



# REMEMBRANCE, TRAUMA TRANSMISSION



## EXPERIENTIAL LEARNING

international & interdisciplinary symposium

**27-29 May 2019, University of Turku, Finland**

### ABSTRACTS



# ROUNDTABLES

## VICIOUS LEGACIES: HISTORIC TRAUMAS AND CONTEMPORARY REFLECTIONS

ANNE HEIMO, UNIVERSITY OF TURKU, FINLAND

SIRKKA AHONEN, UNIVERSITY OF HELSINKI & HISTORIANS WITHOUT BORDERS, FINLAND

NÓRA UGRON & SUVI HIRVONEN, "SINNE JÄI MUISTO" ("THERE SHE REMAINED"), FINLAND

SARA KOIRANEN & VILJA LEHTONEN, SUDEN NÄLKÄ, FINLAND

The problem of the continuity of collective violence has recently been examined more often in relation to the toxic and destructive transmissions of historical trauma(s). Several scholars have agreed about the negative impact and maladaptive behavior patterns that the continuity of collective violence can have on the present-day distress of survivors and witnesses of mass atrocities and their descendants. Especially when traumatized individuals continue to live in oppressive, hostile and exclusive environments where they are subjected to structural violence and "Othering", the collective trauma becomes historical or/and intergenerational. This means that the suffering of a group continues over the course of more than one generation and is usually also accompanied by poor living conditions and an overall lack of wellbeing. After a brief insight in Finnish traumatic pasts, we will witness stories about WW2 Karelia, seeking refuge and settling down in a new place somewhere else in Finland in the DIY documentaristic movie by Nóra Ugron and Suvi Hirvonen. Another two young voices, Sara Koiranen & Vilja Lehtonen will share their motivation to create 'Suden nälkä - a play about Red Women in Finnish Civil War 1918.

### Speakers

**ANNE HEIMO** is acting Professor of Folkloristics at the School of History, Culture and Arts Studies, University of Turku. Her research interests include everyday memory practices online and offline, including the memory of the 1918 Finnish Civil War and heritage work conducted by Finnish migrants and their descendants in Australia and North America.

**SIRKKA AHONEN** is Professor emerita of History and Social Sciences Education, University of Helsinki. Her research work covers the domains of history education, historical consciousness, historical identity, school politics, history of educational sciences and history textbook research. She is the author of "Coming to Terms with a Dark Past. How Post-Conflict Societies Deal with History" (2012).

**SARA KOIRANEN** (Bachelor of Arts) is a writer, theatre practitioner and producer. She is interested in using theatre as a tool for demolishing national myths about Finland's history. In her writing, she wants to find untold stories and give voice to the ones who have been silenced in the past centuries. Currently she is working on her Master thesis about trauma in Hanya Yanagihara's *A Little Life*.

**VILJA LEHTONEN** is a drama instructor, theatre artist and theatre pedagogue. She directs mostly for youths and young adults. For Vilja, theatre is a way to bring up not only stories but give a space and voice for those who are vulnerable and silent. Currently she is teaching theatre in high school and writing her Bachelors thesis about political theatre in the time of ecological crisis.

**NÓRA UGRON** is a Masters' student in Hungarian language and literature at Babeş-Bolyai University, Cluj-Napoca, Romania. She has a Bachelor's degree in Hungarian language and literature with a minor in Finnish language and literature. Nóra is a funding editor of the online sociopolitical and literary magazine [Aszem](#) since 2015. Currently she is a teacher at Eurajoen kristillinen opisto. She is co-creator of co-creator of the DIY documentary film *Sinne jäi Muisto/There she remained*.

**SUVI HIRVONEN** is an undergraduate student of Comparative Literature at the University of Turku and co-creator of the DIY documentary film *Sinne jäi Muisto/There she remained*.

## AFFECT, EMPATHY AND LEARNING FROM THE PAST

JAN LÖFSTRÖM, UNIVERSITY OF HELSINKI, FINLAND  
TEA SINDBÆK ANDERSEN & TIPPE EISNER, UNIVERSITY OF COPENHAGEN, DENMARK,  
ALMA JEFTIĆ, PHD (ABD), UNIVERSITY OF BELGRADE, SERBIA & TPO FOUNDATION, BOSNIA-HERZEGOVINA

Studying violent and traumatic past can be controversial, provocative and emotive, particularly when affected and sometimes divided communities remain to live in unfair and unjust present. Very often learners are exposed to disparities between what they are taught in the frame of institutional educational programs and what they learn, hear, and witness in their everyday life – in their families and communities. The speakers will discuss how to take the advantage of emotive and sensitive aspects of learning and what role the empathy plays in the breaking the circles of violent repetitions of the past.

### Speakers

**JAN LÖFSTRÖM**, Docent, is University Lecturer in Social Studies Education at the University of Helsinki. He has researched young people's historical consciousness and meanings of historical reparations. His publications include, "How Finnish upper secondary students conceive transgenerational responsibility and historical reparations: implications for the history curriculum", *Journal of Curriculum Studies*, 46(2014):4; "Historical apologies as acts of symbolic inclusion – and exclusion? Reflections on institutional apologies as politics of cultural citizenship", *Citizenship Studies*, 15(2011):1; and (with Niklas Ammert, Silvia Edling and Heather Sharp) "Bridging historical and moral consciousness: promises and challenges", *Historical Encounters*, 4(2017):1.

**TEA SINDBÆK ANDERSEN** teaches East European Studies at the University of Copenhagen. Tea's research focuses on the contemporary history of Southeastern Europe, especially on issues related to cultural memory, uses of history, identity politics and popular culture in the Yugoslav area. Tea is a member of the executive board of the Memory Studies Association. She is the author of *Usable History? Representations of Yugoslavia's difficult past from 1945 to 2002* (Aarhus UP 2012) and, with Barbara Törnquist-Plewa, editor of *Disputed Memory* (De Gruyter 2016) and *The Twentieth Century in European Memory: Transcultural Mediation and Reception* (Brill 2018).

**TIPPE EISNER** has a background in cross-cultural studies with a focus on Indonesia. She works at the University of Copenhagen, Department of Cross-Cultural and Regional Studies as a research outreach consultant and project coordinator. Tippe is co-organizer of the project events in Copenhagen and co-author of the project report.

**ALMA JEFTIĆ** is a PhD candidate in Psychology at the University of Belgrade and a Governing Board member of the Research Network on Transnational memory and identity in Europe (Council for European Studies at Columbia University). She worked as a Visiting Scholar at the School of Psychology, University of Sussex, and at the Centre for Southeast European Studies, University of Graz. She is member of the Ethics Committee of the Memory Studies Association (MSA) and the Co-chair of the MSA Working group "Witnessing". For the last two years she serves as the President of the Association of Psychologists in Federation Bosnia-Herzegovina – Sarajevo Subsidiary. Alma is the author of "Social Aspects of Memory: Stories of Victims and Perpetrators from Bosnia-Herzegovina" (Routledge, 2019).

## SEARCHING RELIEF IN PLACES OF PAIN

NERINGA LATVYTĖ GUSTAITIENĖ, VILNIUS UNIVERSITY, LITHUANIA  
NICCOLÒ CARANTI, OSSERVATORIO BALCANI E CAUCASO TRANSEUROPA, ITALY  
KIMMO KESTINEN, RED MEMORIALS PROJECT, WERSTAS LABOR MUSEUM, FINLAND

The speakers will address the importance of authentic places and memorial sites and museums that mark the traumatic history and the potential learning aspects related to visiting and experiencing the physicality of violence. They will ask how the in-situ learning can be integrated on the broader curricula and what kind of preparation educators should undertake to offer a thought-provoking and reflective study experience.

### Speakers

**NERINGA LATVYTE-GUSTAITIENE** is a historian and a PhD candidate at Vilnius University Faculty of Communication. She works at the Vilna Gaon State Jewish Museum and is curator of the Holocaust Exhibition. Her work mainly focuses on the Holocaust and trauma memory in Lithuania. She is member of the European Holocaust Research Infrastructure (EHRI) and is involved in a project "We are refugees" which aspires to combine documentation and historical forced migration movements and deals with perception of traumatic experience in nowadays society. Her articles on double and reprocessed memory have been published in national academic journal. She also has published two books on the Holocaust in Lithuania.

**NICCOLÒ CARANTI** is Expert Wikipedian, besides his volunteer work he has collaborated with Wikimedia Italy and Wikimedia Foundation. He has collaborated as an editor with Sanbaradio, the student radio of Trento, and as a photojournalist with Corriere del Trentino, the local edition of Corriere della Sera. After a first collaboration with OBCT in 2017, since 2018 he is Resource Centre & Wiki Curator.

**KIMMO KESTINEN**, Master of Arts in History (University of Tampere, Finland), is Senior advisor at Finnish Labour Museum Werstas (1989-present). His work included being the master user of the collection management system of the Akseli consortium (10 different organisations) and designing and maintenance of the audio-visual elements for the exhibitions (sound, videos, interactive media). Previously he worked at Tampere City Museum (1984-1988), University of Tampere (IT technical support 1988-1989 and after that as a part time lecturer for Humanistic faculty (IT for Humanists) and Department of History (Historical Statistics). His special fields of interest include Computers and Humanities, Finnish Civil War 1918, The Progressive Cooperation Movement in Finland. He is also Member of board of the Finnish Society of Labour History and has taken part in EU-projects: A gathering of Ghosts (2004-2005), Work with Sounds (2013-2015), Sounds of Changes (2017-2019).

## SHARED HISTORIES IN GLOBAL CLASSROOM: EXPERIENTIALITY IN VIDEOGAMES AND INTERACTIVE ONLINE TEACHING

KRZYSZTOF M. CHMIELEWSKI, KAZIMIERZ WIELKI UNIVERSITY & PTBG, POLAND  
REIMA VÄLIMÄKI, UNIVERSITY OF TURKU, FINLAND

In the increased global interest of developing online materials, engaging with videogames and interactive online tools that do not use violence for entertainment but rather as a teaching tool, opens new possibilities in making important knowledge about the dynamics of structural violence and its connection to historical traumas, globally more accessible. This roundtable addresses the creation of videogame and interactive online tools on these topics and the challenges in providing content materials while aiming to address global, cultural diverse and complex audiences.

With the roundtable, we will also official launch the videogame that has been developed in the frame of the project *#NeverAgain: Teaching Trauma Transmission and Remembrance through Experiential learning*.

### Speakers

**KRZYSZTOF M. CHMIELEWSKI** is a lead designer of games for education and social change at Dideros Studio). He is lecturer at Gamedec – Game Studies & Design at Kazimierz Wielki University and Member of Games Research Association of Poland, Bydgoszcz regional board member.

**REIMA VÄLIMÄKI** is a postdoctoral researcher at the Department of Cultural History, University of Turku. Recently, he has been working in a digital humanities consortium Profiling Premodern Authors. Välimäki obtained his PhD in Cultural History at the University of Turku in 2016 with a doctoral dissertation on late medieval heresy and the German inquisitor Petrus Zwicker. He actively engages in public history as the historical expert of the Medieval Market event in Turku and in two public history projects: *Vihan pitkät jäljet* on the long history of hate speech (2017–2018), and *Vammaisuuden vaiettu historia* on disability history (2017–2019).

## ARTS AND MEDIA AS COMMUNITY OUTREACH TOOLS

MALTE GASCHE, UNIVERSITY OF HELSINKI, FINLAND

SILVIA SPURIGAN, PEACE ACTION TRAINING AND RESEARCH INSTITUTE, ROMANIA

GER DUIJZINGS, EVA-MARIA WALTHER AND FREDERIK LANGE, UNIVERSITY OF REGENSBURG, GERMANY

Knowledge on disturbing and shameful past can be mediated constructively and with cathartic impact with diverse creative expressions and arts. In this roundtable, speakers will explore how traumatic events are stored in our sense and bodies, and how art can become a healing balm to address harsh social realities. The therapeutic uses of art, body-awareness, mindfulness, movement, music and dance in healing, as well as the western scientific research of different artistic methods of relieving communal and individual trauma, will be discussed through the prisms of learning process. Trustworthy and relaxed conditions are essential for effective learning, and constructive community exchange.

### Speakers

**MALTE GASCHE** is a researcher at the Centre for Nordic Studies at the University of Helsinki. In his research, he has become in recent years more and more interested in diverse transnational and disadvantaged groups, their living conditions and societal security strategies. Gasche is Finland's representative in the committee 'Genocides on the Roma' within the International Holocaust Remembrance Alliance (IHRA). He has developed and coordinated the pilot-project [Diverging Fates: Travelling Circus People in Europe under National Socialism](#) and the follow-up project [Forgotten Cosmopolitans: Diverging Fates of Europe's Circus People in the Wake of WWII](#).

**FREDERIK LANGE** studied history, art history, and Southeast European Studies in Göttingen and Jena, Germany. 2015: Master's degree in history at the University of Göttingen, thesis on (post-)Yugoslavian history textbooks. 2016-2017: editorial assistant for the *Südost-Forschungen* at the Leibniz-Institute for East and Southeast European Research (IOS) in Regensburg, research assistant at the Regensburg office of the Graduate School for East and Southeast European Studies (GSOSES). 2017: assistant for the project "Corridors for Dialogue through Cooperation – Research and Dialogue Project" at the IOS. Since November 2017: scholarship holder of the GSOSES in Regensburg, doctoral thesis on the Drina river.

**EVA-MARIA WALTHER** studied Historical and Cultural Anthropology and Slavistics on a Bachelor level at the universities of Tübingen and Pécs, Hungary. From 2014 to 2016, she completed a master program in Social Anthropology at Stockholm University. She earned her Master of Science degree for her dissertation titled "Caring Agents: Balancing profit and moral integrity in transnational care work agencies in Slovakia". Since November 2016, she is doctoral student at the Graduate School of East- and Southeast European studies in Regensburg, working on the refugee integration system in Slovakia.

# SCREENING AND CLOSING DEBATE

## **BREAKING THE SILENCE (TBC)**

EEVASTIINA KINNUNEN & NENA MOČNIK, UNIVERSITY OF TURKU;  
RONJA KOISTINEN & LISA BIANCUCCI, STEP EUROPE

The screening is a presentation of the digital storytelling clips that have been created during a one-day workshop, where participants were discussing individual and collective silences through creative writing, painting and digital storytelling. Workshop was organized in collaboration with University of Turku and StepEurope Turku. Informal conversation with the creators and audience will follow the screening.

### **Moderators**

**EEVASTIINA KINNUNEN** works as a research assistant at the University of Turku. She is currently finalizing her master's thesis in Comparative Literature. She is interested in questions of truth in literature and in the different ways reading and writing can shape our narrative understanding. She also works as a creative writing instructor.

**NENA MOČNIK** is a postdoctoral researcher at University of Turku and a coordinator of European Commission project '#Never Again: Teaching Remembrance and Trauma Transmission through Experiential Learning'.

**RONJA KOISTINEN** is a Bachelor of Social Sciences and a project coordinator of StepEurope. She is experienced project workers, charity manager and volunteers' coordinator.

**LISA BIANCUCCI** is Italian living in Turku since 2013. Her academic background is in Cultural Anthropology and Pedagogy. At the moment she is working as a community educator in a project called "Kaikkien Naisten Talo", which provided legal support and different kinds of services to asylum seekers and undocumented people, mainly women with children. She believes active citizenship is the key for a better world, for this reason she tries to get involved in voluntary actions for anything that could make a difference in our society, and the "Never Again" project is one of those.

## **INTERSECTIONAL PERSPECTIVES IN FUTURE PEACE EDUCATION AND TRAUMA-FREE SOCIETIES**

RIIKKA JALONEN & JASON YABAL, FINNISH PEACE EDUCATION INSTITUTE

For peace to prevail it requires actions to make peace, build peace and keep the peace. In Peace Education Institute we base our work in the theory of positive Peace of Johan Galtung: peace can only be achieved if aside of direct violence also indirect structural and cultural violence is confronted. Structural and cultural violence are often interdependent, with the structures of society providing mechanisms for cultural violence to be enacted and cultural values and norms providing support for the continuation of structural violence. And that education and educators can and do play crucial role in society by maintaining the power structures and norms or by challenging them. This approach of ours focuses on the role of peace education on providing spaces and methods to critically evaluate and confronting prevailing norms and structures that uphold discrimination and inequity. In the session Riikka Jalonen, executive Director of Finnish Peace Education Institute and Jason Yabal, training officer of Finnish Peace Education Institute, will reflect the outcomes of the symposium from anti-racist and intersectional peace education perspective.

# PARALLEL PANELS

FIorenza LOIACONO, UNIVERSITY OF BARI, ITALY

## **EDUCATION TO REALITY: THE NEW CHALLENGE TO OVERCOME HISTORICAL TRAUMAS IN EUROPE**

As highlighted by several studies, escaping from reality constitutes the epistemological condition of trauma, as in the transgenerational transmission of the trauma of the Shoah, which entails the difficulty to represent the universe of extermination camps and their violence. Psychological defense mechanisms such as repression, denial, dissociation, acting out, play a specific role in structuring this distance from reality, preventing the individual from integrating the traumatic experience at the level of consciousness. A relevant presence of signs of distortion of reality and unresolved trauma seems recognizable nowadays also in the public sphere, in the wide range of initiatives related to the memory of the Shoah in Europe and in Western societies, where forms of repression, denial, dissociation and even re-enactment are combined with political, ideological and commercial conditions of removal and “sugarcoating”; In this sense, the process which should lead to a knowledge of history through development of representations and elaboration of disturbing emotions seems dramatically stuck in the vice of several automatisms and ritualisations, as proved by the so-called “abuses of memory”; (trivialization, sacralization and denial of the Shoah), conceptualized by Todorov and Pisanty. By presenting some examples regarding the myth of Anne Frank in popular culture and the practice of Holocaust tattoos among new generations, the aim of this paper is to highlight how the action of some psychological automatisms may prevent citizens from facing properly the remembrance of a very traumatic historical event and how it may shape processes of distancing from reality and impairment of any educational purpose.

**FIorenza LOIACONO** is a researcher in the field of political education and she also works as a psychodynamically oriented psychotherapist. She also writes as a journalistic contributor for the Italian newspaper *The Post Internazionale*. Her main topics of research are focused on Shoah memorialization, impact of historical traumas on collectivity, human behavior in mass crimes, distortion of reality in the present era of populism. On these themes she has published several essays and a monography (expected in May 2019) and delivered several presentations in conferences held in institutions such as the Jagiellonian University in Krakow, the Auschwitz Memorial Museum, the Wiener Wiesenthal Institut für Holocaust Studien and the Columbia University. In 2015 she spent a semester at The Hebrew University of Jerusalem as a visiting research fellow.

ANNA MENYHÉRT, UNIVERSITY OF JEWISH STUDIES, HUNGARY

## **TRANSCULTURAL AND TRANSGENERATIONAL TRAUMA POLICY IN EUROPE: PROCESSING PEREGRINATING TRAUMATIC LEGACIES IN THE DIGITAL AGE IN THE CONTEXT OF INTRA-EUROPEAN EAST-TO-WEST MIGRATION**

Central-Eastern European post-communist countries with a troubled past are part of the European memory community. The need for transnational dialogue about historical traumas has been acknowledged in memory studies. However, the impact of the increase in migration and refugee influx into Europe has not been taken into account. This paper will investigate the way unprocessed personal and national traumas ‘relocate’ together with migrants, having yet unrecognized social-emotional consequences for host societies. The paper is part of a larger interdisciplinary and cross-sectorial project investigating cultural trauma policy practices in European countries. It does textual and rhetorical analyses of migrant narratives on social media; based on the methodology of digital trauma studies developed by the speaker. The paper will investigate how the digital can lead us back to the pre-digital past, to Traumatic legacies, in a productive way that fosters dialogue. In the European landscape of populist political tendencies unprocessed historical traumas are being used for coaxing support, thus there is an urgent need for new ways of revisiting and reconciling traumatic legacies. Host societies need new ways of dialogic understanding of the traumatic past of newcomers; as well as new trauma and memory policies that take the role education can play in trauma processing and transmission into consideration.

**ANNA MENYHÉRT** is a Professor of Trauma Studies at the University of Jewish Studies in Budapest. Between 2016-2018 she was a senior Marie Skłodowska-Curie Individual Research Fellow at the University of Amsterdam. Previously she led the Trauma and Gender in Literature and Culture Research Group at Eötvös Loránd University in Budapest and was the founding Head of Department of Hungarian Studies at the Balassi Institute. She was the Vice President of the European Writers’ Council, the President of the Attila József Young Writers’ Association, and the Director of the Hungarian Literary Authors’ Collecting Society. She is a creative writer, published a volume of poetry, books for children, and the bestselling fictional biography of early 20<sup>th</sup> century women writer Renée Erdős, entitled ‘A Free Woman’. She published four academic monographs in Hungarian. The English language monograph entitled ‘Women’s Literary Tradition’ is forthcoming at Brill in 2019.



Trauma and Memory Studies have long focused on the victims of violence, often state-sanctioned violence like the Holocaust and other genocides. Indeed, the understanding of the intergenerational transmission of trauma emerged initially from the work of psychologists and psychiatrists working with survivors of the Holocaust and their offspring (Barocas and Barocas CB 1973, Danieli 1981, 1998). Only much later, for example through the work of Dan Bar On (1989), did an understanding emerge that there is also intergenerational transmission among those who descend from the perpetrators, supporters, and bystanders of mass violence (see for example Hardtmann 1998). Despite certain psychological similarities the after-effects and transmission of trauma among those who descend from people who were the targets of state-sanctioned violence and among those who did the targeting cannot be equated. Neither is acknowledging inherited trauma among the latter group exculpatory. In this paper, I mobilize my work on what I call the “pedagogies of implication” to reflect upon teaching several different incarnations of university level seminars in recent years in feminist Holocaust, Genocide, and Cultural Memory Studies at my current home institution. My home institution, the University of Alberta (Canada), is located on the traditional lands of First Nations and Métis people. Working with Rothberg’s (2009) notions of multidirectional memory and multidirectional ethics, I discuss various strategies I employ to help students engage with the “difficult knowledge” (Britzman 1998) of their differing positionalities in relationship to a range of histories of mass violence, such settler colonialism, heteropatriarchy, white supremacy, transatlantic slavery, the Holocaust, and their ongoing efficacy in the present.

**SUSANNE LUHMANN** is Associate Professor in the Department of Women’s and Gender Studies and Director of Research at the Intersections of Gender (RIG) at the University of Alberta (Canada). She is currently finishing a monograph, *Gender, Generation and the Familial Turn in German Memory*, which studies the public staging of familial legacies of Nazi perpetration, for example in memoirs, autobiographical film, and museums exhibits. Further publication areas include the institutionalization of Women’s and Gender Studies as well as queer & feminist pedagogies. She is co-author of *Troubling Women’s Studies: Pasts, Presents, Possibilities* (2004) and her work has appeared in journals such as *Yearbook of Women in German*, *New German Critique*, *Topia*, as well as in many book chapters.

Education interventions have been developed as preventative programs targeting gang behavior, gun activity and other forms of anti-social behavior among young people. To date, the application of education interventions in the prevention of violent extremism has not been fully developed, though it has had some consideration in the literature on building resilience to violent extremism. Education, particularly of young people, is recognized as an important and vital component of a comprehensive countering violent extremism approach particularly in the context of building cognitive capacity to resist violent extremist messages. This research study reports on the development of an education intervention, the *Beyond Syria Education Resource* that applies a conceptual framework grounded in moral disengagement theory. *Beyond Syria* is a five-module program that is specifically designed to build social cognitive resilience to violent extremism by engaging self-sanctions and preparing students to challenge the influence of violent extremism and the recruitment to join army forces that can lead to moral disengagement. The theory of moral disengagement has been applied to the study of radicalization to violent extremism to explain how individuals can cognitively reconstruct the moral value of violence and carry out inhumane acts. The mechanisms of moral disengagement through which individuals justify violence, dehumanize victims, disregard the harmful consequences of violence and absolve themselves of blame have been used in the construction of violent extremist narratives. However, they have not been applied to the development of intervention strategies that aim to counter the radicalizing influences of violent extremist narratives.

**MARY STYLIDI** holds a Diploma (BA) in Occupational Therapy from the University of West Attica. She has also obtained a Diploma in Pedagogics from the Superior School of Pedagogical and Technological Education in Crete, an MA in Human Services from Headway University in USA, an MBA in Disaster Management and a Doctorate of Science in Disaster Psychology from the same University. She also holds an MA in International Cooperation and Humanitarian Aid from the University of Madrid in Spain. She works as a Special Education Personnel at the Greek Ministry of Education, Research and Religion Affairs. Currently, she is deployed as an External Expert in United Nations High Commissioner for Refugees (UNHCR) in Aleppo, Syria, as well as a Regional Commissioner for the Unaccompanied Minor Refugees in Greece on behalf of UNHCR. In Syria, she conducts her Post – Doc Research on “Human Devastation Syndrome”. Also, she is a certified International Rescuer in the Field of Technical Rescue and a Delegate in the International Committee of Red Cross in Geneva. Finally, she is a Researcher at the Department of Defense and Military Psychology of the Institute of International Relations in Athens, as well as a Board Member in the Institute for Research and Studies in Mainstream and Special Education.

Empathy, relevance and the cultural Other: Experiential learning in the museum context. Museums historically are serving as regulators for the societies of what to remember and what to forget. In recent decades a transition from collections and objects to the memories and narratives in the museums became more and more apparent and the focus has shifted to multiple representations, empowerment of communities and appeal to the audience's empathy and emotional engagement. It happens very often that in order to be preserved as a part of the heritage, the object needs to be at the verge of destruction: threatened and homeless objects can find a 'safe haven' in the museums. Museums are taking objects out of context to preserve them. Memory and affection, on the other hand, tend to contextualize objects and give them meanings. The complicated relations between memory, remembering, emotion, and imagination lie at the core of people's understanding of their heritage. How to address in the museum space the memories which were taken out of context by migratory movements? How to speak about the trauma and violence by the means of museum? How can a museum rethink its functions in order to provide a place for experiential learning? To address these questions, I will focus on the example of the Museum of Movements (or the National Museum for Democracy and Migration) project in the Southern Swedish city of Malmö which aims to address a broad range of subjects, including migration, human rights, popular movements and civil society-based activism.

**OLGA ZABALUEVA** holds an M.A. in Museology from the Russian State University for the Humanities, Moscow and the second M.A. in Cultural Analysis from Lund University, Sweden. As a museum professional, she has worked in different cultural institutions in Moscow and in Sweden at research and collection departments. Olga is currently doing her PhD in Culture and Society (Tema Q) at the Department for Studies of Social Change and Culture, Linköping university, Sweden. Her research is, by nature, interdisciplinary and focuses on museology as a field of knowledge; museums and the (re)construction of identities; norm criticism and the active social position of a contemporary museum; memory and activism. Her dissertation project concentrates on cultural policies and cultural memories both in Russian and Swedish contexts, with the special focus on the institutionalization of contested memories and "difficult heritage" in different political regimes.

With the passing of the generation of Holocaust survivors and the rise of far-right parties characterized by xenophobia and intolerance, it has recently been imperative for museums to raise collective consciousness that such an atrocity would never be repeated. The quest to engage wider audiences by bringing them directly in touch with the object of their contemplation and by breaking down the distance that has traditionally been the hallmark of museum spectatorship necessitated a powerful medium to reenact the past so as to be 'inhabited' viscerally. That would be architecture; a medium the meaning of which is grounded in embodied experience. Based on empirical evidence from 180 visitors of different ages and backgrounds in three museums in Germany, Poland and Hungary, which records bodily and affective responses to spatial stimuli, we will examine the potential of corporeal involvement to shape behavioral patterns and to enable critical reflection, by analyzing how this 'mechanism' works; how specific design elements act as perceptual symbols, how empathy offers the opportunity not only to witness but also to tune into the victims' suffering, and how associative schemas such as ideaesthesia and situated conceptualization work to awaken emotions and impact the visitor intellectually. In the end, we will discuss how, regardless of the historical circumstance, design has the power to transform visitors from mere learners to socially active agents.

**XENIA TSIFTSI** (BA Archaeology and History of Art, MA Museum Studies, MArch Design, Space and Culture) is a PhD candidate and Teaching Assistant at the School of Architecture, National Technical University of Athens. She is a member of the [International Media and Nostalgia Network](#) and of the Memory Studies Association, to the [Annual Conference](#) of which she will contribute with a presentation entitled "Bodies in Exile: Experiencing the journey in the Museum amidst refugee crisis". Her research focused on politics of shaping collective memory through the bodily experience of space has been presented at international conferences and published in academic journals and an edited book. Samples of her published work can be found [here](#)

The multiperspectivity in history teaching has been contemporary claimed to be a very successful method in fostering civic values in pupil and student population. However, in my paper I would argue that the multiperspectivity can hardly achieve the stated outcomes in the society burdened with the legacy of the quite recent war from the 1990s. Since the history in contemporaneous Croatia represents an everlasting political battlefield, I noticed that students attend my class in Modern Croatian History with initial partisanship in respect to history regardless of their political orientations. I also noticed that mentioned partisanship stems not only from the omnipresence of the non-civic nationalist master-narrative in school curricula, but also from the obsolete teaching methods pupils are exposed to in primary and secondary schools. On the case of selected examples from my teaching I would present how I achieve the outcome of "melting" the initial understanding of history as a kind of fairytale Manichean struggle

of heroes and villains where the nation represents a “thousand-year-long” victim of others. I will show how the mentioned outcome has been reached by teaching students initially in complexity and contingency of particular historical events rather than exposing them to deal with various, usually antagonistic perspectives and interpretations. Finally, my experience shows that my students eventually took into account another’s perspective rather if the perspectives were only eventually taught to historical complexity, and not if I make them to deal compulsory with multiperspectivity.

**STEVO ĐURAŠKOVIĆ** (1980), PhD, assistant Professor at the Faculty of Political Sciences, University of Zagreb, where he teaches the courses in Politics of history and in Croatian history. He received his PhD in Political Science from the Faculty of Social Sciences at the University of Ljubljana and his MA in Central European History from the History Department at the Central European University (CEU), Budapest. His research interests include the politics of history, intellectual history and national identity-building processes in East Central and Southeastern Europe. He published the book *The Politics of History in Croatia and Slovakia in the 1990s* (2016).

SANDRA CVIKIĆ AND IVAN FREMEC, INSTITUTE OF SOCIAL SCIENCES IVO PILAR, REGIONAL CENTRE VUKOVAR, CROATIA  
**‘VUKOVAR 1991 BATTLE’ AND EXPERIENTIAL LEARNING**

Transitional ‘faith’ of Croatian traumatized communities is under unbearable scrutiny of transitional justice policies implemented by all respective governments for the last twenty years. Its management inside newly acquired liberal democracy thus renders transgenerational transmission of trauma and remembering as a crucial issue that contemporary society must overcome in order to become functional and sustainable peaceful society. This paper therefore provides a socio-historical analysis of its impact on the post-communist/post-war traumatized Croatian society, based on the Vukovar case study. Namely, government sponsored national educational project implemented in the city of Vukovar (2016-2017) provides a mandatory field trip to memorial sites through systematic experiential learning as integral part of students’ history classes about Croatian liberation war. Students active participation in lectures about the 1991 Vukovar Battle are hereby coupled with engaged dialogue developed inside School of Peace as provided by the Memorial Centre of Homeland War Vukovar. Based on the surveyed narrations created by students and teachers in the aftermath of their field trip, this paper provides an insight into how history, knowledge and experience is developed through systematic experiential learning about recent traumatic past. Therefore, applied critical discourse analysis as methodology provides a workable framework to debate issues related to cognitive recognition, memory and transmission of collective trauma inside Croatian educational system; while, Michel Foucault’s and George Lakoff’s understanding of language power and knowledge production is used to indicate value-neutral conceptual ambiguity of imposed transitional justice policies of history, memorialization and identity.

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**IVAN FREMEC** holds a B. A. Degree (Double Major – English Language/Literature and History) and an M.A. Degree (Double Major - English Language/Literature and History) from the University of J. J. Strossmayer in Osijek, Croatia. He is a PhD. graduate student at the University of Zagreb, Faculty of Philosophy, Department of History; and works for the Memorial Center of Homeland War Vukovar, Department of Education and Professional Activities.

SONJA HEGASY, LEIBNIZ-ZENTRUM MODERNER ORIENT, GERMANY

**WHATEVER HAPPENED TO OUR MODEL STUDENT? GERMANY AND THE RISE OF “ANTI-REMEMBRANCE” VOICES**

Germany has for long been – or still is – regarded as the model student for #Neveragain. Some authors (like e.g. Susan Slyomovics in her book ‘How to Accept German Reparations’, 2014) have repeatedly called Germany’s memory work the “gold standard” for public remembrance and memory politics. With countless sites, artistic works, museums, memorials, debates around memorials, and a thorough (?) school education about the holocaust, Germans in theory should be more immune against recurring racist violence. Yet, it is a history teacher, Björn Höcke, who is one of the most outspoken proponents against Germany’s memory culture. Based on the book by Aleida Assmann ‘Das neue Unbehagen an der Erinnerungskultur’ (2013) this presentations traces Assmann’s own trajectory and discusses Germany’s public debate from “turning the page” after WWII, to “breaking the silence” as part of the 1968-movement, to the ritualization of remembering, to “forgiving and forgetting” and Assmann’s call for a new model.

**SONJA HEGASY** studied Arabic and Islamic Studies at the American University in Cairo, the University Witten/Herdecke, the University of Bochum and Columbia University in New York, where she completed her M.A. in 1990. In 1996 she received her Ph.D. from Free University of Berlin with a thesis on ‘State and Civil society in Morocco’. Between 1996 and 1998 she was junior expert at the Friedrich-Ebert-Stiftung in Cairo. Since 1998 Sonja Hegasy is a researcher at Zentrum Moderner Orient (ZMO) in Berlin. In 2008 she was appointed Vice Director of ZMO (since 2017 Leibniz-Zentrum Moderner Orient). Between 2009 and 2016 she chaired the Goethe Institute’s advisory council ,Wissenschaft und Zeitgeschehen&#39;. She

is a guest editor for issues of the Journal for Middle Eastern Women's Studies (2012) and Memory Studies Journal (2019) and a regular contributor of the internet portal qantara.de to promote dialogue with the Islamic world. In the first half of 2016 she was Fulbright-Fellow at the Graduate Center of the City University of New York (CUNY). Her latest publication is *The Social Life of Memory: Violence, Trauma, and Testimony in Lebanon and Morocco*. New York: Palgrave, 2017 (co-edited with Saadi N. Nikro).

MARC HERMANN-COHEN, UNIVERSITY OF HAIFA, ISRAEL

#### **BETWEEN LANGUAGE OF AUSCHWITZ AND BERLIN-MYTH: CONCEPTIONS OF GERMANY IN GERMAN FOREIGN LANGUAGE EDUCATION AT ISRAELI SCHOOLS**

A survey from 2015 with 1000 Germans and 1000 Israelis came to the conclusion that the influence of the history of the holocaust is still underestimated in its effect on German-Israeli relations. Nevertheless, in 2016 Israel has made German one of the electives at schools. German is taught currently at six schools throughout Israel. That makes up about 130 Israeli students learning German as an elective from 10<sup>th</sup> grade until their graduation. However, the German language is still deeply connected to the suffering of the Israeli people to put it more radically, is the language of Auschwitz and by that collective trauma. So learning German is indelibly connected to a political and historical dimension and hence to a concept of citizenship education. The learners' identities are tied to the past and from that and interesting transcultural fields emerge between language learning and subject matter learning. So the basic question is what makes people learn and teach German and is there a "type" that chooses to acquire that historically charged language in Israel? What are the conceptions of Germany (of the past and present) and of the Israeli identities that come along with these conceptions of (re)producing Germany in the classroom. The research is of qualitative nature and involves interviews, classroom observation and analyses of teaching materials. A pretest was done at a German school in "the Territories" which rendered interesting results in regard to the Holocaust from a Palestinian perspective and German as the language of hope for a better future which could be the topic of a separate paper.

**MARC HERMANN-COHEN**, originally from Hamburg Germany, is a certified education master with five years of experience in the German school system teaching English, Social Sciences, History and Psychology. He also held the position of special education coordinator. In Israel he currently is head of the [German Department at the Leo Baeck Education Center](#), one of Israel's leading schools with a special focus on Jewish-Arab Shared Existence. There he deals with German relations and teaching English occasionally. He also works for the media company [Vocativ](#) analyzing the web, deep web and dark net. His Joint PhD, under the supervision of Prof Oz-Salzberger (Uni Haifa) and Prof Grammes (Uni Hamburg) focuses on the image of Germany at Israeli schools and how the past, ie. collective memories influence the present and the future. Former research also included representations of diversity in the classroom and gender competence.

BELKYS LÓPEZ & BONFACE NJERESA BETI, THE GREEN STRING NETWORK, KENYA

#### **WELLBEING AND RESILIENCE: A TRAUMA-INFORMED PEACEBUILDING APPROACH**

Green String Network is an African NGO that uses a Trauma-informed approach for social healing. It is driven by networks of peacebuilders, leaders, healers, activists, educators, and artists currently working in Kenya, Somalia, and Ethiopia. GSN is focused on conflict transformation in regions that are affected by violent extremism, ethnic divisions, gang violence, and SGBV. In these areas, trauma is not just a consequence of violence, it is a source of instability. Thus, GSN interventions treat trauma as a critical variable to conflict. The approach employs art and storytelling for deconstructing the cycle of violence, raising awareness about trauma and offering tools for healing. The method is established through the experiences, stories and cultural practices of the communities served and programs depend on the communities to lead their own healing process. In this panel, the nature of interventions will be discussed and the reasons why the approach, largely founded upon African culture, is relevant to other contexts around the world. Research on the impact of this work will be shared and the connection between trauma and conflict will be discussed from the perspective of what has been learned through GSN initiatives.

**BELKYS LÓPEZ HEADS** GSN's Research and Learning division and is a co-founder of the organization. Her research has focused on conflict and trauma. She has investigated and published reports on trauma and its influence on conflict, justice and reconciliation and is now researching how trauma relates to violent extremism. Since joining GSN she has developed methods and instruments for the Monitoring and Evaluation of trauma healing projects being conducted in Somalia and Kenya. Before coming to GSN she worked in Sudan and South Sudan for more than 10 years. There she investigated and published reports on trauma and the economic challenges to stabilization. She also researched trauma and its implications on transitional justice in South Sudan and the incidents of Sexual and Gender Based Violence during. From 2010-2012 she worked as Technical Advisor to the government of South Sudan on the north-south border conflict during the country's transition to becoming nation-state. As a practitioner, she worked extensively on conflict prevention and management, addressing the impact of trauma on economic instability and ethnic conflict. She worked previously conducted research in South Africa and Cuba. She earned a Master's degree from the University of Warwick in International Political Economy and a BA in Political Science and Africana Studies from Bryn Mawr College.

**BONFACE NJERESA BETI** is a GSN Program Manager who uses creative methods for interventions focused on grassroots leaders and communities to heal trauma, bridge differences, transform conflict and create collective stories of peace. He is currently managing a program for the prevention of violent extremism and another program for security actors such

as police forces. Both programs are using a trauma-informed resiliency approach. Also, he one of the co-creators in the design of GSN curriculum for communities, leaders, security actors. From 2004, he worked with Amani Peoples' Theatre. There he has applied imaginative arts- based approaches to social conflicts in Kenya, South Sudan, Somalia, Sierra Leone, Rwanda and Canada. He holds a BA degree in Communications and just completed a second MA in International Peace and Conflict studies at the University of Manitoba, Canada. He also holds a special certificate in use of artistic approaches in conflict transformation from the Canadian Mennonite University.

CORINNE HERSEY, ST. THOMAS UNIVERSITY, CANADA

#### **'GROUNDING' TRAUMA: HEALING SOIL, HEALING SELF THROUGH HORTICULTURAL THERAPY (HT)**

It is well documented that the children of violent fathers show psychological suffering and often repeat parallel behaviours. Healing the fathers can begin the process of healing for children. Both military and incarcerated men, themselves fatalities of systematized and legislated violence, often carry their destructiveness back to their families where the results are often tragic. In this paper, I outline the research and show the outcomes of horticultural therapy on these men. HT spaces can be designed to help transfer anguish – literally – to the ground by actively working to heal the soil, produce abundance, learn life-skills of growing food for their families, contribute back to the community, and reconnect with the healing energy of the natural environment and 'mother' nature. HT is an experiential learning therapy. While there are significant differences between military and incarcerated men, their pain and response to, triggered by what they have 'done' and/or 'seen', can have the same heartbreaking conclusions. Existing reports from prison and veteran farms are more than encouraging. The powerful narratives of transitioning from hurt to healing from the veterans and ex-incarcerated men who volunteered on urban farms and in community gardens are cause for an increased focus on the gentle and regenerative power of horticultural spaces and a self-structured, non-intrusive therapy. This research shows HT spaces have a unique positive affect on the holistic healing of these two groups of men suffering from violence and trauma.

**CORINNE HERSEY** was raised in a family that showed love and kindness and where the extended family sure she only experienced the best. She lived in a little town where brick houses represented the industrial nature, hard work, and friendliness of the community. She cannot recall abuse, hunger, loneliness or insecurity and was unaware that others did. As she became an adult and educator, however, she began to see the pain and suffering of others, wildlife, and the planet. Corinne says she has little hope in the political/industrial complex, but great faith in the collective good of every-day people and works to have a positive impact on others. As a professor, her courses focus on food sovereignty, health, environment, human rights, and Alternatives to Violence – and all her students participate in experiential learning. As an instructor at the Hayes Urban Farm, she teaches young people about the financial, community, and emotional benefits of growing food and restoring the soil. As the owner of Natural Capital Gardens, she helps organizations, businesses, summer camps, institutions, and municipalities create spaces that heal hunger, habitat, health, and heart by using therapeutic design with native plants, food crops, herbs, and flowers. Using a regenerative and restorative philosophy, she works to create communities that are food secure and environmentally healthy for her grandchildren – her *raison d'être* - and the generations behind them.

DÓRA PATARICZA, SZEGED JEWISH COMMUNITY, HUNGARY

#### **ANALYSIS OF POST-HOLOCAUST MEMORIES OF SZEGED HUNGARIAN JEWISH SURVIVORS**

Our project looks at the influence of memory upon post-migration patterns of Holocaust survivors who were returning to their hometown of Szeged, the third largest city in Hungary, a sister-city of Turku. We are analyzing the original deportation lists from 1944 of these 5,000 Jews plus 1,500 survivors from other newly discovered lists in 1945-1946. Our highly original study integrates these tragic beginning and ending points of the Hungarian Holocaust, which we extend by using a modern database and genealogical technology to gain more information. Using these innovative techniques, we try to reconstruct our deportees' final fate. Why did some survivors return to their homes after the Holocaust and war and others permanently left? We also have precious artifacts from these survivors including letters and requests for basic items needed to live. Such documents can enhance the collective memory of this period, a vital resource as many primary sources data like actual Holocaust survivors and their testimonies dwindle. Our research study yields new insights into the impact the Holocaust upon memory and immigration patterns in these survivors.

**DÓRA PATARICZA** has served as the project manager to analyze the archives of the Szeged (Hungary) Jewish community. Dóra is currently working at the Szeged Jewish Community (Hungary) as a project manager and the Helsinki Jewish Community (Finland) as a project worker in two indexing, cataloging and digitization projects of the Jewish Archives, both funded by Rothschild Hanadiv Europe. Besides she is a research fellow in Åbo Akademi, Finland doing research on the Finnish Jewish food culture. She published several articles and a monograph.

In February 2018, the shooting in Marjory Stoneman Douglas High School in Parkland, Florida, led to a new student movement — the March for Our Lives — advocating for stricter gun laws. The protests around the United States numbered in the hundreds of thousands and became one of the biggest youth-led protests in decades. The Parkland student activists utilized social media to maintain the mass shootings in the news and called people into action. This presentation explores how this online campaign reached beyond the ideological divide reflected in the legacy media's reporting. Moreover, how it challenged the news narrative constructed by legacy media. This presentation will engage dialogue among the audience on the ethical questions of tragedy reporting. The research builds on content analysis and surveys conducted in the Helsingin Sanomat Foundation Research Project "The Challenges of Tragedy Reporting: Mediating School Shootings". The project considers the tensions between traditional media and social media based #-activism, with concrete suggestions for journalists' work.

**MAIJU KANNISTO** works as a postdoctoral researcher at John Morton Center for North American Studies, University of Turku. Her current research project explores the U.S. and Finnish media's reporting of the 2018 high school shootings in Parkland, Florida. The project contributes to crisis journalism and media studies. Its main objective is to promote research on ethical, political, cultural and educational factors in journalism. Kannisto's research interests also include media industry studies, television production and digital history.

The Puppet and the Marionette theatre at School is a tool for young people (16-19 years old) to realize their skills through art and craft activities with creative learning by doing methods. Uneasy at the usual scene, students empathize with characters of puppets, and reveal scripted messages to themselves and to the audience. By collecting material for scenography, puppet portraits, and their outfits, students communicate to their parents, grandparents, look for authentic details, features, semantic "pearls", and thus become, in a sense, collectors and performers of local memories. Creating scenography, costumes and various accessories by students and their teachers is engaging experiential non-formal activity, which is methodologically integrated into the workshops of many of the vocational programs or modules of the School curriculum. We combine preparation of key and communicative aspects of the Marionette theatre scenario with interaction with Jewish cultural experts: representatives of the Lithuanian Jewish Community, Vilnius Gaon Jewish Museum, Vilnius Jewish Public Library, Judaism Research Center, YIVO Institute Representatives as well as International Commission for the Evaluation of the Crimes of the Nazi and Soviet Occupation Regimes in Lithuania. Sensitive issues of Holocaust that are uncovered by National curriculum this way are included into the content of various school subjects, and activities of Marionette Theatre Workshops are planned in harmony with the usual rhythm of the work and educational process and schedule. In opinion of our executive team this form of experiential interaction is effective for transmission of trauma and remembrance and could be shared with others taking part in similar initiatives.

**ILONA ŠEDIENĖ** is a Director at Dieveniškės School of Technology and Enterprise, Dieveniškės, Šalčininkai District, Lithuania, interested in intergenerational historical trauma transmission via story-building-and-telling in multicultural environment. Her work is focused on experiential learning and learning by doing approach in initial vocational education and general education school. Her skills are acquired through extra-curriculum activities, social inclusion of minorities and disadvantaged children, intercultural youth exchange and arts&crafts projects in 2000-2019. She is currently working on a project "Dieveniškės Shtetl. Pictures From Jewish Life Until Summer 1941" (marionette theater building via curriculum integration in initial VET).

The theatre play Through the Refugee's Eyes emerged in response to the inhumane asylum policy of "fortress Europe", and the often-unlawful treatment of people fleeing war, persecution or poverty. The idea of an experiential interactive theatre play was born in the beginning of 2015, and we had no idea that we would soon be observing with our own eyes and before our very own threshold the tragedy of people on the run, neither could we possibly have imagined that our country would end up a fenced in island in the middle of Europe, which will soon be flooded by (new) waves of hate speech and intolerance. As a tool for confronting hatred and intolerance, the play was co-created with people with real-life experience of being refugees, who at the same time processed their own traumas, built personal social networks and promoted intercultural dialogue. In the play, the unsuspecting participants have to step into the refugee shoes on their way to the "promised" Europe. Each with his new ID and his new life story. A very special element of this experiential play is a moderated discussion at the end, where the participants meet the true persons behind their life stories (including the ones of two actors from the play). It is one of the strongest and most emotional elements of the experience. Project activities and media reports reached more than 500 000 people. It was mentioned as one of the most innovative educational practices in the publication Global Education Innovation Award Brochure 2017 of the European Global Learning Network GENE.

**MANCA ŠETINC VERNIK** is a Communication Science Graduate with years of experience in the field of human rights, in particular the field of protection against discrimination. Her professional career path led her from the research work at the Institute for Ethnic Studies to the Human Rights Ombudsman of the Republic of Slovenia, where she had worked in the department of prevention of discrimination as a promotion and education officer. She is a qualified antidiscrimination trainer since 2006 (Ludwig Boltzmann Institute and European Peer Training Organization). She is currently working as a project coordinator at the NGO Humanitas-Centre for global learning and cooperation, leading various domestic and international projects and conducting numerous workshops on human rights, migration and global education in Slovenia and abroad, also as an independent expert advisor in the field of non-discrimination for organization like COE, the EU Commission and the OSCE. Her passions are also theatre and photography, both of which she tries to involve in the global education methodology reaching different target groups.

ALAN MOBLEY, SAND DIEGO STATE UNIVERSITY

#### **SENSITIVE NEEDS: RESPONDING TO PENAL TRAUMA**

Mass incarceration has had large, deleterious effects on American society. In those communities most directly affected by criminal justice policies, fears of a genocide-in-progress or ethnic cleansing are often given voice. This project is an inquiry into the effects of mass incarceration policies on individuals involved in two related initiatives: Inmate Council Program, a circle dialogue training program operated by a private nonprofit within the California state prison system; and Project Rebound, a higher education support program for incarcerated and formerly incarcerated students managed by the California State University system. Both initiatives, inspired by principles of restorative and transformative justice, aim to create safe spaces within which those suffering the effects of penal trauma can speak and listen to that which needs said, heard, and remembered, or possibly forgotten. Participant observation and autoethnography are used as tools of inquiry into, and perhaps healing from, penal and other forms of often multigenerational trauma caused and revealed by mass incarceration policies and practices.

**ALAN MOBLEY**, PhD (University of California-Irvine, 2001) is an activist, writer, researcher, and professor of Criminal Justice and Public Affairs at San Diego State University. He first became interested in criminal justice issues in 1984, when he was arrested on narcotics charges. While in US federal prison, he earned bachelor's and master's degrees in economics and sociology, respectively, and studied eastern philosophy and yoga. His university teaching and professional writings explore the many dimensions of mass incarceration and justice system involvement, particularly the experience of prison and its aftermath. His scholarly publications include journal articles, book chapters and research reports on a variety of topics in penal and restorative justice. As a researcher and activist, he is a co-founder of *Convict Criminology*, an influential group of academic researchers with personal histories of justice-involvement; *All of Us or None*, the US civil rights organization that launched the "Ban the Box" movement, significantly reducing employment discrimination against formerly incarcerated people; the *Project Rebound Consortium* of the California State University, the largest university system in the US. Project Rebound is an academic outreach and support program for incarcerated and formerly incarcerated students. Dr. Mobley is also co-founder of Center for Council's *Inmate Council Program*, which offers trainings to incarcerated men and women in a peer-facilitated circle dialogue process called *Council*. The program currently is in use in 20 California prisons ([centerforcouncil.org](http://centerforcouncil.org); [waysofcouncil.net](http://waysofcouncil.net)).

LENA VOIGTLÄNDER, UNIVERSITY OF BONN, GERMANY

#### **STRANGERS WHOSE FACES I KNOW... PARTICIPATORY MEMORY WORK WITH SONS AND DAUGHTERS OF THE GUERRILLA IN EL SALVADOR**

Memory and Photography share a special connection. Photographs can be materialization and visualization of the past, a proof of the existence of someone or something and thus a memory to hold on to. While the armed conflict in El Salvador (1980-1992) was one of the most photographed civil wars of its time, especially photographs from and of the guerrilla, my research on photography and memory focused on sons and daughters of the former guerrilla and not the people depict in these images. Approaching memories of those born during or shortly after the armed conflict with photographs from the war required methods suitable for the task. Combining methods of Participatory Action Research and Memory Work allowed the collaboration with those who would otherwise be the subjects of research and facilitated the engagement in an active practice of remembering that takes an inquiring attitude towards the past and the activity of reconstruction itself. Regarding memory as "an active production of meaning" (A. Kuhn) the projects aim was to encourage this production by the participants to give meaning to their (post)memories while engaging with photos from the Salvadorian armed conflict. In my talk I want to discuss the possibilities and challenges of a Participatory Memory Work project (conducted between 2013-16) in El Salvador.

**LENA VOIGTLÄNDER** is interested in visual anthropology, engaged ethnographic research and methods, critical theory, past and present struggles throughout Latin America and beyond. Lena is a member of Memorial (Interdisciplinary Latin American Memory Research Network) and for that delegate in the advisory board of the Memory Studies Association. She works at the University of Bonn as a tutor and assistant. Additionally, she makes a living working in landscaping/gardening. She has studied Anthropology, Philosophy and Political Science at the Rheinische Friedrich-Wilhelms University in Bonn, where she received her M.A. degree in 2012. Since 2013 she has ventured to write her dissertation about a participatory memory work project (2013-2016) in El Salvador. "Strangers whose Faces I know -Photography and

(Post)memory in El Salvador”(working title) focuses on the (post)memories of sons and daughters of the guerrilla in three regions strongly affected by the armed conflict (1980-1992).

HARIZ HALILOVICH, RMIT UNIVERSITY MELBOURNE, AUSTRALIA

#### **REIMAGINING THE BORDERS OF KNOWLEDGE: LEARNING FROM THE SURVIVORS**

Drawing on professional experiences involving in situ learning in different contexts—in Australia, Bosnia, the USA and Sweden—this paper discusses the ways how personal testimonies and narratives told by the survivors of violence, human rights abuses and forced migration can be utilized in experiential and reflexive learning activities. The paper highlights the engaging and transformative aspects of this approach and promotes the idea of learning contexts being inseparable from content itself—i.e. how and where we learn influences what and why we learn. It also argues that at the universities, schools and other educational institutions we do not teach ‘value neutral’ skills; and insists that ethics must remain at the core of every pedagogical approach and should underpin every discipline, expert knowledge and skill. The paper also advocates for both students and teachers to be encouraged to explore and challenge the entrenched dichotomies of public vs. private, formal vs. informal, school vs. community, outdoor vs. indoor and online vs. on-site or face-to-face learning. Rather than seeing them as completely separate and incompatible, these different contexts, spaces and modes of learning can be creatively interlinked and turned into innovative and collaborative pedagogical approaches. The paper concludes that learning always takes place in a social context—learning about, learning for and learning from, ultimately becomes learning with others.

**HARIZ HALILOVIC**, PhD—a social anthropologist, genocide scholar and author—is Australian Research Council Future Fellow/Research Professor at the Social and Global Studies Centre, RMIT University, Melbourne. His main research areas include place-based identity politics, politically motivated violence, forced migration, memory studies and human rights (including the right to education).

SHOSHANNAH GANZ, MEMORIAL UNIVERSITY, CANADA

#### **TEACHING NUCLEAR CONNECTION FROM JAPAN TO NEWFOUNDLAND**

Canada is a country that has never had a nuclear weapons programme and the impacts of atomic warfare and accidents can seem historically distant and geographically remote. However, the uranium mined and used in the bombs detonated over Hiroshima and Nagasaki was taken from Canadian ground and decimated a generation of Dene (Indigenous) people in Canada’s north. Even closer to home, just miles down the road, Newfoundland permitted the American air force base to be a storage place for nuclear weapons. I will take the students to the place where these weapons were stored. This will allow the students to see that the distant events of Hiroshima, Nagasaki, and Fukushima has a real-life corollary in their own landscape. This will make students more aware of the global and connected impacts of nuclear energy and arms. Alongside the experiential learning, we will be looking at the writing of Japanese Hibakusha (atomic bomb survivors), Canadian poetry about Hiroshima and Nagasaki, and more recent Japanese writing responding to the events of Fukushima. Finally, I will be connecting other atrocities during World War II including the Canadian internment of Japanese people and the events of the Holocaust to the outlooks that allowed for the events of Hiroshima and Nagasaki. The students will respond with their own critical and creative writing connecting local and global histories and the on-going repetition of human rights atrocities.

**SHOSHANNAH GANZ** is an associate professor of Canadian literature at Grenfell Campus, Memorial University, in Newfoundland, Canada. In 2008 she co-edited a collection of essays with University of Ottawa Press on the poet Al Purdy. In 2017 she published *Eastern Encounters: Canadian Women’s Writing about the East, 1867-1929* with National Taiwan University Press. Shoshannah just completed a manuscript entitled *Now I Am Become Death: Industry and Disease in Canadian and Japanese Literature*. This book is currently being copyedited and will be under peer review with Calgary University Press. Her current book project looks Canadian poetry and the culture of the four seasons incorporating her own poetry and practice into the analysis.

SALUD MORA CARRIEDO, UNIVERSITY OF SOUTHEASTERN PHILIPPINES, PHILIPPINES

#### **LITERATURE AS ORAL HISTORY OF TRAUMAS AND INTERVENTION FOR TRANSFORMATION**

“We want the creative faculty to imagine that which we know” is the challenge given by the English poet Percy Bysshe Shelley in his essay, *A Defense of Poetry*. I regard this not only a challenge to poets and fictionists to write imaginatively, but also a vocation to capture the spirit of one’s age—the prevalent emotions and sentiments of a people of a particular period and social context. As such, writing poetry or fiction is a dual call to be a creative writer-oral historian of one’s generation, time, and locale. Through the years I have been writing poems and stories that depict social issues plaguing our country—insurgency, extra-judicial killings, climate change, poverty, gender equality, and other related topics. Traumas are narrated in my poem, “Child Lazarus” and in “Palwa” (stalk of a coconut frond), my award-winning short story. Remembering traumas and social struggles is crucial in preventing their recurrence. Even so, capturing them is not enough. In “Palwa” I have presented ways of tackling the issues through the teacher-protagonist Jun who is tasked to reopen an elementary school in a once deserted, war-torn barangay (barrio) in the hinterland. “Interventional literature” can teach collective traumas to new generation(s) and perpetuate remembrance in those who experienced them; hoping it can effect transformation that says never again to trauma-causing atrocities.



**SALUD MORA CARRIEDO** is an educator-researcher-poet-fictionist from Davao, Philippines. In 2002- 2003, she trained in Clinical Pastoral Education (Clinical Chaplaincy) at Nebraska Medical Center under the auspices of the Association for Clinical Pastoral Education (ACPE, Inc.-USA). Salud served as volunteer in the Guinsaugon Rock Avalanche Tragedy in Southern Leyte, Philippines (the third largest world disaster in 2006), and in Super Typhoon Pablo, one of the worst disasters ever to hit the island of Mindanao. Presently, she teaches at the College of Development Management and in the College Education Behind Bars (CEBB) Program of the University of Southeastern Philippines. She holds a doctorate in Transformational Leadership. Salud's works have appeared in national and international publications such as *Ani*, the literary journal of the Cultural Center of the Philippines; *Danas*, an anthology of contemporary writings by Filipino women; and in *Tayo Literary Magazine*, an annual publication that is based in San Francisco, CA.

ADAM BEARDSWORTH, MEMORIAL UNIVERSITY, GRENFELL CAMPUS, CANADA

#### **POETRY AGAINST TRUMP: TEACHING RESISTANCE IN THE AGE OF PUBLIC TRAUMA**

The Presidency of Donald Trump has, thus far, been a traumatic one. On a regular basis the President makes decisions that inflict trauma (on refugees and migrants), that perpetuate cycles of violence (against women, black Americans, and transgendered people), and that raise the specter of future traumas (through climate change denial and nuclear brinksmanship). The President's increasingly callous disregard for both past and future traumas, which is often delivered from his Twitter account, highlights the pretensions of hashtags such as "Never Again" by making a literal connection between the systematic perpetuation of trauma and the legislative agenda of the United States' highest office. The fact that poetry has gone viral in the age of Trump demonstrates its continued importance as a pedagogical tool. This paper will reflect on the use of poetry in the university classroom as a tool for confronting political trauma. It will first look at how teaching poets who examine the perpetuation of cycles of traumatic violence, including Terrance Hayes, Rae Armantrout, and Claudia Rankine, helps students both confront the normalization of political oppression, and better understand their own positions as both subjects and potential activists within an oppressive climate. It will then reflect on the use of poetry writing in the classroom as a means of witnessing the trauma of contemporary politics and will consider how encouraging students to reflect creatively on a traumatic political climate can help foster greater awareness of, and engagement with, their collective political futures.

**ADAM BEARDSWORTH**, PhD (University of California-Irvine, 2001) is an activist, writer, researcher, and professor of Criminal Justice and Public Affairs at San Diego State University. He first became interested in criminal justice issues in 1984, when he was arrested on narcotics charges. While in US federal prison, he earned bachelor's and master's degrees in economics and sociology, respectively, and studied eastern philosophy and yoga. His university teaching and professional writings explore the many dimensions of mass incarceration and justice system involvement, particularly the experience of prison and its aftermath. His scholarly publications include journal articles, book chapters and research reports on a variety of topics in penal and restorative justice. As a researcher and activist, he is a co-founder of *Convict Criminology*, an influential group of academic researchers with personal histories of justice-involvement; *All of Us or None*, the US civil rights organization that launched the "Ban the Box" movement, significantly reducing employment discrimination against formerly incarcerated people; the *Project Rebound Consortium* of the California State University, the largest university system in the US. Project Rebound is an academic outreach and support program for incarcerated and formerly incarcerated students. Dr. Mobley is also co-founder of Center for Council's *Inmate Council Program*, which offers trainings to incarcerated men and women in a peer-facilitated circle dialogue process called *Council*. The program currently is in use in 20 California prisons ([centerforcouncil.org](http://centerforcouncil.org); [waysofcouncil.net](http://waysofcouncil.net)).

# WORKSHOPS & VISUAL INSTALLATIONS

HANNAH SCARAMELLA, ITALY AND ANNA DRUKA, LATVIA

## **ART THERAPY AS A TOOL FOR OVERCOMING COLLECTIVE TRAUMA: EVIDENCE FROM WORK WITH ADOLESCENTS, REFUGEES AND ORPHANS IN BOSNIA & HERZEGOVINA**

Art therapy was employed in work with groups of teenagers and children who lived in refugee camps and in the orphanage of Tuzla and Srebrenica, two towns devastated by civil war (in Bosnia and Herzegovina). Between July 2002 and January 2009, around 100 kids/children/women participated in weekly workshops designed to use images and group work as instruments for giving forms to participants feelings and encourage sharing. The experience gathered during this project testifies that generating trust by providing a receptive, listening environment, and by creating alternative relationships, enables the participants to overcome stereotypes and prejudices, given the instructor's ability to lead successful transformation of destructive dynamics typical for traumatic experiences. By creating a sense of mutual support and responsibility, the project allowed teenagers and younger children to experience how the fear and sorrow can be placated through unification and people coming closer together in spite of existing grievances. This project emphasizes the role of women in rebuilding the social environment by creating common instruments to utilize collective positive resources.

**HANNAH SCARAMELLA**, artist, art therapist graduated from at Art Therapy Italiana, member of APIART, holds B.A. - Degree in Art Psychotherapy from -Goldsmiths University of London. Hannah works as art therapist individually and/or with groups of men, women, teenagers and, children within public and private institutions in Europe and Middle East Hannah has been teaching at Libera Accademia di Belle Arti di Firenze in, Florence University of the Arts and and at various Social workers associations. She frequently collaborates with social workers and psychologists in Russia and Israel, in particular with Art and History Museum in St Petersburg. Her work in Bosnia and Herzegovina has been performed in collaboration with the ArtReach Foundation Tuzlanska Amica (Tuzla), Accademia Psicologia Applicata (Palermo) psychological support services of Tuzla municipality, the orphanage and refugee camps. The project of psychological support to the kids of Srebrenica was carried out in collaboration with Associazione Alexander Langer (Bolzano).

**ANNA DRUKA**, artist, entrepreneur and consultant graduated from University of Dundee, holds B.A. Degree in Time Based Art. Currently working on finishing her MA in Public Governance and Communication. Anna works as an artist and runs her private art studio in Latvia where she teaches children and adults in group and private settings. Her work experience comes from a diverse background in various creative fields in the UK including Fine Art (Glasgow Center for Contemporary Art, Dundee Contemporary Arts), Commercial Art (The Film Museum), Film, Television and video (Domino Records, The Aged Care Channel), Photography (Lambeth County Council) and even modelling (The Model Team). She also helped launch Reel Angels, one of the first all female film companies. In Latvia Anna has continued creating and exhibiting her artwork, incorporating therapeutic techniques in her art practice as well as broadening her entrepreneurial skills by opening her private art studio (Rauna Art Studio) and taking over a small family-run property business in Riga center. Anna is currently doing research on design thinking and the prospects of interdisciplinary design and group processes as part of her MA.

INGRID GUYON, FOTOSYNTHESIS, UK & MARIA FANLO, INTERNATIONAL CATALAN INSTITUTE FOR PEACE, SPAIN

## **STRATEGIES OF MEMORY, TRUTH AND RECONCILIATION OF COLOMBIAN WOMEN ABROAD**

In 2017, the International Catalan Institute for Peace began a project within the framework of the project 'Strategies of Memory, Truth and Reconciliation of Colombian Women Abroad', in which it was committed to work within the framework of reconciliation and articulation of the fabric of the Colombian society after the signing of the peace agreements. The project was designed and oriented to create a scenario of reconciliation by empowering women participants with a job of memory reconstruction and peace building through different artistic expressions. Cuerpos Gramaticales is a process of collective care in which the participants prepare their bodies and souls through dance, theatre, literature and embroidery workshops that allowed the building of trust between them before the sowing action. Planting themselves allows them to go over their own memory and heal it, listening to internal dialogues in silence, listening to others and recognizing each other from common spaces, from the power of doing together. The three key groups that actively participated in the project were the Truth, Memory and Reconciliation Commission of Colombian Women in the Diaspora, the Collective of Women Migrated and Exiled in Spain and the Collective of Comuna 13 of Medellín, Agroarte. The ICIP proposes an experiential and sensorial creative workshop and the viewing of the documentary of the process that reflects on the potential of art, senses and body in the reconstruction of memory and reconciliation through this concrete experience. Documentary link, [here](#).

**INGRID GUYON** is a French portrait and documentary photographer, filmmaker and participatory visual media practitioner. Based in London she has more than 10 years of experience in implementing participatory media projects within the education, museums and international development sectors. She is the founding director of [Fotosynthesis](#), a social enterprise expert in participatory and ethical photography using lens based arts as catalyst tools to create dialogue, generates stories and connections. Her passion is for community engagement and self-representation led her to get involved in long-term documentary projects on migration, peace-building, identities and memories using different creative processes. Recently, Ingrid has used photography and filmmaking as tools for peace-building & reconciliation in

Northern Ireland and with the Colombian diaspora in Europe. She focuses on making visible the untold stories of the Colombian conflict, as well as working with diverse Colombian collectives in Europe to expose the resilience and strength of the Colombian women within their host country. She is also an associate of [Insightshare](https://www.insightshare.com) delivering participatory video processes. [www.ingridguyon.com](http://www.ingridguyon.com).

**MARIA FANLO TORRECILLA** is the coordinator of the programme “Peacebuilding and the promotion of coexistence after violence” at the International Catalan Institute for Peace (ICIP), a public organization based in Barcelona. She is a political scientist and holds a Diploma in Peace Culture at the University Autonomous of Barcelona, a MA on Euro Mediterranean Studies at Cairo University, Egypt and a MA on Social Memory and Human Rights at the National Distance Education University of Spain. At her current position, she is working in the Colombian transitional justice process supporting the mandate of the Colombian Truth Commission in Europe and working closely with Colombian exile organizations.

ANNA WALKER, PLYMOUTH UNIVERSITY, UNITED KINGDOM

#### **UTILISING THE BREATH AS AN EXPERIENTIAL TOOL TO TEACH, LEARN AND MANAGE TRAUMA**

For this symposium, I would like to explore experiential methods of managing trauma through considering Luce Irigaray’s and Leonard Skof’s notion that we are living in the “Age of Breath” (14, 2013). One where we are experiencing a spiritual shift in human awareness to the needs of the other figured through our breathing. An awareness of the breath that allows us to attend to our bodies and the bodies of others, to animals, nature, other cultures, oppressed minorities and so on. I have been exploring trauma in my art’s practice for many years. Researching how the body responds to overwhelming traumatic and stressful situations and how it reorganises itself to cope with or manage trauma. The experience of trauma creates a tension in the body that ruptures the functioning of “normal”; memory schemas, whether in an attempt to forget or an effort to manage the memory. For a recent exhibition: ‘Breathe Wind into Me’ – I have taken the research back to the beginning: back to the breath and to the interrupted or ruptured breath. I wanted to begin, not with difference but with what unites us. When we lose our sense of identity, home, land, loved ones. What can we rely on to locate ourselves in space and time? Through the work I am beginning to answer questions about individual and collective dissociation as a coping mechanism to deal with trauma and create new ways to consider intergenerational trauma.

**ANNA WALKER** is a multi-disciplinary arts-practitioner. Her PhD, (completed May 2017), was an exploration of the tension between remembering and forgetting when recalling a traumatic event, in this instance 9/11. She employed an autoethnographic approach to remembering trauma, and 'methodological abundance' (Hannula, 2009) to explore the transference of traumatic affect upon an audience. Over the last 4-years she has published 8 papers on the ‘affect’ of trauma on individual and collective systems, shared her research at 9 conferences and exhibited her research on 12 occasions. She is an advocate of arts-practice research as a generator of new forms of experiential knowledge that moves beyond the linguistic. She was recently selected out of 400 applicants to be part of ‘Empty Pro(e)mises’, curated by the Director of EMST Katerina Koskina and Dr. Lanfranco Aceti. With a background in body and integrative psychotherapy, she is also renowned for her expertise on trauma, speaking most recently on a panel discussion at The British Library to address ‘Let’s talk about the Windrush’ (15-09-2018) and selected from numerous applicants to be part of Impact18—Matter in Movement (November 2018) to explore digital solutions and artistic possibilities for current global issues of war, violence and trauma. Currently Anna Walker’s research focuses on collective and intergenerational trauma and traumatic diasporas, i.e. the traumatic pathways created by migration/immigration. It is an endeavor to track the dispersal of historical and cultural fragments of traumatic diasporas, building upon Lisa Blackman’s ‘brain-body-world entanglements’ (2012) and upon what Jeffrey C. Alexander regards as a neglected domain of social responsibility and political action (2016, p.3). At this early stage the research is one of enquiry and discovery: a thinking through making, staying open to the emergent properties of the intra-psychic as well as the intersubjective. The outcome of this research— a moving imagery and sound installation, will be exhibited as work in progress at Fabrica Gallery, Brighton, in January 2019, and at The Lotus Foundation, London, in March 2019.

LEA PAKKANEN & MEERI KOUTANIEMI, FINLAND

#### **THE TRAUMA OF INGRIAN FINNS: FORGOTTEN CRIMES AGAINST HUMANITY**

Ingrian Finns are an ethnic Finnish minority, persecuted in the Soviet Union for being Finnish. Discrimination gave way to mass deportations, executions, collective punishment and the emptying of Ingrian villages from inhabitants of Finnish descent. The persecution was taboo until 1980s perestroika and the collapse of the USSR. In 1990, Ingrian Finns were allowed to move to Finland. During the decades of Finlandization their history had been silenced also in Finland, excluded from school history teaching and from the national history narrative. Most people didn’t know who the Ingrian Finns were and they faced prejudice due to coming from Russia. Many Ingrian Finns feel their suffering has been ignored. Many don’t even know their own history. Journalist and anthropologist Lea Pakkanen, photojournalist Meeri Koutaniemi and veteran Ingrian activist Santeri Pakkanen are producing a documentary installation on the history of the Ingrian Finns, to be presented at the Finnish National Museum (1.1.-31.4.2020). A combination of interviews, photographs from deportation sites, prison camps and abandoned villages, objects from private collections, interactive seminars and media articles, the installation will address the Ingrian trauma of violence and silence through representation and raising awareness. In *Again Never Again* Lea Pakkanen and Meeri Koutaniemi will discuss how journalism,

documentary photography and recognition through representation can be used as tools for treating collective transmitted trauma. What opportunities and challenges do these methods have? The presentation will include visual material gathered from fieldwork in Ingria, Yakutia, Central Siberia and Finland.

**LEA PAKKANEN** is an Ingrian Finnish social and cultural anthropologist and journalist. Pakkanen was born in Petrozavodsk, the Soviet Union. Like many Ingrian Finns she moved to Finland along with her family in the early 1990s. She is interested in the interplay of identity, power and historical narratives. In her work Pakkanen has documented human survival in contexts of conflict, oppression and civil war in Palestine, Myanmar, Uruguay, Colombia and Tanzania and worked as an advisor in peacebuilding in the Syrian conflict.

**MEERI KOUTANIEMI** is an award-winning Finnish photographer and journalist. Koutaniemi's work extends to over 50 countries where she has photographed and documented people with compelling stories of struggle and resilience. Her work stems from the question and definition of identity. Koutaniemi has focused on the humanitarian side of conflicts, displacement and discrimination. At the core of her work lies the universal ability for empowerment and resistance.

HANNA DUFVA, TCTSY-F (CERTIFIED BY THE CENTER FOR TRAUMA AND EMBODIMENT), FINLAND

### **INVITATIONS AND EQUALITY - INTRODUCTION TO TCTSY- TRAUMA CENTER, TRAUMA SENSITIVE YOGA FACILITATION LANGUAGE**

The concern in the seminar introduction is “we continually break our promise to never forget.” Trauma survivors have no choice. Traumatic experiences are stored in somatic memory which like riding a bike includes no option of forgetting. Living with traumatic memories in the body has tendency to alter the way body’s nervous system is responding to situations. Trauma survivors are many times attentive noticing elements and signs of conditions that may not be safe and may cause trauma: power structures, moments of no choice, spaces that are not safe. This scanning system of the body can be exhausting to live with. Concentrating, learning and participating can be challenged. To make situations more accessible, TCTSY offers a structured method of communication as a facilitation tool: communicating opposite qualities of trauma: non-hierarchy, real possibilities of choice- making, supporting interoceptivity, using invitational language and cultivating a sense of agency that is often compromised as a result of trauma. Conscious mind may know that the situation is safe, but body may disagree. If a person has a fear of spiders, the body’s experience can be quite the opposite of the mind’s conscious understanding. Complex traumas tend to happen in relation to people. One’s “spider” can be “humans”. Cognitive behavioral interventions, that are suggested for example in feministic pedagogics, have evidence-based success. To this, trauma sensitive view adds body -knowledge. TCTSY has foundations in Trauma Theory, Attachment Theory, and Neuroscience.

**HANNA DUFVA** is a TCTSY-Trauma Center, Trauma Sensitive Yoga facilitator certified by The Center for Trauma and Embodiment [www.traumasensitiveyoga.com](http://www.traumasensitiveyoga.com). With background in art Hanna has guided creativity and wellbeing workshops for about twenty years. Hanna’s interest and hope is to support accessibility, social justice and core possibilities for peace. This has included shared learning experiences by studying combinations like “Alice in Wonderland creative writing and trauma informed yoga”, poems and yoga and trauma informed relaxation skills workshops for children and caretakers including knowledge of the rights for one’s own body and identity. Hanna’s own health and happiness likes writing, reading, walking and inspirational networking like seminars and art events. Hanna lives in Turku, Finland.