



Co-funded by
the European Union

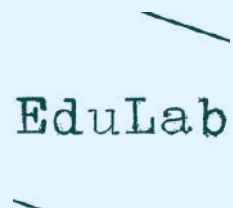
TOOLKIT



CULTURAL AND HISTORICAL AWARENESS FOR ACTIVE CITIZENSHIP

Workshop Guide & Exhibitions

THE "CULTURAL AND HISTORICAL AWARENESS FOR ACTIVE CITIZENSHIP" (**CHAC**) PROJECT IS AIMED AT YOUNG PEOPLE BETWEEN THE AGES OF 18-30 WITH SOCIAL EXCLUSION ISSUES, AND EDUCATORS.



EduLab



Co-funded by
the European Union

About the Project



The "Cultural and Historical Awareness for Active Citizenship" (CHAC) project is an Erasmus project, aimed at engaging educators and young people (18–30 years old) who suffer from social exclusion in a community investigation of public and oral History.

CHAC intends to encourage active social participation for young people and their communities by raising awareness of local history and fostering involvement in cultural activities and production. In addition, the project also attempts to improve educators' knowledge about Public/Oral History methodologies and their ability to create similar projects in other realities.

The concrete outcomes of this project will include a training format regarding Public/Oral history methodologies for educators, a historical archive consisting of first-hand interviews, photos, and historical documents, and a toolkit detailing the procedures and results of each workshop.



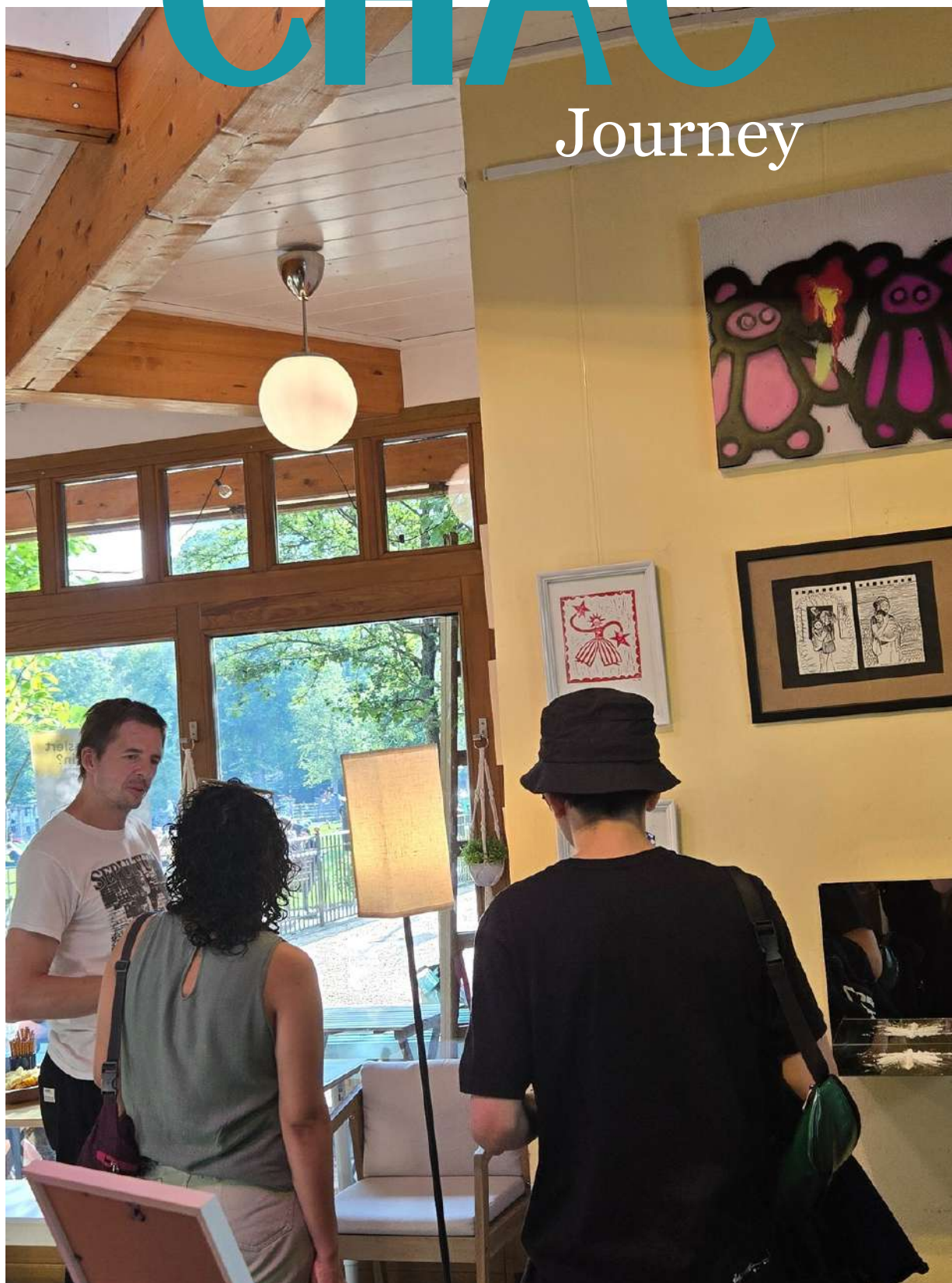
Open Educational Resources



Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

CHAC

Journey



chac-project.eu

Active Citizenship

Citizenship is a legal relationship between an individual and a state, granting certain rights and privileges in exchange for duties and obligations. It also extends beyond legal status, encompassing a personal sense of belonging to a community, shaped by shared values, rights, and identity. Citizenship can be understood at both local and national levels, reflecting an individual's connection to their community and state.



Community Reporting

Community Reporting is a peer-to-peer digital storytelling method that empowers people to share their experiences, influencing research, policy-making, and decision-making. It transforms personal stories into actionable change and aligns with emerging trends in co-production and using lived experience as evidence. Adaptable to various contexts, it can complement other approaches like foresight and impact evaluation, providing a proven solution for engaging with lived experience in service development and policymaking.



Social Storytelling



Social storytelling, also known as participatory, contributory, or inclusive storytelling, centers on sharing narratives that reflect the diverse experiences and perspectives within a community. This approach gives community members a voice in the narrative process, ensuring that their stories are authentic and multifaceted. By co-creating these stories, it promotes inclusivity and representation, breaking down barriers of misunderstanding and misrepresentation. It also highlights the role of community members as active participants in shaping the collective narrative, particularly in relation to the services or programs provided by NGOs and ethical businesses.



**THE FUTURE
OF VISUAL
STORYTELLING**



Public and oral history

Oral history is the study and method of collecting, preserving, and interpreting the voices and memories of individuals or communities involved in past events. It combines ancient traditions of storytelling with modern technology, from early tape recordings to current digital tools. This approach records personal experiences, opinions, and even folklore, and is especially valuable for preserving the stories of minority groups or communities that are often overlooked in formal historical records. Oral history can be categorized into four types: life histories, topical histories, thematic studies, and site/artifact-specific research, with life histories focusing on an individual's experiences over their lifetime. As Patricia Leavy notes, oral history not only educates audiences but also allows them to bear witness to experiences they may not have personally encountered.

Storytelling is the art of conveying a narrative, and it's an ancient practice that has shaped human culture for thousands of years. From myths and legends to everyday conversations, stories connect with us on an emotional level, which is why they endure across time. Our brains process stories differently, tapping into our emotions and making the experience more memorable. Storytelling is essential because it can awaken emotions whether inspiring, impacting, or entertaining. It taps into this emotional connection through storytelling creates a lasting impression, making it more likely to be remembered by its audience.





CHAC Activities



TIMELINE local workshops

Initial Stage (Day 1 to 2):

- Introduction to Public/Oral history research framework and methodologies and active reflection on their roles in delineating the past and the present.
- NFE activities guided by educators.

Research and methodologies Stage (Day 3 to 5):

- Community reporting awareness (basics and information) for youngsters.
- Youth workers acquired skills to showcase the importance for community reporting.
- Interviews with people from participants' respective communities, with a focus on personal and collective past, present living conditions, and significant changes.
- Interviewees should be people of different ages.

Collection and Curation (Day 6 to 10):

- Collection of second-hand materials, such as photos and historical documents.
- Addition of participants' personal stories.
- Fine-tuning and finalizing the oral and visual archives in preparation for final exhibition. (The participants should gather 30 items in total).
- Closing event, in which a preliminary exhibition will be held for participants to showcase their first drafts.



Executing CHAC Local Workshops & Activities

This chapter outlines the hands-on process through which participants will explore, document, and engage with the histories and lived experiences of their communities.

Over ten days, the workshop moves from theory to practice beginning with an introduction to Public and Oral History methods, then shifting to direct interaction with local residents, and finally culminating in the collection of personal and collective memories.

The first two days establish the foundation, equipping young participants with the tools to investigate social change through community-centered storytelling. The following three days focus on dialogue, as participants meet locals of different ages and backgrounds elders, immigrants, children to understand how their neighborhoods have evolved over time. The final phase turns these encounters into tangible archives: photographs, documents, and recorded narratives that capture both individual and shared histories.

By the end, participants will not only have learned historical research skills but also become active creators of their community's living memory. This approach bridges past and present, ensuring that often-overlooked voices shape the story of place and belonging.

CHAC 2025



LOCAL workshop Austria

PUBLIC AND ORAL
HISTORY WORKSHOP
IN OTTAKRING

Geschichte aus der
Perspektive der Bürger
und der Anderen
entdecken



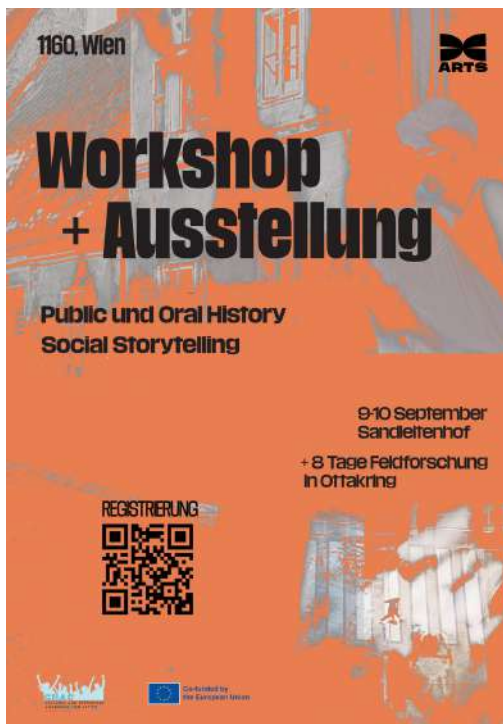
SEP
TEM
BER
'24

OPEN CALL FOR PARTICIPANTS



City and Country: Vienna, Austria

We chose the Sandleitenhof in Vienna's Ottakring district as the focus for our workshop and research. Located in the city's vibrant and diverse 16th district, it carries a rich history as a landmark of Vienna's ambitious social housing program for the working class and as a site of resistance during World War II. Its layered past and diverse community make it an ideal place for uncovering and preserving oral histories.



As X-arts, we used social media—especially Instagram—to spread the word. We also relied on our own networks and contacted local universities and institutions, which brought in many participants. Our grassroots connections supported this effort. We created both print and digital materials to reach a diverse local audience. Posters were placed throughout the neighborhood and in key community spaces. We also designed postcard-sized prints, distributed via local partners, the public library, and nearby institutions. To expand our digital presence, we shared Instagram posts and stories promoting the exhibition and its highlights. Additionally, we ran a targeted social media ad campaign focused on the project's audience.

VENUE



We collaborated with SOHO Ottakring, a trusted local arts organization in the Sandleiten neighborhood, to host our workshops in their accessible gallery and event space. Its location within the housing complex fostered organic engagement with residents who were familiar with the space. This natural interaction helped spread awareness of the project, leading many locals to join in, whether to learn, participate, or simply observe. By conducting research and hosting an interim exhibition, participants were able to visualize their ideas for the final show, refining their concepts and forming deeper connections with both the space and the community. These bonds carried through to the final exhibition and are expected to continue with future ones, especially with the 100th anniversary of Sandleiten approaching.

Stakeholders

Several local stakeholders were instrumental in this phase of the project. SOHO Ottakring played a crucial role in outreach by connecting us with their weekly knitting group, which became a gateway to engaging with local residents. Through this connection, we met Edith Wotawa, whose interview and historical photo album became a key part of the exhibition. The local library offered valuable resources for participants researching Sandleiten's history, while the district museum provided access to important historical documents. The museum director's personal involvement helped us contextualize significant events in Sandleiten's past. These partnerships not only enriched the content of the exhibition but also strengthened its connection with the community.



Implementation aspects

The workshops began with two days of introductory training focused on methodology and orientation. Trainers employed structured formats alongside their expertise to introduce participants to oral history practices, fostering discussions around their needs, expectations, and understanding of the subject. The participants were asked to investigate Sandleitenhof for found objects and to record their stories. The trainers shared excerpts from texts (Michael Rothberg's *The implicated subject*, Dambudzo Marechera's *An Interview with Himself* etc.) and films (Ruth Beckermann's *Homemad(e)*) as an inspirational foundation for the participant's projects.

Following this, we spent 8 intensive days delving into the history and current realities of Sandleitenhof in Vienna's Ottakring District. Using oral history methods, participants conducted interviews with residents, collected stories, photographs, and personal archives, and explored public spaces, archives, and institutions. They were encouraged to approach the neighborhood from various perspectives—past, present, and future—giving voice to underrepresented narratives and strengthening their connection with the community.

The research phase culminated in a public exhibition of the initial findings, enabling direct community feedback and interaction. This interim exhibition, which was not originally planned, added significant value by facilitating two rounds of public engagement: one during the workshop phase and one during the final exhibition.

The only notable change to the original schedule was the adjustment in the timing of the workshops and exhibition, which was made to better align with participant availability and maximize attendance. This shift allowed for increased flexibility and stronger engagement without altering the overall project goals or outcomes.

In summary, the workshops blended structured learning, creative exploration, and community engagement, creating a meaningful and locally grounded experience for both participants and the broader public.



Methodology

The workshops followed the methodologies outlined in the original Training Format, which focused on public and oral history, social storytelling, and community reporting. Educators guided participants through the research and storytelling process, starting with an introduction to best practices in oral history and participatory documentation. This included conducting numerous short and long-form interviews as part of the research.

Beyond the foundational material, trainers enriched the sessions with their own expertise. They incorporated relevant texts and documentary materials, which were read and discussed collectively to foster critical thinking and deepen participants' understanding of the context. These materials included written histories and visual documentation of Sandleitenhof, helping participants connect more deeply with the space and its history.

Motion and team-building exercises were included during and between sessions to promote group cohesion, creativity, and trust key components for effective community engagement and collaborative storytelling.

While the workshop adhered closely to the core methods of the Training Format, it also integrated a local dimension. Trainers incorporated resources specific to Sandleiten's history, such as readings on the housing complex's legacy, locally relevant films, and discussions on themes like resistance, migration, and community. These additions allowed participants to develop a richer, more grounded understanding of the neighborhood they were documenting, ensuring their outputs reflected the real, lived experiences of the community.

In sum, the approach was rooted in the original Training Format while allowing for flexibility and adaptation to the local context, resulting in a highly engaging and relevant learning experience for participants.



Results

The format of the final exhibition was developed organically through a participant-led process, deeply rooted in the methodologies introduced during the initial training. After learning oral history techniques, documentation strategies, and public storytelling tools, participants were encouraged to choose the formats that best suited the stories they were collecting and the messages they wanted to convey.

During the 10-day research phase, participants conducted interviews, interacted with residents, and explored various visual and audio materials. As they developed their individual or group projects, they reflected on the nature of the content they had gathered—personal narratives, historical archives, photographs, or emotional memories—and selected the medium that best aligned with the subject matter and their own creative strengths.

Some participants chose sound installations or audio pieces to capture the authenticity and emotion of recorded voices. Others focused on photography or video to showcase the architecture and daily life of Sandleitenhof. Many combined mediums, such as text, image, and textile, to create multidimensional pieces that conveyed both historical context and emotional depth. The participants also had the opportunity to use the unique spaces in Sandleitenhof as a base to work, discuss, and create. The 590 sqm room that later hosted the final exhibition was available to them for most of the time. Guided by their own initiative, we organized a show-in-progress on the final day of the workshop. During this event, some participants showcased their projects and performance art, while others shared their ideas at whatever stage they were in.

Throughout this process, curators and trainers provided guidance and feedback, ensuring participants maintained full creative agency while still receiving support. The resulting formats—ranging from installations and performances to documentary-style videos and interactive exhibits—reflected the diverse stories collected and the varied artistic approaches of the participants.

The open-ended format selection was critical to the authenticity and richness of the final exhibition, allowing the stories of Sandleitenhof to be shared in ways that felt personal, respectful, and creatively engaging.



Results

Participants interests

The project attracted a diverse group of participants, each bringing their unique backgrounds, interests, and expertise. Their shared enthusiasm for oral history, community engagement, and the history of Sandleitenhof created a dynamic and collaborative environment. The participants' varied academic disciplines and professional experiences enriched the project, fostering an interdisciplinary approach to the research and exhibition.

Overall impact

Each participant brought a unique perspective to the project, but they all shared a common interest in the history of Sandleitenhof and the potential of oral history as a tool for preserving community memory. The collaborative nature of the project allowed participants to exchange knowledge, ideas, and methodologies, leading to a rich and diverse research process.

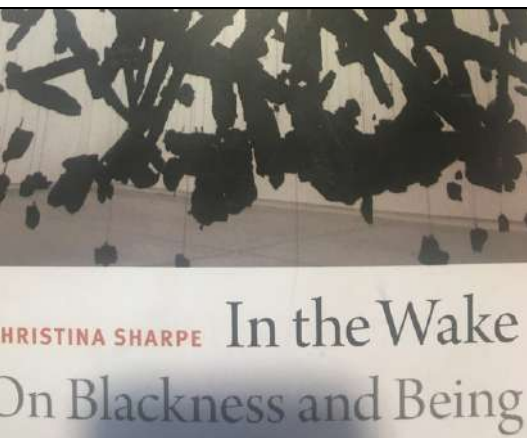
Their involvement led to the creation of an exhibition that reflected the diverse histories, perspectives, and creative approaches of the participants, demonstrating how oral history can be used to connect past, present, and future generations. Through interviews, archival exploration, and community engagement, the project provided a platform for voices that might otherwise have been overlooked, offering a space for meaningful dialogue and reflection.

History workshops

The Austrian partner's presentation frames history as an active investigation of power, traces, and silences what gets remembered, what gets erased, and who decides. It shifts focus from academic history to public and oral history, where everyday interactions, local details, and personal memories become key sources of knowledge. Oral history is presented as a way to capture lived experiences, from mundane routines to major events, while storytelling is positioned as a tool for connection, using voice, movement, and media to engage audiences. Community storytelling, in particular, is highlighted as a force for change, turning personal and collective narratives into drivers of action. The presentation challenges traditional history by centering marginalized voices and questioning dominant narratives, making it a strong fit for CHAC's goal of active citizenship. The next step is turning these ideas into practical methods like oral history interviews or public storytelling projects while ensuring ethical sensitivity around whose stories are told and how. If this approach is embraced, the toolkit should prioritize hands-on activities, local memory collection, and artistic expression to make history feel immediate and actionable.



Glimpse over the historical workshop



CHAC 2025



LOCAL workshop Italy



City and Country: Nuoro, Italy

We agreed with the educators that it was important to make young people understand that the workshops were part of something bigger. So we decided to use infographics for our posts to promote the opportunity.



Dai voce ai tuoi pensieri!!! 🗣️

Se hai tra i 18 e i 30 anni, partecipa ai laboratori del progetto CHAC!

Racconta la tua storia e la storia della città di Nuoro con un'audio 🎤, una foto 📷, un disegno/fumetto 🎨 e chi più ne ha più ne metta!

Voice your thoughts!!! 🗣️

If you are between 18 and 30 years old, participate in the CHAC project workshops!

Tell your story and the story of the city of Nuoro with an audio 🎤, a photo 📷, a drawing/cartoon 🎨 and more!



VENUE

We did not use just one location to run the workshops. For the first two days of training and some interviews, we rented a room at the old civic market, which symbolically represented a place of meeting, exchange and history. Other interviews were recorded at the city theatre while others were recorded directly at the homes of the interviewees. Finally, some of the days, especially those dedicated to the creation of the artistic items, took place outdoors.

Stakeholders

The city theatre kindly offered us a space where we could carry out some of the interviews. The collaboration led to subsequent phases of the project being organised in collaboration with the managers.





Implementation aspects

The first two days of training took place as per the schedule proposed in the project. For the remaining eight days, the days dedicated to interviews and those dedicated to the creation of the works alternated. It was not possible to complete everything in 10 consecutive days, so the schedule was adapted to suit the needs of the participants, interviewees and educators involved.



Methodology

The educators replicated the activities learned through the online course. Not all the digital tools used during the online course were then used during the workshops, but the Notion platform was used. The Power Point presentations provided during the online course were taken up and repurposed for the workshops, simplifying the language in some parts.



Results

There was a specific session dedicated to discussing potential formats for the works.

The participants made a list of the formats they thought would be most suitable for expressing their history with the city, and then each according to their needs and aptitudes chose their own format.

The formats chosen were: photos, drawings, IA images, comics, poems.

Participants interests

Overall report

The Italian segment of the project, led by the local partner in Nuoro, brought together a diverse group of participants who contributed unique perspectives based on their personal experiences, some of them had deep-rooted connections to their hometown and other created a new connection when they started to live in it. The participants' diverse backgrounds, infused the project with a rich variety of stories that resonate with broader themes of identity, belonging, and the intersections of past and present.

Overall impact

The participants from Nuoro significantly enriched the project with their local knowledge, personal stories, and intellectual engagement with the themes of memory, identity, and place. Their contributions added important regional context to the project, allowing for a broader understanding of how different communities connect to their histories and how oral history can serve as a powerful tool for preserving cultural heritage.

Each participant's story whether about growing up in Nuoro, their literary reflections, or the relationship between work and place highlighted the complexity of identity formation in relation to place. Through oral history methods, these stories were shared and documented in creative ways, contributing to a rich collective narrative that not only speaks to the past but also invites future generations to reflect on and engage with their own histories.

The contributions from Nuoro serve as a powerful reminder of the importance of storytelling in building and preserving community ties. These stories, with their personal and collective dimensions, form an integral part of the broader narrative, adding depth and authenticity to the project as a whole.

CHAC 2025



LOCAL workshop Germany



City and Country: Berlin, Germany

We agreed with the educators that it was important to make young people understand that the workshops were part of something bigger. So we decided to use infographics for our posts to promote the opportunity.





Co-funded by
the European Union

WORKSHOP

WIE AUS GESCHICHTEN GESCHICHTE WIRD!

Erfahre mehr über Berlins Vielfalt durch
Storytelling und gestalte Deine eigene
Ausstellung!



Stakeholders



Implementation aspects

The first two days of training took place as per the schedule proposed in the project. For the remaining eight days, the days dedicated to interviews and those dedicated to the creation of the works alternated. It was not possible to complete everything in 10 consecutive days, so the schedule was adapted to suit the needs of the participants, interviewees and educators involved.

Methodology

The educators replicated the activities learned through the online course. Not all the digital tools used during the online course were then used during the workshops, but the Notion platform was used. The Power Point presentations provided during the online course were taken up and repurposed for the workshops, simplifying the language in some parts.

Results

There was a specific session dedicated to discussing potential formats for the works.

The participants made suggestions they thought would be most suitable for expressing their history and lives within the city, and then each according to their needs and aptitudes chose their own format.

The formats chosen resulted in a mixed media exhibition.



Participants interests

Overall report

The project brought together a diverse group of participants, each contributing their own background, interests, and expertise. United by a common enthusiasm for oral history, community engagement, and Berlin's culturally rich landscape, they created a stimulating and collaborative atmosphere. The blend of academic disciplines with personal and professional experiences enriched the process, fostering an interdisciplinary perspective throughout both the research and the exhibition.

Overall impact

Each participant contributed a distinct perspective, yet all were united by a shared curiosity about life in Berlin, sharing a migrant's experience and roots in diverse communities and cultures. With a belief in the power of oral history to safeguard community memory, as well as the power of creative work, whether individually or collaboratively, they exchanged ideas, methods, and experiences, shaping a research process that was as diverse as it was enriching.

The outcome was an exhibition that wove together many voices and stories, reflecting not only the multiple face(t)s of Berlin but also the creative approaches of those who took part. By combining interviews, archival research, and community engagement, the project created a platform where voices often left unheard could be shared. In doing so, it opened a space for dialogue across generations, inviting visitors to reflect on the connections between past, present, and future.



CULTURAL AND HISTORICAL
AWARENESS FOR ACTIVE
CITIZENSHIP

EXHIBITIONS



Co-funded by
the European Union

Local Exhibition (Vienna)

NAHELIEGENDE GESCHICHTE(N): SANDLEITENHOF



MIT BEITRÄGEN VON

FRAUENSTRICKGRUPPE
SANDLEITENHOF,
EDITH WOTAWA,
STELLA KONIETZKA,
PAVEL NAYDENOV,
NO CHOIR
CONSTRUCTION CHOIR
COLLECTIVE,
LYDIA BAUMGARTEN,
ANGELIKA GINZBURG GUROV
ZHANINA MARINOVA.

KURATIERT VON FRIDA ROBLES
UND MARTINA GIMPLINGER.

Ausstellung
1/04 —
3/04 2025

Eröffnung +
Performance
1/04, 18.30

KUNSTLABOR,
SOHO OTTAKRING

CHAC (Cultural and Historical Awareness for Active Citizenship) is an
Erasmus + funded project taking place in Austria, Italy and Germany.



Co-funded by
the European Union



Co-funded by
the European Union





PARTICIPANTS' ART WORKS **EXHIBITION**



INTRODUCTION

The exhibition (HI)STORIES NEARBY: Sandleitenhof (*NAHELIEGENDE GESCHICHTE(N): Sandleitenhof*) approaches the moving history of the Sandleitenhof as producing traces and silences. Some occurrences are noted from the start; others are not. Some are engraved in individual or collective bodies; others are not. Some leave physical markers; others do not. What happened leaves traces, some of which are pretty concrete – buildings, dead bodies, monuments, diaries, political boundaries; some are not. Some traces are embedded in feelings, smells, or how we walk. Some traces are framed as worth remembering, while others are not. What one wants to remember, someone else wants to forget. What one holds dear might be painful for someone else.*

(Hi)story can be overwhelming, as we can never fully grasp everything that happened, and something will always get lost, neglected, or hidden.

(Hi)story not only means taking away the most shocking, beautiful, or spectacular moments from someone else's (hi)story. It also means giving our presence, attention and prayers to these (hi)stories.

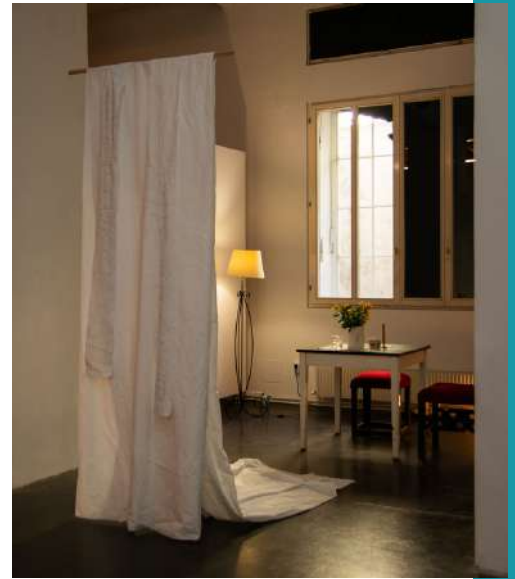
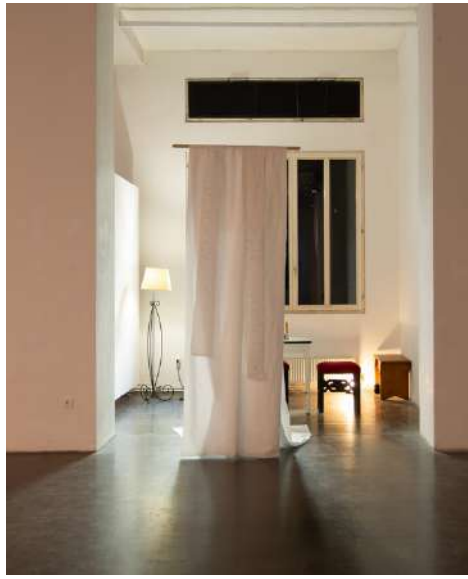
For us, retrieving and passing (Hi)stories Nearby means listening, feeling and sitting by each other's side. It means understanding our relationship with each other in this very moment, which is connected to our past and future.

We invite you to be with

- ... the knitting group conversations
- ... the found objects
- ... Edith Wotawa's album of memories
- ... Lydia Baumgarten's housing of resistance
- ... Stella Konietzka's collection of doors
- ... Pavel Naydenov's laundry performance
- ... Construction Choir Collective singing intervention documented and edited by Klimentina Milenova
- ... the guided walk through Sandleitenhof by Angelika Ginzburg Gurov
- ... Zhanina Marinova's artistic response to Sandleitenhof
- ... the splashing children around 1930

Curatorial text by Frida Robles and Martina Gimplinger

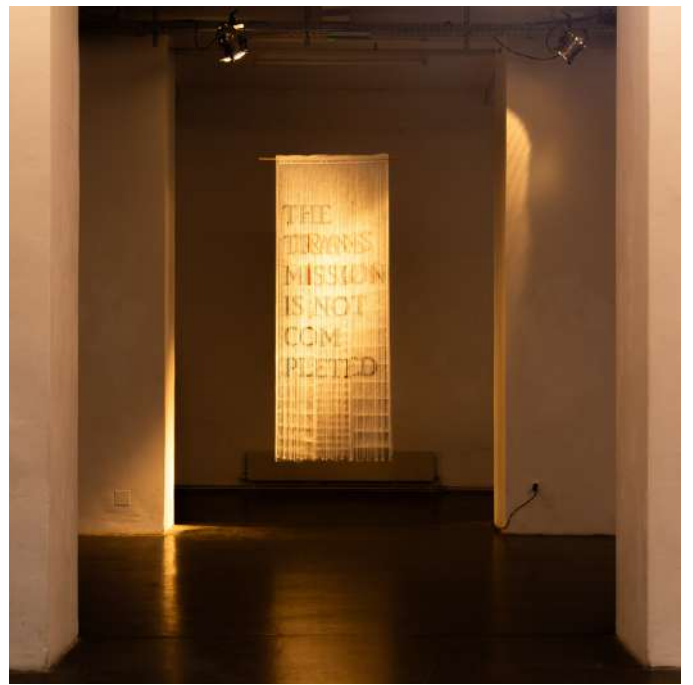
LYDIA



“Die Gangtür mit einer Decke verhängt, das Fenster offen”

‘Die Gangtür mit einer Decke verhängt, das Fenster offen.’ is interested in the combination of language, sound and installation. The project deals with the history of a youth resistance group in Sandleiten during the Second World War and asks how meaning, experience and organised action can be transported across time. Baumgarten created a soundscape composition, accompanied by an installation of an imaginary room that the resistance group inhabited.

PAVEL



“The transition is not complete”

“The transition is not complete” is a work by Pavel Naydenov, consisting of white textiles hung from the ceiling, imitating a walk-through curtain. The text “The transition is not complete” is written in watercolor over the layers of fabric. The work reflects the political memory, the political transition as well as the generational transmission that is yet not completed in the Bulgarian context, a phenomenon that grows out of its specific local conditions and connects to the growing societal and generational gap in Sandleiten.

Pavel



Waschküchen-Performance

The performance by Pavel Naydenov was inspired by the community laundry room in Sandleiten that still functions to this day. The laundry room like other spaces in the housing complex turned into a place to meet, a place to exchange stories.

Pavel, Patrizia, Nchoir, Zhanina



Laundry song performance

Nchoir, conducted by Pavel Naydenov and Patrizia Ferrara performed a Neapolitanian folk laundry song “Sung through time, washed in memory” - a song of resistance against occupation. While singing, the intricately silk-printed textiles of Zhanina Marinova were being washed repeatedly.

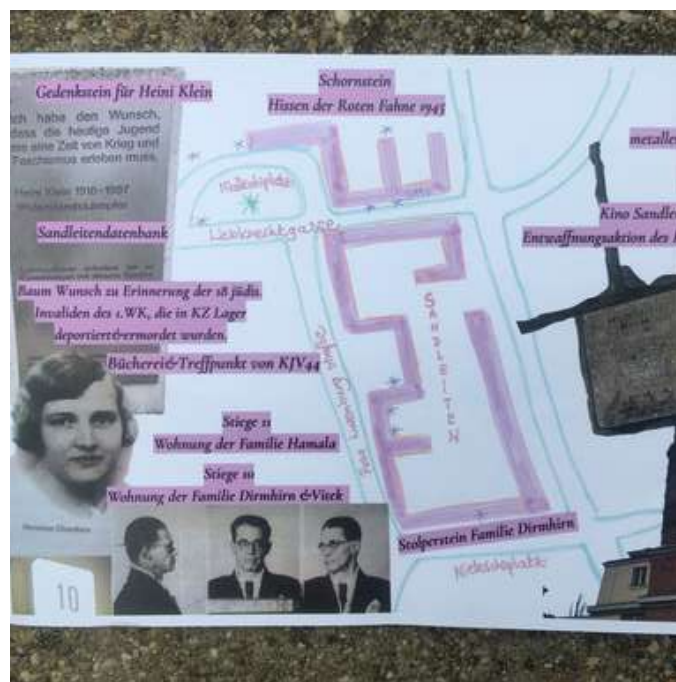
Zhanina



Silkprinted pieces

Zhanina Marinova showcased 6 silk-printed and drawn pieces, an artistic response to the history and memory surrounding Sandleitenhof. Marinova explores the deep relationship between perception, thought, feelings and memories through her own imagination materialized in her prints.

Angelika



Tour

Red Vienna, particularly the Sandleitenhof, is of great historical interest to Angelika Ginzburg Gurov. It has an unparalleled number of resistance fighters from the time of National Socialism. Unfortunately, the traces of the many Jewish residents who were brutally murdered have largely disappeared after their deportation to concentration camps. To honour their fight, Gurov organized a tour around Sandleitenhof.

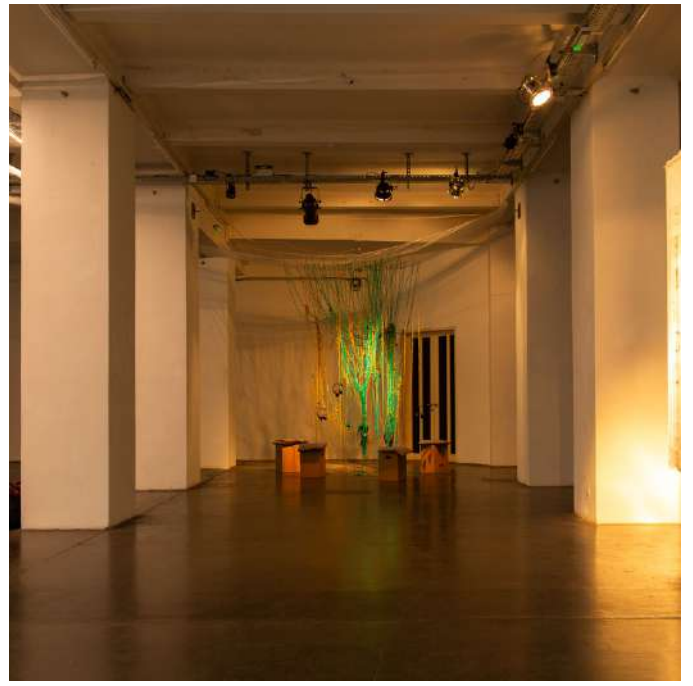
Stella



Photography

The almost life-sized photo works by Stella Konietzka invite us through the blue doors of the Sandleitenhof housing complex, while residents wondered when they were last painted. Konietzka offered a playful space for dialogue—at the intersection of built and social environments, where historical and emotional narratives swiftly emerge.

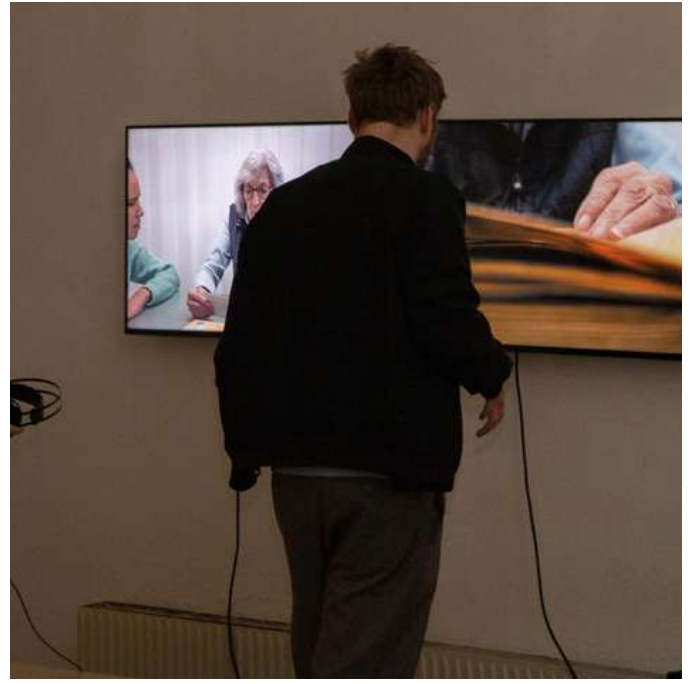
Frida and Martina



Conversations

5 recordings of audio conversations with the Knitting Group from residents of Sandleitenhof were exhibited. The visitors were welcomed to have a seat and reach out to an audio set that was entangled in a bigger net of yarn, depicting the connections formed between the Knitting group.

Edith and Evelynne



Video installation

A 2-channel video installation told the story of Edith Wotawa, a resident of Sandleitenhof for 75 years already. The first video shows Edith telling anecdotes of her life, while the second has on focus a photo book of her memories, frozen stories brought to life by her narration.

Construction Choir Collective



Video

Another soundscape in the exhibition was the transformative singing of the Constuction Choir Collective(CCC) in public spaces throughout the neighborhood. A video of CCC's performance was shown during the exhibition.

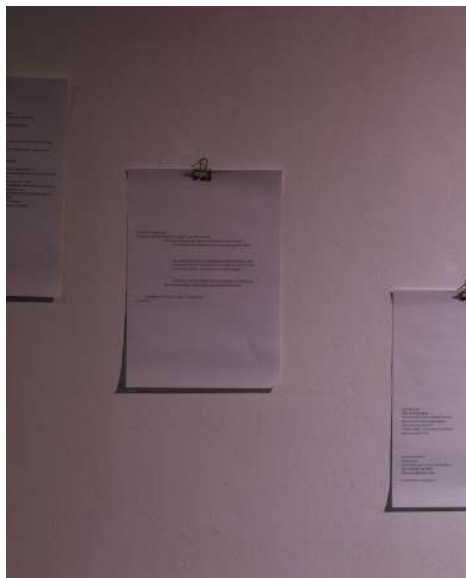
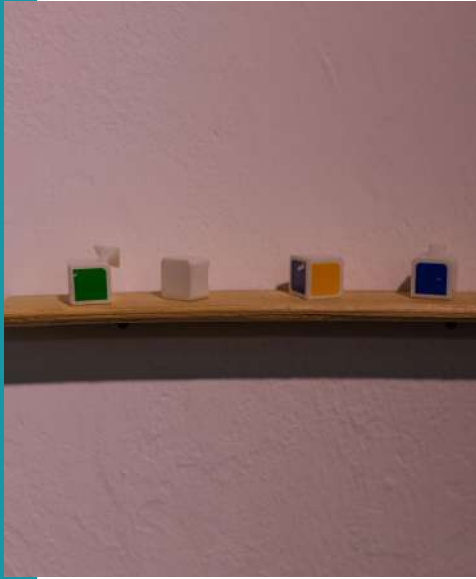
Martina



Photo essay

A story that is spoken can live on, can be passed on, take on new form and can change. It can change like the splashing children from 1930 that as if taken out of the stillness of the photograph started playing around us. Martina Gimplinger's photo essay masterfully conveyed her thoughts on the photography of the paddling pool at the Montessori kindergarten – its extraction of a moment in time and its aliveness in our perception. “ ...The longer I look at the picture, the louder the shrieks of children playing, maybe arguing, the sounds of bodies in the water, of water itself and the voices of the adults. The longer I stay with the picture, the more the people in it start moving...”

Group contribution



Group contribution

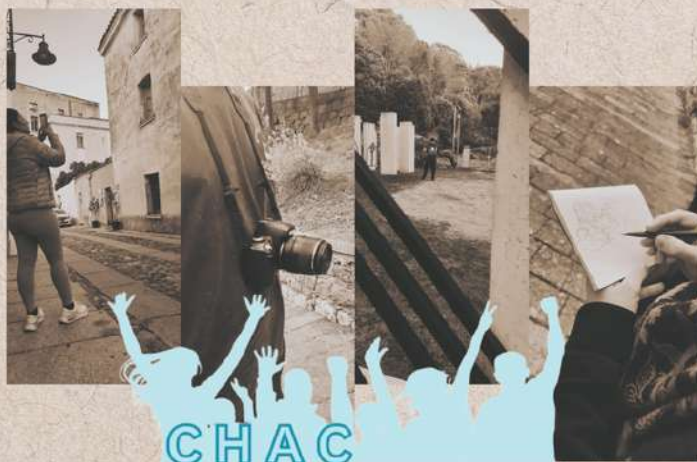
14 pieces

The participants in the workshop on Public and Oral history had the task to collect found objects or impressions from the neighbourhood and to report on them. In the exhibition they presented each and every piece- a feather, a plastic heart, a long stick, a music drum machine...



Co-funded by
the European Union

Local Exhibition (Nuoro)



CHAC

CULTURAL AND HISTORICAL
AWARENESS FOR ACTIVE
CITIZENSHIP

NUORO STORIE DI LEGAMI, DI INCONTRI E DI VIAGGI

IL LEGAME CON LA CITTÀ RACCONTATO
ATTRAVERSO
FOTO, DISEGNI, IMMAGINI, FUMETTI,
POESIE E AUDIO INTERVISTE

DAL 4 AL 12 APRILE 2025 15:00-19:00
PRESSO LA TEN GALLERY



Co-funded by
the European Union

EduLab

sardegna
teatro

TEN

Tea
Elis
Nuc

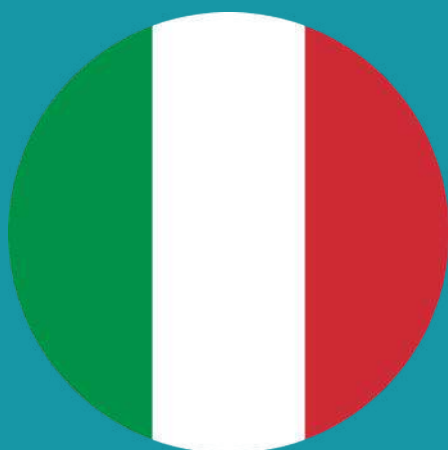


Co-funded by
the European Union





PARTICIPANTS' ART WORKS **EXHIBITION**



INTRODUCTION

The exhibition “STORIE DI LEGAMI, DI INCONTRI E DI VIAGGI” in Nuoro, Italy, was hosted in the gallery of the city theatre, an important pillar of culture for the entire community.

The exhibition was designed as a journey: it opened with an infographic of the project to explain to visitors the various steps of the project and the whole context surrounding the exhibition; secondly, visitors were given a QR code to access the oral archive of interviews (so they could listen to them while visiting the exhibition); this was followed by the exhibition of the works of the workshop participants. Each participant was given a separate space for their works and, where available, for their description.

We had different types of visitors: groups or families, couples, but also individuals who wanted to enjoy the exhibition on their own.

The exhibition certainly attracted interest among members of the community, both for the stories told by participants through various formats and for providing an initial approach to learning about the Erasmus+ programme.

Maria



The girl in front of the computer



The departure



The gaming study

Maria



The Stone House



My first Halloween ever, the first
Halloween with you, the first Halloween
here in Nuoro

Alessandro



“House of Grazia Deledda: Hospitality of the Literary Soul”



“Panorama of the Nuorese Valley”



“Semi-Contemporary Structure in the Sardinian Mountains”

Alessandro



“Monument for Grazia Deledda by Maria Lai: Reflections on Stone and Iron”



“Nuraghe Ruins amid Nature”

Giuliana



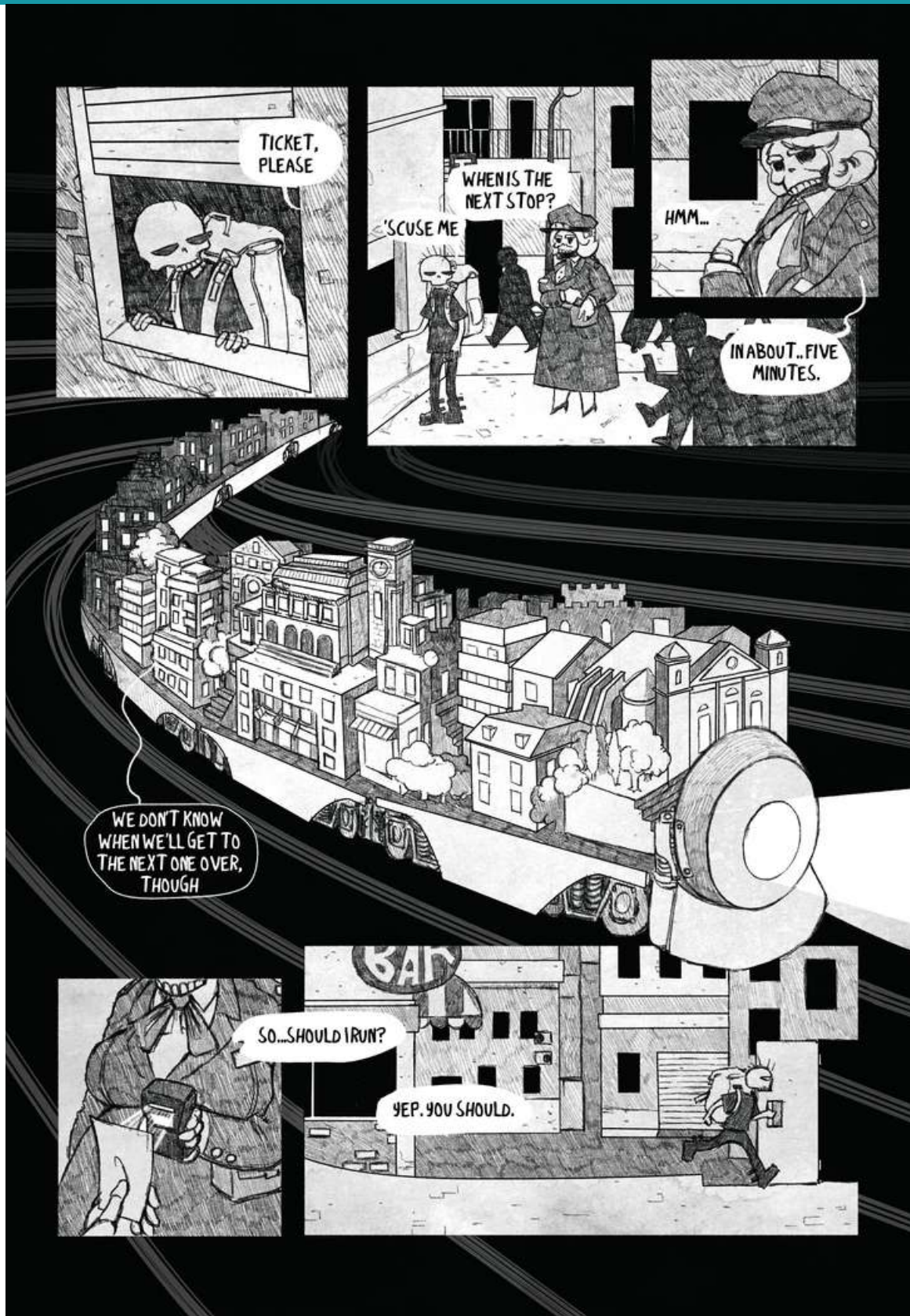
Giuliana

If I had to talk about why I am attached to this city I could say so many things it would make the reader nauseous....

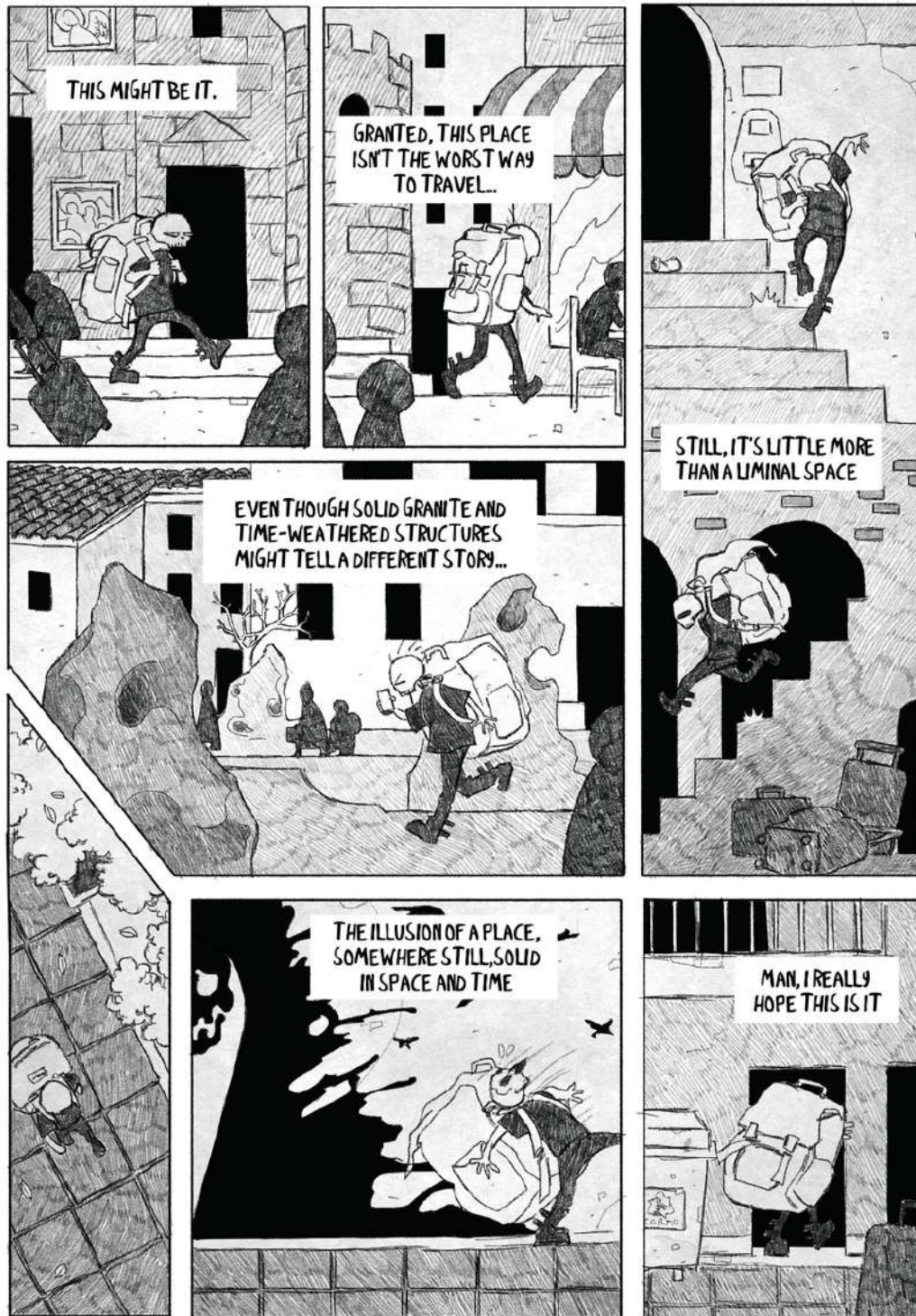
One thing is certain, not everyone had my good fortune, that is, to grow up in a neighbourhood so familiar that it felt like we were all sitting at the family Christmas table, where kids could go out and explore without adult supervision, as long as you returned at a certain time ... I can tell you how I used to visit Grazia Deledda's house every day as if it were an aunt's house and how I knew it by heart until it was revolutionised with renovations and became what it still is today. The Santu Predu neighbourhood was my childhood and a fundamental part of my life, starting with the church, which at the time of my communion and confirmation had an exceptional priest... who managed to mitigate the person I am today who still does not believe in the church but in a more respectful manner. In the most revolutionary days we used to go exploring up to the man where I fell in love with art since children under 10 years of age I think did not pay and so we were there so often that we had to give away so many posters of the paintings that we had to give them away....

The 'skipping' from school spent at Solitudine which even now is still a very beautiful place but abandoned to itself right now, at the time they had just revolutionised everything and created the little street which I immortalised ... so it does not really represent what I saw as a child ... many areas of Nuoro years ago would have made my eyes glaze over now they have focused in my opinion on the wrong areas... another fundamental part was the school 'Le Magistrali' formally called Liceo Sebastiano Satta where I spent a good part of my life... but most of the time or the most quality time I spent in the branch, hence the photo not of the central building but of what for me represents the time I spent at school... where I would like to open a parenthesis on the importance of the school as building the foundations of the people we will be tomorrow I have lived the good and the bad of this experience, but I have to tell the truth now talking to the teenagers it seems to me that the situation has worsened, kids should yes not be happy because no one is ever happy to go and do something we have to do but they should be preserved from certain bad things they should feel at 'HOME' and this idea is being lost by leaving too many important things behind putting only urgent things in first place we are losing the fundamental values, like education respect and love for others things which in the past should not have been lacking ... I would like the professor to be evaluated not only for his professionalism but also for his approach to the boys which is not an aspect to be neglected I conclude by saying that in the past I could not wait to leave Sardinia but in the end you understand as a Sardinian that you can go outside to work to grow but your heart will always remain in this land which may be imperfect but it is the only place you can call HOME....

Flavia



Flavia



Flavia



Flavia

Nuoro for me is a liminal space.

The definition of this word indicates a non-place, a familiar place but seen through a distorted lens. It is a feeling that, among other examples, people often report in places of transit: long metro corridors, deserted sections of terminals, railway stations.

By definition, these places are designed precisely for passage, the transition from one place to another. They are defined and do not hide their function.

The city of Nuoro, on the other hand, is solid and in many ways welcoming, with all the characteristics to make you feel at home; despite this, a nagging feeling of temporariness lingers in me, as if my destination were an undefined 'elsewhere'.

The situation closest to this that I wanted to portray is that travel anxiety in which one does not know the route of the vehicle well and travels uncomfortably, standing and laden with luggage, for fear of missing one's stop.

Davide



The first time I came to Nuoro on my friend's scooter.

Among the places we visited was Monte Ortobene and my strongest memory brings me back to the Redentore steps.



One of the most traumatic experiences is encapsulated in the second memory I have of Nuoro. The location in question is the San Francesco hospital.



My third memory dates back to my university internship at Sistel in Nuoro.

Davide



The fourth memory is set at Ugolio Park.



The fifth memory is my employment at the Consorzio di Bonifica della Sardegna Centrale, which allowed me to buy a house and live here.



We come to the current situation, then the sixth memory.

Roberto



Loc Preda and Istrada

I was born and grew up in this neighbourhood. It represents the starting point of my story.



Kindergarten

This is the place where I built my first friendship relationships.

Roberto



Middle school

I experienced it as a path of life where I met the people who are still close to me today.
It is also where I developed my consciousness of thought and began to engage with others.



The Garage

My work. What binds me to the city.

Agostino

Furreddu

You were like a passing seagull
With a crumbling, aged face,
Passing over the happiness due
In a forgotten corner of the world,
forgotten by money
by the punishment of the retaliation
Of an alchemistic rebel pastor,
far from the world that buried him.
Due happy gray of a photographed life,
forgotten slide on the branch
On the steep, bare copper hill,
And from the old hum of careless growing.
The merry-go-round of a fantasy
With free embroidery,
Had not a leaf of melancholy,

The children moved stones
Rummaging in the old smells of bread
Climbing the darkened branches
Of a penniless strawberry tree
Looking up at the life of those who want to
look far,
And watched with enchantment the flight
of a heart, a whistle, a common game.
They could have served a pocket full
And a bold thought,
Of a paper written by an unsatisfied man
But without the grace of life, a penny
pierced,
The rusty nail would have been without
wine,
And an uncrowded face of life filled
Filled without a cry
Without a sweaty breath.

Furreddu

Foste come un gabbiano di passaggio
dal volto diroccato e anziano,
di passaggio sulla dovuta felicità
in un angolo di mondo dimenticato,
dimenticato dal denaro
dalla pena di contrappasso
d'un alchimista pastore ribelle,
lontano dal mondo che l'ebbe insabbiato.
Dovuto grigio felice di una vita fotografata,
diapositiva dimenticata sul ramo
sulla scoscesa e nuda collina di rame,
e dal ronzio antico di un crescere
spensierato.
il girotondo di una fantasia
con un ricamo libero,
non possedeva una foglia di malinconia,
i bimbi spostavano pietre
rovistando gli antichi profumi del pane
arrampicati sui rami imbruniti
di un corbezzolo squattrinato
guardavan alti sulla vita di chi vuol
guardare lontano,
e guardan con incanto il volare di un cuore,
un fischietto, un gioco mondano.
Potevan servire un taschino pieno
e un pensiero poco sfrontato,
di un foglio scritturato da un uomo
insoddisfatto
ma senza grazia del vivere un soldo bucato,
il chiodo arrugginito sarebbe stato senza
vino,
e un viso poco affollato del vivere colmo
senza un grido ricolmo
senza un fiato sudato.

Agostino

St. Peter

In the street of mercy
humanity is present,
trying to live
With unmotivated will.
Singing and dancing,
Like the party that cannot be made
Except in the lap of the soul,
Living again only in the spirit
Which separates from the body
like a ghost of air
pregnant with tobacco.
The desire for a culture
that continues to be,
to exist,
comes through personalities (of people)
who tell
unrecognized forms of the future,
reflections of spontaneous emotional
of the present,
an intellect that
does not call the clutches,
grinning its teeth
for freedom.
They tense the senses
and give shape to forms
Not poor in empathy,
not poor in weeping,
that a man has lived
And the value
of a spot of color
Inescapable in becoming,
though a spectator,
though stale,
is present,
it is alive.
(Like granite) it is granitic
Layered, like a memory.

Santu Predu

In via della pietà
è presente umanità,
prova a vivere
con volontà immotivata.
Canta e balla,
come la festa che non può esser fatta
se non in grembo all'animo,
rivive solo in spirito
che si stacca dal corpo
come un fantasma d'aria
pregna di tabacco.
L'augurio di una cultura
che continua a essere,
a esistere,
arriva tramite personalità (di persone)
che raccontano
forme non riconosciute di futuro,
riflessi di emotività spontanea
critiche caratteriali del presente,
un intelletto che
non chiama le morse,
digrignando i denti
per la libertà.
Si acutizzano i sensi
e danno forma a forme
non povere di empatia,
non povere di pianto,
che un uomo visse
E il valore
di una macchia di colore
ineluttabile nel divenire,
se pur spettatrice,
se pur stantia,
è presente,
è viva.
(come granito) è granitica
Stratificata, come un ricordo.

Agostino

Burning

I refuse to experience such great pain,
To stay clear-headed
And find words and manners
To deal with
What burns,
but can be used
Can be harnessed,
As that which must not be thought
And cannot be touched.
It is a rippling of faces,
it is a furrowing of the earth
But the ripples of fire
Follow only the rules of the wind
That as soon as they find themselves
in flood,
they devour
Can extinguish what kills
without touching,
outside of me
What will burn.
Fear as states of anxiety
rise in the soul like hot air
one does not recognize
whether it has feathers or hair
whether it has flakes or scales
or hairless,
whether it flies or crawls
whether it swims
or runs,
Not all are banished,
Not all can risk fading,
Like a petal of ash.
The ticking of millimeter circles,
perhaps it can still be counted
Meanwhile, humanity fades,
falling into a grave,
His name on the tombstone,
is empathy.

Incendio

Un dolore così grande mi rifiuto di provarlo,
per rimanere lucido
e trovar parole e maniere
di poter gestire
ciò che ustiona,
ma come propellente
si può imbrigliare,
come ciò che non dev'esser pensato
e non può esser toccato.
È un incresparsi di visi,
è un solcare la terra
ma le increspature del fuoco
seguono solo le regole del vento
che appena si ritrovano,
in piena,
divorano
può spegnere ciò che uccide
sfiorando senza tatto,
al di fuori di me
ciò che brucerà.
La paura come stati d'ansia
sale nell'animo come aria calda
non si riconosce
se ha piume o peli
se ha scaglie o squame,
o è glabro,
se vola o striscia
se nuota,
o corre,
non tutti son banditi,
non tutti posson rischiare di sfiorire appena,
come un petalo di cenere.
Il ticchettio di cerchi millimetrici,
forse si potrà contare ancora
nel frattempo, l'umanità si affievolisce,
cadendo in una tomba,
sulla lapide il suo nome,
è empatia.



Co-funded by
the European Union

Local Exhibition (Berlin)



ForEveryone

The Vernissage
Unheard Stories
10+ creatives amplifying voices through mixed media



At No.52 Pavillon, Boxhagener Platz



CHAC

**CULTURAL AND HISTORICAL
AWARENESS FOR ACTIVE
CITIZENSHIP**



Co-funded by
the European Union





PARTICIPANTS' ART WORKS **EXHIBITION**

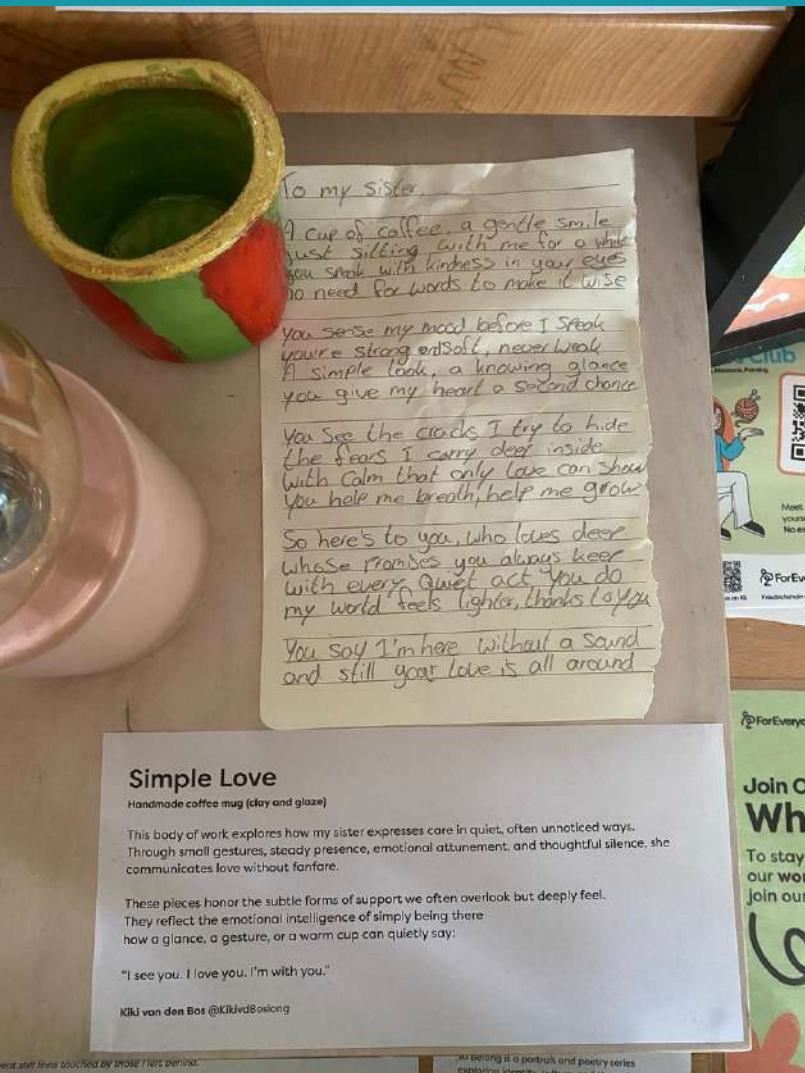


INTRODUCTION

The group exhibition UNHEARD STORIES at the No. 52 Pavillon in Berlin brought together the works of more than 10 Berlin-based creatives who've been exploring real, personal, and cultural stories through mixed media. From spraypainted paintings to little handwritten poems, unearthing stories you may not have heard before. All shared through photography, sound, illustration, video, text, and more!

The exhibition highlighted how cultural experience, oral history, and social storytelling can promote active citizenship and social awareness across different communities. The Boxhagener Platz next to the No.52 Pavillon is a vibrant and diverse community space, making the neighbourhood and district of Friedrichshain a junction of many lives and realities. The artists in the exhibition share different origins and different cultural backgrounds, while addressing topics such as identity, migration or belonging. The stories made to be heard in the exhibition might be based on the participants' personal experiences and memories, or on investigative work in the community, yet they all shed light on the question of historical and cultural awareness in Berlin and beyond.





Simple Love Quiet Presence

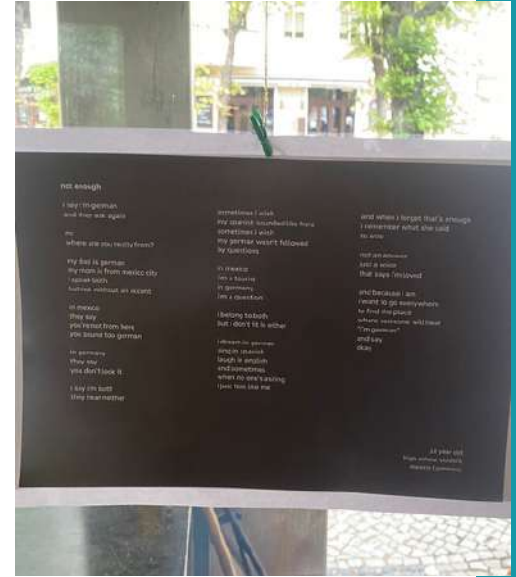
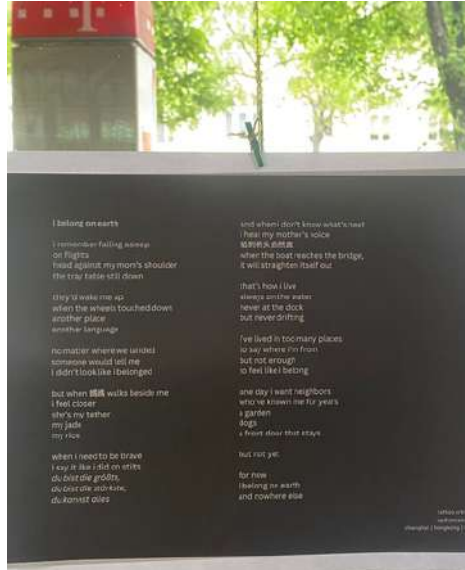
Handmade coffee mug (clay and glaze)

This body of work explores how my sister expresses care in quiet, often unnoticed ways. Through small gestures, steady presence, emotional attunement, and thoughtful silence, she communicates love without fanfare.

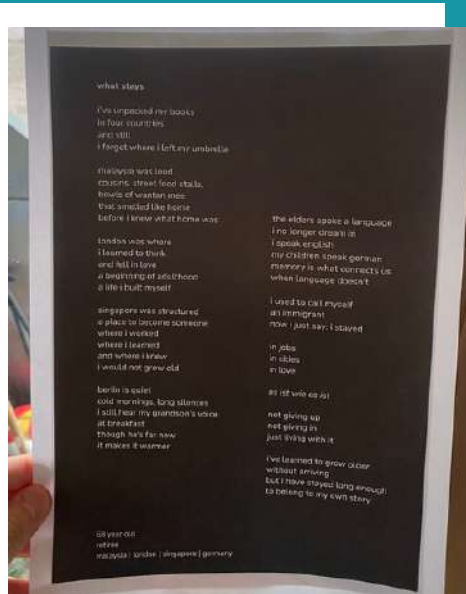
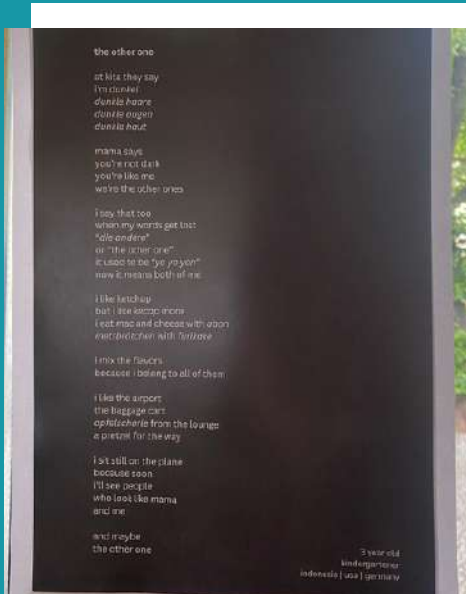
These pieces honor the subtle forms of support we often overlook but deeply feel. They reflect the emotional intelligence of simply being there how a glance, a gesture, or a warm cup can quietly say:

"I see you. I love you. I'm with you."

Gabriella and Tayla



The child:
A 3 year old of
German-Indonesian-
Chinese-American
heritage.



Gabriella and Tayla

To Belong

To Belong is a portrait and poetry series exploring identity, culture, and the quiet in-between of growing up across borders. It features four subjects at different life stages: a child, a teenager, a young adult, and an older adult. The project weaves analog photographs with poems drawn from intimate interviews. Each story reflects on language, memory, and the search for home.

1. The child: A 3 year old of German-Indonesian-Chinese-American heritage.
2. The teenager: An 18 year old of German-Mexican heritage. Senior in high school.
3. Young adult: A tattoo artist in her 30s. She is of Swiss-Taiwanese heritage and have lived all over the world including Thailand and London.
4. Older adult: A retiree in his 60s. He is of Malaysian heritage and is married to a German. He has lived in Malaysia, London, Singapore, and now Berlin



Mirror, white powder

Lines Between Us

“Lines Between Us” presents a mirror with a composition from white powdery lines. This piece emerged from conversations within the Berlin artist’s community, reflecting on how drug use often becomes a social adhesive, a fast-track to intimacy in an otherwise isolating environment. It speaks to the fragile bonds formed through substance, where connection is stimulated, but rarely sustained. The mirror reflects not only the viewer, but the collective longing behind the surface. This piece is not a critique of the substance itself, but of the hollow space it attempts to fill. It invites the viewer to consider what is missing.

Amy



Emerging Threads

This series presents a deeply personal artistic exploration navigating the complexities of Armenian identity within the Berlin landscape, interwoven with narratives from minority communities who shared eye-witness encounters or connections to this dark point in history. The work speaks out against destructive nationalism and the lingering shadows of colonialism, offering a powerful dialogue on resilience and shared humanity.

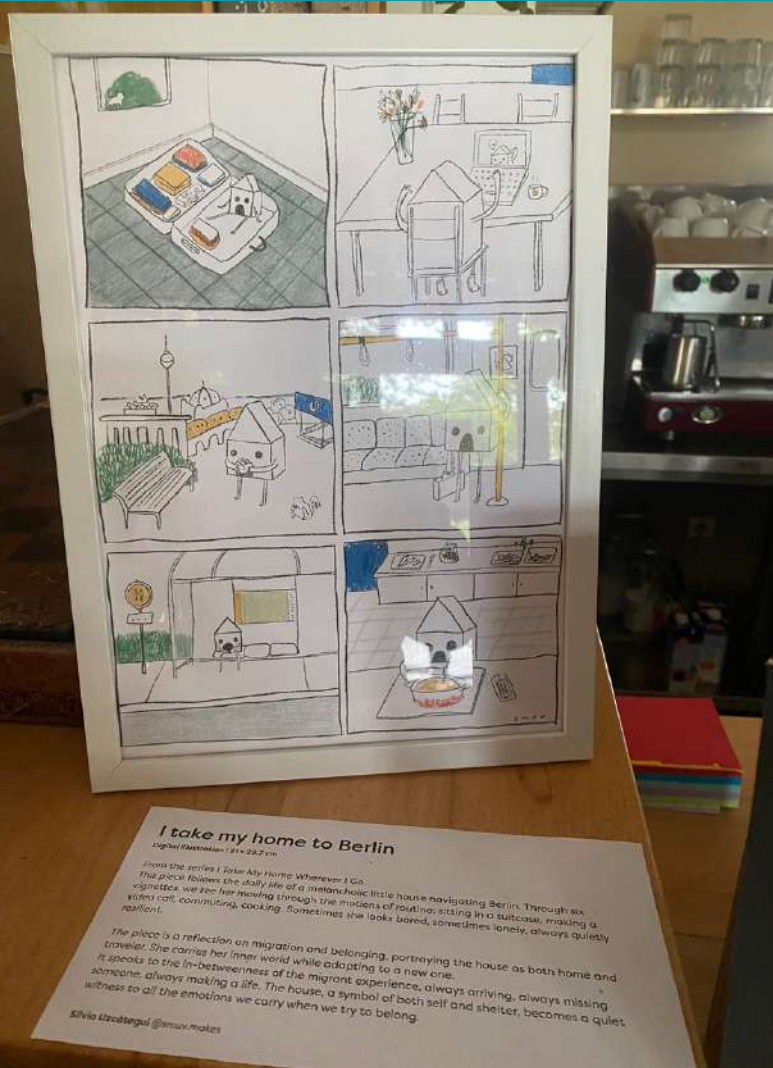


I Couldn't Stuff The Armenian Carpet In My Suitcase So I Painted It Instead

Mixed media, acrylic and oil pastel

An Armenian-Canadian great-granddaughter of genocide survivors moves to Berlin. Daughter of immigrants, children embedded into a painful lineage. Somewhere along the way, the truth kept imprisoned, archived, and hidden away in denial, emerges. One story at a time, one conversation at a time, in Berlin of all places. The carpet is a symbol of what I couldn't take with me across the world. Language, community art. The act of stuffing also implies a sense of urgency, one experienced by those who lost their homes in 1915 and in 2023. The image of the carpet brings these stories together, thread by thread. 15 x 19 CM, mixed media on Hahnemühle paper Silver ink flecks, fluid colour and deconstructed carpet motifs form these interpretations of generational Armenian rugs made in the Artsakh tradition.

Watermelon seller from Diyarbakir “You know what? When the Armenians were being killed in my hometown, my grandparents hid them in our home. We lived like neighbours before it happened. Now there are no Armenians there.” Silver purse girl from Mardin “I have Armenian roots. I started learning Armenian too, in Istanbul.” Berliner from Erzincan “The Armenians hid gold in the soil under trees to hide their wealth as the news spread of the massacres. They knew that trees were holy to the Aleviten people. Some people have found the hidden riches and have become rich overnight in our village.”



Digital illustration

I take my home to Berlin

This piece follows the daily life of a melancholic little house navigating Berlin. Through six vignettes, we see her moving through the motions of routine: sitting in a suitcase, making a video call, commuting, cooking. Sometimes she looks bored, sometimes lonely, always quietly resilient.

The piece is a reflection on migration and belonging, portraying the house as both home and traveler. She carries her inner world while adapting to a new one. It speaks to the in-betweenness of the migrant experience, always arriving, always missing someone, always making a life. The house, a symbol of both self and shelter, becomes a quiet witness to all the emotions we carry when we try to belong.

Lara



Dancing with the stars

Red linocut

Linoprint with lino paint on paper (2 x A4 (21 x 29.7 cm))

These pieces celebrate silliness in adulthood – the freedom to be yourself, to be childish, playful, and perhaps girly, without shame. They reflect a sense of being carefree, or simply caring less about others' judgments.

Girlhood and womanhood shouldn't be about conforming to prescribed roles, but about doing what makes us feel fulfilled. These prints push back against patriarchal expectations and instead embrace joy, softness, and expression as a form of liberation.

Lara Schmitt, artist

Bunnies

Blue linocut

Red linocut Linoprint with lino paint on paper

Dancing with the stars

These pieces celebrate silliness in adulthood – the freedom to be yourself, to be childish, playful, and perhaps girly, without shame. They reflect a sense of being carefree, or simply caring less about others' judgments.

Girlhood and womanhood shouldn't be about conforming to prescribed roles, but about doing what makes us feel fulfilled. These prints push back against patriarchal expectations and instead embrace joy, softness, and expression as a form of liberation.



Pendulum of Memory

Crystal, photography, wood, mixed media

A crystal clock holds a photograph taken from the window of the artist's childhood home in Belarus. Alongside it stands a birch tree, a symbol of family, planted by her grandfather, whom she never met. This work reflects on how memory shifts with time and distance. The house she grew up in was filled with crystal, often of Czech or German origin. Finding a similar piece now, in Germany, becomes a quiet act of reconnection, a bridge between places and times. Through migration, what was once real becomes blurred, sometimes turning into myth. The courtyard, the tree, the clock, all became fragments of something no longer fully accessible, yet still deeply rooted in one's sense of origin. For this piece, the artist interviewed their mother.

Mehrsa



The Hollow

Paper, collage

An exploration of grief and absence of a beloved one. The Hollow explores the experience of losing a parent through the eyes of two young immigrant women. Their grief is shaped by distance far from home, mourning rituals, and familiar support. The work reflects on how everyday moments like a scent, a handwritten note, or a memory can trigger deep emotions, offering both comfort and pain. The piece highlights how grief is personal, complex, and ever present. The Hollow is about remembering, holding on, and finding a way to live with loss.

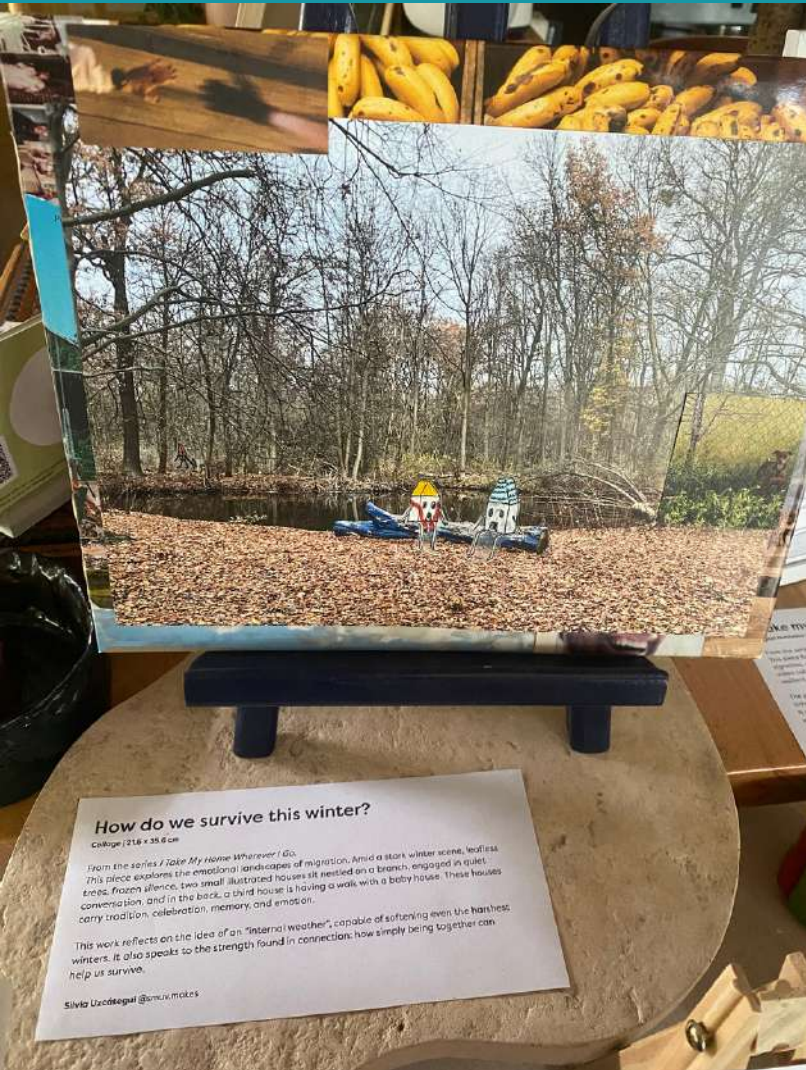
Ghazal



The Room She Filled With Love

“The Room She Filled With Love” is a deeply personal tribute to my grandmother, captured through an image of her favorite living space and narrated with a heartfelt story of her life, warmth, and quiet strength. This piece honors her legacy of generosity, humor, and boundless love—offered to everyone who stepped through her open door.

As family and friends slowly drifted across borders in search of safety, her home grew quieter, yet her spirit remained vibrant. Even in isolation during her final days, her kindness endured. This work remembers not just her loss, but the lasting imprint of her love.



Paper, collage

How do we survive this winter?

From the series *I Take My Home Wherever I Go*. This piece explores the emotional landscapes of migration. Amid a stark winter scene, leafless trees, frozen silence, two small illustrated houses sit nestled on a branch, engaged in quiet conversation, and in the back, a third house is having a walk with a baby house.

These houses carry tradition, celebration, memory, and emotion. This work reflects on the idea of an “internal weather”, capable of softening even the harshest winters. It also speaks to the strength found in connection: how simply being together can help us survive.

Roan



Spray cans, acrylic marker, canvas

Everyone needs flowers

In a world where attention has often become loud and fleeting, these images remind us of the value of genuine closeness. It is about connection - not through great deeds, but through small, sincere signs of caring. The flower becomes a symbol: for friendship, for seeing and being seen, for sharing something personal.

This story not only touches the heart, it also poses an important question: How do we show affection today? What does it mean to be there for each other - in families, in friendships, in our communities? The two bears are representative of us all. And perhaps their quiet togetherness reminds us how much a simple gesture can mean - especially when it comes from the heart.

Josephine



Illustrated card game

Loin des yeux, près du cœur

A card game about memory, play, and the people who made me. Each card is a portrait of a family member – imagined in their own little world, drawn through my eyes. Their quirks, strengths, and the spaces they inhabit reflect how I carry them with me.

The game was born out of distance. Since moving to Berlin, I've explored new parts of life, but every moment still feels touched by those I left behind.

These cards are like echoes – playful, sometimes surreal echoes of those who shaped me. They turn memory into something tactile, something you can shuffle, hold, rearrange. Each round of the game invites not only strategy and fun, but also a quiet act of remembering. It's not just a game – it's a way of carrying them with me.

Margarita



Calligraphy
marker on
paper

Becoming

Three months ago, I became a mother. Since then, my life and artistic practice have changed profoundly.

The two drawings show me with my baby in a carrier – my dearest and constant companion. As an artist, I now create in short, quiet moments, always thinking of what is safe, soft, and suitable for a child.

Every step of my day must be carefully timed and planned. Moreover, I distract myself from the ever growing pile of laundry and dishes by visiting parks and exhibitions with my baby. Motherhood reshapes everything: my routines, my body, my view of the world. I tried to capture that tender, transformative shift.



Dancing with the stars

Red line art

Uniprint with two point on paper (2 x A4 (21 x 29.7 cm))

These pieces celebrate silliness in adulthood – the freedom to be yourself, to be childish, playful, and perhaps silly, without a care. They reflect a sense of being carefree, or simply caring less about others' judgments.

Childhood and adulthood shouldn't be about conforming to prescribed rules, but about doing what makes us feel fulfilled. These prints push back against particular expectations and instead embrace joy, silliness, and expression as a form of liberation.

Lea Self (www.lea-self.com)

Bunnies

Blue line art

Thank
You





EVALUATION OF THE EXHIBITIONS & WORKSHOPS

THE EXHIBITIONS: IN OUR OWN WORDS

VIENNA



Receiving the local knitting group as visitors to the exhibition and seeing how they experienced hearing the interviews they had given us, was particularly rewarding. We also got to observe how the experience allowed them to see the neighbourhood they live in, from different perspectives. During the photography sessions of Stella K., seeing how people reorganized their house doors and engaged in a healthy debate on when they were last repainted, was a charming experience. Seeing Edith W. watch herself flip through the photo album of her 75-year-long life in Sandleitenhof left us honoured to exhibit a whole universe of someone's history.

NUORO



The exhibition experience was very important for us, especially because it was very successful among citizens of different age groups. We are happy that the work done by the educators and participants was received by the public with curiosity and appreciation. One of the most interesting aspects was seeing how visitors tried to give their own personal interpretation of the works as they observed them and scrutinised every detail and nuance.

For participants, especially those who are not native to the city, it was also a way to express gratitude to the city that welcomed them, while for natives it was an opportunity to actively express their feelings and pride as citizens.

THE EXHIBITIONS: IN OUR OWN WORDS

BERLIN



In our exhibition in Berlin, we sought to show how cultural experiences, oral history, and social storytelling can foster active citizenship and raise social awareness across communities. At the No. 52 Pavillon, at Boxhagener Platz, we found a vibrant and diverse community space that reflects the many lives and realities shaping the neighbourhood and district of Friedrichshain.

The participants and creators of *Unheard Stories* come from different origins and cultural backgrounds, and together with them we explored themes of identity, migration, and belonging. The stories they presented draw on personal or collective memories and experiences, as well as on investigative work within the community. Together, they shed light on questions of today's historical and cultural awareness in Berlin and beyond.

THE EXHIBITIONS: THROUGH THE EYES OF OUR VISITORS

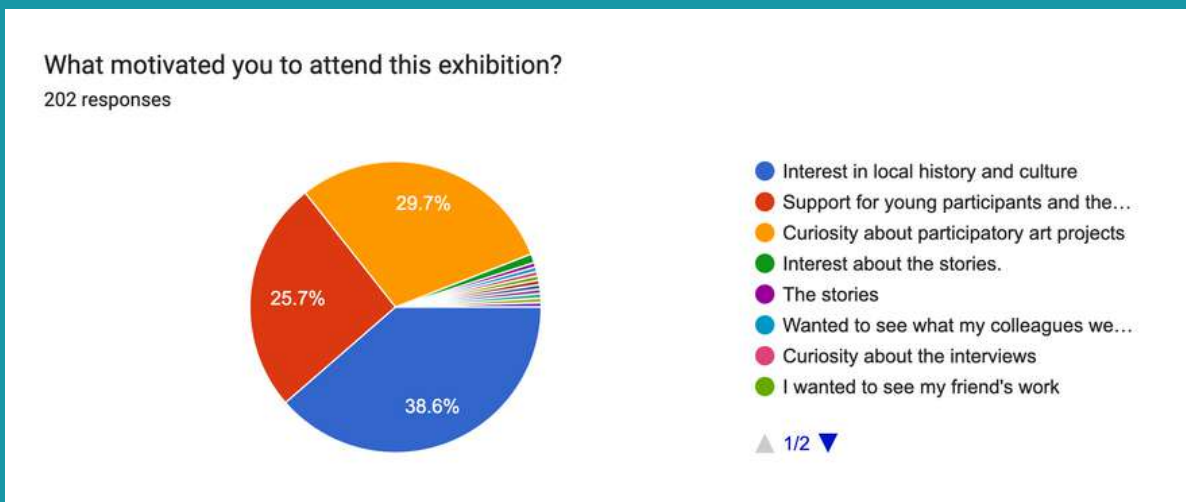
The evaluation of the exhibition revealed a strong sense of appreciation from visitors, alongside constructive suggestions for improvement. Overall, visitors emphasized the themes of human connectedness, belonging, and memory, noting that these aspects created a lasting impression. At the same time, they expressed interest in expanding certain elements to deepen engagement and understanding.

Visitors described the three exhibitions as beautiful, moving and memorable, with strong resonance around the ideas of belonging, identity, and shared memory. The artworks and collected materials, as well as the performances and neighborhood walk were especially praised, with visitors highlighting their impact and the value of interactive exchanges.

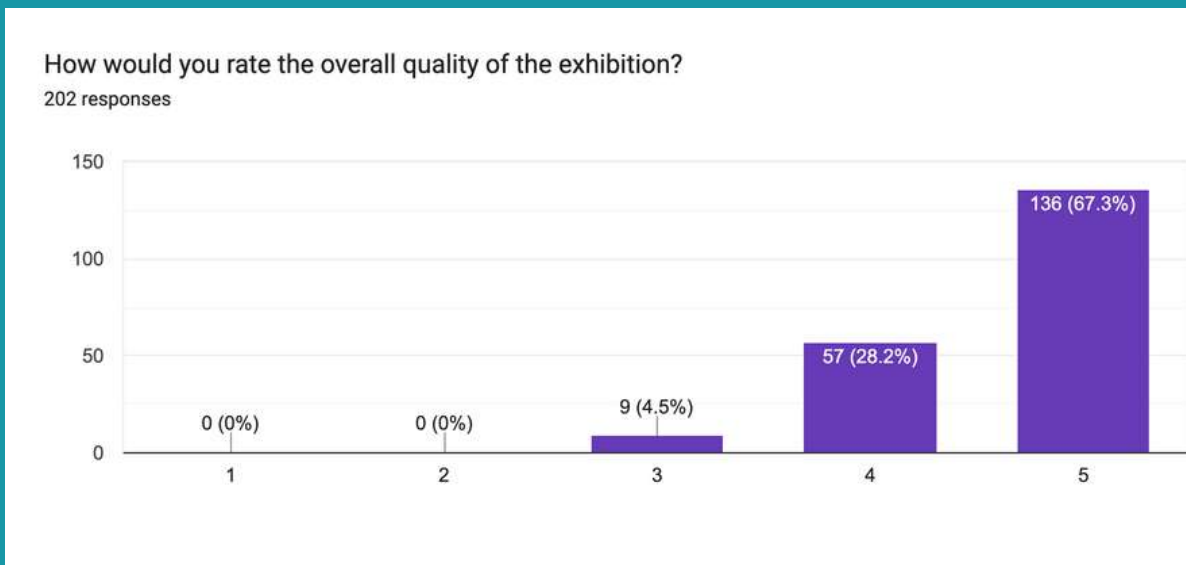
Many felt that the exhibition successfully conveyed a sense of human connectedness and community spirit, and that contributions from local youth brought up fresh perspectives and broadened their representation. When asked for potential changes or improvements, visitors expressed their wish that the exhibitions had remained open for a longer time, contained even longer videos and more opportunities to revisit. Many also stated that the number of interviews with local residents should be increased.

Overall, the exhibition was widely regarded as a meaningful and powerful experience that combined art, research, and community engagement. To enhance future editions, participants recommended extending the length of the exhibition, deepening the historical and local narratives, and increasing opportunities for interactive participation.

Visitors' Evaluation



More than a third of the visitors gave their interest in local history and culture as the primary reason to visit the exhibitions (38,6%). Curiosity about participatory art projects (29,7%) and supporting young participants were also often mentioned. Other reasons included a general interest in stories, or personal affiliations like living and working in the same neighbourhood.



More than 90% of the visitors to the three exhibitions rated the overall quality of the exhibition high (4) or very high (5).

Visitors' Evaluation

Which part of the exhibition did you find most valuable?

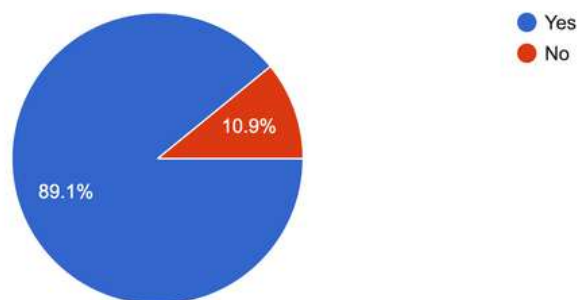
202 responses



When asked which part of the exhibition visitors found most valuable, almost half of them pointed at the artworks and collected materials (45%). The storytelling and connection to the community (32.2%) and the interactive elements like audios and videos (12,9%) were also often mentioned. Other reasons given included interest in the local history, or the diversity of works at display.

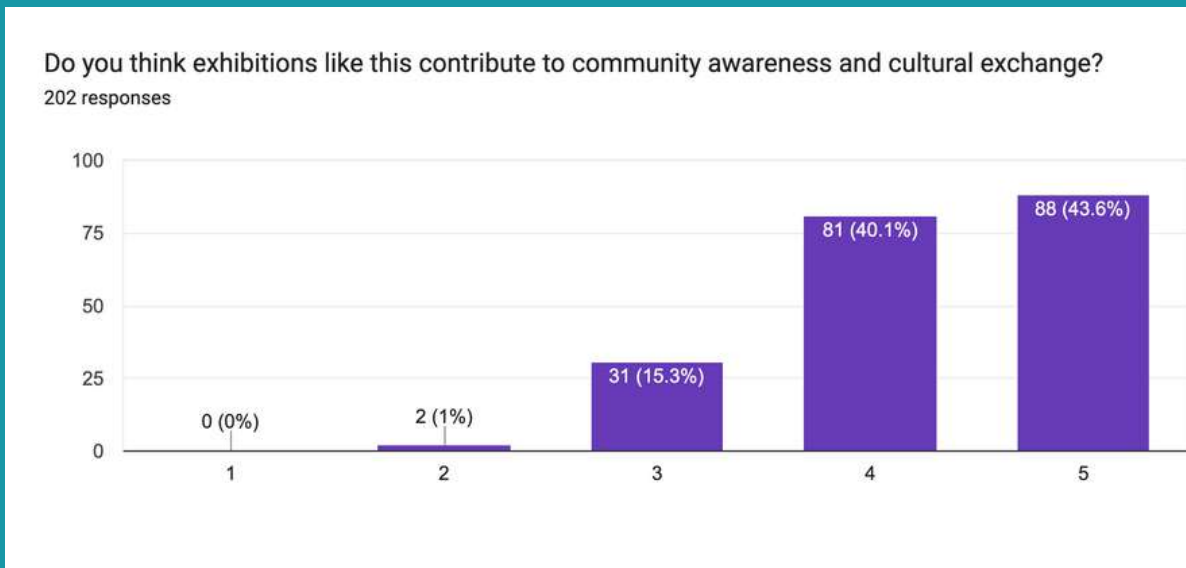
Did the exhibition help you gain a better understanding of the community's history and challenges?

202 responses



Almost 90% of the visitors (89,1%) found that exhibitions helped them to gain a better understanding of their respective community's history and challenges.

Visitors' Evaluation

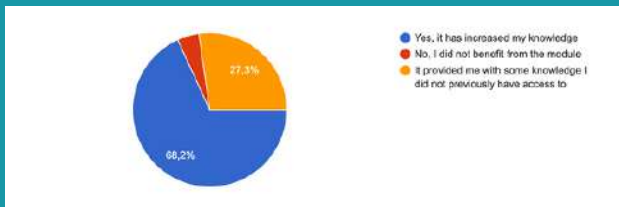


When asked if they think that exhibitions such as the ones organized by the CHAC project contribute to community awareness and cultural exchange, more than 80% of the respondents agreed (40,1%) or even strongly agreed (43,6%).

LOCAL WORKSHOPS: PARTICIPANTS' FEEDBACK

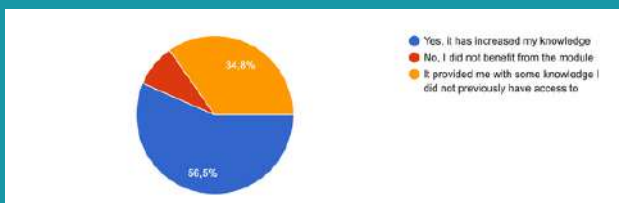
Do you feel the workshop has increased your knowledge on oral history and public engagement?

More than 90% of the participants felt that the workshops had increased their knowledge on oral history and public engagement.



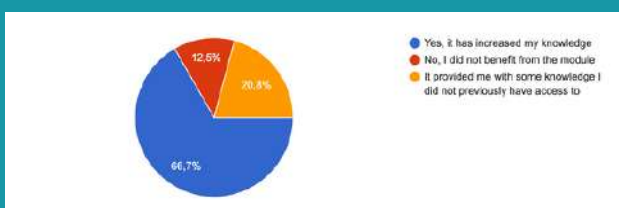
Do you feel the workshop has increased your knowledge on social storytelling?

Nearly 90% of the participants felt that the workshops had increased their knowledge on social storytelling.



Do you feel the workshop has increased your knowledge on public history?

Nearly 90% of the participants felt that the workshops had increased their knowledge on public history.



LOCAL WORKSHOPS: PARTICIPANTS' FEEDBACK

The Process of Creation

When asked if they enjoyed the creation process during the workshop, a majority of the participants responded positively. Some mentioned challenges encountered, while highlighting the support they had received from the educators in overcoming them. The most mentioned challenges were finding a direction or way of working at the beginning, lack of confidence in approach, discovering a story and giving it form. Participants added that the guidance provided helped them discover their ways. Alongside a majority stating they enjoyed the creative process as part of the workshops, participants also reacted positively to the mix of theoretical knowledge and practical implementation offered. They also added they enjoyed conducting artistic research and doing interviews as well as gathering stories and oral history with the methodologies of social storytelling and community reporting that they had learned. In addition, they mentioned that the co-creation process provided them with well-received tools.

The Connection with the Local Community

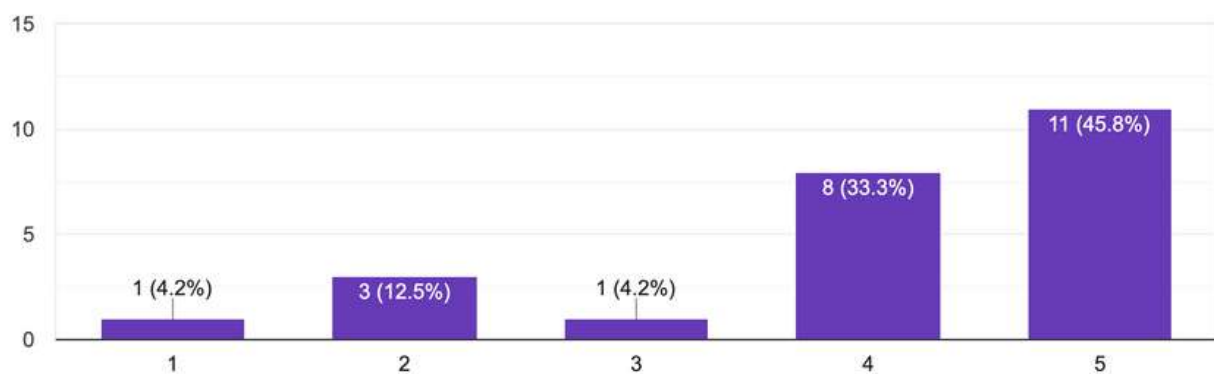
Two major reasons emerge in the responses on the topic of connecting with the local community: obtaining knowledge about the place and its history, or developing a personal connection with the people of the community. Respondents stated that they were either able to deepen their knowledge about a specific place, or they felt closer to some members of the community when interviewing them personally and listening to their stories. Some participants highlighted the opportunity the workshop provided to them for linking with their community in a new and different way. Other participants focused more on investigating their story and work from a personal point of view, prioritizing their own experience around memory, identity and belonging.

Suggestions for improvements

Aside from revealing a high satisfaction rate with their experience of the CHAC local workshops, participants provided several suggestions when asked how the workshop format could be improved. These include reducing the time gap between the workshop phase and the actual exhibition, as well as the overall timeline. Some found the duration of the workshop phase (10 days) too long, while also hinting at the high level of commitment required from participants' side, which some found a little too demanding. To balance this with other participants' wish for a somewhat extended training phase will remain a challenge for future applications of the CHAC workshop + exhibition format.

Do you feel the workshop has improved your understanding of social history methodologies and related themes?

24 responses





Co-funded by
the European Union

chac-project.eu



CULTURAL AND HISTORICAL AWARENESS FOR ACTIVE CITIZENSHIP

THE "CULTURAL AND HISTORICAL AWARENESS FOR ACTIVE CITIZENSHIP" (**CHAC**) PROJECT IS AIMED AT YOUNG PEOPLE BETWEEN THE AGES OF 18-30 WITH SOCIAL EXCLUSION ISSUES, AND EDUCATORS.



EduLab