles of 1939, MUME combines museum functions, through the permanent and temporary exhibitions, with historical research and education. The latter point is fundamental in the sense that MUME’s priority is to encourage the critical training of people, promote democratic values and contribute to achieving a fairer and freer world. Moreover, one of its other ambitions is to culturally invigorate the town of La Jonquera.

The Exile Memorial Museum forms part of the Network of Spaces of Memory in Catalonia, created by the Memorial Democràtic of the Government of Catalonia, and is one of its centres of territorial reference. Within this Network and focused around MUME, the itinerary Retreat and Paths of Exile is underway. This initiative consists of the localisation and signposting of places and paths in the area of Alt Empordà which had a prominent role during the evacuation of Catalonia and the great exodus of 1939. In this memorial initiative, with the collaboration of the Regional Council of Alt Empordà,
MUME acts as an articulator and generator of cross-border links with other similar institutions, with the aim of creating a great memorial map dedicated to the Civil War, exile and the Second World War, centred on the Pyrenees mountain range.

Therefore, the objective of the Exile Memorial Museum is to disseminate and explain a crucial episode in our past, essential to understanding the democratic character of our present. Moreover, despite the importance given to our past, it also seeks to draw attention to other historical and geographical realities that have suffered or still suffer the effects of violent conflicts, forced displacements of people and humanitarian disasters. For this reason, the Department of Cultural Programming of MUME attaches great importance to temporary activities of a marked polyhedral and interdisciplinary nature. In short, based on scientific and analytical rigor, the museum seeks to offer a historical vision as documented and accurate as possible, linked to the pursuit of truth and the achievement of a dignified memory. It therefore avoids mythicising and saturating accounts that lead exactly to the opposite of what they seek; that is to the profusion of oblivion and amnesia. The historical past is too complex and there is no room for simplifications, or should not be. In this way, bearing in mind this complexity, the exhibition rooms of MUME bring together and reflect the critical, intellectual and also emotional richness provided by the complementariness between history and memory.

Contact: Jordi Font Agulló  
Address: Carrer Major 43-47, 17700 La Jonquera, Catalonia, Spain  
Telephone: + 34 97 25 56 533  
Email: gerencia@museuexili.cat  
Web: www.museuexili.cat  
Hours (CET): 10.00am – 6.00pm
The Museum of Free Derry (MoFD) was opened by the Bloody Sunday Trust in 2007 to tell the story of events that occurred in and impacted on the ‘Free Derry’ community in the latter part of the 1960s and early part of the 1970s. These were momentous events that shaped the city and also impacted greatly across the north of Ireland and internationally, playing a major role in shaping the violent years that followed.

The permanent exhibition covers a brief background history of the Bogside; the experience of what was to become the Free Derry area under the discrimination of the Unionist government at Stormont; the reaction to that oppression, which took shape during the 1960s when people in Derry and across the north, inspired by events in the US and other places, took to the streets to peacefully demand equality and change; the violent reaction of the government and others to those demands; the massacre of peaceful protesters on Bloody Sunday and the descent into war and the military invasion that ended Free Derry as a physical entity during Operation Motorman in July 1972.

MoFD is an openly subjective museum, coming directly from one side of what is still a much contested history. The fact that two of our three staff lost brothers on Bloody Sunday, and that we are based right in the killing zone of that day, all make it very clear where our roots lie.

We built the museum in order to help our own community to come to terms with their own history, and to help others to understand what this community experienced. We also hope that this will act as an encouragement to other communities to do the same, and will then be an even greater input into the ongoing and vital debate on how we remember and deal with our recent troubled past. It is a core belief behind MoFD that we must deal properly with our recent history, not only as a means of recording and presenting it as history, but also as a means of reconciliation. The diverse perceptions of history in the north have always been a cause of friction and distrust between the various communities, and we believe that the best way to resolve this is not by trying to create a single, compromised and sanitised history, which takes something away from everyone involved, but by encouraging all the different communities to tell their own stories in their own way so that others can come to see them, and then hopefully understand and acknowledge their legitimacy. For this to succeed it is vital that each story is told by those most involved in and affected by the events covered and, where possible, the story is told where it happened. MoFD has been built right in the middle of the Bogside on the spot where the events of Bloody Sunday took place. We find the site invaluable when it comes to helping our visitors to connect with the history they are here to learn about. The site itself is an integral part of our heritage. If we can succeed in this then our diverse perceptions of our history can become a source of discussion rather than dissension.
As a Site of Conscience there are many issues that we address in MoFD that are still issues today, not just in Ireland but across the world. These include the use of state violence and coercion (e.g. internment without trial) and the engendering of divisions within the population along race or religious lines as a means of maintaining political control over the civilian population and how social discrimination and exclusion are used as a means of oppression.

We want visitors to the museum to ask themselves why similar situations are still being allowed to develop around the world, and why governments are still creating them and reacting to them in the same way, leading to the same predictable results. We want visitors to look at their own governments and the situation in their own countries, and ask themselves if the same problems exist, to greater or lesser degrees, overtly or covertly, and what they could do about it themselves.

School and other educational groups are a very important and ever growing section of our visitor numbers. For most school groups, aged 14-16, we provide a worksheet to help them work their way around the museum and stimulate discussion on the contemporary implications of this history. We also offer a question and answer session with a member of staff - most of our staff have direct involvement in the issues covered in the museum and are therefore able to offer a totally first hand and personal viewpoint, which our visitors find very important.

MoFD has also introduced the ‘Eyewitness Walking Tour’, a free tour aimed at visitors to the museum which gives an eyewitness account of Bloody Sunday using the actual site of the events along with contemporary photographs and witness statements, and ending in a discussion on where and why similar events are still happening today and who is responsible.

We have also tried to put our history into a broad international context and do not present it as simply part of a communal conflict in the north or between Ireland and Britain, but also in relation to other events in other parts of the world. We believe that we can learn from how others have dealt with similar issues, as others can also learn from us.

MoFD has just embarked on a major capital build which will be completed in 2016 and will address a lot of the difficulties we face in realising the full potential of the museum. The additional space and resources will allow us to greatly expand the programming capacity of the museum and develop longer term educational and dialogue programmes and enable a much deeper study of our subject period.

**Contact:** Adrian Kerr  
**Address:** Museum of Free Derry, 55 Glenfada Park, Derry, Ireland, BT48 9DR  
**Telephone:** +44 2871 360880  
**Email:** adrian@bloodySundayTrust.org  
**Web:** www.museumoffreederry.org  
**Skype:** ak.mofd  
**Hours (CET):** 10.00am – 5.30pm
Museum of Romani Culture
Czech Republic

Nowadays, the Roma people live dispersed all over the world. Some 8-12 million Roma are believed to live in Europe alone. However the first, and so far the most complex, Museum of Romani Culture in the world was founded in 1991 in Brno, in the Czech Republic.

The Museum of Romani Culture was established on the initiative of the Roma. The origins draw on the legacy of the then first Romani organisation in Czechoslovakia – The Association of Gypsies-Roma (1969-1973) which had its headquarters in Brno. For a very short period the Roma were given the chance to participate in Roma-related issues for the first time. Besides its political activities, the Association started collecting items for the planned museum of the Roma. However, the museum stood no chance of being established: with the victory of communist “normalisation”, the Association – which was then considered to be the fruit of revivalist tendencies – had to be disbanded. Until 1989 Czechoslovakia continued to implement its policy of assimilating “citizens of Gypsy origin”, as they were called in the communist jargon, which had been embarked on in the 1950s. The Roma were only able to revive and materialise the thoughts of achieving their ethnic and cultural emancipation, or even of establishing a museum of their own, after the collapse of the communist regime in the so-called Velvet Revolution in 1989.

As a non-governmental, non-profit organisation the Museum existed in provisional conditions in rented premises for nine years. Since the end of 2000, the Museum’s headquarters has become permanent; it is situated in an old, five-storey building. In 2005, the Museum acquired the status of a state-subsidised organisation under the auspices of the Ministry of Culture of the Czech Republic.

The Museum’s mission has remained the same from the very beginning: expert collection of records and documents which give evidence of the material and spiritual culture of the Roma and their coexistence with the majority population from the past to the present time. This is the approach the Museum has been taking since it started building up its collection, which now consists of approximately 30,000 collection items.

The collection is built up by means of field, collection-making research and research trips. It concentrates not only on the material aspect, but also on spiritual culture. It focuses on the original research in particular, as well as on education in the area of the Holocaust of the Roma. Within this topic the Museum organizes two public memorial events every year to commemorate the victims of the Roma Holocaust. For instance, every year at the end of August, a commemoration ceremony is held at the site of the so-called Gypsy concentration camp from World War II in Hodonín u Kunštátu, where the Roma awaited their transport to Auschwitz in tough conditions. Both the commemoration site and the monument are in the care of the Museum.
The museum is the only organization that systematically builds evidence of the Roma persecution. Through a newly re-opened permanent exhibition “The Story of Roma” the museum tells the story of Roma from their origin in India all the way to the 20th century. A substantial part of the exhibition is focused on the periods of oppression, both in Middle and Modern age. A separate room is then dedicated to the Roma Holocaust. This is still a forgotten part of Czech history that people need to be constantly reminded of.

As an anti-Roma attitude in Czech and European society is still a very current problem, the museum concentrates on working with mainly a young audience. A museum lector offers a wide range of programs for organized school groups of all ages. Through these programs the younger generation are reminded of the past historical events and the consequences of ignoring or over-looking problems that may seem minor at the beginning. Through telling the stories we hope to start up a critical thinking process among our young visitors, as our museum is often the first place where they are introduced to many of the topics.

The Education Department also runs an out-of-school club for Roma children living in the neighbouring streets. A great part of the educational department activity is also intensive work in the field of “de-segregation” of Czech schools.

The Museum wants its activities and events to appeal to Romani as well as non-Romani audiences. This principle idea and the Museum’s mission are embodied in the following motto:

We are a space where different cultures meet.
We preserve examples of Romani cultural history as part of Europe’s heritage.
We educate the younger generation to be tolerant and appreciate other cultures.
We are committed to fighting xenophobia and racism.
We are paving the way to a new understanding of the roots of Romani identity.
All this we do in the name of mutual understanding.

For a dialogue of cultures.

For us.

Contact: Mgr. Jana Poláková
Address: Bratislavská 67, Brno 602 00, Czech Republic
Telephone: +420 545 571 798
Email: media@rommuz.cz; polakova@rommuz.cz
Web: http://www.rommuz.cz
Hours (CET): Tue-Fri, Sun: 10:00am-6:30pm
The Peace School Foundation of Monte Sole, which opened in 2002, is based in the Historical Park of Monte Sole, in a triangle of hills approximately 10 miles south of Bologna.

The current peacefulness of this apparently untouched countryside is the result of the terrible violence that occurred here in 1944: between 29 September and 5 October, when the front was a few miles from Monte Sole, around 770 people, mostly women and children, were slaughtered here by SS troops and local fascists.

These violent actions against the civil population have to be seen as part of the “terror domination” that Nazis and Fascists of the Social Republic carried out after the armistice of 8 September. The activities of partisan groups in the area are not enough to explain the size and the savagery of the massacre. As the historian Enzo Collotti teaches us, the widespread forms of violence, that were part of the conduct of the occupying troops, have sometimes to be considered independent from a causal relationship with specific behavior of the population.

The educational program of the Peace School of Monte Sole deals with and engages in four general subject areas that are linked, continuously and naturally, in our pedagogic practice: memory education, citizenship education, human rights education and non-violent transformation of conflicts.

The starting point of each workshop is the history and the memory/memories of the massacre. What is usually called the visit to the site of memory is for us the beginning of the workshop. All our educational workshops start from the site of memory. The memories embodied by the site are driver of the educational process. In this way the memory produces reflections that look into one’s present conscience. If it were not like this we would risk limiting the questions that these events raise only to the past, with the result of a self-fulfilling prophecy.

The essence of the educational activities that were developed by the Peace School is the work with the history and memory of the massacre. The history of the trials, events and protagonists of 1944 serves as a stimulus for profound reflection on the mechanisms that led to those events. The historical context of the massacre is reconstructed by the students through the facilitation of the educator; in this way, all previous knowledge is used and reassembled in a shared, but not monolithic, setting. Cognitive and emotional processes turn the educational activity into a human experience.
In the same way, listening to the stories of the survivors not only stimulates empathy towards victims of violence, but can also start a discussion on the concept of “perpetrator” and “bystander”. Who could commit such acts? Were they human? How could a human being do that? Was it possible to disobey? Where is the line between personal responsibility and the influence of context and group? Does that count only in times of war? Is it possible to just “stand there and watch”?

The educator (who is a guide, an expert, a mediator and a facilitator at the same time) raises questions and doubts about the dynamics of human acts, encouraging the use of examples from the daily life of the students. Through the methodology of non-formal education and the invitation to debate, the main objective of the activity is to develop a capacity for critical thinking, to create the time and place to think and confront oneself with fundamental topics that can profoundly concern one's conscience.

The aim is for students not to leave Monte Sole with the comfortable idea that violence is a thing of the past or of somewhere else, but to raise uncomfortable questions for the individual conscience: did the mechanisms of propaganda and the creation of an enemy that led to the disasters of World War II stop there? Or do they carry on in other places and other times? At what point, if any, can we absolve ourselves when we follow an order, respond to peer pressure, or “stand there and watch”?

The themes covered during a visit to Monte Sole are various and complex:

» construction and development of mechanisms of violence and the possibility to recognize them when they come up in different periods and contexts;
» deconstruction of the mechanisms of propaganda and the creation of an “enemy”;
» construction of the “self” and the “other”: stereotypical roles and prejudices;
» consciousness of holding a personal responsibility and the ability of choice; balance between individual choice and context;
» responsibility towards their own past, therefore recognizing the necessity of knowing the differences and also contradictions, that represent a depth;
» dialectic between individual and collective memory and their historical and anthropological elaboration;
» collective responsibility: education and propaganda;
» consciousness that democracy and peace are engendered by daily practice and relations between individuals, so therefore is something that is constructed continuously through profound dialogue;
» democracy as a daily practice and choice: active citizenship;
» consciousness that the conflict exists and isn’t concealed or hidden, but can be conducted non-violently (non-violent transformation of conflicts);
» contextualisation and propaedeutics of the elaboration of human rights;
» spirit of rules, differences/similarities between norms and rules.

Contact: Elena Monicelli
Address: via San Martino 25, 40043 Marzabotto, Bologna, Italy
Telephone: +39 05 19 31 574
Email: elenamonicelli@montesole.org
Web: www.montesole.org
Skype: monte.sole
Hours (CET): 3.00pm – 6.00pm
Red Star Line Museum, Belgium

Millions of People, One Dream

Originated as part of a vast urban renewal program for Antwerp's old harbor quarter, the Red Star Line Museum opened in September 2013. It is a new place of remembrance of the emigration of 60 million Europeans to the Americas – more than 2 million travelled via Antwerp with the Red Star Line shipping company between 1873 and 1934. They were controlled in the buildings that house the Museum today. The aim of the restoration was to preserve the historic complex as an international heritage site and to open it to the public as a migration museum.

The museum brings the story of the Red Star Line passengers and their quest for happiness back to life as an example of the universal and ongoing global phenomenon of growing human migration – and thus as a contemporary story we can all relate to. Far from limiting it to its nostalgic qualities, the museum transforms the Red Star Line’s control centre for 3rd class passengers into a contemporary and participative ‘story machine’ on migration, travel and mobility – then and now.

The museum reaches out to a wide variety of audiences, from local schoolchildren to international roots tourists. With the help of, and in a permanent dialogue with its diverse audiences, both locally and internationally, the museum collects and investigates personal migration stories from the perspective of those who experience(d) it, and (re)valorizes them as important biographical heritage. The museum has one central question: what does the story of the Red Star Line passengers mean today?

Strategic guidelines for the new museum’s future development are:

1. Authenticity of the place: The Red Star Line Museum is housed in original warehouses where 3rd class passengers were controlled before boarding. The buildings were protected as monuments because of their immaterial value as a central transit spot on the migration routes from Eastern Europe to America. The restored buildings exude history: they are witness of the many human lives that were given a new twist within their walls. The restoration brought the buildings back to the condition they were in from 1921 to 1934, and approaches the migrant’s experience as closely as possible.

2. Contemporary relevance: The museum brings this historic site and the story it exudes to live through a thoroughly contemporary approach. The museum not only responds to a growing interested in migration and roots tourism and research on both sides of the ocean. It tells the story of the Red Star Line passengers and their quest for happiness as a contemporary story we can all relate to. It is not only European history (most passengers came from Eastern Europe, from Russia and the Austro-Hungarian Empire) nor
American history (about the ancestors of Americans and how they got to America), but ultimately a universal and timeless phenomenon. Through a monumental timeline that shows human history as a history of travels and mobility, through contemporary migrants’ accounts, art installations and temporary exhibitions, the museum invites visitors to think about the universal character of migration.

3. A Participatory Museum of Stories: The Red Star Line Museum works closely together with its visitors. Over the last few years the museum team has actively collected and researched more than 1200 migration stories, personal objects, letters and passenger testimonies. The museum launched several public appeals in Belgium and abroad, and a travelling 'Transit Story Bus' visited myriad of organizations and schools to collect stories. Visitors can research them in a digital ‘Warehouse’ at the end of the exhibition. The museum calls upon their assistance to further expand its stories’ collection by sharing their family’s migration story.

Collecting and sharing personal stories with our audiences, plays a pivoting role in this mission because stories evoke a feeling of recognition and acknowledgment with a wide range of visitors – especially when they have a personal migration experience themselves. Collecting and sharing stories is a fundamental way to connect with our audience.

The museum has developed special programs for schoolchildren and teenagers in technical and professional studies, adults with a recent migration background who are studying Dutch, and other ‘underserved’ museum audiences.

Contact: Luc Verheyen
Address: Montevideostraat 3, 2000 Antwerpen, Belgium
Telephone: +32 3 298 27 70
Email: redstarline@stad.anwerpen.be
Web: www.redstarline.be
Hours (CET): Tuesday-Sunday 10 am-5pm
During the Nazi occupation of the Czech part of Czechoslovakia in World War II, the Small Fortress of Terezín was turned into a Gestapo prison and the Great Fort — the town of Terezín — a Jewish ghetto and transit station to death camps in the east.

For displaced Jews, the Terezín ghetto was a place of suffering, but also of resistance — nearly unimaginable courage, self-sacrifice, and unending struggle to save the intended victims of genocide.

Terezín Memorial is dedicated to reminding us of the criminal plans of Nazism, to being pro-active in the fight against the re-emergence of extreme rightist, neo-Nazi and nationalistic groups, to honor the Rescuers, and all who resisted the Holocaust and to commemorate the suffering of the victims.

In recent years, the Czech Republic and other countries in Europe have experienced rising racism and racist violence against Roma peoples and other racial minorities. In the difficult transition from a totalitarian to a democratic society in the Czech Republic, Terezín Memorial’s director found many people frustrated and excluded as a result of the changes that were wrought and mistakes that were made. In response, many young people are flocking to rightist groups promoting an image of a better society based on “order and power.”

The Dialogue for Democracy questions

» What made it possible for racist violence and genocide to occur during the holocaust, and is it possible that it could happen again today?

» Could Jews and Roma become subjects of genocide again? Could it happen in my country?

» What makes people become perpetrators? Victims? Bystanders? Resistors? How can we prevent people from becoming perpetrators and encourage people to become resistors, not bystanders?

» How can I be useful in preventing these horrible events?

The Program

Terezín Memorial has long provided well-respected education programs for students and teacher training workshops for educators throughout the Czech Republic. Building on this success, this new program will use the story of Terezín to engage teachers and students in dialogue about the causes and consequences of the recent rise of neo-nazi and other rightist movements among youth in the Czech Republic and around the world.
These dialogues will take place in two-day teacher training workshops, as well as in single-visit education programmes for students. Teachers and students will explore some of the social frustrations at the roots of neo-nazi movements, the new manifestations of prejudices, racism, and xenophobia, and a variety of possible ways to address the problem. In addition, the program will provide teachers with materials and tools for using the story of Terezín to foster dialogue on these issues with their students.

Through this program, the museum hopes to provide participants with the arguments and awareness to resist new forms of racism and right-wing ideology.

Contact: Jan Munk
Address: Památník Terezín, 411 55 Terezín, Czech Republic
Telephone: +420 41 67 82 131
Email: munk@pamatnik-terezin.cz
Web: www.pamatnik-terezin.cz
Youth Initiative for Human Rights
Bosnia & Herzegovina
Srebrenica - Mapping Genocide

In July 2010, on the 15th anniversary of the Srebrenica genocide, the Youth Initiative for Human Rights B&H launched Srebrenica – the Genocide Mapping, a project realized by the FAMA International team led by Suada Kapić.

The Srebrenica Genocide Mapping consists of 17 animated maps, with a total duration of 220 minutes. The maps are composed on the basis of documentation from the institutions dealing with the Srebrenica genocide research. The maps follow a chronological sequence of the genocide. The sources used in the project creation include UN reports, the archive and publications of the Helsinki Human Rights Committee – Serbia, and the Republika Srpska’s Commission for investigation of the events in and around Srebrenica Report.

The 17 maps introduce a new genre of documentary animation, through evidence (texts, images, drawings, photos, videos) from hundreds of sources, presenting a detailed chronology of the execution of the Srebrenica genocide i.e. the period from 6 to 19 July 1995. The project aims to inform wider audiences about the genocide which took place in Srebrenica during the war in Bosnia and Herzegovina. The project was successfully presented to NGO representatives, educators, and the general public. In July 2010 the project website was launched: www.srebrenica-mappinggenocide.com. After the Sarajevo and Belgrade presentations, with help provided by the regional media, the project was presented in many cities in Serbia, Croatia, Montenegro, and Bosnia and Herzegovina.

The project was finalised in June 2011 by activating the bilingual interactive website which provides access to all information, materials, video clips and other “documented documents”. After the website launch, the project became available worldwide, and the YIHR BH wishes to place it as a universal educational model for the interpretation and understanding of the mechanism of genocide, hoping it will become a part of the school curricula. A trailer is available at http://vimeo.com/25742930, with the whole map at www.srebrenica-mappinggenocide.com

Kozarac Summer Camp
The Youth Initiative for Human Rights in B&H successfully launched a project of summer camps in Kozarac in 2010. The goal of the camp, organized in the Municipality Prijedor, is to develop dialogue among the young people of different national, ethnic and religious backgrounds through joint workshops focused on the issues of dealing with the past and transitional justice. In the past two years the main topics discussed in the camp were transitional justice, the role of ICTY and National
Courts in this process and its impact in Municipality of Prijedor, and visits to memorials in order to initiate a dialogue among participants related to the role and importance of memorials in the process of dealing with the past and trust building.

The camp gathers youth activists from Serbia, Bosnia and Herzegovina, Montenegro and Croatia, including young people from Prijedor Municipality (both Serbs and Bosniaks). As a regular part of the program, the camp includes visits to the Memorial and the Museum in Mrakovica (from WWII), as well as concentration camps from the last war in 1992: Omarska, Trnopolje and Keraterm. General opinion about the camp, based on evaluation by the participants, is that the camp is achieving its goal as another step towards trust building and reconciliation among young people in the Balkan Region. Moreover, the young people believe that the camp should send a universal message to the state officials that dealing with the past should become a certain way of life, included in education. After the Camp, a documentary movie was produced, “And What We Did To Us?”, which is used as part of educational activities in YIHR BH programs, training and education.

Sarajevo – Virtual Museum of Siege

Our overall goal is to contribute to a better understanding of the events and framework relating to the Fall of Yugoslavia in the period 1991-1999. The virtual museum is an educational, interactive and accessible tool that attempts to bring home the human scale of events, places and experiences pertaining to the Siege of Sarajevo ‘92–’96, by communicating Collective Memory with Human Touch. It aims to bridge a digital divide between the Culture of Remembrance and the Real-Time Quest for Knowledge. That is our role model of teaching/learning about the 1991-1999 period of destruction in former Yugoslavia.

In accordance with the project development, we are establishing a network of contacts for a regional and global academic.net: FAMA COLLECTION, as a bank of extraordinary knowledge that will be available to anyone, from any part of the world at any point in time, through on-line portals, social media and smart phone applications – assuring immediacy, interaction, engagement and real-time knowledge transfer. Using FAMA COLLECTION – Virtual Museum regional and global academic.net aims to become a regional and global movement engaging and connecting students, professors, intellectuals, scientists, media people, artists, schools, environmentalists, thinkers and opinion-makers from every corner of the globe through its unique platform.

We need to integrate our principals within the masses so that when confronted with decisions between Peace and War people will overwhelmingly support Peace, Knowledge, Human mind and Civilization development. Our collection will be available to everyone across the region and internationally as an educational tool. This user-friendly platform can connect and inspire citizen engagement in active citizenship and in civic education and greater transparency of government institutions to stop new types of manipulation of the facts relating to the 1991-1999 period. Because people need to know, in specific occasions, that there is a choice and that the knowledge needs to overcome the evil. Citizens, in this case, mostly young people as future decision makers, have to be educated to stop early signs of new conflicts and future wars. The project is implemented by a consortium composed of FAMA Collection (led by Suada Kapić, author of the project) YIHR BH, Education Builds BiH and Theatre Festival MESS. Trailer: http://vimeo.com/23038114.

Contact: Alma Masic
Address: YIHR Sarajevo Office, Mula Mustafe Bašeskije 8/4, 71000 Sarajevo, BiH
Telephone: +387 33 219 047
Email: alma@yihr.org
Web: www.yihr.org
Cultural Heritage Without Borders
Albania

Cultural Heritage without Borders—Albania (CHwB Albania) is dedicated to rescuing and preserving tangible and intangible cultural heritage affected by conflict, neglect or human and natural disasters. We see our work as a vital contribution to building democracy and supporting human rights. CHwB Albania works with cultural heritage as an active force in reconciliation, peace building and social and economic development. Our vision is that everyone has the right to enjoy, have access to, and participate in cultural heritage. Our mission is to promote cultural heritage as both a right in itself and a resource. We want to improve conditions and opportunities to enjoy cultural freedom and cultural diversity, and we are working for cultural heritage to be used as a tool to promote human rights, peace building and democratic development.

Spaç project/Dialogues for Spaç
In 2014, CHwB Albania started a project called “Sharing Stories, Shaping the Future: Dialogues for Spaç”, supported by the International Coalition of Sites of Conscience.

Spaç is a former political prison and forced labor camp in the style of the Soviet gulags. One of the most symbolic sites of persecution under the Communist regime, as well the site that is most present in the collective memory of Albanians. As such, the primary value of Spaç today is as a much-needed place of memory for the crimes of the Communist regime—a physical space to ‘locate’ and address the traumas of that past, for the former political prisoners who suffered and for the rest of the Albanian people.

The Dialogues for Spaç project entailed a series of 3 visioning workshops predicated on the understanding that there is not one way to read the experience of Communism in Albania—the perspectives are as varied as the people who suffered, survived and went about their lives in many different ways. The creation of a common space for dialogue among individual and institutional voices, also the key to interpretation, was an essential part of the project.

Spaç general information
Once Communists came to power in Albania in 1945, they proceeded to industrialize the country, which included the construction of a copper and pyrite mine in Spaç. Given its remoteness, the regime also saw Spaç as a ‘natural prison’, supplementing the mine complex with a prison/labor camp in 1968. Spaç was one small cog in the larger machine of oppression, but the inhuman conditions of the mine and the high profile of some of the camp’s political prisoners gave it great symbolic weight. In the early 1990s, the closure of the forced labor portion of the camp preceded the eventual
shuttering of the prison itself, abandoned entirely by 1995. Since then, the site has suffered from destruction, looting and neglect. It was declared a second-category monument of culture by the Government in December 2007, but this has done little to curb the destruction—each year, more of the complex is reduced to rubble as people harvest the iron within its walls. The latest threat to the site comes in the form of a mining company that has already undertaken works to reopen the copper mine where prisoners were working, directly adjacent to the prison.

Next steps
The Dialogues for Spaç project has raised interest on many levels. On a political level, the Dialogues process has contributed toward connecting the visions of the future of Spaç and the recently proclaimed government priority of establishing a contemporary institution of remembrance in Albania.

On a practical level, the Dialogues project has contributed in generating interest for visiting the site, not only from the stakeholders and their affiliated institutions, but from third parties, as well.

Furthermore, CHwB and its partners have been using the results from the Dialogues process as a coordination tool for raising awareness and funding for the future of the site.

Following up on the Action Plan, CHwB has completed the documentation of the site, which will serve as a basis for a revitalization strategy for Spaç. This step is crucial in order to fulfill the expectations of local inhabitants and former political prisoners for tangible developments on the site, as well as to provide potential donors/supporters with a better understanding of what can be done with the site.

Contact: Marian Bilaci  
Address: Rr. Ismail Qemali, P. 34/1 Kt. III Zr. 15, Tirana, Albania  
Telephone: +355 69 23 25 649  
Email: mirian.bilaci@chwb.org  
Web: www.chwb.org/albania  
Web: www.spacdialog.org  
Hours: 9:00am-5:00pm, Mon-Fri
Cárcel de Carabanchel para la Memoria
Spain

The year 2016 will mark 80 years since the start of the Spanish Civil War. In July 1936, five months after the general elections had been held, a military uprising against the elected government occurs. That coup led to a bloody civil war that lasted until April 1939.

From December 1936 to April 1939, the city of Madrid is subjected to a terrible siege in which the front lines of war are set even within the capital itself. One such battle line runs through the old prison of the city which is completely destroyed.

After the war, tens of thousands of combatants and civilians who remained loyal to the government of the Republic are held throughout the country in buildings intended for other purposes and in concentration camps. In Madrid, all types of properties are transformed to lock up prisoners. Lacking a minimally adequate prison, the new government ordered the construction of a gigantic prison in a small town southwest of the capital: Carabanchel.

Hundreds of men who had been confined in two nearby buildings are forced to build the huge prison complex on an area of over 170,000 square meters. To add insult to injury, after the first pavilions are completed, many of those who participated in their construction are imprisoned inside.

Although it was never completed, the official opening of the prison took place in June 1944. Years later new buildings were added, completing the monumental penitentiary. Between these new constructions, the spectacular dome always stood out which, with its thirty-two meters in diameter, occupied the center of the great panopticon, composed of eight galleries with a length of nearly one hundred meters. At its fullest, almost three thousand people were packed inside. Built to confine men, in its last years, some pavilions of the prison also housed women.

During the nearly fifty-five years that it remained open as a prison, Carabanchel was the most significant prison in Spanish penal system. Over time, the number of common prisoners increased, but until the late 70s there were always a number of persons convicted for acts that the Franco totalitarianism considered serious offenses: homeless individuals designated as bums, homosexuals, transsexuals, priests critical of the regime, union members and, of course, those opposed to the omnipresent dictatorship from different parts of the political spectrum.

The centralization of the Spanish state courts in the city of Madrid meant that virtually all of the thousands of citizens who were tried during the Franco period were confined for some period in Carabanchel. They awaited the start of their trials there, and stayed there during the course of military court-led War Councils or during the proceedings initiated by the equally dreadful Public Order Court.

The harsh sentences issued by those agencies included hundreds of lengthy prison sentences and many death sentences, some executed inside the prison. These injustices were not limited to the post-war period, but lasted until a few days before the death of Franco in November 1975. With Franco’s death, the transition to democracy in Spain began and with it Carabanchel went on to only house prisoners convicted of common crimes.

But Carabanchel’s history continued. Months after the release of the remaining political prisoners, Spanish prisons were the scene of riots promoted by groups of inmates demanding improvements
in prison conditions. Carabanchel was also the epicenter of these revolts. These events made it clear that non-modular morphology of the prison had become obsolete. This fact was recognized even then by those responsible for the Spanish prisons.

Similarly, the urban expansion of Madrid led to the jail being fully integrated into the core of the city. Yet twenty years passed before its closure. By this time, October 1998, degradation of the prison had intensified, which exacerbated the suffering of prisoners.

Even before the closure, social organizations from the surrounding neighborhoods began to call for the space of the prison be returned to citizens. In parallel, demands are made to retain a part of the prison premises for a future museum and to offset the stigma of having lived with the tragic and historic prison.

Ya antes de ese cierre, organizaciones sociales de los barrios próximos comenzaron a reclamar que el espacio de la cárcel se devolviera a la ciudadanía. De forma paralela, se inicia la reivindicación de conservar una parte de las instalaciones para un futuro museo y compensar el estigma de haber convivido con la trágica e histórica prisión.

However, despite many protests, each more intense and drawing more media and academic coverage, in October 2008, ten years after the closure of the prison, the Spanish government began to demolish Carabanchel, justifying its leveling with the promise of immediate construction of some scarce public facilities.

Despite this commitment, today Carabanchel is a vacant lot where the only building that remains standing of the historic jail still maintains a xenophobic use as a place of internment: a detention center for immigrants awaiting deportation.

It is this building that we claim as a future Space of Conscience and the first state museum-memorial of Spain.

**Contact:** Jesús Rodríguez (Community Manager)  
**Address:** Asociación de Vecinos de Aluche - c/ Quero, 69, 28024 Madrid, Spain  
**Email:** salvemoscarabanchel@gmail.com  