THEY:LIVE

Exploring student lives through
Photography, oral history and context-based art

Lorenzo J. Torres Hortelano, Maida Gruden, Andrija Stojanovic (Eds.)

tirant
humanidades

plural

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tirant humanidades
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Image 1
"Estudiantes en clase"
1960-1970
Students attending a class in ciudad universitaria
Author: Martin Santos Yubero
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Image 3: "The everyday student life" (1964), Author: Nevenka Čolanović, Property: Nevenka Čolanović.
Image 4: The everyday student life (2000s), Author: Milica Živković, Property: Milica Živković.
Image 5: "Clases del Grado en Filosofia", (1955), Faculty of Philosophy classroom with the professor and the students, Author: Biblioteca Histórica de la Universidad Complutense de Madrid.

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Maida Gruden
Andrija Stojanovic y otros

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Foreword

Milena Dragićević Šešić
Professor Emerita, University of Arts, Belgrade

In the last 20 years, a culture of memory has become a significant field of research, both in different academic disciplines and in cultural policies and practices. Many humanities: museum studies, archiving, cultural studies, cultural history and history, history of different art disciplines, anthropology, etc. but also numerous social sciences such as political studies, organisational memory studies, feminist theories, theories of a subaltern, sociology, and many other disciplines, started to include applied research methods, including action research techniques, to discover not only *what* and *how* societies and specific social groups remember but also *why* and *for whom* narratives and images of remembrance are created and, consequently, imposed as parts of official or collective cultural memories. Their impact is much stronger because the narratives of collective cultural memories create the value base of the collective consciousness of one society.

Alternatively, participative community-based art projects entered cultural life throughout the world but also art schools, research, and the world of theory. Artistic research is now recognised and acknowledged with an artistic doctorate (practice-based PhD, art practice-based PhD, third cycle doctoral award, Creator Doctus, etc.). Context-based art practice that was developed as part of social activism, from the theatre of oppressed of Augusto Boal till community arts, immersive theatre, documentary theatre, etc., and the newest forms of site-specific interventions and collective creations in public spaces, became the most influential forms of visual and performing arts as it can be seen on both Venice Biennial programmes and much more in Documenta in Kassel (2022).

The changes in curricula and methods of teaching/learning have impacted both academic research, and educational processes in different art disciplines at the Belgrade University of Arts. I have followed and directly participated in those processes in the last 50 years (entering this institution as a student in 1972, starting teaching in 1978 and leading it as the University President from 2000 to 2004 during the most intensive period of social and university

reforms in Serbia). Today, the University of Arts in Belgrade is involved in numerous international and national projects that deal with the culture of memory on one side and context-based participatory art and cultural projects on another. Erasmus+ Strategic Partnership project *Sharing subaltern knowledge through and for international cultural collaborations (SHAKIN')* was finished in June 2023 with the international conference *In From the Margins: Sharing Footnotes of Subaltern Knowledge* that enabled one generation of students to develop numerous international participatory art and cultural projects and present them during the conference. The Faculty of Dramatic Arts participates in the Creative Europe project *Stronger Peripheries: Southern Coalition* that is supporting 12 community-based participatory performing art projects (from Portugal to Greece), as well as in the Horizon 2020 research project *ARTIS - (A)rt and (R)esearch on (T)ransformations of (I)ndividuals and (S)ocieties* that explores ways of communicating art in public institutions and public spaces. Thus, the related research includes a series of interventions, workshops, and experimentations, co-created with art schools, artists, and galleries.

All of those projects confirm the wish of one art school to be part of contemporary research processes that are reshaping not only the art world but society as such. These examples are coming from only one institution, and they are not exhaustive, as the national research project of the Faculty of Dramatic Arts *EPICA – Empowering Participation in Culture and Architecture*: *Activating Public Spaces For and With Communities* combines action research, participative art projects with a community, oral history approach, and archiving of memories, to become a new resource for community sustainable development. One of its main tasks is to endorse the community to become capable of articulating narratives that could be further transmitted locally and internationally, and to secure the transmission of intangible cultural heritage in times of globalisation. All these research efforts advocate for more appropriate public policies in all domains, including the policies of remembrance on the local (community) level (because research has shown the extent to which public policies of remembrance were centralised and offer a limited number of selective narratives).

Through those processes of remembrance creation, implicit and explicit policies and types of forgetting (Connerton, 2008) are imposed. Those policies specifically reflect the negative past (Young, 1992) or socially undesired memory –like the memory of anti patriarchal heroines in patriarchal societies.

Svetlana Tomić's book *Famous but Forgotten* (2018) is completely devoted to this issue and shows how all those women celebrated for their achievements in an album-book *Srpkinja* (Srpske književnice, 1913) were quickly forgotten after WWI went to oblivion —not only like they hadn't been celebrated, but even existed.

Societies are often unaware of the social groups that have been excluded from the stories that shape national histories and memories. The focus of contemporary memory studies is on groups that have deliberately been excluded and marginalised in social memory, such as ethnic minorities, subalterns of different races and classes, as well as women, though they are more numerous in most societies. Very often, specific research projects are conceptualised to collect new data and make different instruments for their dissemination (films, exhibitions, books, etc.) to bring to the public attention some forgotten aspects of social history such as the rise and the decline of the working class, life of emigrants such as Africans in France, or exodus of Danube Swabians after the WWII. As they often relate to the negative past (i.e., slavery, excessive revenge, etc.), those projects are often created and implemented outside of the institutional system, by activists' NGOs whose main mission is raising social awareness, as well as lobbying and advocating for social justice, and correcting mistakes of the past.

Students, as an important social group, though often celebrated for their contribution to social changes and development, are not remembered as a specific collective body which may carry out different roles at different times and contexts. Even in cultural history research, the life of students was not a research topic, except for occasional monographs about specific universities. Even then, texts relied more on the student archives and not on original, empirically gathered data. A few testimonies are there just to illustrate the celebratory monographs' claims. Sometimes, cultural historians invest a significant research effort to explore educational policies and show how an increase in the number of national and international students has an impact on national economic, political, and cultural development (Trgovčević, 2003; Chaubet and Martin, 2011; Shattock, 1991, 2015; Thompson, 1970), but the lives of students –internal dynamics of their relations and acculturation processes happening on campuses– stayed outside the research perspective. Even the monograph of the Cité internationale universitaire de Paris offers only individual souvenirs, avoiding a thorough research about the life of students

coming to Paris from different countries of the world (Racine, 2012). However, as the text from Warwick University confirms, in some cases, when the celebratory year for which the monograph should be prepared coincides with a period of important social and university battles, students' critical memories and voices are included (Thompson, 2014).

It is interesting to find the extent to which students' memories were considered only private ones and were rarely part of the archival projects. Even more strange is the fact that it is difficult to find photographs of professors in their usual working environment (excluding those done during or after vivas). One of the most recent projects in Serbia that wanted to uncover the history of the specific student experience (Slavković, 2015) about the experiment of Nova škola (New School) done by the professor the Belgrade School of Architecture, Bogdan Bogdanović, had to engage artefacts and memories of students (1971-1973) as the school itself had not archived experiments that were stopped (and transferred to the private sphere –students of the generation 1973-1977 could during the weekends visit professor Bogdanović's atelier — a Village School for the Philosophy of Architecture —in Mali Popović close to Belgrade where he continued to apply this teaching/learning methods in a free environment). This research happened in the last moment to save memories (or what is left of them) about the important period of the post-68 experimentations, severely broken by the repressive measures imposed on the most active and rebellious faculties of Belgrade universities (the Faculty of Philosophy –the "transfer" of six professors to the Institute of Philosophy and Social Theory; the Faculty of Dramatic Arts– the case of *The Plastic Jesus* movie and the removal of several professors from the teaching space; the Faculty of Architecture, etc.). Only recently have the testimonies and texts about this period begun to be collected and published (de Cuir, 2012/2019; Jankov, 2021; Nikodijević, 2016, Dragićević Šešić, 2013; Dragićević Šešić and Stefanović, 2017).

That is why this book, *They:Live. Exploring Student Lives Through Photography, Oral History and Context-Based Art* is such an innovative text thanks to both the innovative research methods of the project that preceded its creation, and the complex form of the book which simultaneously enables theoretical reflections (combining different academic perspectives and resources from different case studies), and exploration into different practices and experiences (through artists-in-residence projects). Finally, the research offers a useful handbook as a guide for cultural operators' and academics' future ex-

periments and innovative approaches to audience development. The research project itself focused on students' life on campuses as a community that was often missing participatory art experiences, considered to be a transitory, fluid community, changing with every new generation, although the issue of generation in cultural and social life is of utmost importance (Kuljić, 2009; Mannheim, 1952: 163-195).

Strong links made during student days as the most active period in life are extremely important and should be culturally sustained (thus being one more important result of this research and the book). Consequently, cultural organisations on the campus are of crucial interest. They should be created and endorsed, and their cultural memory kept and revitalised through projects because, and this is the biggest difference between students and other communities, all campus community is leaving the place and there are no core groups (that geographical communities have) to transmit the memories. Although those memories might be retold from one generation to another, after four years there is no possibility of direct transmission. Also, as student life is full of personal experiences, there is usually no need to re-tell the memories of previous generations. That might happen only during strong social turmoil as there was in May/June 1968 throughout the world, 1974 in Portugal, or 1996/7 in Serbia. During periods of relative stability, each generation of students would go home with memories that are difficult to share with other members of their local community.

This book includes academic texts (received through a public call for contributions) that explore the theoretical challenges of the processes of documenting students' lives. All limits of the official university archiving on one side, and individual students' memories (including memory artefacts, photographs, etc.) on the other, were confronted with artistic processes on campuses, whether participative or just as parts of an exclusive university policy to create important art collections. The research has shown to what extent archiving itself was "curated", and willing to contribute to the wishful university narrative. The contemporary workshops and experimental teaching-learning practices as presented in the *a/r/tographic* approach, or the project *Then & Now*, have opened up new ways of documenting and remembering students' lives. Those are the ways of collaborative processes of academics and students, showing how their capabilities to question, reflect, and come to conclusions, can be developed through photography or other means of participative re-

search. Thanks to that, learning experiences on the campus took new forms and created new institutional narratives that are uncovering the history of students' experiences.

Several texts (chapters 3, 6, and 7) underline the importance of the critical university as a public space that should confront the university's managerial and entrepreneurial ambitions. Student battles helped the promotion of the "culture of human rights and struggles for social justice against the moral blindness of utilitarian science" (Dragićević Šešić and Jestrović, 2017: 70). The question remains open: how is a university to archive and memorise the protests' achievements, or at least students' demands, as they are mostly confronting the university's administration positions ("against the marketisation of higher education and the focus on the 'impact'" – chapter 3). In the summer of 2023 when I am writing this text, here in Serbia we are again facing student demonstrations labelled as a *Protest Against Violence* underlying (with numerous slogans) that the public budget increase should be centred toward education and not toward police. That (education as a public good and public responsibility) was also the core of the protest in 2017 (documented in this book in chapter 7) which is not memorised within the university structures but can be found in the media archives or reports of independent researchers. This indicates why much of the research in this book is so important, especially when linked to the periods before the internet existed. Researchers had to interview still-live participants-witnesses, to collect and search for information in different, usually not systematised, archives and photography collections rarely explored for the content that was the heart of this project (student values, lives, and activities).

Photography collections and archives have been used to explore the attempts of state manipulations with students' bodies (examples from Hungary and Spain, from fascist and socialist periods). It seems that those historical texts are needed today as a reminder of how fragile university autonomy was, and still is across the globe where different regimes deploy populist political communication (repression at Turkish universities, privatisation of public universities in Hungary, etc.).

Research projects implemented within this project brought different generations together to discuss the same phenomena that one generation experienced and the other is just looking at as any other event in history –from a distance. Photography was often the key artefact of these research projects

–photography as memory (a source of knowledge) or photography as a transmitter of experience (storyteller). Campuses, classrooms, and workshops as different educational spaces are perceived differently from students' perspectives –photographs of those spaces witness not only students' gaze but true learning experiences.

The project *They:Live, Student Lives Revealed through Context-Based Art Practices* included five Artists-in-residence projects that were organised in Belgrade, Madrid, Podgorica, Rijeka, and Novi Sad, enabling experiential learning –what arts can bring in the specific circumstances (of the pandemic) on campuses?

Art and culture on campuses in Serbia, though being "a direct consequence of students' protest in June 1968 in Belgrade" (authorities invested in building student cultural centres in every university city of Serbia), was not a well-researched topic. This is in spite of it being a small space of freedom, the grey zone for free speech and critical artistic expression (an exception is the activity of the Student Cultural Centre in the centre of Belgrade devoted to visual arts, not even the Centre as such). Since that moment, and especially during the 1990s, campuses and students' protests have found participatory arts as a key form of expression of dissent (Dragićević Šešić, 2018). Therefore, the project of Uroš Krčedinac and Lav Mrenović, *All-aligned*, was based on interactive communication with the audiences that could use the *Flag Generator* software to create their flags but also add symbols and graphics to them. A flag is not a neutral choice –it is a symbol of nationalism, an artefact that "leads" the war, so it is not by chance that in Serbian contemporary art, a flag is often quoted artefact (Marina Abramović, Ivan Grubanov, Mihael Milunović, Tanja Ostojić, Albert Heta, etc.). Nevertheless, this project might be read and experienced globally as wars at different ends of the world are ever-present.

All art residencies fostered research, reflection, and discussion, all that could endorse an artistic creation process that does not necessarily lead toward a "masterpiece". In this aspect, both components of the project *They:Live* questioned and contested the capitalist values of productivity. However, competitiveness (justified by the necessity of transparent selection) was part of this programme too –only one artist could be "the winner" of the AiR programme and the students participating in the project also went through the selection process. That shows how difficult it is to defend the values of participation for all and the cultural rights of everyone. On the other hand, such organisational

and funding frameworks that did not enable "all" to participate, did enable the creation of context-based artworks.

The partnership of an artist and a curator, working as a duo, is another issue that could be discussed. Sometimes, it was a classic relationship, where an artist was supported by a curator, and sometimes it was a truly collaborative endeavour. This project's spaces varied from typical cultural spaces such as galleries, over the student dormitories and public spaces in-between dormitories, to the university halls, etc. Some of the art residencies organised workshops that worked with available archival materials (mostly collected through the *They:Live* project itself) while the others ended in performative actions.

The final part of the book offers a "toolbox", a guide for the development of context-based art practices. It is made for cultural institutions situated in campuses and other organisations that could want to engage artists with different communities (sometimes communities are situated in the heart of a city but neighbourhoods might have visible or invisible borders that separate them from the city life). So, this guide, especially sensitive to the student population, can be used in many other cases, even in tourist settlements that live a life separated from nearby villages and cities. Like most of the Creative Europe projects, this one also had to have this practical, utilitarian dimension that can find its application not only in cultural but in educational spheres too. Universities of arts, different art schools, and centres for continuous professional development that offer emerging artists possibilities to become "expanded professionals" (Lehikoinen, 2018), can all use this guide to create new core "courses" or modules that might help artists to understand methodologies of artistic research, especially the one developed in partnership with a curator or within a community to whom he/she would like to devote their work. Context-based art practice offers added value not only to the community but also to artists, deepening their understanding of social issues and offering different experiences and insights into real-life problems. On the other hand, campus-based art institutions, parts of the public educational/cultural systems, receive with this tool a strong instrument that would help their practices, while the first two parts of the book offer strong support for their curatorial reflections, specifically those that are turned to their past and archiving, inspiring them to find new forms of self-organised complex actions (Dragićević Šešić & Drezgić, 2018: 55-57) within organisational memory linked to activism.

Why this is important shows the following example of the loss of one art campus due to the loss of the organisational memory. At this very moment, the Faculty of Dramatic Arts in Belgrade, belonging to the University of Arts that has three more schools (the Faculty of Fine Arts, the Faculty of Music, and the Faculty of Applied Arts), is losing its campus space around the Faculty of Dramatic Arts. The campus used to be "a dream" confirmed by papers and projects, even by a model that was supposed to keep a collective memory about the imagined and never formally realised campus. In 1968, the space for the campus of the University of Arts was defined by the detailed urbanistic plan and the project for all four faculties plus the building of the rectorate and the library. The plan was approved and the first building, the Faculty of Dramatic Arts, was constructed and hosted its first students in 1973. From then on until today, different generations of professors and students lobbied for the campus to be fully completed (since the buildings of the other three schools are dispersed around Belgrade) and even the name of the street succeeded in being changed –from the Ho Chi Minh's to the Boulevard of Arts. In 2020, the State decided that the land around the Faculty of Dramatic Arts is too expensive and that the Faculty of Music should be built in another location. According to the Serbian proverb –*Better a sparrow in the hand than a pigeon on a branch*– the Senate of the University of Arts accepted such a decision, and the 60-year-old dream of different generations of students and professors went to oblivion. Why might this be a lesson about the importance of nourishing collective memories and collective dreams? Because the new generations of leaders of the University of Arts are already accepting the values of capitalism as a normality, since urban rent and investors' urbanism are more important than arts and culture. The university itself started considering such a government's decision as "logical" in the current socio-political system, which would be difficult to fight against, so the University governance bodies negotiated for what was possible to be achieved –one new building and small reparations for the other two. The Faculty of Dramatic Arts is still alone on this campus as the government decided not to provoke the student body by building the Ministry of Interior (police) on the campus before the Faculty of Music's building is completed.

Taking all that into account, the book *They:Live. Exploring Student Lives Through Photography, Oral History and Context-Based Art* is a collage, a mosaic of different testimonies, experiences, insights and theoretical overviews. Although a result of one project, it offers multiple perspectives and might be the

inspiration for numerous curatorial and artistic projects that put at the heart of the matter students' communities and campuses as vivid and creative social spaces. It endorses a culture of memory that would go beyond the official memories of the university and students' bodies, which would incorporate students' dissent and activism in a collective memory of multiple generations underlying the role of context-based arts in this process. It is a process of creation of new cultural memories that often remain on the margins of national and European cultural memories –through art residencies and context-based art projects on campuses for whom this book is an inspiration and a Guide.

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Acknowledgements

Preface

Maida Gruden and Andrija Stojanovic

The book *They:Live. Exploring student lives through photography, oral history and context-based* art has been created within the broader international project *They:Live - student lives revealed through context-based art practices*, which focused its diverse interdisciplinary activities on different aspects of student life from the end of World War II to present day in Western Balkan and European countries. We think it is important to explain the origins and context of the project in which the book you hold in your hands flourished, and to outline what kind of activities it set up and gave birth to.

The idea for the project *They:Live - student lives revealed through context-based art practices* emerged from the experiences gained by the Students' City Cultural Centre from the completion of two participatory projects: *The Portrait of the Student City* (2016) and *The Roommate* (2014), the Artist in residence programme based on contextual art practises produced at the Student's City campus.

An exceptional response from the current and former residents, who contributed to building up our photographic archive on student life on this campus from the 1950s to the present, as well as the possibilities the campus artist-in-residence programme opened for better understanding of student life and encouraging student participation in the creation of cultural contents, confirmed that we were on the right track. We have managed to encourage students to take part in the creation of cultural heritage and helped them see contemporary art as a possibility to express their views on topics from a broad social context through contacts with artists.

Curiosity and the wish to gain and exchange more experiences, in addition to connecting students from different cities and countries, slowly but steadily led us towards the idea of international comparative research on student lives through history, which would encompass a broader European vicinity. In the project's title, we played with the words by making a reference to John Carpenter's film *They Live*, and by adding the ellipsis, we opened the possibility for the title to be read as They:Live (in a sense of being present physically). Hence, *They:Live* speaks about how, by starting up recordings of oral history

interviews with current and former campus residents in different cities, we will be able to obtain more new, still unrevealed stories of how it was to study and what it meant to be a student then and now, as seen from the perspective of residents themselves. Being a student represents a specific period experienced by a series of generations, an interesting interim, an incubator of new ideas, experiences, horizons, and transformation of which we are not yet aware.

This is how *the They:Live* project was created and developed in cooperation with partners and associated partners throughout 2019, while we were preparing the application for the Open call of the European Union's Creative Europe programme for culture and media. The consortium of partners was formed via contacts with individuals and organisations we have collaborated with on previous projects, but also through Creative Europe Open Calls for partner organisations. We were very happy to assemble the consortium, diverse in skills, excellence and organisational structure, as follows: Students' City Cultural Center (SCCC) from Belgrade, Serbia (Public Institution) as a project leader, four project partner organisations: Institute for Contemporary Art (ICA) from Cetinje, Montenegro (NGO); Academy of Applied Arts from Rijeka, (APURI), Croatia (Public University); Faculty of Audiovisual Communication at Universidad Rey Juan Carlos (URJC) Madrid, Spain (Public University), International Centre For Archival Research ICARUS Croatia (NGO part of the international network) and three affiliated partners: Institute for Art in Context, Universitat der Kunste (UDK), Germany (Public University), Center for Public History (CPH), Belgrade, Serbia (NGO) and Student Association of the University of Novi Sad, Serbia (NGO). Afterwards, when the results of the Open Call for small-scale cooperation projects of the Creative Europe programme were announced with positive outcomes, we were so excited to set off together on a journey that finally resulted in a book you are about to read and hopefully find interesting and inspiring. The book is the crown of the entire project in a way that encompasses all the activities planted during the fruitful three years of implementation, production, and realisation.

The project *They:Live - student lives revealed through context-based art practices* took place from September 2020 to October 2023, through an exploration of students' lives from the end of World War II to the present day, in the context of everyday life in student campuses, students' cultural habits and their free time, interpersonal and gender relations, as well as their social and

political engagement. The project aimed to encourage the student population to take part in understanding and co-creation of contemporary art, using archive materials and taking part in participatory art activities during residential stays of artists and curators on student campuses.

Numerous activities have been carried out within the framework of the project, starting with internal training on the conception and methodology of oral history practice and digital archiving. During 2020 and 2021, archiving included the process of collecting and digitization of photographic material on student life from former and present campus residents' private albums and recording oral history interviews in every country participating in the project. Digitised photographs and recorded audio interviews were published on the collaborative digital platform Topotheque as five distinctive archival collections about students' lives in six cities: Podgorica, Belgrade, Rijeka, Madrid, Zagreb, and Novi Sad.

During 2022, artist-in-residence programmes took place on student campuses in Podgorica, Belgrade, Rijeka, Madrid, and Novi Sad. One artist and one curator selected through different open calls from each partner country, took part as artists in residences on student campuses in their domestic country. Before their artist-in-residence endeavours on campuses, artists and curators from Podgorica, Belgrade, Rijeka, Madrid, and Novi Sad attended a five-day training on contextual and participatory art practises at the Institute of Art in Context in Berlin. In that manner *They:Live* project provided young artists and curators, interested in participative art and various aspects of student life, with an opportunity to develop participatory workshops and art projects for a month directly with students on campuses in their respective countries, as well as from photo and audio materials on student life from 1945 to present day, collected and stored on the collaborative digital platform Topotheque. Following the end of residences on student campuses, participative exhibitions and performances were created in gallery spaces in proximity to student communities, public spaces, and places within university buildings. Every exhibition, event and performance were accompanied by a catalogue with textual contributions of young curators.

Students were involved further in curating a specific exhibition under the title *Do I live now as much as THEY:LIVEd then?* The exhibition was a result of the collaborative curatorial work of an international team, consisting of ten students from Serbia, Croatia, Spain, and Montenegro. It represented a selec-

tion of archival photos from private albums of former and current residents of student campuses in the period since the end of World War II up until now, in Belgrade, Zagreb, Rijeka, Podgorica and Madrid, which were published on Topoteka but now given and presented from the perspective of present-day students. The exhibition was opened simultaneously in all five cities on 28 October 2022.

The basic structure and activities of the project consist of three parts: academic texts from various humanistic disciplines on the topic of student life contributed to international research, collected through an open call; texts written by curators about artists in residence participatory projects on student campuses and their outcomes, and a guide on methodology and strategies of organising type of projects, that are focusing on student population living on student campuses.

The first part of the book, with academic texts by researchers from different countries, is intended to broaden the scope of themes and disciplines that cast a light on student life, refracted through history until today, thus making the book a pool of fruitful comparative investigation.

The second part of the book with interpretative texts from the curators, who worked together with artists directly in the field on student campuses and in communication with students, also brings comparative potentials of different models of participative projects with students and of development of young audiences.

The third part of the book is a kind of an open guide or handbook for anyone (individuals or organisations) who would like to implement similar projects in their own students' environments. It is based on our analysis of the experiences and processes that were emerging through conceptualization, implementation and realisation of the project cycle, based on evaluations and conversations with all participants involved in working packages throughout the project. As experience has shown us that a more distinguished impact on participatory involvement of students can be achieved when recreating the entire project cycle within the same student community in which it was already performed, for the future development of our project it would be fruitful to repeat the residency project activities in the same campuses, and to invite news campuses and organisations to join the project in the years to come. With that in mind, we are about to lay the foundation for further experimentation and invention of new models for participatory work with students as

well as building an international network for artists in residency programmes on student campuses.

We hope you will find the book useful and inspiring for further research on student life, which is a specific temporal and material stage of every generation's development, a process of growing up full of potential for planting the seeds for changing the future conditions of social development towards equality, democracy, tolerance, and sustainability.

Introduction. Photography of student' life as a new methodology for contextual and archive art

Lorenzo J. Torres Hortelano

As explained in the Preface, this book emerges from the *They:Live* project, which was part of the 2019 Creative Europe grants edition. It explores the lived experiences of students on campuses across Europe. The three parts of the book provide a unique perspective on the documentation and representation of student life, the primary objective of *They:Live*.

In Part One, titled "Theory and Case Studies", we present seven chapters that delve into the opportunities and challenges of documenting student life. These chapters offer insights from scholars, professionals, and artists, covering a range of topics such as archival perspectives, artistic photography, student archives, and the experiences of students during pivotal historical moments, such as the Spanish transition to Democracy and Hungarian student culture. The section includes academic, theoretical, and analytical texts that focus on the lives of students from various angles, addressing the two main themes of the book: the portrayal of students' lives through photographs spanning from World War II to the present day—documentary photography—and the contextual art derived from both the photographic and oral corpus. The book employs an innovative methodology based on artistic residences (AiRs). Additionally, it incorporates oral testimonies from the protagonists of these photos—oral history—and digitalizes the entire corpus into an online open-access archive called *Topothek*.

In Chapter 1, "Documenting Student Life from an Archival Perspective: Reflections from the University of Zagreb", Vlatka Lemić, a veteran archivist with over thirty years of experience, argues that archives are often misunderstood and that better communication and cooperation between archives and creative and artistic sectors are necessary. Lemić emphasises the importance of audience development programmes in heritage institutions, citing the *They:Live* project as an example of creatively utilising archival records to encourage young people to explore the past and present and create new cul-

tural practices. She also discusses the institutional perspective on student life at the University of Zagreb and how it was used to collect material for the *They:Live* virtual collection of student life in Zagreb. The chapter also introduces Topotheque, a digital platform where the University of Zagreb's virtual archive was established to present its rich archival heritage, which is now preserved in various collections. Lemić concludes by highlighting the significance of archives for understanding the past and documenting the present to guide future actions and the potential of archives to unlock new perspectives when used creatively.

Jaime Mena, in Chapter 2, "Artistic photography and visual inquiry in education. An a/r/tographic project with university students", discusses the use of artistic inquiry as a means for university students to visualise their academic experience and understand the relationship between space and teaching-learning processes. The study focuses on participants in Early Childhood Education, Primary Education, and Social Education, and uses the a/r/tography methodology to emphasise the interrelationships between creation, inquiry, and teaching. The methodology considers artistic images to have great investigative potential due to their critical analysis process, which generates new understandings. Mena concludes that working based on students' photographs and from an a/r/tographic approach allows researchers to collect data about how educational spaces are perceived, understood, and experienced. This study highlights the importance of embodied and situated thought in research and inquiry, as well as the fusion of the self with the community. A photograph is valued not only as a window into an educational context but also for its information, statements, aesthetic, and conceptual content, making it a valuable tool for educational research.

In "The opportunities and challenges of the student archive. *Then & Now: Arts at Warwick*", Chapter 3, Josh Patel, Pierre Botcherby, Lauren Sleight, and Kathryn Woods reflect on the challenges and opportunities of integrating the "student archive" into the history of higher education. The authors argue that archives are not neutral, and that archiving involves meaning-making and narrative construction, which may not adequately capture the diversity of student experiences. To address this challenge, the authors propose an interdisciplinary methodology that involves student co-creation and partnership: *Then & Now: Arts at Warwick* case study as an example of how student researchers collected and analysed oral history evidence, photographs, and

artefacts to create a student archive. The authors suggest that such approaches will enhance the scholarship and impact of histories of higher education and bring them into closer dialogue with the broader field of higher education pedagogic research. The success of *Then & Now* can inform the replication and expansion of this research model beyond Warwick to enrich our understanding of the history of higher education and student experience.

In Chapter 4 we travel to the origin years of *They:Live* project. Lázsló Pálfi offers "Creating socialist youth: abolishing the German traditions and the Christian heritage in the Hungarian student culture 1945-1949", where he examines the history of Hungary during the 20th century with a focus on the interwar period and the post-World War II era. Pálfi discusses the dominant role played by the elite in society during the interwar period, and the government's efforts to emphasise Hungary's cultural superiority through increased funding for the cultural sector and the establishment of elementary schools. Pálfi also explores the revival of traditional student associations based on Sudentenverbindung and reflects on the impact of the Great Depression and the rise of fascism in Hungary. Finally, he compares youth organisations before and after 1945 to explore the transition of student organisations in Hungary during the socialist period that followed World War II.

Eva Hernández and Alicia Parras provide us with another reflection on that mid-century era in Chapter 5. Following the general aim of the book, "Photographic documentation of Madrid students' life: the Marqués de Valdecilla historical library and the Regional Archive of the Community of Madrid", they highlight the importance of public archives in preserving the photographic memory of university life and identify two important archives, the Marqués de Valdecilla Historical Library and the Regional Archive of the Autonomous Community of Madrid, which contain images of student life in Madrid. The chapter also provides a brief history of Ciudad Universitaria, the historically relevant campus where various universities are located, and its significance in the political and cultural history of Spain. Hernández and Parras expand on the *They:Live* project by exploring collections from Ciudad Universitaria and the faculties of Economics and Political Sciences, but note that other archives, such as the Escuela de Caminos, also capture university life through ephemeral materials and played a key role in the cultural movement of *Movida Madrileña*. Overall, the chapter highlights the value of photographic docu-

mentation and public archives in preserving and understanding the history of student life in Madrid.

Another case study, based two decades later, is Beatriz de las Heras Herrero's "Generation Z in front of Generation of 68. Pictures approaching the history of the Spanish transition to Democracy in a classroom without walls". In chapter 6, the author explores the use of photography to activate memory and bring the past closer to students, with a particular focus on teaching the History of the Modern World at the University Carlos III of Madrid. The project aims to link two groups of students, undergraduate and senior university students, around the concept of memory and the medium of photography. Using family snapshots kept in the senior students' albums, the project aims to activate the memories of the older students and allow younger students to understand history as an experience lived by the Generation of 68. The chosen period for the project is significant, as it focuses on the last years of Franco's dictatorship and the subsequent Transition to Democracy in Spain. The project seeks to encourage interdisciplinary reflection on the present through the past, using photography as the connecting channel between the two generations. De las Heras hopes to promote a classroom without walls, where students can learn from each other's experiences and memories to gain a deeper understanding of the past and its significance in the present. Overall, this project aims to foster a sense of community and promote active learning through student collaboration and engagement.

In chapter 7, "Knowledge Is Not a Commodity and We Don't Want to Be Cheap Labour Force. A Short Introduction to the 21st Century Student Protests in Serbia", Ivan Velisavljević examines student protests in Serbia in the 21st century and the media's portrayal of such events. The coverage often overshadowed progressive student activists who sought social justice, equality, and publicly funded education and healthcare. Despite minor victories achieved through protests and blockades, the main objective of publicly funded education accessible to all remains unfulfilled. The Fighting Seminar project aimed to connect former progressive student leaders with a new generation of activists, transferring knowledge of the student movement's history, tactics, methods, successes, and failures. Many leftist student leaders have transitioned into mainstream politics, resulting in the emergence of new political parties and citizen groups from social movements, offering more political engagement opportunities for young left-oriented people. However, for Velisavljević

it is crucial to assess whether these options will remain attractive or if new movements will emerge dissatisfied with current political groups and their organising methods.

As we conclude this first part, in chapter 8, Lorenzo Torres lets us now transition to the second part. In his chapter "*They:Live*. A theoretical framework from Madrid experience", he provides a comprehensive overview of the intersection between oral history, photography, archives as art, and curating and conceptual art. He discusses the evolution of research on student life at universities from individual institutions to comprehensive investigations of student culture, highlighting the lack of attention given to community college students. Torres also explores the role of curatorial practices beyond exhibition curation, questioning the relationship between knowledge and power and proposing alternative methods of producing knowledge through distraction and cross-disciplinary collaboration. He emphasises the importance of visual representation in society and discusses the challenges faced by librarians, archivists, and curators in working with large photographic collections. Torres concludes by analysing Madrid's application of the *They:Live* methodology and emphasises the significance of revaluing archived photos through digital heritage projects.

In Part Two, "AIRs (Artists in Residence), Case studies" we reflect on the experiences of the AIR programmes on campuses, with contributions by selected artists and curators, and involved students. Case studies of each of the AIRs that were carried out, explaining the different real experiences. The authors of these chapters are the artists and curators themselves, and scholars who can offer an overview reflection. In any case, it is not simply a question of documenting these residences, but of offering theoretical and experiential thought from these experiences.

In the first case study, chapter 9, "Why *All-Aligned* project is relevant?", Maida Gruden, Andrija Stojanovic, and Lav Mrenović reflect on a case study, the *All-Aligned* project, exploring the effects of digital technology on individual and group identity formation, with Uroš Krčadinac as the artist and Mrenović as the curator. It was launched —like the rest of AiRs— during the COVID-19 pandemic, which in a mandatory way necessitated digital connections, communication software, and apps, making it a feasible strategy for online participation in the *new normality*. The chapter highlights the project's potential for material realisation and working with social groups, such as performances

where flags are used. The Students' City in Belgrade, one of the largest student campuses in the Balkans, is also discussed concerning the project's relevance to non-material cultural heritage and the presence of the student community on campus. Additionally, the chapter discusses the project's educational potential in demystifying the design and work of algorithms through artistic exploration. The authors further delve into the physical manifestation of the project through an exhibition that displays the results of research work conducted with students. Visitors navigate through a labyrinth of large canvas flags suspended from the ceiling, generated by an artificial intelligence algorithm for heraldic and vexillology, which challenges the relationship between technology and ideology. The exhibition ends with an interactive segment where visitors can participate in generating their flags, visually representing data acquired in interaction with students. Overall, *All-Aligned* project is a thought-provoking artistic endeavour that addresses issues related to identity, technology, and society.

In chapter 10, entitled "Traces in an intense Prussian blue", Ricardo Roncero explores how artists can be influenced by their surroundings and how residency programmes can stimulate creativity by exposing artists to new stimuli and encouraging fresh perspectives. The case study highlights the importance of contemporary art in contributing to the production of knowledge. This specific AiR in the *They:Live* project, prioritised the generation of knowledge over the physical object and was founded upon a process-based perspective and a commitment to environmental sustainability. The programme involved a series of seminar-style activities where university students explored the concept of diversity and its role in academic life through guided discussions and reflection. The project —called *Malas Hierbas*— consisted of blocks of theoretical-critical and practical perspectives, using techniques such as cyanotype photography by a group of artists and researchers to create a visual discourse around the importance and value of diversity. The resulting cyanotypes were transformed into artistic artefacts and displayed in an exhibition to encourage viewers to reflect on diversity. Finally, Roncero emphasises the importance of documenting and preserving the results of these processes to ensure long-term sustainability and accessibility.

In chapter 11, "Playing House in a cramped labyrinth: stories from students' spaces in Podgorica", Sonja Dragović describes the relationship between the social and spatial dimensions of everyday life through the lens of student dor-

mitories in Podgorica. The project is a collaborative effort between Milena Vukoslavović, a painter, and a researcher in urban studies. The project emerged from their personal experiences of living on student campuses during their undergraduate studies in Montenegro. They sought to explore the heterotopic spatiality of student dormitories, the forces and idiosyncrasies that shape it, and the way it has changed in reaction to the changing social, economic, and political realities of Titograd/Podgorica. They created an exhibition based on a collaborative project between the students and the authors, to explore and present various aspects of student life there. The exhibition included students' works, Milena's paintings, and collage work created together with the students.

Nika Rukavina and Marina Tkalčić reflect on chapter 12, "Mouthful of Rights: Student Performance Action (Rijeka)", about how they aimed to address students' rights and student life at Rijeka University Campus. The project consisted of different workshops that educated the students about performance and participatory art, the history of student movements and their power to change the social and political landscapes. The project revealed the general lack of interest and the atmosphere of inertia among the student population regarding policy-making practices and their rights. The project also uncovered patriarchal stereotypes still present in governmental and university structures and the public narrative, such as female students being told that women cannot be sculptors.

"Those were the days my friend. The notes from Novi Sad", chapter 13 by Vladimir Bjeličić, is a vivid narrative text that explores the author's notes from Novi Sad, a city that has a long tradition of student activism. It follows his life as a student from his arrival at the Veljko Vlahović dormitory in former Yugoslavia in the 1960s until his adulthood in the 2000s. The text portrays the youth's experiences and the political and social changes in Yugoslavia, such as the aftermath of the student protests of 1968, the fall of Tito, and the war that erupted in the 1990s. The narrator describes his personal life and relationships, including his sexual awakening, political activism, and struggles during the transition period. The text reflects on the youth's nostalgia and the challenges of growing up and finding one's place in a rapidly changing world.

The third and final part of the present work, entitled "Handbook", with a unique chapter, "Do They:Live!(?). A guide", provides valuable insights into the methodology employed for documenting the lives of students. This section

comprises a step-by-step account of the methodology, along with recommendations for its implementation, as contributed by the members of the project's organising staff. Functioning as a manual, "white paper" or good practice guide, i.e., it is an informative document that provides a detailed description of the They:*Live* project and offers solutions to the problems found in its development. Maida Gruden (Main Coordinator of the project) and Andrija Stojanovic (Assistant to Gruden) provide in-depth information and practical solutions to the complex problems found. They propose this guide for best practises and a scientific method to solve these and to create new projects. It aims to serve as a helpful resource for other practitioners, including researchers, curators, artists, art centres, and digital archivists, seeking to adopt similar practices in their respective fields.

Collectively, the chapters contained within *They:Live* offer a comprehensive exploration of the diverse approaches that scholars and artists have taken to document and represent student life, while also highlighting the potential of these approaches to facilitating the creation of novel contextual art.

PART I:

THEORY ANALYSIS AND CASE STUDIES

1. Documenting student life from an archival perspective. Reflections from the University of Zagreb

Vlatka Lemić
University of Zagreb (Croatia)
info.icarushr@gmail.com

Having been in the archival profession for more than thirty years –as a student of information sciences, an archivist engaged in different types of archives (national, university, and private archives) and a professor of archival sciences involved in student practice– and having participated in various archival projects and public programmes, I have gained a broad perspective on the topic of "documenting student life".

All archivists with practical experience in user and reference service activities, as well as those connected with various user groups (researchers, students, historians, heritage experts, teachers, pupils, general population, etc.), are very aware of the fact that for the majority of people, archives represent uncharted territory. Although the term "archives" is generally associated with the past, history, memories, heritage, etc., many people, even those who have some connection with them, still do not understand how archives work and what purpose they serve. This situation, combined with professional and global developments and challenges in the archival sector, shifted archival activities towards expanding cooperation with the educational, academic, cultural, heritage, IT, and other sectors, as well as towards opening up to the public. Many EU documents and policies also emphasise these trends since "modern archives are expected to serve the contemporary information society as contributors to economic growth, democratic accountability, and cultural heritage, particularly by enabling permanent access and usability of archival records and data".[1]

In addition to the traditional public activities of archives and other cultural and academic institutions engaged in collecting and researching his-

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1. Vlatka Lemić, Arhivi i digitalno doba (Zagreb: Naklada Ljevak, 2019), 55.

torical sources (like exhibitions, pedagogical services, publishing, popularisation of history, and various public engagement programmes), the heritage sector is increasingly focused on developing new ways to communicate the past events, people, places and local traditions narrated in their holdings. Following such considerations, several audience development programmes have been launched in heritage institutions in recent years, including a growing number of those operating within international collaborative projects and initiatives in the fields of culture, creative industries, education and lifelong learning, social inclusion, and other related fields.

Over the last decade, many archives have participated in various Culture and Creative Europe projects focusing on audience development, artistic and transmedia performances, community engagement, social integration, and associated topics. This practice revealed that most archives do not have the relevant skills and competencies in this field and need partners for such activities, as well as better communication and cooperation with the creative and artistic sectors. *They:Live* project is an example of this practice, given that the idea of the project is to connect two domains – contemporary art and archives. The idea of creative use of archival records is not new to archivists, since they know the potential of stories kept in the archival material. The activities carried out in this project are orientated towards unlocking the new potential of the archives; by using archival records that document student life to encourage young people to explore both the past and the present and to create new art and cultural practises, the archives bring to life their mission as described in the Universal Declaration on Archives. This globally accepted ID card of archives recognises their uniqueness "in the way they provide authentic evidence of human actions and reflect the evolution of the societies" and their vital necessity "for understanding the past and documenting the present to guide future actions".[2]

As every retrospective starts with a quest for archival sources, so does the road to historical records about students and their activities begin within the university landscape, from published and available material to written documents, pictures, and various records hidden in archives and special collections. Insight into the archival holdings of the University of Zagreb provides

2.   Universal   Declaration   on   Archives,   https://www.ica.org/sites/default/files/UDA_June%202012_web_EN.pdf

the institutional perspective of student life as one of the foundations for researching this topic, which was also used to collect material for the *They:Live* virtual collection of student life in Zagreb.

ACADEMIC TRADITION OF THE UNIVERSITY OF ZAGREB

The University of Zagreb is the largest and the most important higher education institution in Croatia, with more than 350 years of history and academic tradition. Currently, it operates as a modern higher education institution made up of 34 faculties and academies, accompanied by other legal entities such as University Student Centres and the University Computing Centre (SRCE), as well as various academic and educational organisational units. With an average of more than 70,000 students per year in the last decade, all of whom enrolled in various study programmes on any of the three levels of higher education (undergraduate, graduate, and postgraduate), the University of Zagreb accounts for almost 50 % of the student population in Croatia. The numbers that document university life (organisation, staff, students, activities, etc.) testify to its importance and to the impact which the participants of this great institution have on the overall community and society.

Numerous factors make the University of Zagreb unique: its history, which is inextricably linked to the development of national identity and various historical political and social movements; the largest number of students and academic staff in the country; the organisational structure of the University (as the University had and still has its organisational units set up not only in the city of Zagreb but across the country); and its universality (the fact that all arts and scientific fields and branches are represented in the University programmes). Tens of thousands of academicians and students who worked, researched, and studied at the University of Zagreb throughout its history made the University a unique and important driving force in Croatian society.

The history of the University begins on September 23, 1669, when Leopold I, Holy Roman Emperor and the King of Hungary and Croatia, issued a decree granting the status and privileges of a university to the then Jesuit Academy of the Royal Free City of Zagreb, which was ratified by the Parliament of the Kingdom of Croatia on November 3, 1671. Therefore, 1669 is considered to be the year when the University was founded, and November 3 is commemorated as the Anniversary of the University's Foundation. Until the Jesuit order

was dissolved, the Academy offered two programmes of study: philosophy and theology. In 1776, Empress and Queen Maria Theresa issued a decree that founded the Royal Academy of Science. The Academy consisted of three faculties: Philosophy, Theology, and Law. In 1861, Bishop Josip Juraj Strossmayer, a great patron of culture and science, prompted the Croatian Parliament to adopt a legal basis for the University of Zagreb. In 1869, Emperor Franz Joseph signed the Decree on the Establishment of the University of Zagreb. Five years later, a new decree was proposed and –thanks to Ban Ivan Mažuranić – then ratified by the Emperor on January 5, 1874. As a result, the modern University of Zagreb (Fig. 1) was officially founded on October 19, 1874, and a memorial plaque with the signatures of the dignitaries, professors, and students who participated in the ceremony was unveiled at the opening.[3]

Fig. 1. Promotion of new doctors of science at the University of Zagreb in 2009. from Collections of photos of the University of Zagreb, University Archives

3.   History of the University of Zagreb, http://www.unizg.hr/o-sveucilistu/sveuciliste-juc-er-danas-sutra/povijest-sveucilista/

According to the decree from 1874, the University of Zagreb was supposed to have four faculties: the Faculty of Law, the Faculty of Theology, the Faculty of Philosophy, and the Faculty of Medicine. The first three were opened immediately, while the Faculty of Medicine was founded only in 1917. Since then, the activities of the University have been marked by various political, legal, and organisational changes within which –following the academic regulations of a specific period– new scientific disciplines were developed and new university constituents were founded, about which numerous monographs and professional literature were written. Whether or not a new programme of study or a department would be founded often depends on the financial circumstances and the available professional staff, which is why professors and scientists from all over the Austro-Hungarian Empire and other parts of Europe often actively participated when such developments transpired. It was also common that the first lecturers and professors graduated from the universities in Vienna, Graz, Prague, and other European universities. The best sources for conducting historical research on this topic are the university lecture series that have been regularly printed since 1874/1875 and comprehensive annual work reports, published in various forms during this period. They contain information about the organisation, structure, lecturers, courses, students, and employees of the University and all the faculties, comprehensive data related to teaching and scientific activities, development, and strategic plans, as well as all programmes, events, and news. In addition to the published form, these data are preserved in archival records in the University Archive, since they were regularly collected through the correspondence of university employees with faculties, various university offices and academic councils, and other related boards, institutions, and organisations (the university library, university associations, and foundations, etc.).

These beginnings ensured that, over the following 150 years, around forty still active constituents were developed within the framework of the University of Zagreb. In addition to faculties and academies,[4] within the framework

4.   Faculty of Agriculture, Faculty of Architecture, Catholic Faculty of Theology, Faculty of Civil Engineering, Faculty of Chemical Engineering and Technology, Faculty of Croatian Studies, Faculty of Economics and Business, Faculty of Education and Rehabilitation Sciences, Faculty of Electrical Engineering and Computing, Faculty of Food Technology and Biotechnology, Faculty of Forestry and Wood Technology, Faculty of Geodesy, Faculty of Geotechnical Engineering, Faculty of Graphic Arts, Faculty of Humanities and

of the University of Zagreb, there are also Student Centres in Zagreb, Sisak, and Varaždin, University Computing Centre in Zagreb, Centre for Advanced Academic Studies – Dubrovnik, as well as various academic and research constituent units, centres and departments. The University of Zagreb is a sponsor of various organisations (for example, the Association of University Teachers, AMAC Association,[5] HAŠK Mladost,[6] SKUD "Ivan Goran Kovačić",[7] etc.). Around 70,000 students per year attend various programmes of study, and there are more than 80 registered student associations. From the academic year 2007/2008, the Register of Student Organisations of the University of Zagreb has been introduced as one of the official institutional pieces of evidence and it is kept in the Office for Students at the University Rectorate. Moreover, the University of Zagreb is actively involved in various formats of media communication. Aside from social networks the University broadcasts the TV programme *University of Zagreb* and publishes Croatian University Newspaper *Universitas* which was also run as an online portal during the last few years.[8]

The activities of the aforementioned constituents, as well as those of numerous other university offices, organisational units, institutes, centres, and associations that were operational in different periods of the University's existence, are documented in the archival material produced and collected during the time they operated, as well as in numerous printed university publications and magazines. Particularly important sources for historical research are various monographs prepared on the occasion of the jubilee anniversaries

Social Science, Faculty of Kinesiology, Faculty of Law, Faculty of Mechanical Engineering and Naval Architecture, Faculty of Metallurgy, Faculty of Mining, Geology and Petroleum Engineering, Faculty of Organization and Informatics, Faculty of Pharmacy and Biochemistry, Faculty of Philosophy and Religious Studies, Faculty of Political Science, Faculty of Science, School of Dental Medicine, School of Medicine, Faculty of Teacher Education, Faculty of Textile Technology, Faculty of Transport and Traffic Sciences, Faculty of Veterinary Medicine, Academy of Dramatic Art, Academy of Fine Arts and Academy of Music.

5. AMAC Association – Almae Matris Alumni Croaticae.
6. HAŠK Mladost – Hrvatski akademski športski klub Mladost (Croatian Acedemic Sport Club Mladost).
7. SKUD "Ivan Goran Kovačić" – Studentsko kulturno umjetničko društvo (Student Cultural and Artistic Association).
8. Universitatis Portal is available at: https://www.universitas-portal.hr/

of the faculties and centres (usually the 50th, 75th or 100th anniversary), and the University itself (monumental volumes prepared for the 300th and 350th anniversary).

Since the University engages in scientific, academic, cultural, social, and numerous other activities, the role of institutional archives in documenting all these activities has nowadays become more important and complex, with a special focus on acquisition and custodial policies and practices. Today, the role of university archives consists of several tasks; they are the guardians of institutional memory, the active participant in scientific, research, and educational programmes, as well as the essential information access point for public access to university records and information sources.

ARCHIVAL SOURCES OF THE UNIVERSITY OF ZAGREB

The absence of specialised university archives, various institutional circumstances, historical preconditions, and the professional development of archival service in Croatia, as well as national archival practice and regulations, led to the situation in which the archival heritage of the University of Zagreb, after 350 years of the University's existence, ended up largely beyond the reach and influence of professional archivists and remains unknown to the wider scientific and cultural community.

The archival heritage of the University that has been preserved to this day, with a scope of more than 20,000 l/m of material, was created by various university offices, institutions, individuals, organisations, and various legal entities during several historical periods. It is stored in separate locations and there are no complete registers or information sources about the University's archival holdings. For all the reasons mentioned – the fact that data about archival records of university provenance have not been systematically collected and that holdings are not preserved at one central repository – it is rather difficult to present the archival heritage of the University of Zagreb (Fig. 2), i.e., to find and research requested archival records and information sources available to the users.

Fig. 2. First student register at the modern University of Zagreb, University Archives

The oldest archival material and smaller collections of the material of faculties, offices, and administrative units that operated within the University of Zagreb are kept in the state archives, while most holdings are kept at individual university constituents: the Rectorate, faculties, academies, and centres. The Croatian State Archives (CSA), the central archival institution in Croatia, performs professional supervision of archival and documentary records of the University of Zagreb, which implies their transfer and storage in the Archives. This material is organised in funds and collections, and described under archival standards, like the following examples:

- HR-HDA-132 CONSTRUCTION SECTION FOR THE CONSTRUCTION OF THE SCHOOL OF MEDICINE IN ZAGREB – Zagreb (1919-1929); 1919-1929: boxes 14; 1,4.

- HR-HDA-500 ROYAL ACADEMY OF SCIENCE (Orthodox Church Academy) – Zagreb (1776-1874); 1777-1784: books 62, boxes 25; 6,9. Summary inventory.

- HR-HDA-501 FACULTY OF LAW OF THE UNIVERSITY OF ZAGREB – Zagreb (1874-); 1874-1961: books 656, boxes 220; 48. Archival list.

- HR-HDA-502 COMMITTEE FOR THE SECONDARY SCHOOL TEACHER CERTIFICATION EXAMINATION OF THE FACULTY OF HUMANITIES AND SOCIAL SCIENCES IN ZAGREB – Zagreb; 1872-1893/1946: boxes 250; 25. Temporary list.

- HR-HDA-1524 FACULTY OF TECHNICAL ENGINEERING ZAGREB – Zagreb (1926-1956); 1903/1955: boxes 6, bundles 1; 0.7.

- HR-HDA-1726 INSTITUTE OF INORGANIC AND ORGANIC CHEMISTRY OF THE UNIVERSITY OF ZAGREB – Zagreb (1959-1974); [1958] 1959-1974 [1975]: boxes 61; 6.1. Temporary list.

- HR-HDA-1612 MIGRATION RESEARCH CENTRE OF THE INSTITUTE FOR GEOGRAPHY OF THE UNIVERSITY OF ZAGREB – Zagreb (1970-1987); 1970/1987: boxes 2, bundles 29; 3.

- HR-HDA-1656 INSTITUTE OF INFORMATION SCIENCES IN ZAGREB (Permanent exhibition of foreign scientific and professional literature at the Rectorate of the University of Zagreb 1953-1957, International permanent exhibition of publications of the University of Zagreb 1957-1967, Referral Centre of the University of Zagreb 1967-1988) – Zagreb (1988-1994); [1953-1987] 1988/1994: books 37, bundles 183; 23.

- HR-HDA-1932 FILM COLLECTION OF THE ETHNOLOGY INSTITUTE OF THE FACULTY OF HUMANITIES AND SOCIAL SCIENCES IN ZAGREB; 1931-1970: titles 37. Card file. Short films.

- HR-HDA-1935 COLLECTION OF STUDENT WORKS OF THE ACADEMY OF DRAMATIC ART IN ZAGREB; 1968-2005: titles 339. Card file 1. Feature-length films: titles 2. Short films titles 147. Documentary films: titles 195.[9]

In addition to this relatively small number of funds and collections of university provenance, there are other different data sources in the CSA related to the University, which are kept in documentation units of other provenance:

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9. The data were taken from the publication *Pregled arhivskih fondova i zbirki Republike Hrvatske. Sv. 1. Zagreb: Hrvatski državni arhiv, 2006* and the National Archive Information System, URL: http://arhinet.arhiv.hr/.

Administration and Public Services; Education; Culture, Science and Information; Patrimonial, Family and Personal Archival Fonds; Archival Collections, etc. following the national classification of archival fonds and collections as described in the publication *Pregled arhivskih fondova i zbirki Republike Hrvatske* (*Register of Archival Fonds and Collections of the Republic of Croatia*) from 2006. The often-displayed decree of Leopold I, Holy Roman Emperor and the King of Hungary and Croatia, which granted the status and privileges of a university to the then Jesuit Academy of the Royal Free City of Zagreb, along with the records of the Academy's activities, are kept as part of the fond HR-HDA-665 Jesuit Monastery Zagreb. The resolution of the Croatian Parliament on November 3, 1671 (Art. 10), which ratified the privileges granted to the Jesuit Academy, is kept as part of the fund HR-HDA-1 Parliament of the Kingdom of Croatia, Dalmatia, and Slavonia. Various heritage and scientific institutions keep numerous documents about different activities of the University, especially those related to individuals, institutions, and events, which are found in documentation units of administrative authorities, personal family foundings, newspaper libraries, and various collections.[10]

Among some examples are the funds of the Pedagogical Academy of Petrinja (which has existed for 160 years) kept in the State Archives in Sisak,[11] the funds of the University Committee of the Communist Party from the State Archives in Zagreb,[12] various manuscripts and the Zagreb University Dissertations Collection of the National and University Library. This also includes the contributions of numerous members of the academic staff of the University of Zagreb which are kept at different GLAM units of the Croatian Academy of Sciences and Arts and various other archives, museums, institutes, and other cultural and scientific institutions.

About 1,500 l/m of archival material from the modern period of the University, dating from 1874 to the present day, is kept at the Rectorate of the University, in the University records office. This includes administrative and

10. Vlatka Lemić, "Arhivska baština Sveučilišta u Zagrebu" in *Sveučilište u Zagrebu 350 godina: 1669.-2019*, ed. Mirjana Polić Bobić (Zagreb: Sveučilište u Zagrebu, 2019), 562-563

11. HR-DASK-992 University of Zagreb. Faculty of Teacher Education. Pedagogical Academy of Petrinja – Petrinja (1962-1981. 1997-2007); 1962/2007: books 20, data loggers 21, bundles 52, folders 2; 5.6 l/m. Temporary list.

12. HR-DAZG-685 University Committee of the Union of Communists of Croatia Zagreb – Zagreb (1945-1979); 1948/1979: 26 books, 72 boxes; 8.5 l/m. Summary inventory.

financial documentation, files of university governing and academic bodies and councils, documentation on the students attending university study programmes, documentation on professional and scientific research activities, various collections of print media and publications, as well as other documentation units produced by the University offices and boards and the institutions related to it. Since the establishment of the Central Archival Office of the University of Zagreb in 2019, the processing and description of archival material preserved at the University have been performed by professional archivists. So far, the following documentation units have been arranged, and finding aids have been produced and made available to the public in print and online form:

- UNIVERSITY OF ZAGREB – Zagreb (1669-); 1866-2019: 1,200 l/m.

- OFFICE OF THE QUAESTOR OF THE UNIVERSITY OF ZAGREB (1874-1915); 1874-1915: 4 boxes. Summary inventory.

- UNIVERSITY FOUNDATIONS – Zagreb; 1864-1928; 1 box. Summary inventory.

- DISCIPLINARY COURT – Zagreb; 1930-1964; 8 boxes. Summary inventory.

- RECTOR'S CONFERENCE – Zagreb (1993-)

- STUDENT ASSEMBLY OF THE UNIVERSITY OF ZAGREB (2006-)

- FOUNDATION OF THE UNIVERSITY OF ZAGREB (2010-)

- ALUMNI ASSOCIATION OF THE UNIVERSITY OF ZAGREB (2002-)

- COLLECTION OF PUBLICATIONS OF THE UNIVERSITY OF ZAGREB; 1939-2019: Alma Mater Croatica 1939-1942: 7 books, Sveučilišni vjesnik 1955-2007: 80 pieces; Croatian University 1971; 31 pieces. Universitas – Croatian University Newspaper 2009-: 115 pieces.

- COLLECTION OF PRINTED MATERIAL OF THE UNIVERSITY OF ZAGREB: 1874-: Yearbooks, Memorials, Inaugural Speeches, Rules, Regulations, Instructions, Misc.

- COLLECTION OF PERSONAL FILES OF THE UNIVERSITY OF ZAGREB EMPLOYEES; 1874/2010; approx. 350 boxes. Analytical inventory.

- COLLECTION OF PHOTOGRAPHS OF THE UNIVERSITY OF ZAGREB. 20th century: Photo albums, Photographs. Summary inventory.

- COLLECTION OF GIFTS OF THE UNIVERSITY OF ZAGREB. 19th-20th century: List.
- CELEBRATION OF THE 300TH ANNIVERSARY OF THE UNIVERSITY OF ZAGREB; 1964-1972. Summary inventory.

Most of the material about the educational and scientific activities of the University is stored at individual constituents, kept in different conditions, mostly without public access and available information sources. Based on the available data and records of the CSA as the supervisory archives, as well as by collecting data from individual faculties and academies, it was concluded that for most of these institutions there is no data about the archival material that they keep, while for those institutions that keep collective records of their material, it is mostly possible to identify student records, administrative and financial documentation, personal files and the material related to predecessor organisations.

Fig. 3: Archival exhibition and public programme organised at the Rectorate building for the public event "Museums' Night" in January 2023. Photo by B. Nađ

Previous archival studies and practical experience have revealed that, at certain faculties, numerous personal contributions and valuable collections

can be sporadically found in the faculty libraries, organisational units, or records offices, without lists and documentation about this material or other relevant information. The least amount of data exists on the scientific and professional work of individual faculties, while no documentation exists about student organisations. Although most faculties have special institutes, centres, laboratories, cabinets, special collections, archival holdings, libraries, and other organisational units as part of their structure, the public archival service has almost no data on the type and quantity of the material that they have created. Based on the accessible data, it can also be concluded that the sources for the scientific, research, and professional activities of faculties and academies (like projects, studies, expert reports, enterprises, databases, various professional activities and services, specific activities regulated by laws and regulations in different practices, publishing), publications and numerous other topics remain mostly unknown outside the institutions. Because most of the preserved records are still not processed or described the lack of professional staff available for these activities, and the lack of professional procedures regarding the protection and the use of the preserved material, it becomes evident why the existence of university archives is necessary for professional and organised management of university documentation and historical sources.

Traces of Student Life in the Archives of the University of Zagreb

Student records preserved in the university archives can generally be found among the following types of documentation:

- Student enrollment certificates and the recorded academic progress of students pursuing a degree (the dates of enrollment/attendance, the courses, and curricula the student attended, and the academic credentials that the student obtained);

- Proof of students completing their courses and other academic requirements (exams, reports, papers, projects, etc.) recorded in various forms (electronic, web-based, paper, etc.);

- Records of various administrative processes (medical, career placement, disciplinary, financial, etc.);

- Records of student social life, including student accommodation, student employment at the university, involvement in student organisa-

tions, volunteer programmes, sports, governance bodies, extracurricular activities, etc.[13]

In the holdings of the Archives of the University of Zagreb, the most represented documents about students are the register books of students, i.e. the lists of students who enrolled in particular faculties and study programmes were kept for every academic year, while personal student files that served as legal evidence of students completing their courses and other academic requirements (subjects, grades, fees, certificates, diplomas, etc.) are kept in the Records and Student Offices at faculties and academies. Since the student standard of living was a constant topic of interest to the University governing and administrative bodies, it was often discussed at both university and faculty levels. As such, there are numerous preserved documents regarding financial support (scholarships, fees, loans, etc.) offered to poorer students, as well as the organisation of the services and support established for providing students with meals and housing.

The development of various student services is documented in the official documents produced by many university offices, and the continuous development of this field has been one of the University's priorities from the second half of the 20th century until the present day (from just one office at the University Rectorate in charge of social care and the health of students after 1945 to the establishment of Students Centres and various offices that deal with student counselling and support services nowadays). Today, student services at the University of Zagreb consist of a network of information and advice centres that cover different areas of study and student life (residence and accommodation, mobility programmes, academic advisers, ICT services and facilities, sports and culture, student organisations, support for students with disabilities, help for foreign students and many more). They are dispersed across the University, and some faculties have their services.

The Student Centre in Zagreb occupies the central position regarding all student services at the University of Zagreb. This institution was founded in 1957. It provides students with food and accommodation in student dormito-

13.   "Guidelines on appraisal and disposition of students records", International Council on Archives/Section on University and Research institutions archives. November 2013, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.ica.org/sites/default/files/SUV_Appraisal_disposition_student_records_EN.pdf

ries, takes care of the cultural, entertainment, and sport-related programmes and of the educational and IT content, and through the Student Service, which operates as part of the Student Centre, the centre mediates temporary and occasional employment of students. The Student Centre manages student dormitories and restaurants: nowadays there are four operating student residence halls in Zagreb: "Stjepan Radić", "Cvjetno naselje", "Dr. Ante Starčević" and "Lašćina", with a capacity of 5,524 beds and 11 student restaurants. The Student Centre also includes libraries, galleries, an ITD theatre, cinemas, multimedia salons, art and cultural centres, and various other organisations. Although the University Archives contain the most information about their work and programmes, archival records of the Student Centre are preserved in its own records office. It is only partially preserved since some documentation units have been lost without a trace.[14]

Although many student organisations have been active at the University throughout the University's history, records of their activities were very poorly preserved by the record-keeping offices, archives, and libraries (magazines, flyers, posters, etc.) of different university constituent units. Student organisations operate in various fields of student activities (hometown clubs, student societies, branches of international student associations, artistic and professional associations, etc.) and gather students with similar interests. They organise various programmes and events, implement projects and encourage students to be active and involved in all aspects of student life, which makes them an unbelievably valuable source for studying university life.

Regarding the structure and the administrative context of the material currently preserved in the Archives of the University of Zagreb (Fig. 4), the idea of documenting student life through a digital platform, which would be based on the principles of community archiving, was recognised as a good opportunity to raise awareness about the importance of archiving institutional history at the university level. It also globally highlighted the need for documenting unrepresented topics and social groups, such as the student population.

14. Tomislav Čorić, Pola stoljeća Studentskoga centra u Zagrebu (Zagreb: Sveučilište u Zagrebu - Stidentski centar u Zagrebu, 2007). Vlatka Lemić, Arhivi i digitalno doba (Zagreb: Naklada Ljevak, 2019), 25-32.

Fig. 4. University of Zagreb Fair 2016, Annual manifestation organised with the aim of providing timely information about studies and programs, achievements in certain fields, equipment of certain faculties, curricula, studies and student life, University Archives

Since one of the first steps towards opening the archives to the public was setting up a page for the University Archives on the University's website in June 2019, the next point of focus, besides arranging and describing the archival material, was to digitise the material and launch a virtual archival collection. For that purpose, the virtual archive of the University of Zagreb was set up on the digital collaboration platform Topotheque[15] to present to the public the rich archival heritage related to the history, development, organisational changes, and activities of the University – the heritage that is now preserved in various public, private, local and special collections.

The archival sources presented on the Topotheque platform of the University of Zagreb have been collected from numerous sources – the Rectorate and individual constituents of the University, state archives, various libraries, museums, associations, and academic institutions. The point of setting up a virtual archival "Topotheque" collection was to collect the material, memo-

15.   The Topotheque digital platform is available at: https://www.topothek.at/en

ries, and knowledge scattered across various public, private, local, and other unknown sources, as well as to actively promote and publish the cultural heritage of the University of Zagreb as the important centre of the academic and scientific community at large. The Topotheque of the University of Zagreb is open to all those interested in collecting and publishing new records on the platform. As such, the collaboration of the University Archives with the *They: Live* project team on developing a virtual collection about Zagreb students was established from the very beginning of this activity. Based on previous activities of collecting material for university virtual archives among university constituent units, staff, students, and organisations, we have reached out to current and former students, student organisations and associations, and student media. Some current students and staff from various faculties were actively engaged in project activities (collecting, describing, presenting, and interpreting archival records).

Fig. 5. They: Live exhibition at the premises of Students Centre building
in Zagreb in October 2022, Photo by. V. Lemić

In the framework of the *They: Live* project, student Marko Kolić searched the websites of the faculties and academies of the University of Zagreb to find information about active student organisations and associations. Thanks to this effort, we collected some printed and photo material and established contact with a few interested associations (faculty and hometown student clubs). Thus, the analysis of available sources, the need for documenting the memory, and supplementing the knowledge of student life were additionally highlighted at the university level. The preparation of a virtual collection confirmed what had previously been known about student organisation operations and archiving of their activities i.e. that there is a lack of awareness as to the need and practice of documenting their work. Following the results and findings of the *They: Live* project, the Archives of the University of Zagreb will continue to work on preserving the public and private material about student life in Zagreb, as well as on preparing a framework for student organisations to archive their records and include them in the planned pan-European platform on student life.

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2. Artistic photography and visual inquiry in education. An a/r/tographic project with university students

Jaime Mena
Universidad of Granada (Spain)
jmena@ugr.es

INTRODUCTION

This study addresses how university students visualise their academic experience. Specifically, a series of experiences of artistic inquiry has been developed with a dual purpose: (1) to design a training process for students aimed at improving and generating concepts and ideas about visual artistic expression; (2) in terms of educational research, to collect data from which to analyse the visual idea that university students have of their educational space. Furthermore, the fact that the participants in the study are future educators gives the proposal an interest insofar as their photographs also originate in their concern towards understanding the relationship between space and teaching-learning processes. In addition to this, the fact that the participants in the study are future educators (Early Childhood Education, Primary Education, and Social Education), affords this study a special interest since photographs also originate in the students' interest in understanding the relationship between surroundings and the teaching-learning processes.

The objectives of this study arise from the prior identification of the need to give images greater conceptual importance in educational research. In general, pictures are presented as a subsidiary instrument of text with which to describe details, show examples, or support ideas, that is, photographs occupy an illustrative function, scarcely being valued for their capacity to provide ideas and arguments in themselves.[16] As a counterpoint to this conception, a

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16. Joaquín Roldán, Sandra Pinola Gaudielo, and Andrea Rubio Fernández, "La fotografía en los informes de investigación educativa: una revisión documental de la Revista *Educational Researcher,"* in *Ideas Visuales: investigación basada en artes e investigación artística*, ed. Ricardo Marín-Viadel and Joaquín Roldán (Granada: Editorial Universidad de Granada, 2017), 216-29.

line of work has been established in the use of photographs in educational research in the field of arts education, which considers images and their creative processes as structures with great investigative potential.[17] However, it is understood that not all images have the same level of capacity for becoming research instruments. Specifically, artistic images are taken as a reference due to the fact they are the result of a critical analysis process, originating in the creative and intentional search for generating new understandings.[18] Artistic visual creation processes use aesthetic thought and form as a way of focusing attention on those aspects of the world and its qualities that can offer us new possibilities in terms of knowledge.

Within arts-based research approaches, this study has been carried out based on the a/r/tography methodology, which defines the research process as a practice associated with artistic creation and teaching that focuses on the in-between spaces generated when artistic creation, research, and teaching are understood as a rhizomatic process.[19] Creation, inquiry, and teaching are conceived as a network of interrelationships that are not articulated around a single or dominant axis, but constructed as a dynamic and multifaceted scheme in which any point can relate to any other, creating new and unexpected spaces for the understanding of what is being studied. This intertwined nature of the investigator as an artist, researcher, and educator emphasises a working model in which the concepts of embodied and situated thought are fundamental. In contrast to the traditional idea that places cognition as a function independent of perception and activity, embodied cognition points out how sensory systems, motor systems, and emotions also shape the processes of accessing knowledge.[20] Similarly, it is understood that the process of inquiry cannot be separated from the social aspects and the conditions of the researcher, due to the fact they leave a mark in the way in which the cognitive

17.   Patricia Leavy, "Introduction to Arts-Based Research," in *Handbook of Arts-Based Research*, ed. Patricia Leavy (New York: Guilford Press, 2017), 3–21.

18.   Graeme Sullivan, *Art Practice as Research: Inquiry in Visual Arts* (Thousand Oaks: SAGE Publications, 2005).

19.   Rita L. Irwin and Stephanie Springgay, "A/r/Tography as Practice-Based Research," in *Being with A/r/Tography*, ed. Stephanie Springgay et al. (Rotterdam: Sense, 2008), XIX–XXXIII.

20.   Guy Dove, "Thinking in Words: Language as an Embodied Medium of Thought," *Topics in Cognitive Science* 6, no. 3 (July 2014): 371–89, https://doi.org/10.1111/tops.12102.

subject relates to what he or she is studying.[21] Therefore, this form of embodied and situated knowledge defines a process of study in which thinking is inseparable from action, social and cultural contexts.[22]

Thus, the a/r/tographic method opens studies to a dimension as a living inquiry practice in which attention is also directed to the singular experience that everyone has of what is being studied. With this, the perspective on the research question is broadened, including as elements of study, those aspects that apparently have no relation to the studied issue because they seem anecdotal or excessively particular but may be crucial to understanding what is being studied. However, a/r/tography is not only an inquiry practice focused on the individual experience, but it understands that the process of inquiry is constituted in the fusion of the self with the community. In a/r/tographic research, those involved in the process work by interacting in a network together with others with whom they exchange opinions, images, or points of view. Furthermore, a/r/tographers turn to artworks to enrich their inquiry practises, taking the work of artists as conceptual and procedural references in the same way as bibliographical sources are considered in traditional research.[23]

These features situate a/r/tography as a particularly interesting methodology when the object of research is focused on individuals and their interaction with the environments in which they live. Following this methodological framework, artistic-educational actions are consolidated as research spaces that establish inquiry strategies. Moreover, because the educational aspect is an inherent feature of this process, actions are also positioned as an educational method. For this reason, this study is based on a/r/tography as it methodologically allows us to design a research project that is not only coherent with its visual nature, but also with its inquiry-related and educational objectives.

21.   Donna Haraway, "Situated Knowledges: The Science Question in Femi-Nism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (1988): 575–99.

22.   Ricardo Marín-Viadel and Joaquín Roldán, "A/r/Tografía e Investigación Educativa Basada En Artes Visuales En El Panorama de Las Metodologías de Investigación En Educación Artística," *Arte, Individuo y Sociedad* 31, no. 4 (September 10, 2019): 881–95, https://doi.org/10.5209/aris.63409.

23.   Irwin and Springgay, "A/r/Tography as Practice-Based Research."

ARTISTIC PHOTOGRAPHY AND VISUAL A/R/TOGRAPHY

In the current visual society in which the use of photography has been democratised and has gained prominence in building situations, it is not based on a neutral gaze, nor is it an objective instrument for recording events, people, buildings, etc. Behind every photograph, some decisions make it a unique object for talking about what is photographed, but also about the person who made the image and how the photographic medium was used.[24] In research, and especially in visual a/r/tography, this nature of the photographic image places it as a medium of special interest and importance for understanding educational issues. When photographs are created from an a/r/tographic perspective, the aim is not to generate images that revolve around artistic creation, research, or education; rather, a/r/tographic images pursue the creation of intermediate spaces between these three realities to find novel ways and formats of inquiring that contribute both to the understanding of the studied issues and the generation of teaching-learning situations. In this methodological approach, images emerge as a means through which artistic creation, research, and education materialise as interdependent actions and not as successive phases.[25]

In visual a/r/tography, pictures are not considered mere reproductions of nature, or interpretations of visible reality on the part of the author. Photography is conceived as a form of exploration and understanding based on the accentuation of those aspects of the visible, which have the potential to make us reflect on what is being studied. Therefore, a photographic image cannot be measured only as a transposition or an analogue correspondence with its reference, whose function is denoting the visible features of the studied issue; photography is a construct that transcends the literal appearance of its reference to visually present ideas and concepts, as well as theoretical, personal, and social positions.[26] When a photographer works reflexively with the medium, he or she is establishing a way of searching for meaning.[27] In addition,

24. Joan Fontcuberta, *El beso de Judas* (Barcelona: Gustavo Gili, 2007).

25. Joaquin Roldan and Ricardo Marin-Viadel, "Visual a/r/Tography in Art Museums," *Visual Inquiry* 3, no. 2 (June 1, 2014): 172–88, https://doi.org/10.1386/vi.3.2.172_1.

26. Susan Sontag, *Sobre la fotografía*, Edhasa (Barcelona, 1996).

27. Anne Whiston Spirn, *The Eye Is a Door: Landscape, Photography, and the Art of Discovery* (Wolf Tree Press, 2014).

if photographs are contemplated from an aesthetic position, images will increase their capacity to present theoretical and practical approaches through which to generate questions, present ideas, argue concepts, or explain conclusions.[28] Artists teach us that those visual strategies are much more than a simple technical resource or, as is often assumed, an expressive arbitrariness, a subjective desire, or an exercise in decorative virtuosity. What the aesthetic choices of artists do is place emphasis on certain issues, conceal or attenuate the accessory, relate the important, associate the suggestive and lead the attention towards the valuable. Artistic photography, as the highest representation of the aesthetic construction of images when approaching everyday environments and phenomena, transforms the most obvious into an object with extraordinary expressive potential.[29]

Thus, for a visual study to be considered as an a/r/tographic research proposal, images will respond to (1) a complex perceptual analysis; (2) originate in a reflexive process; (3) articulate an argument (not be a mere accumulation of images); and (4) the aesthetic component will serve to explore the cognitive potential of the formal, semantic, and practical qualities of the images themselves. In conjunction with these fundamental criteria, a/r/tography is also characterised by the importance given to the research process.[30] Working artistically involves a strong connection between thought and human action, so when we also consider the research process itself as a matter of study, we are introducing a type of analysis that amplifies the capacity of artistic methods, as a way of inquiring and understanding in regards to Human Sciences. From the reflection on the data obtained, but also on the motivations, events, and stimuli that have led the researcher to propose certain research structures and actions, it is possible to elaborate new mechanisms through which ideas about what is being studied can be affirmed, rejected, or modified.[31] Thus, researching artistically involves explicitly opening the inquiry to the individual experience that the researcher obtains from the object of study.

28. Sullivan, *Art Practice as Research: Inquiry in Visual Arts*.
29. Graham Clarke, *The Photograph* (Oxford: Oxford University Press, 1997).
30. Rita Irwin et al., "A/r/Tography as Living Inquiry," in *Handbook of Arts-Based Research*, ed. Patricia Leavy (New York: Guilford Press, 2017), 37–53.
31. Elliot Eisner, "On the Differences Between Scientific and Artistic Approaches to Qualitative Research," *Educational Researcher* 10, no. 5 (1981): 5–9.

A/r/tography, insofar as it is manifestly a living inquiry that emerges from artistic creation, provides a dynamic and rigorous research model that restores attention to people's capacity to respond to the sensory experience as a form of exploration and understanding.[32] How everyone interprets and understands the world is specific; both sensory and intellectual experiences have certain features common to all, but they are also made up of specific personal features. Experience is structured around symbolic, cultural, conceptual, and emotional elements that influence and determine the final way in which we perceive the world. While the attention to the vital process that is present during inquiry may presuppose a risk to the analysis of the studied subject, consideration of the way through which the researcher relates to the issue may provide valuable information for the study.[33] In artistic research, it is considered that knowledge is not just housed in the result, instead, paying attention to the process from which that product emerges is fundamental for understanding what is studied. Living inquiry involves addressing the connection between the creation of meaning and the person who produces it. Therefore, "the process of inquiry becomes as important, sometimes more important, than the representation of the perceived understandings".[34] A/r/tography is constituted as a continuous process that has the aim of amplifying the understanding of an issue using the ideas and conclusions that emerge throughout the exploration process. The intention is not to predict results, nor to establish hermetic concepts, but rather, based on the formulation of open questions, the process of inquiry integrates intuitive and rational cognitive experiences, generating a balance between the sensitive and the comprehensible as ways of gaining knowledge.

32.   Richard Siegesmund, "Dewey Through A/r/Tography," *Visual Arts Research* 38, no. 2 (December 1, 2012): 99–109, https://doi.org/10.5406/visuartsrese.38.2.0099.

33.   Mika Hannula, Juha Suoranta, and Tere Vadén, *Artistic Research. Theories, Methods and Practices* (Helsinki: Academy of Fine Arts, 2005).

34.   Rita L. Irwin, Daniel T Barney, and Shaya Golparian, "A/R/Tography as a Methodology for Visual Research," in *Visual Ideas. Arts Based Research and Artistic Research*, ed. Joaquin Marín Viadel, Ricardo; Roldán (Granda: Editorial Universidad de Granada, 2017), 136.

ARTISTIC PHOTOGRAPHY AS A REFERENCE FOR THE VISUAL INQUIRY OF AN EDUCATIONAL SPACE

When a photograph shows a student portrayed alone, sitting at an isolated desk in the centre of a classroom in an American school, we should consider that the author of this image, the American photographer Nicholas Nixon,[35] does not only intend to offer us a window that gives us a clear view of the inside of a school classroom; in his image, Nixon expounds several ideas concerning the reality of American education. His photograph is essentially a reflection, his own. The fact that the photographic process is conditioned by technical, aesthetic, and ideological aspects means there is no single way of visually approaching education. In each photograph, the reality is turned into a visual object by each photographer and, therefore, distinguished. How each photographer visually confronts reality offers diverse ways of looking at, communicating, and interpreting the educational world. Educational photographs thus offer data on educational processes, their actors, instruments, spaces, etc., but educational images also show unusual ways of connecting to education and understanding it.

Since the second half of the 19th century, photographic images have been showing us the educational world through their point of view. Key photographers such as Lewis Hine, Margaret Bourke-White, Henry Cartier-Bresson, Marion Post, Robert Doisneau, Nicholas Nixon, and Martin Par, among others, have at some point in their careers developed artistic projects on education. Their images are valuable in educational research because they arise from expert image makers, that is, people who control the visual medium due to their professional dedication. They do not only show us a particular reading of education, but their artworks also provide us with formal and conceptual keys for enabling visual inquiry into education.

How artists have approached education photographically can be organised around two periods. At the beginning of the 20th century, artists who did so came from the field of documentary photography. When these authors visually confronted education, they did it fundamentally through two thematic axes: on the one hand, they focused their reflections on architecture and objects as basic forms through which to understand education. In these kinds

35.   Robert Coles and Nicholas Nixon, *School* (Boston: Bulfinch Press, 1998), 20.

of images, people are relegated to the background, being considered as secondary aspects that provide informative nuances to the main motifs. On the other hand, other authors organised their work around individuals. In these artworks, the centre of attention is the way individuals live. Photographs are organised around people who participate in education, them being the substance from which artists develop their concepts and ideas. The fact that documentary photography was used by the mass media as a form of visualisation of social contexts, placed it as a fundamental way of recording society, establishing this photographic genre as a fundamental information source.

Beginning in the 1960s, how educational reality was approached began to shift. Although the themes remained fundamentally the same, new aesthetic techniques were introduced. The dominant use of the colour image, the introduction of new angles of vision, attention to subjects not so explicitly educational, etc. formed the basis of a new way of conceptually approaching education. This method of photographing attempts to generate a visual impact, capable of emphasising poetically those visual-aesthetic qualities present in educational reality. Artists photographically accessed the world from a measured and contemplative perspective, seeking to represent what was hidden behind appearances. In the photographic projects of contemporary artists, education is more evidently personified. This personification of education is approached by inquiring about the identity issues referring to educational actors. Portraits become a fundamental motive to explicitly identify education with its actors. Besides, it is common to photograph educational surroundings to complement and nuance educational actors, with the result that educational spaces take on the category of capital characters in educational photography.

MAIN STRATEGIES AND THEMES IN ARTISTIC PHOTOGRAPHY

To carry out this study, the work of 35 artists has been analysed in which education appears as a recurring theme. The authors, whose work photographs of education casually appear, have not been considered because we are interested in authors who have specifically addressed education in their artistic projects.

Regarding the strategies employed (table 1), we can see how artists prefer those that help them to effectively control the meaning of the image. They

use specific visual strategies such as colour, lighting, tonal range, and balance to organise the elements of the image, and through this treatment, artistic photographers shape the content and the meaning they want to express. In each image, photographers teach us to look at the world from their point of view. Although the visual strategies are the same, the specific way in which each photographer uses them makes us reflect on education from his or her conception of the subject. Each of the visual resources is chosen and dimensioned by the artist, which is very evident when comparing how each of them works with these visual strategies. The potential and limitations of these resources appear depending on how the artists use them. In any event, most of the time, it is a common feature for artistic images to be more intriguing regardless of their apparent literality. These are images that have a much more poetic form or content, transcending the appearance of what is photographed configuring it as a new conceptual reality. An image that shows us a classroom without students or teachers may talk about school spaces or describe how students inhabit them, talk about a single precise moment, human relationships, pedagogical methodology, or historical or social context. The only way to visually understand which one of these issues the author refers to is by addressing the aesthetic decisions that he or she has made when creating the image. For most artists, these decisions are very conscious, shaping their way of establishing a relationship with the world, and this is decisive for us when studying the visual concept of education.

Recurrent visual strategies in artistic photography	
Isolation	Tonal range
Colour	Lighting
Detail	Interpretation
Frame	Poetic
Focus	Narration
Balance	Proximity
Statism	Point of view
Fragment	Rhythm
Frontality	Second plane

Table 1. Recurrent visual strategies in artistic photography in education

Regarding the main photographic motifs, it should be noted that although there are almost 100 years of difference between some of the projects ana-

lysed, photographic themes are quite common (Table 2). The building is normally used as an allegory of education or its actors. During the first half of the 20th century, the building and its spaces were recurrently photographed. Spaces were used to reflect on what happens in an educational centre at a material and human level. Most recently, since the beginning of the 21st century, in many artworks space has become a fundamental theme. By introducing the human factor, the preferred issues to reflect on education are exterior facades, surrounding areas, and especially interiors, including all typical school objects. However, despite the importance given to spaces, since the middle of the twentieth century, individuals have been gaining importance as the centre of interest in works by visual artists, who focus their work on the identity of students and teachers, social relationships, cultural factors, political implications, and so on. How students and teachers are photographed transcends the strictly educational environment, extending the repertoire to parties, graduations, clothing, and even the domestic sphere.

Fundamental topics in artistic photography	
Educational activities	Clothing
Students in the classroom	Childhood in education
Students and weapons	Educational furniture
Characterisation of students and teachers	Multiculturalism
Activities and sports events	Racism
Educational building	Student-teacher relationship
Recreation	Personal relationships
Extraordinary events held at the educational centre	Portrait
Graduations	Teacher's professional and personal life
Student identity	

Table 2. Fundamental topics in artistic photography in education

THREE A/R/TOGRAPHIC EXPERIENCES OF THE PHOTOGRAPHIC IMAGE OF THE UNIVERSITY SPACE

The different experiences described below were carried out with students from the University of Granada (Spain) who were studying to be future educators (Early Education, Primary Education, and Social Education). These experiences were designed as art-based inquiry practises within a global project that had the main objective of (1) visualising the educational spaces in which

students are immersed and (2) providing future educators with tools for teaching-learning visual arts. From an a/r/tographic perspective, these three experiences were presented to the students as educational ways of learning visual creation key issues organised around grammar (formal elements for constructing images), semantics (generation of meanings), and pragmatics (principles that regulate the use of images). Concerning the specific elements of art education, the different proposals were approached as methodological models for teaching photography in the field of formal and non-formal education. Furthermore, it is worth highlighting the inquiring nature of these processes due to their aim of exploring the design of teaching-learning actions based on the collaborative construction of learning.

As regards the strictly investigative dimension of the project, as noted above, the images made by the students allowed us to collect visual materials whose interest lies in the capacity of photographs to visualise how the students can assume the visual strategies of communication as their own, and thus to create images with the sufficient communicative capacity to express (literally or metaphorically) their conceptions about university education and how they connect with their educational environments.

EXPERIENCE 1. CONSTRUCTION OF THE VISUAL IMAGE OF THE EDUCATIONAL CENTRE

Conceived as the first educational art-research activity of the project, we invited students of Education (specialising in Hearing and Language) who were taking the visual arts course to develop an artistic project that photographically researched the Faculty of Education in the Cartuja Campus in Granada (Spain). To conduct this arts-based research project, there was an initial review and analysis of the work of the artistic photographers Lewis Hine, Kim Manresa, Nicholas Nixon, Marion Post, and Arthur Rothstein. These authors were selected as references because their works are fundamental references in educational research and because the visual styles of their works, despite being very refined, are conceptually and technically accessible for education students with little or no arts training.

The review of these visual references was organised around four main photographic themes, which were previously deduced from the global study of artistic photography: the building seen from the outside, the interior of the

building, teachers, and students. These themes, understood as general concepts, allow the authors to pay attention to subsidiary themes through which they also characterise education, such as the spaces for the circulation of people, the quality of facilities, the attitude of teachers, and the relationships between students. In addition to this, there was a study of the visual strategies used by these artists for making their images (point of view, types of planes, use of depth of field, use of lighting, etc.). This photographic analysis served to make the students aware that in the study of the image the subject should not be dissociated from how images are visually constituted. Therefore, not only does it involve a technical analysis of artistic photography, but it is also a matter of evaluating the medium as a specific way of looking at, analysing, and understanding educational environments.
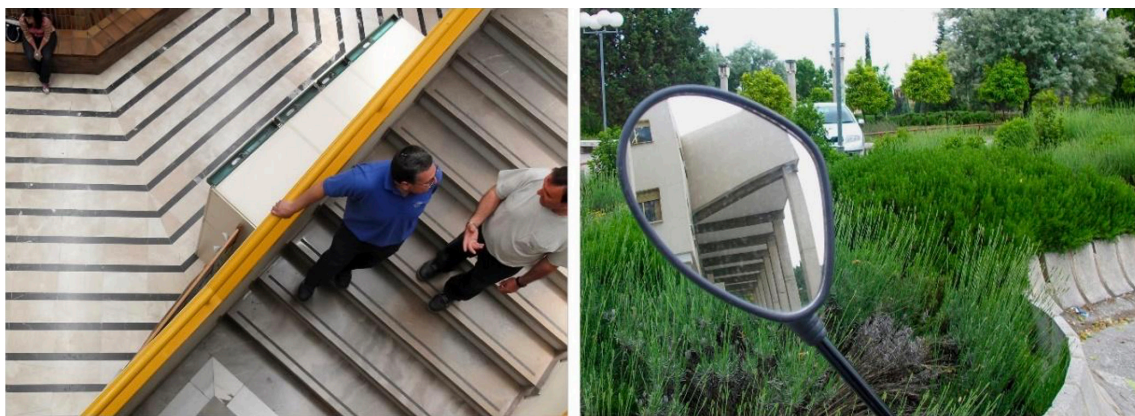
Figure 1. Author. Visual pairing. Own elaboration of two digital images made during the project.

EXPERIENCE 2. PHOTOGRAPHIC REPORT AND EDUCATION

The second experience was conducted with Social Education degree students in the Art and Culture in Social Education course. The purpose of this was twofold: (1) to develop an experience that complemented and specified several issues drawn from the previous experience with university students, and (2) to encourage a reflection on education in students who were in their final year of training. To achieve these goals, they first created questions about how education can be defined and exposed through visual approaches. To do so, they studied the photographic work of Desiree Dolron, George Laur, Kim Manresa, James Rajotte, Ted Thai, and Arthur Schatz, whose artworks have a marked social character, having been published as photo books or as visual essays in magazines.

In this study, the interest of the photographic report lies in its narrative and argumentative capacity. In this genre, its creators are interested in what happens, but also in telling a story that has a visual structure with the potential of communicating and attracting observers.[36] In addition, due to the investigative quality of this kind of photographic work, the visual result acquires an analytical character, since the author exposes his or her interpretation of the situation, with the work turning into an opinion article. It should be noted that within the different typologies of photographic reports, the documentary genre was chosen for its traditional link with social issues. We were thus able to propose an activity in which both the topic and the tool were strongly connected to its professional area.
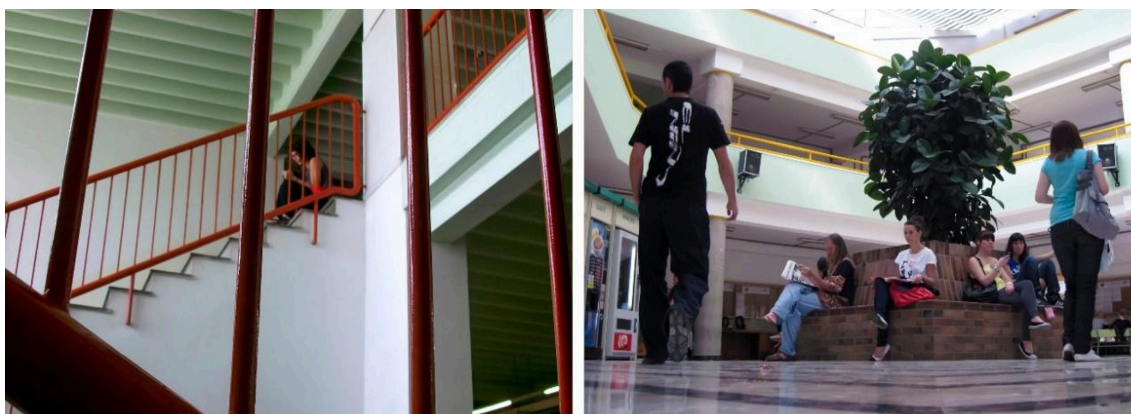
Figure 2. Author. Visual pairing. Own elaboration of two digital images made during the project.

EXPERIENCE 3. VISUAL COMMENTARY ON EDUCATION

This experience was designed because of the results of previous ones and as a response to some of the ideas that emerged during the development of the theoretical framework around which the study is defined. As in the case of the other experiences, the action was conceived for collecting data, but also as an educational practice through which students were provided with some keys and didactic resources. Specifically, we set out several questions about visual culture and photographic forms of construction and argumentation of ideas in the educational context. In terms of method, in this experience,

36. Peter Burke, *Visto y No Visto. El Uso de La Imagen Como Documento Histórico.* (Barcelona: Crítica, 2001).

the visual commentary was chosen as an initial strategy because it allows the study of an image to be addressed employing other images made by the author of the commentary or by third parties (other artists, colleagues, etc.). In research, the purpose of the visual commentary is to analyse the visual and non-visual contents present in the image, as well as to propose a convincing interpretation of an idea or ideas exposed using images as the fundamental form of argumentation.[37]

This instrument served as the backbone to the first sessions in this experience, being the medium through which to introduce and reflect actively on the topic. The participants regularly used photography but from another perspective. It was for them a way to register and describe situations, as well as illustrate their comments and experiences on social networks. However, this daily use of photography, which was arbitrarily performed and without a prior reflection on the visual medium, was revealed as a beneficial aspect of the practice since it enabled them to satisfactorily engage in the activity because they were already users.

Figure 3. Author. Visual pairing. Own elaboration of two digital images made during the project.

The experience was carried out with Early Childhood Education degree students, who were studying art education. It was decided to work with these students because young learners are one of the most photographed collectives in educational research. Therefore, we considered that it was fundamental for

37.   Jaime Mena, "El Comentario Visual En La Investigación Educativa," in *Estrategias, Técnicas e Instrumentos En Investigación Basadas En Artes y En Investigación Artística*, ed. Ricardo Marín Viadel, Joaquín Roldán, and Fernando Pérez Martín (Granada: Editorial Universidad de Granada, 2014), 211-30.

this study to address how future early childhood teachers photographed education. The proposal was organised around two key actions. The first was designed with a dual function, introducing the subject of study, and obtaining a typology of data that had not been included in the research until this point. The second action was aimed at collecting data comparable to those obtained in previous experiences. Throughout the experience, we dealt with aspects of visual language and argumentation, paying special attention to the fundamental tools for the exposition of ideas in educational research based on photography (independent images, visual quotations, photographic series, and photo essay).[38]

In the first action, the work of Alfred Eisenstaedt, Walker Evans, Kim Manresa, Leonard McCombe, Nicholas Nixon, Rachel Papo, James Rajotte, Ted Thai, and Proyecto Exactitudes (Ari Versluis and Ellie Uyttenbroek) was taken as a reference. Students worked in groups carrying out visual commentary of the artworks. The aim was to familiarise them with photography as a form of inquiry, exposition, and argumentation of ideas. At the same time, this work served to resolve technical doubts. The development of an activity of these characteristics allowed for the creation of a theoretical and practical framework through which students could carry out the second activity, in which they were encouraged to find new ways of photographing education. For this purpose, the students were asked to create images that were as far removed as possible from stereotypes about education, but which also had the function of establishing a visual dialogue with the artworks by some of the authors analysed.

RESULTS AND FINAL CONSIDERATIONS

For educational research, investigating with photographic images is of relevance as it allows us to delve into the way students conceive and are in contact with the environment in which they develop their educational activity. In contemporary society, due to widespread access to devices equipped with

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38. Joaquín Roldán and Jaime Mena, "Instrumentos de Investigación Basados En Las Artes Visuales En Educación Artística," in *Ideas Visuales: Investigación Basada En Artes e Investigación Artística*, ed. Ricardo Marín Viadel and Joaquín Roldán (Granada: Editorial Universidad de Granada, 2017), 46-59.

cameras, photography is no longer limited to formal or extraordinary moments (weddings, holiday trips, births, etc.), but has infiltrated everyday life.[39] University students have incorporated photography into their daily lives, using images as a way of recording an event, but also as a form of entertainment, social interaction, or even, within the strictly academic sphere, as a tool for taking notes.

When the artistic component is added to everyday photography, attributes are added to the photographic creation, giving it an inquiring nature. Working artistically implies not stopping to look at the appearance of things but delving deeper into the qualities that provoke the author to consider that motif as a resource through which to understand a certain issue. Photography, as an artistic practice, combines thought and experience as a unit through which authors materialise their intentions and concerns, as well as reveal how they encounter the world.

Arts-based research methods shape a mode of apprehension that integrates the intelligible and sensitive domains of human beings, constituting them as a whole faculty through which to gain entry to the knowledge of things.[40] Thus, in the field of research, arts-based methods articulate a mode of meaning-making that transgresses conventional formats of inquiry in the Social and Human Sciences. As Eisner points out, through the arts "we are given permission to slow down perception, to look hard, to savour the qualities that we try, under normal conditions, to treat so efficiently that we hardly notice they are there".[41] If, in addition, this artistic mode of proceeding is articulated through a/r/tography, how the university context is approached (in the case of this study) is enriched since artistic images are not only a means of research but represent themselves as a way of teaching how the study and construction of visual concepts about education can be considered.

Based on these approaches, in the images by the students collected during the three experiences we can draw attention to the following:

39. Joan Fontcuberta, "La Danza de Los Espejos," in *A través del espejo*, ed. Joan Fontcuberta (Madrid: La Oficina, 2010).
40. Xabier Zubiri, *Inteligencia Sentiente. Inteligencia y realidad*, Alianza (Madrid, 1998).
41. Elliot Eisner, *The Arts and the Creation of Mind* (New Haven: Yale University Press, 2002), 5.

- Working from an a/r/tographic perspective allows us to develop, together with the students, an image-based approach that contains sufficient capacity for participants to be able to question, analyse, reflect, and conclude on different educational topics through photography without using words.

- It is essential to set up a theoretical and methodological arts-based framework since once students have understood what kind of aesthetic and conceptual tools are used by artists to photograph educational reality, their visual creation work becomes meaningful.

- Working through arts-based methodological proposals, we have the possibility of working carefully with subjectivity. In studies such as this one, in which we seek to explore the vision of education, the inclusion of aspects of the experience may turn out to be crucial for understanding the studied issue.

- In visual terms, we can say that there are two kinds of photographs in these experiences. On one hand, there are transparent images, which pursue the recording or description of a situation or person. On the other hand, we found images in which reality is transformed photographically to expose a more complex idea.

- Students have a very specific way of looking at and understanding education in visual terms. Although in some images there are certain conceptual or aesthetic aspects like the photographs of artists or those published in the media, the images of the students are particularly distinguished by perspective. In their pictures, they repeatedly adopt low points of view (placing the camera close to the ground, emulating the height of a child), diagonal compositions, and high and low-angle shots.

- In terms of thematic aspects, the individual is the centre of the students' images. People are introduced to the images of spaces as a way of attributing meaning to the photographed place. Images in which deserted spaces are shown are few, being only those where there is a desire to express an idea of emptiness or loneliness.

Working based on the photographs of students and from an a/r/tographic approach allows us to collect data about how educational spaces are, as well as gives us the possibility of directly being aware of the visual way in which students perceive, understand, and are in contact with education. An image

is not considered or used as a simple window that shows us an educational context. A photograph is valued for its information, statements, aesthetic, and conceptual content, as well as for how it makes a form of experiencing education explicitly. When we take a photograph, we focus our gaze on educational reality, leaving a trace of our conceptions about teachers, students, methods, and programmes, and all of this takes place thanks to the gaze and experience we have of that reality.

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3. The opportunities and challenges of the student archive. *Then & Now: Arts at Warwick*

Josh Patel, Pierre Botcherby, Lauren Sleight and Kathryn Woods
University of Warwick (United Kingdom)
p.botcherby@warwick.ac.uk

Histories of higher education have only recently begun to include accounts of students' lives and learning experiences.[42] This chapter reflects upon the opportunities and challenges of working with what its authors define as the "student archive": things said, written, and made by students. Writing the history of the student experience, especially without it becoming celebratory or nostalgic, is challenging. This chapter proposes a novel, playful, and interdisciplinary methodology to overcome this, as well as existing archival preservation biases. Drawing upon the insights of academic staff and students who created and participated in the *Then & Now*: *Arts at Warwick* research and public engagement project (2019-2021), the chapter argues that by utilising student co-creation to help create, understand, and interrogate the student archive, it may be possible to produce more student-centred histories of higher education in the British post-war period to now. Telling such stories will enrich the histories of higher education, social history, and the experiences of current and future students.

INTRODUCTION: THE STUDENT ARCHIVE

"Archives", writes Alexandra Walsham, "are the factories and laboratories of history [...] they are the loci of our apprenticeship as scholars and the warehouses from which we acquire the materials to build the history we write". They are not, however, "neutral and unproblematic reservoirs of historical fact".[43] Since the 1960s, historians and theorists have established that record-keeping

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42.   Brewis 2014, Cheeseman 2018, Dyehouse 2006.
43.   Alexandra Walsham, 'The social history of the archive: record-keeping in Early Modern Europe', *Past and Present,* 230:11 (2016), 9-48.

and archiving are acts of meaning-making and narrative construction. They are implicitly or explicitly exercised for personal, political, cultural, and socio-economic purposes.[44] There is also a high degree of chance involved in archival storage: for every item that is retained and valued, countless others are lost, disregarded, and disposed of. The eclectic nature of university archives and their use in the creation and re-creation of institutional identities exemplifies both points. When making and engaging with archives, archivists and historians must therefore "recognise [their] innate refractions – both in terms of what was included and what was omitted – for otherwise they risk reifying the perspective of their creators".[45]

This risk emerged as the prevailing challenge for the staff and students involved in the *Then & Now*: *Arts at Warwick* project that this chapter explores as a case study. *Then & Now* was an archival research and public engagement project at the University of Warwick between 2019 and 2021.[46] It was a student partnership project that aimed to utilise undergraduate and postgraduate students' research skills to better understand the academic and social experiences of Warwick Arts students 1965-present. It also sought to identify the distinct contributions that students made to the university's social and intellectual life across this period. *Then & Now* afforded scope to the students involved to identify, interpret, and investigate historical evidence that they considered useful to their self-identified individual and group research questions. It made extensive use of university institutional archives and identified a range of alternative sources for investigating the history of the student experience.

In this chapter, some of the staff and postgraduate students who created and participated in *Then & Now* discuss its theoretical underpinnings and

44. Michel Foucault, *The Archaeology of Knowledge*, (Tavistock Publications, London, 1972); Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, (Routledge, London, 2002); Jacques Derrida, *Archive Fever: A Freudian Impression*, (University of Chicago Press, Chicago, 1996); Carolyn Steedman, *Dust: The Archive and Cultural History*, (Manchester University Press, Manchester, 2001).

45. Nicholas Popper, "Inscription and political exclusion in Early Modern England" in: Naomi Pullin, Kathryn Woods (eds.), *Negotiating Exclusion in Early Modern England, 1550-1800,* (Routledge, London, 2021), p. 233.

46. Kathryn Woods, Pierre Botcherby, "Then and Now Arts at Warwick student project: co-creation in the COVID-19 crisis", *Exchanges: The Interdisciplinary Research Journal,* 84:4 (2021), 55-75.

methods. The discussion explores how the project's methods might be more widely applied to enrich the history of the student experience. The chapter begins with a critical literature review of the existing histories of UK higher education and the methodological approaches they employ. We argue that due to the nature of higher education archives they, and current histories, often fail to satisfactorily record or capture the diversity of the student experience. The chapter then explores the methodology and methods employed by *Then & Now*. Here, we focus on student partnership and co-creation, and how students learn through research and pursuing their interests can support the creation and analysis of the student experience. Student researchers involved with *Then & Now* independently collected oral history evidence, photographs, and artefacts of student "material" culture from current and former staff and students. We describe this collection of sources as a contribution to the making of the "student archive", defined here as an unbounded and imagined accumulation of things said, written, and made by students. Student researchers' collection and analysis of this diverse range of sources enriched *Then & Now* in ways that could never have been initially imagined.

This chapter uses *Then & Now* as a case study to propose how such innovative methodological and pedagogic approaches can be used to effectively, and meaningfully, integrate the historical and contemporary student voice into histories of higher education. Firstly, it is argued that future research into the history of student experience should actively involve current students. Secondly, it is suggested that this process has the potential for the creation of a student-focused archive that could extend and enrich existing university archival holdings and histories. It is proposed that such approaches will assist investigations into the important role that successive generations of students played in the educational, social, economic, political, and cultural changes that characterise Britain's post-war period. We present these approaches here as possible methods that apply to other geographical and temporal contexts and studies. The approaches outlined here ultimately aim to enhance the scholarship and impact of histories of higher education and bring them into closer dialogue with the broader field of higher education pedagogic research.

STUDENTS IN THE HISTORIOGRAPHY OF HIGHER EDUCATION

Until recently, the history of higher education has primarily comprised university histories that provide uncritical or celebratory accounts of institutional growth, achievement, and success. Within such histories, students tend to only feature as an addendum, evoked in demographics or illustrative photography. Broader histories of higher education, often written with a political focus, have similarly disregarded students, oscillating between romanticised ideas of students as leaders of tomorrow and caricatures of "hooray Henry's" and "psychologically disturbed" student politicians.[47] Indeed, Harold Silver has argued that a core weakness of the field is its failure to engage seriously with questions about the experiences of people involved in the delivery and receipt of education:

I do not believe that we can stay with versions of the history of education that are based solely or predominately on conceptions of social structure and political processes that disregard the people who inhabit the structures, and the locations, forms, dimensions, and meanings of their experience.[48]

A similar case has more recently been made by Gary McCulloch and Tom Woodin, who argue for the creation of a social history of learners and learning.[49]

Since the mid-1990s, historians have begun addressing this oversight. For example, in *Students: Changing Roles, Changing Lives*, Harold and Pamela Silver established the influences of national and institutional policymaking, student

47. Robert Stevens, *University to Uni: The Politics of Higher Education in England Since 1944*, (Politico, London, 2004), p.63; Michael Beloff, *The Plateglass Universities*, (Secker & Warburg, London, 1968), pp.159-60; Ronald Fraser, *1968: A Student Generation in Revolt*, (Chatto and Windus, London, 1988); Mark Kurlandsky, *1968: The Year that Rocked the World*, (Vallantine Books, New York, 2004); Gerald J. DeGroot (ed.), *Student Protest: The Sixties and After*, (Longman, London, 1998); Nicholas Thomas, "The British student movement 1965-1972", (PhD thesis, University of Warwick, 1996); Nick Thomas, "Challenging myths of the 1960s: the case of student protest in Britain", *Twentieth Century British History*, 13:3 (2002), 277–297; Caroline M. Hoefferle, *British Student Activism in the Long Sixties*, (Routledge, New York, 2013).

48. Harold Silver, "Knowing and not knowing in the history of education", *History of Education,* 21:1 (1992), 106.

49. Gary McCulloch, Tom Woodin, "Towards a social history of learners and learning", *Oxford Review of Education,* 36:2 (2010), 133-140.

demographics, social change, and global exchange, on the delivery of higher education in Britain and the United States between 1960 and 1990.[50] Chapters in Jodi Burkett's recently edited collection, *Students in Twentieth Century Britain and Ireland*, explored similar themes through institutional case studies.[51] Mike Day's studies of the history of UK Students' Unions have also offered useful insights into the interface between Students' Unions, universities, and broader social changes in the post-war period.[52]

For the most part, these studies have focused on filling in the historical picture from documentary institutional archive sources. However, research by scholars like Carol Dyhouse and Georgina Brewis has demonstrated the value of oral history for studying otherwise hidden social aspects of the student experience.[53] Likewise, Matthew Cheeseman has employed a sociological approach to analyse university ephemera to develop an understanding of student culture at the University of Sheffield since its foundation in the late-nineteenth century.[54] Such research has shown the value of materials found beyond official university archives for studying students' social and educational lives, and the unique insights they can offer.

Growing historical interest in the history of the student experience has followed progressive growth in research interest in students' lives and sector-wide engagement in scholarly activity relating to teaching. There has been

50.   Harold Silver, Pamela Silver, *Students: Changing Roles, Changing Lives*, (Open University Press, Buckingham, 1997).

51.   Jodi Burkett (ed.), *Students in Twentieth-Century Britain and Ireland*, (Palgrave Macmillan, Basingstoke, 2018).

52.   Mike Day, "Dubious causes of no interest to students? The development of the National Union of Students in the United Kingdom", *European Journal of Higher Education*, 2:1 (2012), 32-46; Mike Day, *National Union of Students: 1922-2012* (Regal Press, London, 2015).

53.   Carol Dyhouse, *Students: A Gendered History*, (Routledge, New York, 2006); Georgina Brewis, *A Social History of Student Volunteering: Britain and Beyond 1880-1980*, (Palgrave Macmillan, Basingstoke, 2014). See also: Andrea Jacobs, Camilla Leach, Stephanie Spencer, "Learning lives and alumni voice", *Oxford Review of Education* 36:2 (2010), 19-23; Sam Blaxland, *Swansea University: Campus and Community in a Post-war World, 1945-2020*, (University of Wales Press, Cardiff, 2020).

54.   Matthew Cheeseman, "The pleasures of being a student at the University of Sheffield" (PhD thesis, University of Sheffield, 2010); Matthew Cheeseman, "On going out and the experience of students", in: Jodi Burkett (ed.), *Students in Twentieth-Century Britain and Ireland* (Springer International Publishing, Cham, 2018).

particularly significant global growth in the last two decades with the marketisation of higher education and the focus on the "impact". The increasing use of the student's voice as a measure of student satisfaction, quality, and "value for money" has fostered an institutional and scholarly interest in the social and academic lives and experiences of their students.[55] For example, since the 1990s, focus groups have been commonly used as a method of eliciting student voices and understanding the student "customer" experience. However, in the early 2000s, pedagogic scholars began to argue that these approaches obscured the complexity and diversity of students' lives and experiences. The critical pedagogy advocate Barbara Kamler has argued: "we must recognise that students, like adults, are always speaking from complex positions —no single but multiple... always located".[56]

In the 2010s, pedagogic scholars responded to such criticism by moving towards the concept of student partnership. Student partnership involves engaging students as partners in learning and curriculum design, research, and teaching and learning scholarship.[57] Approaches to student partnership have evolved in different directions, including methods such as "student-led research" and student "co-creation". The latest trends have been towards embedding student partnerships and student-led research into the curriculum. For example, Dilly Fung's concept of "connected curriculum" argues for greater interconnectivity between academic research, teaching, and external partners and audiences.[58] As student partnership approaches have become more common, there has been increasing use of creative, dynamic, and mixed methods approaches to understand students' experiences. This includes data

55. Rebecca Freeman, "Is student voice necessarily empowering? Problematising student voice as a form of Higher Education governance", *Higher Education Research and Development,* 35:4 (2016), 859-862; Kelly E. Matthews, Alexander Dwyer, Stuart Russell, Eimear Enright, "'It is a complicated thing: leaders' conceptions of students as partners in the neoliberal university", *Studies in Higher Education* 44:12 (2019), 2196-2207.

56. Barbara Kamler, *Relocating the Personal: A Critical Writing Pedagogy*, (SUNY Press, New York, 2001), p.36.

57. Mick Healey, Abbi Flint, Kathy Harrington, *Engagement Through Partnership: Students as Partners in Learning and Teaching in Higher Education*, (The Higher Education Academy, York, 2014); Mick Healey, Ruth Healey, *Students as Partners Guide: Student Engagement Through Partnership. A Guide and Update to the Advanced HE Framework*, (Advance HE, York, 2019).

58. Dilly Fung, *A Connected Curriculum for Higher Education*, (UCL Press, London, 2017).

collection through surveys, interviews, focus groups, and the collection of material artefacts and reflective accounts. Analytical methods include quantitative and qualitative approaches and novel ways of studying material artefacts such as photo elicitation.[59] However, student partnership is not ubiquitous across the sector and is often confused with students' voices, resulting in students feeling that their views and opinions are not taken seriously by their institutions.[60] Equally, to date, historical researchers have not embraced the student partnership approaches as a means of better understanding the student experience in the past.

THEN & NOW AT THE UNIVERSITY OF WARWICK

Then & Now arose as an attempt to address this oversight by providing an opportunity for students to work in partnership with scholars and archivists to uncover the history of the student experience. Warwick was a fertile context for this project. One of Britain's "new" 1960s plate-glass universities, Warwick was established as part of a reimagining of the role of the university in society and to widen access to higher education.[61] From its first 436 students in 1965, it grew to 1,689 students by 1972, 20,000 by 2000, and 27,000 by 2018.

Warwick has a rich, contested history, with two primary competing narratives of its foundation and development. The first is a comprehensive official "jubilee" history, collated and presented by university management in official publications, marketing materials, and exhibitions, and resplendent with evocative photography and imagery.[62] This narrative celebrates leading university members for their work founding the university, including the first

59. Malcom Tight, *Researching in Higher Education*, (Open University Press, Maidenhead, 2003); Damien Homer, "Listening to Further Education students' perspectives: examining student voice practice through the lens of auto-driven photo elicitation", *Research in Post-Compulsory Education*, 26:4 (2021), 479-502.

60. Damien Homer, *The rhetoric of participation: student voice initiatives in a college of further study* (PhD thesis, Bournemouth University, 2019).

61. Jill Pellew, Miles Taylor, *Utopian Universities: A Global History of the New Campuses of the 1960s*, (Bloomsbury Academic, London, 2020).

62. Pieter Dhondt, "Introduction: university history writing: more than history of jubilees?", in: P. Dhondt (ed.), *University Jubilees and University History Writing: A Challenging Relationship*, (Brill, Leiden, 2015).

Vice-Chancellor, John "Jack" Butterworth, and his close ally and local Midlands industrialist Lord Rootes. In these narratives, the "entrepreneurial path" Warwick was set on by these pioneers is lauded by former Prime Ministers Margaret Thatcher and Tony Blair, and former US President Bill Clinton. Butterworth and Rootes' accomplishments are hailed as key moments enabling Warwick to be considered one of the most successful "young" universities in the world.[63] The second narrative is documented by historian E.P. Thompson and his students in *Warwick University Ltd*, written in the wake of a wave of student protests in the late 1960s.[64] In this narrative, local Midlands industrialists were presented as directing the university towards the production of "capitalistic" managers, whilst the spirit of the critical university endured in student protestors.

Both narratives utilise student memory and voice. *Warwick University Ltd*, originally written in partnership with Thompson's students, was republished in 2014 and prefaced with a series of reflections from participants in the student protests, to keep the memory of the struggle against the instrumentalization of higher education alive and relevant.[65] Warwick itself has maintained an interest in collecting student and staff memories, including a memories from students' page as part of its 40th-anniversary celebrations and an oral history project as part of its 50th-anniversary celebrations in 2015.[66] Both narratives further conjure nostalgia for realised or unrealised utopian architecture and spaces. Neither, however, satisfactorily attests to how students in general engaged with and navigated university spaces. While there is a prominent and vocal portion of the student body visible in *Warwick University Ltd*, it has been recognised that those students who were most involved in student protests

63. Michael Shattock, *Making a University: A Celebration of Warwick's First 25 Years*, (The University of Warwick, Coventry, 1991); Michael Shattock, *The UGC and the Management of British Universities*, (Open University Press, Buckingham, 1994); Michael Shattock, *The Impact of a University on Its Environment: The University of Warwick and Its Community after Fifty Years*, (University of Warwick, Coventry, 2015).

64. E.P. Thompson, *Warwick University Ltd: Industry, Management and the Universities,* (Spokesman, Harmondsworth, 1970).

65. E. P. Thompson, *Warwick University Ltd: Industry, Management and the Universities*, (Spokesman, Nottingham, 2014).

66. "40 years of innovation: memories from students", (accessed 8 July 2022); "Oral History Project", (accessed 8 July 2021).

cannot be considered fully representative of the wider student population.[67] Also omitted is any sense of the variability in students' experiences of living and learning. Warwick's history, with its focus on the history of the institution on the one hand, and national and student politics on the other, thus reflects the wider patterns within the history of higher education.

Thompson's reading of the development of the early university was intrinsically linked to his understanding of the proper function of a university and students in society. Thompson was concerned with democratising university education to incorporate a wider proportion of the population and to facilitate a wider, more critical, and more independent engagement with the making of contemporary society.[68] This vision of university education strengthening the capacity of young people to create useful knowledge to help tackle societal problems has remained an underlying pedagogy at Warwick. In the early 2000s, another prominent critic of the instrumentalised university, Mike Neary, launched the Reinvention Centre for Undergraduate Research at Warwick. The centre was intended to be a space to support, what he later came to term, "the student as producer".[69] In Neary's formulation, the student should be included in research to radically democratise knowledge production, initiate grassroots social change, and arm students with the critical knowledge to face major societal challenges.[70] Neary's conception of "the student as producer" shares similarities with "problem-based learning". In 2010, the Reinvention Centre was merged with another centre to form the Institute for Advanced Teaching and Learning (IATL), which funded *Then & Now*. Warwick's support for the active role of students in areas like curriculum development and research projects has since grown further with the establishment of the Warwick International Higher Education Academy (WIHEA) in 2015. This com-

67.   Thomas, "Challenging myths of the 1960s", 277–297.

68.   Peter Searby, John Rule, Robert Malcolmson, "Edward Thompson as a teacher: Yorkshire and Warwick", in J. Rule, R. Malcolmson (eds.), *Protest and Survival: the Historical Experience. Essays for E. P. Thompson*, (The Merlin Press, London, 1993).

69.   Mike Neary, Josh Winn, "The student as producer: reinventing the student experience in higher education", in: L. Bell, M. Neary, H. Stevenson (eds.), *The Future of Higher Education: Policy, Pedagogy and the Student Experience*, (Continuum, London, 2009).

70.   Mike Neary, "Student as producer: risk, responsibility and rich learning environments", in: J. Barlow, G. Low, M. Price (eds.), *Social Purpose and Creativity – Integrating Learning in the Real World,* (University of Brighton, Brighton, 2009).

munity of practice group, comprised of staff and students, "aims to develop and embed outstanding learning and teaching' at the university".[71] Amongst its many activities, WIHEA runs a "learning circle" dedicated to "co-creation", which it describes, "at its best", as "a collaborative, reciprocal partnership in which all participants have the opportunity to contribute equally".[72] Recent WIHEA-funded projects include "Co-creation at Warwick", a wide-ranging effort by staff and students to investigate and map current co-creation efforts within the university —including *Then & Now*— to "understand, support, promote, and publicise" co-creations benefits.[73] Warwick's current "Education Strategy" includes "student research" as one of its four "strategic directions", with a promise to develop "extra-curricular opportunities to engage in research, including working alongside university researchers [...] and team-based research activity".[74]

Then & Now emerged from this complex pedagogic and historical context. It was an experimental, interdisciplinary, student partnership research project. It involved academics, undergraduates, and postgraduates from across Warwick's Arts Faculty, specialist archival and library staff, and university alumni. It aimed to increase understanding of the history of the student experience, foster a greater sense of learning community, and showcase the potential of student research. At the start, interested students were invited to take part in introduction meetings at the Modern Records Centre (MRC) archive, on the university campus, supported by the MRC public engagement officer. The students were actively encouraged to explore a range of source materials that evidenced the student experience to map what was available and to develop specific methodologies and methods to enable their own independent and/or collaborative investigations. Partnerships with the students were not static and were allowed to naturally evolve towards giving the students increased autonomy.[75] They were given the freedom to organise themselves into different "teams" based on their areas of interest and to set their workloads accord-

71. "About WIHEA", (accessed 8 July 2022).
72. "Co-creation", (accessed 8 July 2022).
73. "Co-creation at Warwick", (accessed 8 July 2022). Other projects have included: "Warwick employability challenge: co-creation approach to critically engaging with employability" and "Co-creation of inclusive pedagogical practice recipes".
74. "Education strategy at Warwick", (accessed 8 July 2022).
75. Woods & Botcherby, "Then and Now Arts at Warwick Student Project", 55-75.

ingly. Progress was loosely structured with weekly project meetings. From the start, it was decided the major project output would be an exhibition, but the exact nature of this, and other outputs, were decided by the students.

If the narratives and experiences recovered in histories and archives are to reflect the diversity of the student experience in the past, one way of creatively exploring this is to invite the diverse breadths of interests present in the student body to explore and generate their understandings of archival material. Above all, *Then & Now* sought to enable student agency and autonomy in identifying and analysing sources. This was to support the students in identifying research questions that were relevant to them and the contemporary student experience. As an example, despite student politics being a prominent theme in historiography and well represented in the archives, none of the students on the project explored this as a research question. They considered debates of political representation as less of a concern in their own experience than the politics of identity and equality or debates around student fees.[76]

The subsequent outputs from *Then & Now* demonstrate, firstly, the diverse range of sources that are available and that can be used to creatively explore the history of the student experience; many have so far been overlooked by scholars. Secondly, they show how involving students in research can inspire new forms of innovative questioning about the history of the student experience that relates to students' current concerns. Thirdly, the students' fresh approaches and ideas, and the project's overall success, underlined the benefits of student partnership and the potential of student-led research, especially in the context of the student archive which is supposed to preserve the student's voice. The following section examines the archives, materials, and approaches used by the *Then & Now* project researchers.[77]

76. See, for example: Lauren Sleight, "Towards inclusivity at the University of Warwick: an oral history study", *Exchanges: The Interdisciplinary Research Journal,* 8:4 (2021), 34-54.
77. The outputs can be explored on the *Then & Now* exhibition website. Reflections on the project and its outputs can be found in: Pierre Botcherby, Josh Patel, Kathryn Woods (eds.), "Then & Now: Arts at Warwick" special issue, *Exchanges: The Interdisciplinary Research Journal* 8:4 (2021).

THEN & NOW STUDENT ARCHIVES

The primary focus for *Then & Now* was on the investigation of the holdings of Warwick University's MRC, the university's official archival repository. Founded in 1973, and located at the heart of Warwick's campus, it is Britain's main archival repository for trade union and employers' organisations, including the archives of the National Union of Students (1930-2012). The MRC's collections are universally accessible and well-organised. Students on the project, undertaking archival research for the first time, were supported by expert archival staff who had extensive knowledge of the holdings. Most materials pertaining to the university were recorded as part of its operational procedures. These official records were necessarily intended to be a "public" record or justification of its activities. Materials of this sort includes a range of registry and governance documents, minutes of departmental meetings, departmental and university correspondence, architectural plans, and marketing materials.

However, the archive also holds a range of miscellaneous items relating to the student experience. It is home to collections of student newspapers and publications, such as the longstanding university-sanctioned but student-produced newspaper *The Boar*, and entirely student-instigated collections like the short-lived feminist publication *Cobwebs* (1986-1987). The collection also holds various media items, including films about student life in the UK and at Warwick like *This is Your Union* (1963), *On Campus* (1970), and *Student Life* (1972), and marketing materials including official university prospectuses, "alternative" prospectuses, and assorted photographs. Many of these holdings have been digitised and are available online, including newspapers, prospectuses, and handbooks. Indeed, the MRC is unusual in how much of its university archival material it has digitised. These student materials cover a wide spectrum, illustrating the porous boundary between the institutional archive and the student archive. Also available online are 210 oral history interviews conducted with current and former staff and students for the 50th-anniversary celebrations.[78] Such evidence provides useful insights into the history of the student experience. Students working on *Then & Now* were innovative in their analysis of these sources. For example, one student worked with the prospectus collections to trace the evolution of the degree courses offered within the Arts Faculty, analysing the different trends in programme growth, and offering an account of what factors have informed the introduction and removal of course options.

78.   "Oral History Project", (accessed 8 July 2021).

The students faced some challenges when engaging with the MRC to undertake their research. Firstly, there are gaps in some of the archival holdings, even as they relate to official documentation, especially for the more recent period. For example, no digital materials are available after 1991 for any newspaper publication. None of the post-2010 prospectuses or handbooks have been digitised, and physical prospectuses are also missing from 2001, 2008, and 2011 as they were arbitrarily not transferred from the registry to the archive. Indeed, to complete the degree timeline, students had to reach out to the university's marketing departments to resolve these gaps within the existing records. Secondly, potential archival sources such as the National Union of Students Archive, and wider official university documentation, are also not yet available digitally. This was problematic as the project overlapped with the Covid-19 pandemic which forced the closure of the physical archive, although MRC archivists helped provide materials where they could.[79]

Thirdly, the MRC has a preservation bias common to higher education archives. It is useful to understand the archive as something curated since individuals and institutions have often determined what deserves to be preserved and what does not.[80] Jordanna Bailkin argues that this often creates an unevenness in the archive. She highlights, in particular, the irregularities between official and personal documents, whereby official documentation is determined worthy of preservation and in some cases can suffer from hyper-documentation.[81] By contrast, "unofficial" documents and personal papers are subject to hypo-documentation. When applying these ideas to the existing historiography of universities, the predominance of histories that fail to address the student experience reflects the hyper-documentation of "official" documentation present within the university archives. Research conducted by Jessie Lymn and Tamara Jones into student newspaper collections in Australia recognises this in the context of higher education histories, highlighting the widespread failure of institutional archives to achieve uniformity

79.   Woods & Botcherby, "Then and Now Arts at Warwick Student Project", 55-75.
80.   E.H. Carr, *What is History?*, (Palgrave Macmillan, Houndsmills, 2001), pp. 1-24. This curation and selectivity is also visible in the primary materials themselves, even before they are included (or not) in an archive. See: John Tosh, *The Pursuit of History* (3rd ed), (Longman, Harlow, 2000), 61-63.
81.   Jordanna Bailkin, 'Where did the empire go? Archives and decolonization in Britain', *American Historical Review,* 120:3 (2015), 884-899.

in how publications are held, particularly in times when student opinion differed from that of the university institution.[82] The MRC's recording and varied archival practices mean it now often only incidentally contains evidence of students' lives. These preservation biases are not currently being redressed by donations from students, although there is an active campaign to collect the full collection of prospectus records.[83] University archivists Jessica Wagner and Debbi Smith have shown that current students do not perceive their records as something that belongs within archives and therefore are unlikely to consider a donation.[84] When confronted with limited source materials about the student experience, the *Then & Now* student researchers directed their focus toward alternative archival collections within the university.

One of these was the university's extensive art collection of images and sculptures, including items gifted and purchased. These holdings are managed by the University Curator who leads the University's Mead Gallery, which opened in 1986 as part of the Warwick Arts Centre. Warwick's collections feature work by artists including Patrick Heron, Jack Bush, Gene Davis, Terry Frost, Roger Barnard, Eric Gadsby, Bridget Riley, and Peter Doi. Several students on the project focused their research on the history of this collection which has been digitally archived, increasing its accessibility.

Histories of art on university campuses have tended to focus on the artworks themselves and their contextualisation concerning art and social movements of the period. There has been considerable study exploring how, like many plate-glass universities, this art and the architecturally built environment was planned by the university administration to be an educating force affirming civil citizenship.[85] Student interests in *Then & Now* encouraged instead a focus on how the art interacted with, shaped, reflected, and generated student culture. For exam-

82. Jessie Lymn, Tamara Jones, "Radical holdings? Student newspaper collections in Australian university libraries and archives", *Journal of the Australian Library and Information Association*, 69:3 (2020), 330-344.

83. "Warwick Digital Collections: University of Warwick Prospectuses and Handbooks", (accessed 8 July 2022).

84. Jessica Wagner, Debbi Smith, "Students as donors to university archives: a study of student perceptions with recommendations", *The American Archivist,* 75:2 (2012), 538–566.

85. Stefan Muthesius, *The Postwar University: Utopian Campus and College*, (Yale University Press, London, 2000); William Whyte, *Redbrick: A Social and Architectural History of Britain's Civic Universities*, (Oxford University Press, Oxford, 2015); Josh Patel, "The role

ple, one student on the project explored how generations of students had built a culture around Black Koan, which sits in the centre of Warwick's campus and has something of a cult following. The mythology around the Koan uncovered by the project, mostly through interviews, found evidence of a Koan society established in 1990, a marriage between the Koan and a female student, and frequent offerings of beer and pizza presented to the Koan during campus bar crawls. These stories exemplify the gaps between the professed official intention of the art and the purposes student communities found in the art. However, using the art collection also presented significant methodological challenges. For instance, analysis of the collection relied heavily on the expertise of the art history and media students equipped with the skills to effectively interpret and engage with them, showing the importance of pre-existing specialist knowledge concerning archives. Equally, with works being scattered across campus, engagement with these sources would have been extremely challenging without the well-organised and detailed digital archive of works provided by the Mead Gallery.

Figure 1: Photograph of Warwick's Students' Union archive.[86]

of student in society: ideas of British Higher Education policy and pedagogy 1957-1972", (PhD thesis, University of Warwick, 2021).

86. This, and other similar images, can be found on the project website: "Work on campus" (accessed 8 July 2022).

The third archive was the Students' Union (SU) archive, held within the Students' Union building. This includes documents relating to the management and governance of the SU and university, student union campaigns, student life, photographs, and miscellaneous ephemera such as campaign leaflets. The SU's holdings have the potential to tell a different story about student life at Warwick than the "official" archives in the MRC, partly because of the archive's lack of professional archival oversight and eclecticism. This archive highlights the role of opportunity in determining the documentation that has been preserved on student experience, the collections reflecting the changing interests of SU employees and students over time. For example, as part of their investigations, *Then & Now* researchers uncovered an official university document that was marked "confidential" and was not supposed to be taken from a meeting; this had been ignored by a meeting attendee who, for reasons unknown, had kept it for their records.

The nature of the SU archive presented challenges to the project researchers. To start, it is hard to access because it is not widely known, even amongst SU staff. It is also difficult to work in. The "archive" is a small room, tucked away in the middle of the SU building. The collections are organised into general folders and efforts to produce a rudimentary paper catalogue were spearheaded by a lone student in the 2000s. It, therefore, remains disorganised, as photographs on the online exhibition's "Behind the Scenes" pages demonstrate (Figure 1). Researchers must work on the floor as there is no room for a desk and all available surfaces are covered. Recently added items have been placed in the room at random. Likewise, collections of photos are stored without any dating system. The effect is disorientating and makes the material difficult to engage with. Nor has any of this material been digitised. Researchers for the project were forced to rely on photos and details recorded on the one trip that was possible before the Covid-19 lockdown restrictions were introduced, preventing a full engagement with the archive's material. The experiences around the inaccessibility of the SU archive highlight the difficulty for researchers in moving beyond "official" university archives.

BUILDING THE STUDENT ARCHIVE

Faced with these limitations of accessing student experiences and life through the campus archives, the *Then & Now* student researchers took the in-

itiative to look towards a much wider range of sources, including conducting oral history interviews with current and former staff and students and searching the Internet for Warwick-related ephemera (particularly photo-hosting websites like Flickr). In doing so, they hoped to redress some of the preservation bias of institutional archives. The students' resourcefulness and willingness to work on the margins of what is generally considered academically acceptable sources of inquiry to solve the problems they faced is a key example of the problem-based learning which suffused *Then & Now*.

Oral history has been deployed to recover histories of student experience and redress the emphasis of the archives. In Alessandro Portelli's classic conception, oral history gives voice to "people normally considered as no more than "things" […] whose history is either absent or distorted in the written record".[87] As noted already, many institutional archives and histories treat students simply as "things". Interviews, moreover, "often reveal unknown events or unknown aspects of events, and they always cast new light on unexplored sides of the daily life of the non-hegemonic classes", meaning they can help fill gaps, as well as introduce innovative ideas and themes, in the archive.[88] In helping to "uncover the experiences" of those "disregarded by conventional histories", oral history is portrayed as a "democratising" methodology, particularly in an age where interviews can even be recorded using a standard smartphone.[89] Collecting the interviewees' testimonies amidst the restrictions of the Covid-19 pandemic underlined again the student researchers' adaptiveness in the face of problems. Where many oral historians hold reservations about remote interviewing, the *Then & Now* researchers transitioned quickly and effectively to conducting their interviews via video call.[90]

Achieving oral history's professed democratisation, though, can be challenging. Oral history suffers from its own selection biases, whether in terms of the intentions of the interviewer(s) or the range of interviewees reached; even amongst those absent from the archive, hierarchies of audibility emerge. Its use can be unrepresentative in terms of the relative weight given to certain

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87.   Alessandro Portelli, "The peculiarities of oral history", *History Workshop,* 12 (1981), 97.

88.   Ibid, 99.

89.   Lynn Abrams, *Oral History Theory* (*2ⁿᵈ ed.*), (Routledge, Abingdon, 2016), p. 173.

90.   Pierre Botcherby, "Best practice versus reality: Arts at Warwick, Coronavirus, and remote interviewing in oral history", *Exchanges: The Interdisciplinary Journal,* 8:4 (2021), 113-125.

voices and narratives. Where oral history has been used in institutional histories of higher education, it has often been used by those writing these histories to gather fairly nostalgic and uncritical reminisces on student life rather than to interrogate the student experience.[91] The "Voices of the University" oral history project conducted for Warwick's 50th anniversary included a space for students' voices but prioritised the university's institutional culture and vision over the messiness of student living and learning.[92]

The interviews conducted for *Then & Now* featured students interviewing (former) students, using a loose life story approach where interviews are driven by the narrative of the interviewee. This facilitated a reflection of the diverse student experiences of the interviewees on their terms. Thus, the *Then & Now* interviews succeeded in capturing aspects of the student and staff experience which have often not been prioritised in previous research. For example, interviewers prompted interviewees to discuss changes they saw in inclusivity at universities.[93] Consequently, some interviewees shared personal stories about how they negotiated university, despite inequalities surrounding class and gender. One discussed their experience as an education undergraduate in the early 1990s, describing the classism they experienced as a local mature student from a modest background:

> One bad memory from an education seminar, [...] the professor said 'oh let's go round the circle and say your name and where you're from "cause it must have been early days" and I said "I'm Katherine and I'm from Nuneaton" and he went [in an exaggerated accent] "ah Nuneaton, we've got a local girl" and [...] I was so embarrassed that he had made fun of my accent and I realised at that moment that even amongst the mature students who were quite local, I was the only one with a local accent. And I just... half of me was embarrassed and half of me was outraged, how dare he do[b] me in for having a local accent.[94]

91. See the note of caution in Jacobs, Leach and Spencer's, "Learning Lives and Alumni Voice". This is distinct from, for example, Callum Brown, Arthur McIvor, and Neil Rafeek's, *The University Experience, 1945-75: An Oral History of the University of Strathclyde* (Edinburgh University Press, Edinburgh, 2004), which used the testimonies of "management, academic staff, support staff and students" as "stand-alone" material so that their memories could become "an important and valid history" (p. xi).
92. "Voices of the university", (accessed 8 July 2022).
93. Sleight, "Towards Inclusivity at the University of Warwick", 34-54.
94. "Then & Now: Inclusivity & Accessibility", (accessed 8 July 2022).

It was, however, difficult to access the sheer variety of the student experience from such interviews. Former students were to be primarily contacted through the university's Alumni team, meaning access to the "unofficial" source (former students) would be mitigated by an "official" university body. This is an example of the potential constraints on a student archive created within the institutional framework of the university. When this process proved too slow, interviewees were sourced from former students known to the project researchers. Given the young, white, and predominantly British make-up of the *Then & Now* team, this meant the interviewees were mainly domestic students who had graduated within the last five to ten years, meaning they only offered a partial glimpse of the student experience at Warwick.[95]

To overcome the emphasis of the documentary archives and the limits of their networks to reach oral history interviewees, the students turned to the internet. The lack of physical limits to preservation in the online space increases the likelihood that items helpful for telling histories of student experience might be recoverable. This likelihood rises exponentially for more recent material. The transfer of the living and organisation of student life to online domains and through social media since the 2000s has only accelerated due to the Covid-19 pandemic. The project researchers had direct experience with this shift. This meant they were supposedly well placed to assess and generate representations of student lives in this medium.

The quantity of available material online can, however, be a source of difficulty even for these so-called "digital natives".[96] Rather than a paper trail to follow, our student researchers were presented with websites and computer files that are not actively collated or available to the wider public to access. The amount of material available is often uneven. Even more so than documentary archives, the personal nature of material uploaded online means these resources are an "extension" of the "identity" of their creator. Whilst not subject to the same physical constraints as documentary archives, accessibility online is not universal. Social media, for instance, is simultaneously a public and a private space. Many of the more personal materials related to student life are hidden inside private personal accounts or groups on sites like

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95.   Woods & Botcherby, "*Then and Now* Arts at Warwick Student Project", 55-75.

96.   Ellen Helsper, Rebecca Eynon, "Digital natives: where is the evidence?", *British Educational Research Journal,* 36:3 (2010), 503-520.

Facebook or Twitter or exchanged via encrypted applications like WhatsApp. Even where the material is publicly available to view, for instance on websites like Flickr, the materials cannot simply be used without consideration of data protection and copyright permissions.[97] One Flickr account featured numerous photos capturing student protests at Warwick, but the photographer rejected requests for their use. There is also the issue that much material online is uncategorised and unattributed (like many materials in the SU), so it can be challenging to put it into context and ascertain its representativeness in the wider student experience. This meant that our students' efforts to retrieve evidence of student experience in the online domain were not especially successful. It did, however, highlight the significance of the challenge in recording student experiences now that large parts of student life have transitioned to electronic forms.

CONCLUSIONS: PLAYFULNESS AND TRANSFERABILITY

This chapter has explored the theoretical and practical value of utilising the experiences and expertise of students in uncovering the history of student experience and informing the broader history of higher education. The difficulties that are inherent in archival research, of course, remain. As we have seen, the prominence of certain institutional sources has led to a void of concern for preserving sources of the greatest relevance to the lived student experience. Even where such sources are preserved, their relative invisibility and inaccessibility have meant that institutional narratives have prevailed. It seems almost unnecessary to say that it would be impossible to produce a history that satisfactorily represented the complete diversity of student experience. *Then & Now* by no means overcomes this obstacle.

Often, pedagogic research tends to report only positive outcomes. Here, though, it is important to recognise the limitations of the methodology em-

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97. Richard Rogers, *Doing Digital Methods*, (SAGE, 2019); Neils Brugger, Ian Miligan (eds.), *The SAGE Handbook of Web History*, (SAGE Reference, 2019); Casey Fiesler, Nicholas Proferes, "'Participant' perceptions of Twitter research ethics", *Social Media + Society*, 4 (2018), 87-96; Grace Millar, "#mininghistory: the impact of social media collective remembering on oral history", (Paper given to 2018 Oral History Society conference: "Dangerous Oral Histories: Risks, Responsibilities, and Rewards").

ployed.[98] Firstly, *Then & Now* did not produce a cohesive narrative of the student experience in the Arts Faculty at Warwick. The very partial story it told was restricted by the working conditions imposed by Covid-19 and was dependent on the students' interests, participation, and patience. Secondly, even the student archive reflects its creators. *Then & Now* produced a very arts-focused, undergraduate, and white-British narrative, reflecting the identities of the majority of those involved in the project.[99] Thirdly, the student archive reflects the conditions in which it is created. The materials from the "official" MRC archive were still prioritised over the "unofficial" SU archive. The project's oral history interviews failed to reach beyond a small portion of the student experience.

However, grounding the approach in student co-creation and/or student-led research – particularly if working with a group of students more representative of the wider student population and experiences – mitigates some of these concerns, as the student archive's creators will also be its actors. By including students in the process of creating narratives of the student experience in the past and committing those experiences and interests to archives, the aim is not to recover authentic experience. Instead, it is to assist in imagining the scope and breadth of the possibility of studenthood across time and to learn more about student identity and experience in the present. It allows investigators to break out of limiting research processes and expand the breadth of participants in research by discipline and identity, bringing new perspectives to materials. By creatively self-examining through the archive, students today may come to reflect on their own experiences and performance of being a student, of living and learning, and in higher education. Primarily, it continues to build on the student archive and address some of the omissions in university archival and recording practises so that future narratives of living and learning at universities might be richer and more playful. As the nature of student life changes and moves from the physical world towards the void of online exchanges, this becomes a surprisingly critical process. From *Then & Now*, a particularly pertinent illustration of this shift is the "Lockdown Diaries", where

98. Lucy Mercer-Mapstone, Sam Lucie Dvorakova, Kelly Matthews, Sophie Abbot, Breagh Cheng, Peter Felten, Kris Knorr, Elizabeth Marquis, Rafaella Shammas, Kelly Swaim, "A systematic literature review of students as partners in Higher Education", *International Journal for Students as Partners*, 1:1 (2017), 15.
99. Woods & Botcherby, "Then and Now Arts at Warwick Student Project", 55-75.

student researchers responded to the first British national Covid-19 lockdown with video diaries recording how their role on the project and as students changed as a result. They recognised the significance of the moment to their idea of studenthood and sought to add a real sense of "now" to "then". Another student researcher captured the importance of physical space, something society was increasingly conscious of during the lockdowns, through her artistic reflections on the university's Humanities building.[100]

Deploying and reflecting on this co-creation pedagogic strategy as a historical method provides a critical perspective on the history of universities and highlights the troubles that prevailing historical methods have in the illuminating student experience. This goes beyond the reproduction of nostalgic memories or utopian plans. Most institutional histories are political, policy, or intellectual histories, and tell their stories from the "top-down" perspective of institutional archives which ends up privileging histories of prospectuses. Oral histories of universities tend towards constructing and maintaining shared memories rather than critical investigations into the meanings of student experiences. Facilitating an encounter between students of the past and present through a student-led investigation into an unbounded and nebulous archival space to some extent cuts through these limitations and therefore holds historiographical value. It begins to expose the fundamental role of higher education in society, the values and tools for worldmaking that spaces of higher education provide for students, and the "outcomes" that students as agents in the past derived from them. It simultaneously affords students as investigators in the present an opportunity to reflect critically on their role in society today.

Then & Now was enabled by the University of Warwick's distinctive facilities and institutional structures. Reflecting on these factors is important for considering how this model of an investigation into the student archive can be replicated and expanded beyond the Warwick context. The first is the extensive student archives provided by the SU and Modern Records Centre, and the comparatively comprehensive digitisation of the latter's holdings. The second is Warwick's institutional commitment to student co-creation and research,

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100. Madeleine Snowdon, "Afterimages: reflections on an artistic response to site and community at the University of Warwick", *Exchanges: The Interdisciplinary Research Journal,* 8:4 (2021), 76-86.

as evidenced in its Education Strategy, and the provision of funding opportunities, expertise, and pedagogic research centres to facilitate it. If such an approach were expanded to the creation and study of the student archive beyond Warwick, we would argue that the following are vital to the student archive's creation and to enable students to engage in its creation and analysis:

1. Mapping of student archival holdings across HE institutions, Student Unions, and student organisations.

2. Improved archiving, i.e., wider collection of student holdings and the collection of a broader range of materials that reflect the student experience. This would include a wider cataloguing of these collections particularly in SUs (Students Union) and digitisation of much of this material.

3. To ensure a wider collection of student holdings, inherently as we have argued, universities should commit to working in collaboration with students in archival collections.

4. Increased funding opportunities for student research, public engagement, and co-creation activities.

5. Increased opportunities for embedded co-creation and student research in the university curriculum.

6. Creation of UK networks for student-led research, encompassing theory and methodology, and the history of the student experience.

As efforts to identify and reshape the role of universities today to provide meaningful "student experiences" continue to accelerate, critical analysis of student experience will become ever more important. We argued for partnering with students to proactively curate new student archives, even if in the initial stages these are imagined and unbounded rather than physical archival collections. We present this as an approach for self-consciously redressing some of the unevenness in archival recording practises and histories of the student experience.

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4. Creating socialist youth: abolishing the German traditions and the Christian heritage in the Hungarian student culture 1945–1949

Lázsló Pálfi
Óbuda University (Hungary)
Pálfilaszlo22@gmail.com

HISTORIOGRAPHY, AIM OF STUDY

The research on the history of Hungarian youth movements suffers from a haphazard level of elaboration. After the fall of Socialism, the new political system recommended a great opportunity to evaluate the past, and studies were born free from a very biased framework.

Hungarian scholars made valuable contributions to the research of the Catholic *KALOT* movement and its founder, Jenő Kerkai SJ. Margit Balogh's *A KALOT és a katolikus társadalompolitika 1935-1946* goes for the most prominent study, which is about the Catholic social policy connected to the Catholic youth movements in the Horthy era. Éva Cseszka, who is a scholar of the social history of political Catholicism, is considered the most notable researcher of Jenő Kerkai SJ. Her studies provide a solid basis for a related analysis.

Examining Communist and Socialist organisations has lost significance. Hungarian and international science must wait for a comprehensive study, especially a book about the Soviet-style Hungarian Socialist youth movement *DISZ*. Nowadays, Petra Polyák is the author of the most relevant papers. In her studies, she focuses on the relationship between students and power.

From the 1930s until the fall of Socialism, the Hungarian youth movements were always connected to politics. For this reason, a top-down approach was needed to clarify the contemporary political dynamics in the youth movements. My study aims to display the mechanisms by which the Soviet-backed political class controlled the transition of Hungarian youth movements by abolishing German and Catholic structures and traditions. Transition means, in this sense, a mixed process of structural and ideological change, which rep-

resents the political takeover of the level of cultural institutions. The outcome of this process secured the hegemony of the new order.

Visualization enjoys importance. The use of political symbols and pictures in this comparative analysis contributes to the comparison of youth organizations before 1945 and the socialist ones after 1949.

INTRODUCTION

Hungary had a socialist experiment in 1919: as a socialist dictatorship, the Soviet Republic of Hungary, a coup d'état against the civic liberal government (18 October 1918 - 21 March 1919), managed to control Hungary for 133 days. The Entente authorised Romania to remove the communists from power until counter-revolutionary units, led by Admiral Miklós Horthy, could take over. As regent, Horthy was the head of state of the Kingdom of Hungary (6 August 1919 - 15 October 1944).

The Horthy era was labelled as the "Christian-national course". This name referred to the following elements: 1) empowering Catholicism and the two major Protestant churches; 2) moderate antisemitism born from the antagonism towards the Jews who participated in the socialist regime of 1919; 3) criticism of liberalism; 4) rejection of Marxism. The "Christian-national course" intended to prevent a socialist revolution in Hungary again; hence, the churches created Christian youth networks. Interwar Hungary followed the German model of student culture.

After the loss of the Second World War, the democratic parties were forced to form a coalition with the Hungarian Communist Party, which destroyed the democratic effort that took place between 1945 and 1949. The patterns of high politics were all implemented in youth policy by the communists to create the Hungarian socialist youth, which was a typical case in Central Eastern European countries.

THE CHRISTIAN ROOTS OF STUDENT CULTURE AND YOUTH POLICY IN INTERWAR HUNGARY

The structures of the interwar Hungarian society showed mostly the same patterns as before 1914. The elite served as a bastion of this period, and its ru-

ral romanticism and aristocratic elitism played a key role in politics. However, Hungary suffered a lot after the First World War: it was no longer a member state of an empire led by the high-esteemed Habsburg dynasty; hence, territorial loss and prestige were meant to be compensated with "cultural superiority".

The ideology of "cultural superiority" (*kultúrfölény*) was based on the theory of Kuno von Klebelsberg, Minister of Religion and Public Education between 1922 and 1931: "… we should not forget that the Hungarian motherland can be sustained and made great not by sword, but by culture." This statement had its context in territorial revisionism, i. e. the aim to regain the lost territories by making Hungary appealing to the neighbouring peoples based on its cultural greatness.

The interwar period brought a remarkable change in the Hungarian cultural policy: the cultural sector received 9-10% of the government budget in the second half of the 1920s. Klebelsberg declared war on analphabetism. The state established a network of elementary schools, and the outcome was a very positive one: the percentage of analphabetism within the population over 6 years of age dropped from 15% to 7% in the early 1930s.

After 1920, the Hungarian state had colleges moved from the lost territories to Hungary. The Franz Joseph University of Kolozsvár (today Babeș-Bolyai University) was partially moved to Szeged. The Elisabeth University of Pozsony (today Comenius University of Bratislava) was rehoused in Pécs.

Banská Štiavnica, or Selmecbánya by its Hungarian name, was the centre of mining education. This city was populated predominantly by Germans who brought mining traditions here in the early modern times. These settlers founded the mining education in the city, and their Burschenschaft, established in 1823 under the name *Deutsche Gesellschaft in Schemnitz* (German Society of Selmecbánya), began to bloom. This student association adopted the traditions of German *Sudentenverbindung*: its songs, pub culture, rituals, and uniforms were based on German traditions. After the First World War, the city became part of Czechoslovakia, and the education of the mining and timber industry found its new place in Sopron. After the 1990s, the students of the University of Miskolc and the Timber Industry College of Sopron revived all of the old traditions.

Figure 1 and 2. Traditional student uniforms in Selmecbánya (1879) and the
Timber Industry Faculty of the College of Sopron and the University of Miskolc.
Education in the mining industry was moved to Miskolc in the 1950s.

The conservative-liberal Prime Minister István Bethlen had to resign in 1931, and so did his Minister of Religion and Public Education, Klebelsberg who died in 1932. The negative impact of the Great Depression of 1929 pushed the Hungarian political system towards the right. This circumstance permitted the former military officer Gyula Gömbös, who sympathised with Mussolini's Italy, to form his government. Involving the masses into Hungarian politics was a very important issue for Gömbös. For this reason, Gömbös's Minister of Religion and Public Education, Bálint Hóman sought to create a well-organised Hungarian youth based on patriotism and Christian values. In the 1930s, the government provided stipends for Hungarian youth of peasant background to create a new intelligentsia which should have replaced "Jewish elements".

Hóman aimed to create a new elite; therefore, the subjects taught at the elementary level were dominated by Hungary-related materials. The role of Christian churches in education also increased considerably: In 1937-1938 the state owned 19% of the elementary schools, 35% of the high schools, and 40% of the middle schools.

The importance of the Catholic Church was increasing, since this denomination was the majoritarian one. The Catholic Church intended to implement Christian social values based on the encyclical *Rerum Novarum* issued by Pope Leo XIII, and *Quadragesimo Anno* issued by Pope Pius XI. The Hungarian youth had to be organised according to Christian teachings.

Adolph Kolping's associations, which stemmed from Germany and spread in the old Austro-Hungarian Empire, served as the basis for such organisations. In Kolping's movement patriotism and religious activities were combined with education. Furthermore, some Western political systems that were mixtures of corporatism and political Catholicism, provided examples for establishing a Catholic mass movement in Hungary.

Jesuit priest Jenő Kerkai was deeply involved in social issues. He observed that change is necessary in the Hungarian Catholic youth policy. The structure of *MAKLOSZ*, the Hungarian version of the Kolping Associations, had become outdated by that time. A new mass movement needed high-quality media and devoted members who could spread their message. After negotiating with Hungarian clergymen, Kerkai received their support, and freshers joined the new Catholic movement. Their radicalism was impressive even for the social democrats.

Kerkai and his followers established the *KALOT* in 1935. This organisation created the network of folk high schools (népfőiskolák), where the education of young peasant men took place. These schools were not colleges even though the subjects taught at them had some elements of tertiary education. Membership in the *KALOT* was voluntary. Each local group functioned as a cell-like structure. Each group had 6-8 members, and the men within the group became friends. On their events, they held debates and courses; hence, a group event worked as a "self-study activity". Officially local parish-priests led these groups. *KALOT*-groups sought for an influential man in a village who could recommend a talented young man. Thereafter, the young man participated in a three-and-half-day training. After granting him membership, the group organised events, involving games, reading literature and learning etiquette, as well as balls that made the young man attractive for local girls. The networking succeeded to grow nationwide, and *KALOT* became the largest organisation in 1942 based on the numbers of its members: 100 secretaries, 5,000 voluntary leaders, 3,500 local organisations, by and large 500,000 members.

Picture 3. The new Catholic mass movement was named *KALOT*.[101]

As it is evidenced by its coat-of-arms,[102] their social programme was based on the slogans "For More Christ-like Men!" (*Krisztusibb embert!*), "For More Educated Villages!" (*Műveltebb falut!*), "For a Vigorous People!" (*Életerős népet!*), "For Self-respecting Hungarians!" (*Önérzetes magyart!*).[103] Although *KALOT* was basically a Hungarian Catholic movement, it issued newspapers in Slovak and Rusyn languages in order to help Hungary's territorial revision on the cultural level.

At the Hungarian colleges the *Burschenschaft* remained popular as a form of student association, and the growing German influence of the 1930s increased this tendency, which worried some of the politicians. The opposition agrarian big tent party *FKGP*,[104] which split from the governing national conservative Unity Party, was not attracted to this development. Lajos Dinnyés,

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101. *Katolikus Agrárifjúsági Legényegyletek Országos Testülete*, in English: National College of Catholic Agrarian Youth Societies.

102. *KALOT-Kerkai Évkönyv: Jubileumi kalendárium 1904-2004*, ed. József Bálint and Róbert Kozma, (Vác: Kucsák Könyvészet és Nyomda, 2004), 70.

103. Balogh, *A KALOT és a katolikus társadalompolitika 1935-1946*, 40-44.

104. *Független Kisgazdapárt*, in English: Independent Smallholders Party.

member of *FKGP* parliamentary faction, attacked Minister Hóman on 3 June 1935, when the Minister was holding his exposé about the current budget and the structural changes of the school system. Dinnyés mentioned in his speech that

> … I do not find it correct and Hungarian-like to organise the Hungarian youth, based on the German example, into Burschenschaften. We are Hungarians. My heart is bleeding when I see Hungarian college students wearing German Burschenschaften-hat because, regardless of how I honour and respect the German nation, strength, productivity, knowledge and talent, the Hungarian youth, which represented strength, readiness to act and reforms in 1848, should not wear such a hat and ribbons, nor should they adopt traditions and various externals from abroad.[105]

AFTER WORLD WAR II: CREATING A SOCIALIST YOUTH

Hungary participated in the Second World War on the side of the Axis Powers. The old territories were partially regained between 1938 and 1941. Hungary declared war on the Soviet Union on 26 June 1941 in response to the Soviet bombardment of Kassa (today Košice, Slovakia). The Battle of Stalingrad meant a turning point, and the Axis Powers were pushed to the West by the Soviet Army. When the Soviet Army reached the Hungarian borders, the German Army occupied Hungary on 18-19 March 1944. Horthy planned to declare neutrality. As revenge, the Germans forced the Hungarian government to resign, and the far-right Arrow Cross Party,[106] led by Ferenc Szálasi, was put into power in October. Szálasi's government showed loyalty to Hitler and pledged to fight until the last drop of blood. The Soviet Army fought on Hungarian soil until 13 April 1945.

The communist emigrant politicians returned to Hungary. They intended to create a Soviet-like people's republic based on the outcome of a democratic election. This was a mistake on the part of the communists since the election slowed down Hungary's political transformation.

105. "Az 1935. évi április hó 27-ére hirdetett országgyűlés képviselőházának naplója: Második kötet" (Budapest: Athenaeum, 1935), 210.
106. In Hungarian: Nyilaskeresztes Párt – Hungarista Mozgalom.

Election of National Assembly Act No. 8 of 1945 denied the right to vote of members of the Hungarian Life Party (before 1939: Unity Party), the Arrow Cross Party, and other far-right organisations. Suffrage was more democratic than before: every Hungarian citizen who was over 20 and not prohibited from voting, could participate in the elections in 1945. To gain a seat in the parliament, 12,000 votes were needed.[107] Based on the outcome, the *MKP*[108] had to face an unpleasant surprise: the *FKGP*, led by Calvinist reverend Zoltán Tildy, got 57% of all votes and gained 245 of the 409 seats. Thus, the *FKGP* was able to create a single-party-government. Árpád Szakasits's party, the *MSZDP*[109] received 17,5% of all votes and 69 mandates. Mátyás Rákosi's *MKP*, despite the significant support of the Soviets, was able to reach only 16.96% of the votes, but gained 70 seats. The *NPP*,[110] a moderate right party that teemed with crypto communists, got 8,28% of all votes and 23 seats. The liberal *PDP*[111] was able to reach the threshold and gained 2 seats.[112] Tildy Zoltán was the first Prime Minister until 1 February 1946. Thus, Hungary became a republic, and the National Assembly had to elect a president based on the votes of the representatives. Hence, Tildy became president, and Ferenc Nagy from the *FKGP* was designated as the new Prime Minister.

The communists had to change their tactics: based on General Kliment Voroshilov's claim, the *MKP* forced the establishment of an extensive coalition also comprising the *FKGP*, *MSZDP,* and *NPP*. Simultaneously, communists invaded the Ministry of Interior and the Police. Their main goal was to break up the *FKGP* into fractions, which was called "salami slice tactics".[113] Firstly, every openly anti-communist person was stigmatised as a fascist. Secondly, the left-leaning parties – the *MKP*, the *MSZDP* and the *NPP* – formed an alliance

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107. "1945. évi VIII. törvénycikk a nemzetgyűlési választásokról," Jogtár, accessed January 11, 2022, https://net.jogtar.hu/ezer-ev-torveny?docid=94500008.TV&searchUrl=/ezer-ev-torvenyei%3Fpagenum%3D42

108. *Magyar Kommunista Párt*, in English: Hungarian Communist Party.

109. *Magyarországi Szociáldemokrata Párt*, in English: Hungarian Social Democratic Party.

110. *Nemzeti Parasztpárt*, in English: National Peasant Party.

111. *Polgári Demokrata Párt*, in English: Civic Democratic Part.

112. "Választási eredmények 1945-1954," Az 1956-os Magyar Forradalom Történetének Dokumentációs és Kutatóintézete Közalapítvány, last modified November 29, 2000, http://www.rev.hu/sulinet45/szerviz/tablazat/valasztas.htm

113. Romsics, Magyarország története a XX. században, 286.

under the name Left Bloc (*Baloldali Blokk*) on 5 March 1946. This organisation was controlled by communists.[114]

The so-called "Executioner Act" (Act No. 7 of 1946) was the first communist action against the opponents of communist goals. Its sections had no clear definitions, but they set forth capital punishment, forced labour, and deprivation of political rights.[115] The Left Bloc put the parliament under pressure, and the act was passed with the help of left-leaning members of the *FKGP*.

The "Executioner Act" provoked heated debates, especially in the *FKGP*. At first, the openly anti-communist Dezső Sulyok, who opposed the act, was deprived of *FKGP* membership on 11 March 1946.[116] He and some of the other 19 expelled members of the *FKGP* parliamentary faction and later created the pro-independence Hungarian Freedom Party (*Magyar Szabadság Párt*).[117] The "Executioner Act" allowed persecuting the "reactionary elements and organisations", even youth movements. This was the "first salami slice".

As the Soviet Army entered Hungary, communists were acting more assertively in youth policy. Primarily, they established their youth organisation, the *KISZ*[118] on 15 October 1944 in Szeged. To popularise their ideas, they founded their newspaper *Szabad Ifjúság* (Free Youth).[119] Youth policy was a field where the acceleration of take-over was easier. Their main plan was disguised by the ideology of antifascism, and this led to the creation of an umbrella organisation for the youth groups of *FKGP*, *MSZDP*, and *NPP*.

Hence, *KISZ* members took contact with leaders of "antifascist parties", and on 31 December 1944, they proposed the foundation of the Democratic Youth Association (*Demokratikus Ifjúsági Szövetség*). On 7 January 1945, prominent

114. Romsics, Magyarország története a XX. században, 288.

115. "1946. évi VII. törvénycikk a demokratikus államrend és köztársaság büntetőjogi védelméről," Jogtár, accessed January 11, 2022, https://net.jogtar.hu/ezer-ev-torveny?docid=94600007.TV&searchUrl=/ezer-ev-torvenyei%3Fpagenum%3D42

116. Szerencsés, *A nemzeti demokráciáért: Sulyok Dezső 1897-1965* (Pápa: Jókai Mór Városi Könyvtár, Vádló BT, 2009), 122-123, 126.

117. Romsics, Magyarország története a XX. században, 287.

118. *Kommunista Ifjúsági Szövetség*, in English: Hungarian Young Communist League.

119. Lajosné Ikaldi, "A MADISZ létrejötte és szervezeti kiépülése az ország felszabadulása, a forradalmi népmozgalom kibontakozása, a demokratikus nemzeti újjászületése idején: 1944. október - 1945. április," in *A MADISZ: 1944-1948,* ed. Sándor Rákosi (Budapest: Kossuth könykiadó, 1984), 39.

members of the local *KISZ*, with the help of young members from "antifascist parties" established the *MADISZ*[120] in Debrecen. All youth organisations of the "antifascist parties" belonged to the *MADISZ* on the territory occupied by the Soviets.[121] Until August 1945, the membership of *MADISZ* reached 238,500 people,[122] and it became the largest Hungarian youth organisation.

The communists intended to establish a supply route from elementary schools to colleges. Thus, they founded the Hungarian Pioneer Association (*Magyar Úttörő Szövetség*) in 1946. The roots of this movement were derived from Lenin's Soviet Russia and the Soviet Republic of Hungary. Membership in the late 1940s was voluntary but beginning with the Rákosi-era (1949-1953) it became obligatory. The propaganda appeared on this level too: the Hungarian pioneers had a weekly newspaper entitled *Pajtás* (Mate).[123]

The *MADISZ* proclaimed its intention to cooperate with other "antifascist" youth movements, for example with the Hungarian Scout Association (*Magyar Cserkészszövetség*), although this claim seems fake: the First National Congress of *MADISZ*, which took place on 16 September 1945 in Budapest, declared war on "reactionary ideologies". The resolution of the congress called up the Hungarian Scout Association to "democratise its charter", and declared war on "reactionary youth movements", especially, on the *KALOT*.[124] To broaden cooperation with non-left-wing anti fascist movements, communist members of the *MADISZ* established the *MINSZ*[125] in 1948.[126]

120. *Magyar Demokratikus Ifjúsági Szövetség*, in English: Hungarian Democratic Youth Association.

121. Ikladi, "A MADISZ létrejötte és szervezeti kiépülése az ország felszabadulása, a forradalmi népmozgalom kibontakozása, a demokratikus nemzeti újjászületése idején: 1944. október - 1945. április," 43-44.

122. Lajosné Ikladi, "A MADISZ az ifjúság tömegeinek megnyeréséért, a demokratikus vívmányok megvédéséért, az ország újjáépítéséért folyó küzdelemben: 1945. május-szeptember," in *A MADISZ: 1944-1948*, ed. Sándor Rákosi (Budapest: Kossuth könyvkiadó, 1984), 117.

123. Ádám Nagy, "Az ifjúságügy története Magyarországon," In *Ifjúságsegítés: Probléma vagy lehetőség az ifjúság?,* ed. Ádám Nagy (Budapest: Palócvilág Alapítvány; Új Mandátum könyvkiadó; Szeged: Belvedere Meridionale, 2007), 205.

124. Ikladi, "A MADISZ az ifjúság tömegeinek megnyeréséért, a demokratikus vívmányok megvédéséért, az ország újjáépítéséért folyó küzdelemben: 1945. május-szeptember," 127.

125. *Magyar Ifjúsági Népi Szövetség*, in English: People's League of Hungarian Youth.

126. Nagy, "Az ifjúságügy története Magyarországon," 205.

On 4 July 1946, two youth organisations had been dissolved: the Hungarian Scout Association and the *KALOT*,[127] since these were seen in communist propaganda as "parts of the clerical reaction". The pretence was the assassination of Soviet soldiers in Budapest, committed by István Pénzes. The communist newspaper *Szabad Nép* (Free People) named the associations to which Pénzes belonged, the *KALOT* and the Hungarian Scout Association.

General Vladimir Sviridov, who replaced Voroshilov as the chief of the Soviet Army in Hungary, demanded the dissolution of these organisations. The Ministry of the Interior, led by the communist politician László Rajk, declared the Hungarian Scout Association, the *KALOT,* and other religious youth organisations terrorist groups.[128] The wave of dissolution reached other Christian movements too. Cardinal József Mindszenty objected, even though the tendencies were irreversible in the shadow of Soviet bayonets.

The communists were keeping the *FKGP* under pressure. An anti-communist representative of the *FKGP*, Béla Kovács, asked for the power of communists to be reduced. Thereafter, the *MKP*-members requested the withdrawal of Kovács's immunity, but the parliament denied it. The Soviet Army arrested Kovács in Budapest and sent to a jail of the Soviet Union on 25 February 1947, which is the Remembrance Day for Victims of Communist Dictatorships in Hungary since 2001. As a sign of protest, 50 outraged members of the *FKGP*, led by Zoltán Pfeifer, left the parliamentary faction, and founded the *MFP*.[129] They were the "second salami slice". Thereafter, Rákosi blackmailed Prime Minister Ferenc Nagy, who was staying at that time in Switzerland, and Nagy had to resign and emigrate as a result. After that, new elections were held.[130]

The communists forced the creation of a new regulation in the voting system. Act No. 22 of 1947 erased the right to vote of tens of thousands, including those who were a member of the civic organisation Hungarian Association (*Magyar Közösség*).[131] Dezső Sulyok belonged to the Hungarian Association; hence, the act was nicknamed "*Lex Sulyok*". Rákosi hoped that the Left Bloc

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127. Romsics, *Magyarország története a XX. században*, 290.

128. Balogh, *A KALOT és a katolikus társadalompolitika 1935-1946*, 198-201.

129. *Magyar Függetlenségi Párt*, in English: Hungarian Independence Party.

130. Romsics, *Magyarország történelme a XX. században*, 291-292.

131. "1947. évi XXII. törvénycikk az országgyűlési választásokról," Jogtár, accessed January 11, 2022, https://net.jogtar.hu/ezer-ev-torveny?docid=94700022.TV&searchUrl=/

was going to win by a high percentage, but he was disappointed again: the *FKGP* and the organisations that split from it received 51,86% of the total votes, and the Left Bloc only 45,48%.[132] The coalition with the *FKGP*, which received 15,4% of the votes, was necessary for Rákosi. Finally, Rákosi was able to find a left-wing member of the *FKGP* with a weak personality in the person of Lajos Dinnyés, whom he appointed head of the government on 31 May 1947.

Stalin ordered the acceleration of Sovietization.[133] With the *Gleichschaltung* of *MSZDP,* a unified socialist party was born on 12 and 13 June, the *MKP* and *MSZDP* held the Unification Congress, and the new party was named *MDP*.[134] The government of the Left Bloc and the *FKGP* abolished the parliamentary seats of *MFP and* changed the Prime Minister in 1948: István Dobi, from the *FKGP*, a secret member of the *MKP* and a notorious alcoholic, became the new Prime Minister. The governing parties (the Left Bloc and the *FKGP*) established the Hungarian Independence People's Front (*Magyar Függetlenségi Népfront*). This organisation had László Rajk as chair. Furthermore, the anti-socialist organisations were dissolved. In the elections of 1949, only candidates of the Hungarian Independence People's Front and some pseudo-independent politicians were allowed to run for seats. This meant the abolition of the multi-party system. The last step was the declaration of a new constitution: the Stalinist constitution of Hungary, namely Act No. 20 of 1949, was passed on 18 August 1949. This constitution of the People's Republic of Hungary was declared as its predecessor the Soviet Republic of Hungary in 1919.[135] The chair of *MDP* Árpád Szakasits became president, and István Dobi preserved his office. But the real power remained in Rákosi's hands.

The same patterns of the current high politics were applied in youth policy. The *MINSZ*, which was led by communists from the beginning, should have been transformed into an openly socialist organisation. The "salami-slice tactic" was implemented on this level of politics as well, and those who were

ezer-ev-torvenyei%3Fpagenum%3D42 and Romsics, *Magyarország XX. századi történelme*, 292.

132.   Az 1956-os Magyar Forradalom Történetének Dokumentációs és Kutatóintézete Közalapítvány, "Választási eredmények 1945-1954."

133.   Romsics, Magyarország története a XX. században, 292.

134.   *Magyar Dolgozók Pártja*, in English: Hungarian Workers Party.

135.   Romsics, Magyarország története a XX. században, 294-296.

stigmatised as "right-wing, reactionary and fascist", were expelled. The time to form a communist organisation from *MINSZ* came in 1950. The new, openly socialist organisation was named *DISZ*.[136] *DISZ* had the function of an umbrella organisation in youth policy; thus, every other youth organisation belonged to it. Their main aim was the education of Hungarian youth for loyalty toward the ideology of internationalism, the Soviet Union, the *MDP*, and comrade Rákosi. Even though the *DISZ* was described as a pacifist organisation, militaristic virtue was one of its prominent features.[137] The establishment of *DISZ* meant the ultimate step in creating the socialist youth.

Picture 5. Street party, which was organised by the *DISZ*. The motto above: "Working and studying young people, let us follow the organiser of peace and our happy future: Our Great Party!"

AFTERMATH

The Stalinist model of socialism was not compatible with the Hungarian political mindset. The wave of expropriation of private property and forced

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136.   *Dolgozó Ifjúság Szövetsége*, in English: Union of Working Youth.
137.   Nagy, "Az ifjúságügy története Magyarországon," 205-206.

industrialization was incompatible with the mentality of the Hungarian people and led to the Revolution of 1956. After the fall of the revolution, János Kádár set up his dictatorship. His party got the name *MSZMP*,[138] and he revived the *KISZ*. From the 1970s, the *KISZ* re-introduced some of the old traditions of youth culture, which were seen as folkloric elements: old songs, folk dance, and Hungarian heroism gained some kind of rehabilitation. Since this partial rehabilitation, the Hungarian graduates of high schools sing an old song from Selmecbánya at their farewell parties: "*Ballag már a véndiák tovább, tovább,/ Isten veletek cimborák tovább, tovább,/ Ez út hazámba visszavisz,/ Filiszter leszek magam is,/ Tovább, tovább, tovább,/ Fel búcsúcsókra cimborák!*", even though there are no alumni in Hungary who are called *philister,* a name used in the German Catholic *Studentenverbindungen* or in Johann Wolfgang von Goethe's *Die Leiden des Jungen Werthers.*

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138.   *Magyar Szocialista Munkáspárt*, in English: Hungarian Socialist Worker's Party.

Jogtár. "1947. évi XXII. törvénycikk az országgyűlési választásokról." Accessed January 11, 2022. https://net.jogtar.hu/ezer-ev-torveny?docid=94700022.TV&searchUrl=/ezer-ev-torvenyei%3Fpagenum%3D42

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"Picture 1 and 2" Accessed January 4, 2022. http://szellemikulturalisorokseg.hu/index0.php?name=0_selmeci_diakhagyomanyok

"Picture 4." Accessed January 31, 2022. https://fortepan.hu/hu/photos/?q=Dolgoz%C3%B3%20Ifj%C3%BAs%C3%A1g%20Sz%C3%B6vets%C3%A9ge

5. Photographic documentation of Madrid students' life: the Marqués de Valdecilla historical library and the Regional Archive of the Community of Madrid

Eva Hernández-Martínez
evhern01@ucm.es
https://orcid.org/0000-0003-3852-1832
Complutense University of Madrid (Spain)

Alicia Parras-Parras
aparras@ucm.es
https://orcid.org/0000-0002-7186-1065
Complutense University of Madrid (Spain)

The time spent at university is one of the most important milestones in people's lives. But it is also one of the least documented photographically, as a few family photo albums record anecdotes of daily life on campus: the coffee afternoons and friends talking, improvised meetings on the faculty lawn, or meetings with fellow students in student associations with the aim, sometimes utopic, of trying to change things. The truth is that university life, as well as being a personal turning point, is also a historical one, at least in the case of Madrid campuses. Ciudad Universitaria –the district where the Complutense University of Madrid and Polytechnic University are located–, for example, witnessed the birth of the famous Movida Madrileña (Madrid scene) beginning in 1981, at a tribute concert in the auditorium of the Escuela de Caminos of the Universidad Politécnica.

This moment marked a before and after in the counterculture of the Spanish Transition; it was only the tip of the iceberg of other initiatives that already showed young students' desire for freedom. All those moments, unlike others that are now widely documented by their main actors via smartphones, did not always have the media coverage that now allows us to represent them. We are talking about the late seventies and eighties, much less in the past.

Fortunately, there are public archives that hold numerous photographs of student life. Therefore, the aim of this chapter (which is part of the line "Digital

archives related to student live photos") is to list and recognise those Madrid institutions that keep photographic memories, and whose collections include the life of students in Madrid between 1945 and our time. Along these lines, we propose a historically-descriptive journey through the Marqués de Valdecilla Historical Library, and the Regional Archive of the Autonomous Community of Madrid (Madrileños collection and Martín Santos Yubero collection). The former, a collection of a propagandistic nature after the Spanish Civil War (1936-1939), contains images of the reconstruction of Ciudad Universitaria, including mainly architectural and student photos. The "Madrileños" and "Martín Santos Yubero" collections include numerous photographs of great interest due to their variety of subjects: events, students, and facilities of the Complutense University of Madrid and the Autonomous University.

1. INTRODUCTION

Talking about university education in Madrid is, without a doubt, synonymous with Ciudad Universitaria. The spot is in the northwestern Spanish capital, close to the Moncloa neighbourhood, followed by the Parque del Oeste. It is a privileged place both for its ideal geographical location —within the city but in the middle of nature— and for its historical and sentimental connotations —the memories centre for numerous graduates from different universities based in this enclave. CiU (Ciudad Universitaria) is home to most of the faculties of the Universidad Complutense de Madrid (UCM, which has another campus in Somosaguas), the Universidad Nacional a Distancia (UNED) and the Universidad Politécnica de Madrid (UPM). It also includes the Royal Botanical Garden Alfonso XIII in Ciudad Universitaria (CiU), student residence halls, and sports facilities.

The construction and development of CiU have been, from the beginning, linked to the difficulties of the 20th century in Spain and, therefore, to political issues. A brief overview of its history that we undertake in this section will serve to corroborate this initial hypothesis.

This text aims to learn about the main sources for the photographic documentation of university life in Madrid during the 20th century. To this effect, we will study the CiU and Economics and Politics Faculty collections of the Marqués de Valdecilla Historical Library and the Madrileños and Martín Santos Yubero collections deposited in the Regional Archive of the Communi-

ty of Madrid. This review will be carried out by integrating the photographic sources into the history of the University City, through a bibliographical review of scientific articles, chapters, and catalogues.

Unis

Campus de Somosaguas - Universidad Complutense de Madrid

Universidad Complutense de Madrid

Universidad Politécnica de Madrid

Universidad Carlos III de Madrid | Campus de Getafe

Universidad Carlos III de Madrid-Puerta de Toledo Campus

Escuela Técnica Superior de Ingeniería Aeronáutica y del Espacio

ETSICCP, Universidad Politécnica de Madrid

UPM Escuela Técnica Superior de Ingenieros de Telecomunicación

Interactive map of the article https://www.google.com/maps/d/u/0/edit?mid=14m21kN7klhqL6-iqVRUWowcKkj6D0bOI&usp=sharing

1.1 University City, a political issue

The faculties of the Central University, also known as the University of Madrid, established in 1822 during the Liberal Triennium, were scattered throughout the city. It should be remembered that this university was the heir of the University of Alcalá, founded by Cardinal Cisneros in 1499,[139] and the seed of the Complutense University of Madrid.

139. Universidad Complutense de Madrid, "Reseña histórica", Universidad Complutense de Madrid https://www.ucm.es/resena-historica
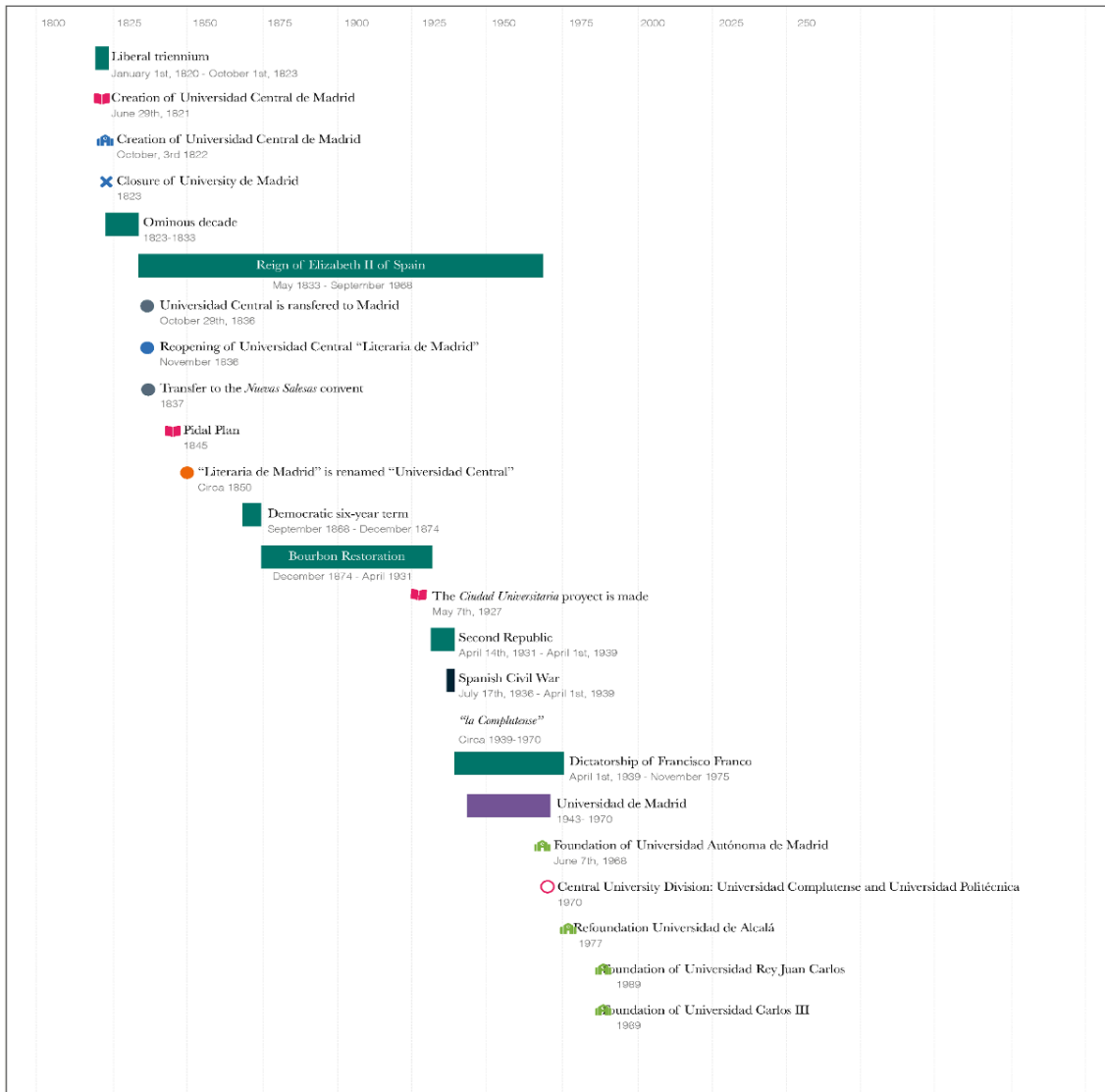
Consulted at: ucm.es. Source: Own.

In 1499, Cardinal Cisneros founded the Complutense University in Alcalá de Henares, precisely in the same place where the Roman city Complutum was located.[140] Some circumstances, such as the decadent situation in which the Complutense University found itself, led to the transfer of the university to the capital in 1822, changing the name of the institution to Universidad Central (Central University). This change of location was short-lived, lasting only two years, because, with the return of absolutism, the university returned to its headquarters in Alcalá de Henares. It would take more than a decade,

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140.   Ibíd.

until 1836, for the Central University to be definitively located in Madrid, and this time the change of city would result in a change of name, being called the Literary University of Madrid until 1850, when it was once again called the Central University. The social and political ups and downs of the second half of the 19th century would lead, first, to an exciting period of reforms during the Revolutionary Six-year period (1868-1874), which would end in 1875 with the monarchical Restoration. The loss of the last colonies in 1898, the regeneration currents, Krausism,[141] and the creation of the Ministry of Public Instruction in 1900, led to a new, more reformist, and progressive period for university studies. The creation of the Junta de Ampliación de Estudios JAE (Committee for the Promotion of Studies and Scientific Research) also contributed greatly to promoting this new conception of university studies, which was more open to internationalisation and experimentation. Even a Royal Decree on university autonomy was approved, which allowed the elaboration of a Statute that recognised certain academic independence for the University of Madrid.[142] But once again, the arrival of a conservative political regime, the dictatorship of Primo de Rivera (1923-1930), shattered the innovations advocated in the first decades of the 20th century.

The dispersion of the university buildings that were located at that time in the San Bernardo auditorium (Fig.1) and in other buildings in the city was somewhat problematic for the dictatorial government of Primo de Rivera, as the disintegration of the buildings also meant the dispersion of the student body throughout the city.

141. Krausism is a philosophical movement of liberal humanism that advocates social, legal, political, and educational reform, and which was very influential in Spanish- and Portuguese-speaking countries during the second half of the nineteenth century and early twentieth century. This philosophical current was inspired by the ideas of German philosopher Karl Christian Friedrich Krause (1781-1832) Rafael V. Orden Jiménez, "Krausism". *The Encyclopedia of Postcolonial Studies* (2016), https://doi.org/10.1002/9781119076506. wbeps329 (Accessed 15, January 2022).

142. Ibid.

Fig. 1: Unknown photographer. A view of the San Bernardo university assembly room, Madrid, 2016. Courtesy of the Coordination and Protocol Service of the Complutense University of Madrid.

That is why in 1927 the construction of the University City was approved by Royal Decree. This milestone also had certain propagandistic resonances, as it commemorated the 25 years of Alfonso XIII's reign and at the same time served to exalt the figure of the monarch over the dictator Primo de Rivera.[143] The site chosen to house the University City would be Moncloa, the area next to the San Carlos clinical hospital and the Faculty of Medicine, which had already been provisionally located there since 1921 in prefabricated buildings.

From the preliminary stages of its construction, the university had an international vocation, being inspired by the Cité Universitaire de Paris which, in turn, had adopted the American campus model.[144] Furthermore, from the outset, links with North America and Latin America were promoted with

143. Isabel Pérez-Villanueva Tovar "La Ciudad Universitaria de Madrid. Cultura y política (1927-1931)", *Historia y Política* N. 35 (2016). https://recyt.fecyt.es/index.php/Hyp/article/view/50909 (Accessed 15, January 2022).

144. Ibid. p.55

scholarships such as those of the Fundación del Amo -still in force today- and remains at the recently created *University City of Madrid.*[145]

The arrival of the Second Republic in 1931 and the appointment of Fernando de los Ríos as Minister of Public Instruction meant that the construction of the University City became a transcript of the republican ideals: Modernisation and education, thanks to the approval of the Framework Law of University Education in 1933. In addition, the first building, the Faculty of Philosophy and Arts, was inaugurated that year, and in 1936 the project was practically finished.[146]

University City was also a key player in the civil conflict that broke out in 1936 with the national uprising, becoming a battlefront. However, this chapter of university history will be dealt with in the next section.

2. THE PHOTOGRAPHIC COLLECTIONS "CIUDAD UNIVERSITARIA" AND "FACULTADES DE ECONÓMICAS Y CIENCIAS POLÍTICAS" IN THE MARQUÉS DE VALDECILLA HISTORICAL LIBRARY: FROM THE RECONSTRUCTION OF CIUDAD UNIVERSITARIA TO THE PLANNING OF THE SOMOSAGUAS CAMPUS.

The Marqués de Valdecilla Historical Library belongs to the Complutense University of Madrid and was created in 2000 with a noticeably clear objective: to safeguard and conserve the ancient collections of all the faculties. Examples of the heritage it holds include the library of the Colegio Mayor San Ildefonso, assembled by Cardinal Cisneros at the end of the 15th century, or the library of the Countess of Campo de Alange, which began in the 18th century, among many other collections of great documentary and historical value. Curiously, it is located next to the San Bernardo Auditorium, in a building financed by the Marquis of Valdecilla, Ramón Pelayo de la Torriente in 1928, on Noviciado Street in Madrid.

The Historical Library of the Complutense University of Madrid is the second largest library in Madrid in terms of volume of pre-19th century books,

145.   Ibid. p.59
146.   Universidad Complutense de Madrid, "Reseña histórica", Universidad Complutense de Madrid https://www.ucm.es/resena-historica

after the National Library, and undoubtedly occupies a place among the top five libraries in Spain. The bibliographic collection is made up of some 6,000 manuscripts, 740 incunabula, and a volume of printed works from the 16th to 18th centuries that is close to 100,000. It also has a small collection of loose engravings and books of prints.

2.1 The University City fund

This collection contains 1828 photographs dated between 1930 and 1990 and its subject matter deals with the construction of the University City (plans, models, and buildings) and the subsequent reconstruction after the Spanish Civil War (1936-1939). During this conflict, Madrid became a besieged city and the slogan "*No pasarán*" (*"They shall not pass!"*) was one of the signs of resistance of people from Madrid against Franco's Rebel Faction. One of the most emblematic places was precisely the recently built Ciudad Universitaria (University City), which became a battlefront and a point of resistance for the Republican army. In short, a symbolic place, like the Telefónica building on Gran Vía or the disappeared Hotel Florida in Callao, made up for the imaginary scenario of the war. Photographers such as Robert Capa and Gerda Taro photographed the battle from the Hospital Clinic; writers such as Ernest Hemingway and Martha Gellhorn even visited the trenches of University City regularly during the conflict.

The photographs that make up the collection are not digitised, but they are catalogued. This means that it is not possible to access the photographs from the library's website, but they may be consulted directly in the library. The catalogue of photographs was drawn up by the staff of the Historical Library and the trainees. As for the formal aspects of the photographs, all of them are printed on baryta paper, although sometimes they are copies of other positives. They range in size from 12.7x17.7cm to 17.8x12.7cm, with some exceptions. The state of conservation is excellent, and they are organised in approximately 16 boxes and 30 envelopes. We refer to Pérez-Gallardo for more information.[147]

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147. Helena Pérez Gallardo, "La construcción de la Ciudad Universitaria de Madrid en la colección fotográfica de la Biblioteca Histórica "Marqués de Valdecilla", *Pecia Complutense* (30) (2019) http://agora.edu.es/servlet/revista?codigo=7240 (Accessed 20, January 2022).

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As we said earlier, the construction of Ciudad Universitaria reflected the political changes of the twentieth century, and the present collection confirms the propagandistic use of photography to document the creation of this university enclave. In the 1930s, photographs of the construction of Ciudad Universitaria extolled the modern architecture of the buildings designed by the architect Modesto López-Otero. This is the documentary importance of this collection, as it contains models and plans of some buildings that disappeared in the Civil War, such as the Fundación del Amo, mentioned above.[148]

After the Civil War, photographs of the reconstruction and classrooms full of students —many of them women— were yet another example of Franco's propaganda. There are also highly symbolic photographs taken after the end of the war, showing an equestrian statue[149] crumbling in front of a building in ruins (Fig. 2):

Fig. 2: Unknown photographer, Destruction of Ciudad Universitaria.
Courtesy of Marqués de Valdecilla Historical Library.

148. Ibid. p.47
149. It should be noted that this is not a famous equestrian statue "Los portadores de la antorcha" ("The torchbearers") which stands in Plaza de Ramón y Cajal, next to Ciudad Universitaria metro station. This monument, the work of the American sculptur Anna Hyatt, was donated by the Hispanic Society of America in 1995.

The photographs from this collection selected for *They:Live* follow the thematic and chronological lines of the project: images from 1945 to the present day that show the evolution of university life. For this reason, we opted for photographs featuring mainly students but also images documenting changes on campus. Most of the photographs included in this archive are documentary images that show the reconstruction of CiU from a propagandistic perspective. For this reason, the chosen photographs (approximately 15) show smiling students posing in front of the new buildings. The objective was to show photographic documentation of the Postwar period at Madrid university.

2.2 Collection of the Faculties of Economics and Political Science of the Universidad Complutense de Madrid

The Complutense University of Madrid has two campuses. In addition to the one located in Ciudad Universitaria, there is also the Somosaguas campus in Pozuelo de Alarcón, eight kilometres from Moncloa. The truth is that there is very little bibliography on the history of this campus, although we do know that it was built in the 1960s to move the Faculty of Economics away from the centre of the city of Madrid, as it was the epicentre of student revolts in favour of democracy and public freedoms.

This photographic collection of these two faculties is unpublished and consists of 115 photographs collected in an album. These images are medium-sized (18.5x24cm) and have not been catalogued or digitised. Most of the pieces in the collection have been digitised specifically for the *They:Live* project. All the photographs were taken between 1965 and 1970 and are accompanied by a caption explaining the scene depicted. The subject matter revolves around the functioning of both faculties, e.g. students in classrooms or laboratories (Fig. 3), administrative and service staff, together with the architectural spaces of the newly built faculties. As was the case with the photographs in the Ciudad Universitaria collection, these are propagandistic images aimed at disseminating the supposed modernity of the Franco regime at the university.

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Fig. 3: Unknown Photographer, Language laboratory on Somosaguas campus. Madrid, Courtesy of Marqués de Valdecilla Historical Library.

3. THE REGIONAL ARCHIVE OF THE COMMUNITY OF MADRID: THE "MARTIN SANTOS YUBERO" AND "MADRILEÑOS" COLLECTIONS TO DOCUMENT UNIVERSITY LIFE.

The Regional Archive of the Community of Madrid is responsible for preserving and disseminating all the documentation generated by the Government and Administration of the Autonomous Community of Madrid and has items dating back to the 13ᵗʰ century. It also has 1,500,000 photographs by authors such as Cristóbal Portillo, Martín Santos Yubero –which we will deal with later– and Nicolás Muller. These authors' photographic collections are the most consulted by the public and are essential for graphic research into 20ᵗʰ-century Madrid.

3.1 The "Martín Santos Yubero" Fund

Martín Santos Yubero (1903-1994) was a photographer from Vallecas[150] who documented Madrid life in the second half of the 20th century through

150. Vallecas is a popular district in the city of Madrid.

his images; from bullfights to university life, cultural, religious, and political events, shows, etc. Many of his photographs were taken while Santos Yubero worked as a freelance photographer and others as an employee of newspapers such as *Diario de Madrid,* during the years of the republic, or *Ya*, before and after Franco's regime. He was also associated with the Benítez Casaux brothers during the war, with whom he created the Benítez-Yubero label[151] to send photographs to the *ABC* newspaper.[152] This summary of his work serves as an introduction to this section.

This collection is made up of approximately 500,000 photographs that have been kept in the Regional Archive since 1995, only one year after the death of the photographer Martín Santos Yubero.[153]

What interested *They:Live* to achieve its goal of documenting the life of students in Madrid were the images of the university campuses of the Autonomous Community of Madrid. Therefore, the keywords used for the search in the Regional Archive were those that alluded to the universities of Madrid. For example: "Universidad Complutense" (1766 results); "Universidad Autónoma" (304 results); "Universidad de Alcalá" (198) "Escuela Politécnica" (61 results); "Ciudad Universitaria" (114 results). The rest of the universities, both public and private, were left out of this search because they were set up years later, in the 1980s and 1990s, when Santos Yubero had already retired. It was also considered of interest to search for photographs of university residences or halls of residence (915 results). In the case of university residences, it was necessary to refine the search, as the term did not return any results, and it was decided to broaden the search to "Residencia" (1781 results). From there, results were found for the Loyola[154] Residence (27 results) and the Residence for University Women (7 results).

151. Juan Miguel Sánchez Vigil and María Olivera Zaldua, *Fotoperiodismo y República.* (Madrid: Cátedra, 2014), 390.

152. Beatriz De las Heras and Víctor Mora "Retratando el Madrid de la Guerra Civil.Santos Yubero en el Archivo Regional de la Comunidad de Madrid". *Revista General de Información y Documentación* 24, nº 2: 343-71. https://doi.org/10.5209/rev_RGID.2014.v24.n2.47404, 347.

153. Ibid. p. 345

154. Colegio Mayor Loyola, attached to Complutense University of Madrid.
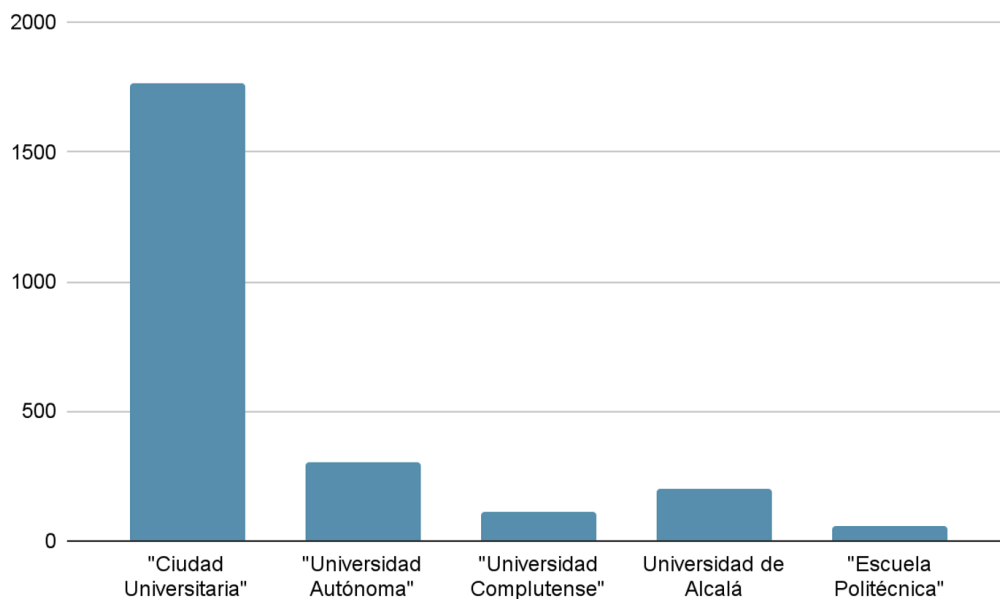
Graph 1. Results of the search for photographs of universities done by key words. Own elaboration.

We must consider that, possibly, within the global computation of the results found from the keyword "Ciudad Universitaria" there are photographs related to the Complutense University.

In the end, a total of 24 photographs from this collection were chosen for the project. Of these, only one refers to the Polytechnic School, two to the Autonomous University (including images of its inauguration in 1968), seven to the Complutense University of Madrid, two to the Residencia de Señoritas (Ladies Residence), 1 to Colegio Mayor San Pablo and eleven to Ciudad Universitaria.

The subjects of the images are categorised into students in class, events, and lectures, propagandistic acts of Franco's regime at the university, sports activities, university facilities, and students enjoying their free time. The photographs that make up this collection tell us about a period (the 1950s-70s of the 20th century) in which the military and religious presence at the university was total. This can be seen in photographs showing chapels installed in the halls of residence, the dictator Francisco Franco inaugurating the Autonoma University together with King Emeritus Juan Carlos I,[155] or the university

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155. King Juan Carlos I was the possible heir to the throne of Spain lukewarmly supported by Franco at that time.

militias at the beginning of the academic year in the Paraninfo of the Complutense University (Assembly room of Complutense University). They also provide essential information on issues for which there are few bibliographical references, such as the V National University Games.

3.2 The "Madrileños" fund

In the authors' opinion, this collection is the one that provides the most interesting graphic information for the project, as it is a collection of photographs donated by people from the Community of Madrid. As described on the collection's website:

The photographic collection "Archivo Fotográfico de la Comunidad de Madrid. Madrileños" is the result of a project carried out by the Community of Madrid to collect the photos provided by citizens in 2007. An extensive system was deployed throughout the Community to digitise and catalogue the photos that the people of Madrid wished to contribute, respecting the description indicated by the participants. The only requirement was that the snapshot had to have been taken in a municipality in the Community of Madrid between 1839, the date of creation of the photograph, and the year 2000.[156]

This domestic and private character makes the 25,545 photographs that make up the collection a treasure trove for the photographic documentation of everyday life in the Community of Madrid as it reflects private celebrations (birthdays), rituals (weddings, baptisms, and communions), portraits and street scenes of shops or passers-by. For the *They:Live* project, 11 photographs were selected from the "Madrileños" collection that met the criteria of reflecting university life from 1945 to the present day. The process of obtaining permission to disseminate the photographs in the project was perhaps the most complex of all, as it was necessary to obtain prior approval from the donors of the photographs to be contacted. If so, the Regional Archive provided us with the contact details of these donors. Some of them did not have telephone numbers or email addresses, so many permissions took up to two months.

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156. Archivo Fotográfico de la Comunidad de Madrid, *"Colección - Madrileños".* Archivo Fotográfico de la Comunidad de Madrid, http://www.madrid.org/archivos_atom/index.php/madrilenos-archivo-fotografico-de-la-comunidad-de-madrid

The 11 photographs selected show, as we said, everyday scenes of university life in which the students are the protagonists. Unlike the collection deposited in the Marqués de Valdecilla Historical Library, which has an extraordinarily strong propagandistic component, the "Madrileños" collection is a remarkably interesting counterpoint due to its unpretentious, domestic, and everyday nature, comparable to the spontaneous contributions of people interested in the *They:Live* project. In addition, the "Madrileños" collection documents moments in Spanish history in which university students took an active part in socio-political changes, demanding freedom, and democracy in the 1970s. Thus, we see photographs of students attending political rallies at the dawn of the democratic transition in 1975, before the legalisation of political parties.

Fig.4: Maria Dolores Fernández Arroyo, Friends at a rally. Madrid (1975). Courtesy of "Madrileños" collection © Regional Archive Community of Madrid. General Sub-Directorate of Archives and Document Management.

4. CONCLUSIONS

It is now that we can affirm that the purpose of this chapter has been fulfilled: to know the main sources for the documentation of university life in

Madrid during the 20th century: the collections of Ciudad Universitaria and the faculties of Economics and Political Sciences, deposited in Marqués de Valdecilla Historical Library, the Santos Yubero and "Madrileños" collection of the Regional Archive of Community of Madrid.

These collections have been worked on throughout the image collection of the *They:Live* project (February to September 2021). However, other archives also portray university life through materials that are considered "ephemera" and that are not intended to survive the topicality of their message, such as posters, leaflets, calendars or banners that could be included in the next phases of the project.

In this sense, the halls of residence of Ciudad Universitaria were a cultural hotbed, especially in terms of music, but also the Escuela de Caminos of the Universidad Politécnica where the "Movida madrileña" was born on the day of the tribute concert to Canito on 9 February 1980. The birth of this movement was key to the total cultural opening of Spain and helped to shape new musical, cinematographic and, of course, photographic horizons, with the appearance of a new generation of photographers such as Miguel Trillo, Cristina García Rodero, Ouka Leele and Alberto García Alix, and new publications such as *La Luna de Madrid.*[157]

Furthermore, in that same school, through the Caminos Cultural Association, the creation of the Caminos Film Club (1970), the magazine *La Diáspora* (1973), the Photography Club (1980), and the programming of numerous classical music and pop-rock concerts which, as we have already indicated, marked the birth of the Movida and the New Wave.[158] We cannot forget the collection of concert posters from the music and jazz club of the Colegio Mayor San Juan Evangelista (colloquially called "el Johnny") deposited in the Historical Library Marqués de Valdecilla, and other unexplored photography collections such as the material produced by students in the photography laboratories of the faculties.

157. Julia Rodríguez Cela and Alicia Parras Parras, "Medios de comunicación durante la Transición española (1975-1982): la etapa dorada de la prensa y el boom de la fotografía en la Movida madrileña", *Investigación, desarrollo e innovación universitarios.* (Madrid: McGraw Hill Education, 2016), 578.

158. David Novaes y José Vegas, *Caminos de un tiempo (1973-1987). Asociación Cultural Caminos.* (Madrid: ETSI Caminos y Puertos, 2016), 26.

Finally, the *They:Live* project has been enriched with other contributions considered "personal photographic sources" that come from people who have experienced university life firsthand and feel identified with the project, such as Professor Paco Reyes or the journalist Ángeles Afuera.

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6. *Generation Z* in front of Generation of 68. Pictures approaching the history of the Spanish transition to Democracy in a classroom without walls

Beatriz de las Heras Herrero
University Carlos III of Madrid (Spain)
bheras@hum.uc3m.es

This proposal[159] aims to reflect on the capacity of photography to activate memory, while simultaneously acting as an especially useful vehicle which brings the past closer to students. Especially thanks to its ability to record space and time of events and happenings like no other source available to the historian. Reflection is accompanied by what we call a "laboratory experience". A didactic proposal was set up around the subject "History of the Modern World" taught in various degree courses at the University Carlos III of Madrid (Spain). The approach stems from the linking of two groups of students (undergraduate students and Senior University students), a concept ("memory") and a medium (photography).

The students chosen to participate in this project have a common denominator and something that distances them from each other. In the first case, studying the history of the 20th and 21st centuries at University. In the second case, they have different views on the events of our recent history. That is to say, while for Generation Z these are events that have taken place, for the Generation of '68 they are events that have been experienced. In this way, the project aims to create a space for exchange and reflection so that undergraduate students can approach these events of the near past from the experience of those students who lived through them.

For this, photography becomes the connecting channel of the didactic proposal. It is the link between the two generations. Senior students share their memories in the form of snapshots that they keep in their family albums. These photographs, being fragments of space and time (they are references to "there" and "then"), generate two reactions in the students. On the one hand, they activate the memory of the elders and, on the other, they allow younger students to understand that history, beyond being a subject that is explained in the classroom or read about in books, is an experience lived by a generation, which is that of their grandparents. In this way, a space for interdisciplinary reflection on the "present me" through the "past you" is encouraged.

And the chosen period is not accidental. The last years of Franco's dictatorship, the years that laid the foundations for democracy in Spain, were led, beyond the politicians, by the group of Spaniards who did not agree with the principles defended by Franco's government: the Generation of '68. The Transition took place on the streets and many young people of the time - today grandparents of university students - immortalised with their cameras, the changes in a Spain that was moving from the black and white of Franco's regime to the colour of democracy. Today these photographs, which are preserved in their family albums, are the best access to the past that we can find to turn the experience of older students into a history class. In short, learning in Classrooms Without Walls.

1. INTRODUCTION

The Spanish Civil War (1936-1939) meant a turning point in Spanish Contemporary History. The defeat of the anti-fascists on the 1st of April 1939 broke up a dictatorship that extended throughout four decades (1939-1975). It was so many years because Francisco Franco built his government by imposing a strategy of terror and repression. As a consequence of that, a Spanish generation was fully paralyzed.[160] That paralysis became more and more diluted when the Generation of '68 started to gain importance. It was built by youngsters who didn't live through war or its consequences, who were not as scared as their parents to reclaim their rights, and who demanded a change for Spain.

160. Pantoja and de las Heras, "El franquismo y la (re)presentación de España".

Thousands of men and women protested on the streets of the country claiming liberty, democracy, and amnesty for political prisoners.

This collective prominence contributed to photographers who belonged to the same generation to play their part in the fight. These professionals understood that their work was one more tool for the struggle. Cameras became a weapon for vindication. The Camera as a "Gun" was named by Julianne Burton (1978), referring to the Latin American cinema of the 60s and 70s. These professionals, who shared the editorial department with the reporters responsible for immortalising an official image of Spain – the official image for Francoism- were aware of the value their work had in this attempt to dismantle Francoism from the street. As a Manuel Hernández de León said: "I did my duty".[161] The reporter, who worked for Agencia Efe,[162] is responsible for a photographic series taken on 23 February 1981 when a group of Guardias Civiles,[163] led by Tejero,[164] hijacked the House of Commons in an attempted coup d'état.

161. Interview on the opening of the exhibition "40 years of Spain in democracy" in the Congress of Deputies in 2018. The exhibition was organised based on forty photographs taken by photojournalists from the Efe Agency, as reported in *La Vanguardia*, 17 September 2018.

162. International news agency that distributes three million news items a year to more than 2,000 media outlets. It was founded in the city of Burgos on 3 January 1939, during the Spanish Civil War, thanks to the efforts of Ramón Serrano Súñer, Minister of the Interior. Under the presidency of Celedonio Noriega and the direction of journalist Vicente Gállego Burgos, EFE joined the group of Allied Agencies. The different lines of the agency were named differently: EFE, the international; CIFRA, the national; CIFRA Gráfica, the graphic and ALFIL, the sports, although in 1977 all the news services began to use the EFE name as a commercial brand. It was during the period of the Spanish transition that the agency began its international expansion.

163. The Guardia Civil is the oldest police force in Spain. It is popularly known as the Benemérita. Military in nature, its origins date back to 1844 when Francisco Javier Girón y Ezpeleta, 2nd Duke of Ahumada, created an armed institute for the defence of the entire territory. In the 1978 Constitution, it was given the role of protecting the free exercise of the rights and freedoms of Spaniards and guaranteeing public safety, under the authority of the Spanish Government.

164. Antonio Tejero is a former civil guard who was expelled after being convicted of military rebellion during the 1981 coup d'état. In 1979 he had been prosecuted for a first coup attempt - Operación Galaxia - and sentenced to 7 months in prison. On 23 February 1981, under the command of 200 civil guards, he stormed the Congress of Deputies during the investiture session of Leopoldo Calvo-Sotelo as President of the Government. In 1983 he was sentenced to 30 years' imprisonment for the crime of consummated military rebel-

The militaries demanded Hernández to hand over the rolls of film. He gave a blank one and kept the two he had used during the event. His bravery -and the understanding that his work was crucial to consolidate the Transition- made it possible for us to learn, nowadays, the visual story of one of the most shocking events of the period (Fig. 1).

Fig. 1: *ABC*, 24 of February 1981. Author: Manuel Hernández de León.

Beyond the greater photographers of the period, the great explosion of vernacular photography in Spain – from the 60s and 70s – caused many of these young people to be curious about becoming creators of personal memory. The visual story of their own experience. In this way, they went out into the streets to portray, with their cameras, the changes the country was going through. Also, their work implies a peripheral view of the period of Transition. Beyond the photographic portrait of the great protests in the streets and the office

lion, with the aggravating circumstance of recidivism. In September 1993 he received the third degree and was released on parole on 3 December 1996.

Beatriz de las Heras Herrero

meetings where political decisions were made, the work of these amateur photographers allows us to approach history from the concept of "testimony". It is a parallel story of the Transition that opens a direct door to the experience of those men and women who, aware of the importance of the historical moment they were living in, wanted to portray a very personal vision of what was happening. And all this without the action of a filter that redirected the gaze of the photographs toward some social, ideological, or political interest. They simply took photographs to preserve their memory of the image of Spain amid a process of change. Nowadays, forty years later, these visual memories are presented as a very stimulating opportunity for university students. Therefore, they can understand the events in Spain's contemporary history from a particular perspective: their grandparents' generation.

The reflection presented in this text is the narration of what we could call a "laboratory experience" in the classroom. A concrete didactic proposal that we developed in a History of the Present World class at the Universidad Carlos III de Madrid (Spain). The activity consists of bringing together the students from the Senior University with younger students (fourth year of the Humanities Degree and fifth year of the Double Degree Journalism-Humanities) during a workday. To narrow down the topic, we will focus on the experience of María Velázquez, a Senior University student. She is an example of how the photographic memories of her youth, memories kept in a brass box or family albums, have become the perfect link between the Generation of '68 -those who lived the Spanish Transition as an experience- and Generation Z, made up of university students for whom that historical event is a story of a bygone time. Because photography is a fragment of space and time. It is a witness to history by documenting a time, and it folds the past into the present. As T. S. Elliot said in a poem compiled in Four Quartets (1943): "And the end and the beginning were always there. Before the beginning and after the end. And all is always now".

2. PHOTOGRAPHY AS MEMORY. A SOURCE OF KNOWLEDGE THAT REVIVES THE PAST

It was during the Contemporary Age that the image reached a special attraction with the incipient democratisation of its use, as it ceased to be exclusively in the hands of the Church and the State. Institutions which, until

then, had monopolised its production and distribution. The working classes, who were the main protagonists of the transformations of the time, began to have access to a medium that allowed them to express, represent, and visually record the great events and happenings they were experiencing. It even allowed them to relive and reconstruct them. They also began to control counter-propaganda, an attempt to subvert institutional messages. In the 19th century, this was carried out through illustrated pages, prints, or broadsheets, which were plenty of expression and proved to be very effective in popular communication, although they had limited quality. In the 20th century, it was thanks to the development of technical images, such as photography, cinema, and television, media to which visual communication by networks has been incorporated since the 21st century. Such is the expansion that we cannot understand in present-day society without analysing its visual and audio-visual production.

Jean Jacques Becker has already reflected on the fact that memory is the object of historical analysis,[165] and one of the most interesting supports for approaching the past is the photographic image. The photograph is a cut of space and time. It refers to a "there" and a "then"[166] and, therefore, it is a trace (precisely because it shows us a place and a moment) and also a reminder, since it has materialised into support. It is a witness and record of history and, consequently, a source of great value for historians. It captures something that has happened but has not passed because it is freezing in materiality: an

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165. It is not the purpose of this reflection to delve into the importance of the concept of "memory" in the historiographical debate. However, it is interesting to note that since the 1970s the concept has been ominipresent. With the recovery of the reflections of the sociologist Maurice Halbwachs on what he called the "cadres sociaux de la mèmoire" (1968), which, in turn, is based on accepting and rejecting part of the theory of the philosopher Henri Bergson. The work of the historian Pierre Nora, who presented a theory on the opposition between history and memory (1984), was also fundamental. Important in the debate was the contribution of Paul Ricoeur, who understood that history and memory are two complementary ways of representing the past: history seeks veracity while memory focuses on fidelity (2003). All of this taking into account that when we talk about memory and its relation to history we can point out four dimensions: memory as a personal human capacity to preserve memories, as a social category referring to discourses and representations, as a theoretical-methodological tool for the analysis of the past or as a support in the social production of identities, as studied by Michael Pollack (2006).
166. Rodríguez de las Heras. "L'ús pedagògic de la fotografia històrica".

instant of reality. Moreover, photographic images are inherently reflexive, a process in which we articulate images of looking and being, so images derive from a perceptual kind of knowledge.[167]

Working with photography to recover an event is like opening a door to the past. A door that is locked. A key that can only be obtained by transcending the eye and looking beyond it. If one interrogates, if one interprets, the image and the researcher do not remain in the study of the recognition of motifs. Barromi Perlman explains that in visual analysis:

> The photographs are analyzed by investigation of the information in the photographs ... as well as the formal construction of the image. The foreground and the background of the frame are observed, so that the whole composition needs to be considered, controlled and thought-out.[168]

This analytical exercise is fundamental because photography, as a product of its time, may contain relevant information about the subjects depicted, the context, the photographer, his or her working circumstances, and the channel or source through which the image reaches the visual reader. However, the key only turns if one considers a characteristic that is in the nature of the technical image: it is, primarily, (re)presentation. A photograph is not a mirror of reality. It is, as a fragment, a part of that reality. The selection, the cut-out of the gaze imposed by the photographer when choosing a particular frame, responds to aesthetic, ideological, or cultural motivations of the photographer or of a client[169] In the words of the anthropologist:

> Images are no more "transparent" than written accounts and while film, video and photography do stand in an indexical relationship to that which they represent they are still representations of reality, not a direct encoding of it. As representations they are therefore subject to the influences of their social, cultural and historical contexts of production and consumption.[170]

167. MacDougall. *The Corporeal image: Film, ethnography, and the senses.*
168. Barromi, "Analysis of signs and symbols of caring and nurturing in photographs of female teachers", 57.
169. Kossoy. *Lo efímero y lo perpetuo en la imagen fotográfica.*
170. Banks. *Ethnicity: Anthropological Constructions.*

If the historian who works with these sources can understand this issue, he or she will be able to cross the threshold that separates the present from the past, and turn photography into a source of knowledge.

Among the photographs that can be used to carry out this analysis, are those that are the custodians of memory and are kept in brass boxes. Philippe Dubois[171] reflected on the photographs kept in family albums. He did so by giving importance to these images from their pragmatic dimension as physical traces (they are "indexes", the philosopher said) of singular people who have particular relationships with those who observe their snapshots.

If we understand photography as a repository of the graphic memory of what it captures, as a certificate of presence, we must also recognise the value of the photographs that each family compiles in their albums. As the socio-cultural documents that they are, recovering the family past through their photographic images is a trace for the recovery of the collective graphic memory, insofar as family photography is the container of the memory of the individual in their family context. Therefore, the compilation of these personal graphic memories can give us the keys to the collective past from the end of the 19th century. Especially from 1888 onwards, when Georges Eastman launched the first Kodak camera on the market. It was at this time that photography began to develop gradually in its production and dissemination, making it possible to incorporate the photographic act into the lives of amateur photographers. This is what has been called vernacular or domestic photography.[172]

We must start from the premise that family photographs are a set of images for private use that tend to be homogeneous, and which are fundamental pieces in the family heritage insofar as, in some way, they narrate the recent past of the members who make up that family and bear witness to its small history. However, although the photographs in family albums are private parts of that family memory and are not initially created with the idea of establish-

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171.　Dubois. *El acto fotográfico. De la representación a la recepción.*
172.　 The works that have been undertaken from Anthropology and that analyse the phenomenon of vernacular or domestic photography as the result of a whole cultural exercise of communication and symbolisation are fundamental. The studies by Chalfen (1997) and Edwards (2014) are interesting. The subject approached from the defence of the family album as a place of collective memory can be explored in depth in the works of Hirsch (1997), Batchen (2001) and Rose (2010).

ing a documentary commitment as they are produced within the family and without meaning for the other, over time these images attain documentary value and are valuable tools used by the historian in his or her work of reconstructing the past. As Bazin states:

> These grey or sepia shadows, ghostly, almost illegible, are no longer the traditional family portraits, they are the disturbing presence of lives arrested in their duration, freed from their destiny, not by the magic of art, but by the virtue of an impassive mechanics; photography does not create eternity like art: it embalms time, it subtracts it only from its own corruption....[173]

3. MEMORY OF THE SPANISH TRANSITION: PHOTOGRAPHS FOR DEMOCRACY

After briefly reflecting on our starting point from a theoretical point of view, it is time to address the contextual framework: that of photography in the context of the Spanish Transition.[174] As Clemente Bernard states, "The

173. Bazin. "Ontologie de l'image photographique", 8.
174. There are hundreds of studies on the Transition. We can make a division between the classics and the revisionists. Among the former, general analyses such as those by Javier Tusell (La transición española a la democracia (Madrid: Historia 16, 1991) or Santos Juliá (Los socialistas en la política española (Madrid: Taurus, 1997). There are also studies on the protagonists such as El piloto del cambio. El rey, la monarquía y la transición a la democracia Charles by Charles T. Poweu (Barcelona: Planeta, 1991); Adolfo Suárez, historia de una ambición by Gregorio Moran (Barcelona: Planeta, 1979); La alternativa democrática, a text by José Antonio García Trevijano that studies the opposition of the left (Barcelona: Plaza y Janes, 1977). The studies that delve into significant episodes of the period, such as in the book chapter signed by José Vidoal Beneyto "El año político: la clase dominante y la sustitución del franquismo" in Anuario económico y social de España in 1977, ed. Several Authors (Barcelona: Planeta, 1977); La elaboración de la Constitución de 1978 by Gregorio Peces-Barba (Madrid: Centro de Estudios Constitucionales, 1989); La Ley para la Reforma Política. Crítica jurídico-política de la Reforma Suárez by Pablo Lucas Verdú (Madrid: Tecnos 1978) are interesting. On the attempted coup d'état of 1981, the works Con la venía..., yo indagué el 23-F by Pilar Urbano (Barcelona: Argos-Vergara, 1982), the collective book edited by Ricardo Cañaveral Todos al suelo: la conspiración y el golpe (Madrid: Punto Crítico, 1981), La verdad sobre el caso Tejero: el proceso del siglo by Pepe Oneto (Barcelona: Planeta, 1982) stand out. For more information on classic bibliography on the Transition from the historical, sociological, legal, economic and ideological points of view, see "Visiones de la Transición" by Ramón Cotarelo, published in *Revista del Centro de Estudios Constitucionales* (May-August 1994): 9-78. For a complete

dictatorship brought down a way of telling life through images and left later generations without narrative tools…"[175] since the dictator was in charge of perpetuating the idealised and propagandistic representation of a Spain that did not exist. However, the Transition was presented as the framework for the recovery of the essence of photography as a source for political militancy, which in Spain had its maximum expression during the Spanish Civil War. As the photographer Marisa Flórez said, I have always gone "as far as they let me, always looking beyond what meets the eye".[176]

The pioneers Miserachs, Paco Ontañón, and César Lucas and some pioneering agencies such as Group de Producció - published photographs, which would not have passed Franco's censorship, in clandestine bulletins or circulated them abroad. These were followed by the young Manel Armengol, Guillermo Armengol, Pilar Aymerich, Sigfrid Casals, Gustavo Catalán, Chema Conesa,[177] Carlos Corcho, Paco Elvira, Pepe Encinas, Germán Gallego, Félix Lorrio, Ricardo Martín, Juan Santiso, and Francesc Simó, among others.[178] Alongside this group of photojournalists were documentary photographers such as Koldo Chamorro, Cristóbal Hara, Fernando Herráez, Benito Román, Enrique Sáenz de San Pedro and Ramón Zabala.[179] That times were changing is shown by the fact that female names such as Queca Campillo, Colita, Marisa Flores, Aurora Fierro, and Cristina García Rodero were added to the list of

list of revisionist studies, see Gonzalo Pasamar, "Los relatos escépticos sobre la Transición española: origen y claves políticas e interpretativas", *Les Cahiers de Framespa*, no. 27 (Juin 2018). https://doi.org/10.4000/framespa.4738.

175. Bernard. "La Transición", p. 9.

176. Interview on the Spanish radio station Ser on 21 November 2018 on the occasion of the publication of the book "Españoles…Franco ha muerto", a book signed by Raúl Cancio and Marisa Florez (Libros.com, 2019) which brings together a selection of photographs of the most significant moments of regime change in Spain.

177. Chema Conesa and Alberto Schommer signed a series of psychological portraits featuring key figures from those years: from Cardinal Tarancón to the Duchess of Alba, Domingo Ortega, Tierno Galván and Manuel Fraga.

178. Many of the works of these reporters are included in the exhibition "Fotógrafos. La voluntad de contar", which was organised at the headquarters of Fundación Telefónica in 2012 and 2013. Through the exhibition, the photographer Enrique Cano was responsible for paying tribute to documentary photography in Spain and to those professional photographers - specifically, 54 photographers - who have portrayed the history of this country over the last four decades.

179. Mondéjar. *Historia de la fotografía en España*, 520.

photographers. Also, Ouka Leele, together with Alberto García-Alix, was in charge of taking artistic photography as the expression of an era.

In addition to this, there was a foreign perspective through the work of foreign photographers who were attracted by what was happening in Spain. Such as the Argentine Carlos Bosch, who worked in the country between 1975 and 1986.[180] Also, through photographs taken by Spaniards but were exported to be published outside Spain, bypassing the country's censorship. An interesting example is a well-known snapshot by Manel Armengol, an intern at the newspaper *La hoja del lunes*. The snapshot depicts the police assaulting a group of young people sitting in protest. The image was taken on 1 February 1976. A protest in Paseo de San Juan in Barcelona against Franco's regime, for the amnesty of political prisoners, and the statute of Catalonia. "Every time I shot, I was revealing a violence that seemed unjust to me".[181] He hid the roll to prevent the police from seizing it. Aliaga, the editor of *La Hoja del Lunes*, refused to publish the pictures, thinking that the government would close the newspaper. Faced with this refusal, the photographer tried to publish them in the newspapers *Destino* and *El Correo Catalán*. Faced with constant rejection, he wrote to international newspapers with a copy and asked that, in case of publishing the photographic material, they should not mention his name to avoid reprisals. It was finally published in *The New York Times* on 4 March 1976. Armengol earned $150 for the work. It was later published in *Newsweek* and *The Washington Post* in the United States, *L'Express*, *Le nouvel Observateur* and *Paris Match* in France, and *Der Spiegel* and *Stern* in Germany.

Apart from the work of photojournalists, documentary photographers, and photographic artists, the Transition was portrayed from another perspective. That of thousands of young people who immortalised events and happenings in the new Spain as part of their memories, and who incorporated these photographs into their family albums. This was all done even though the democratisation of the use of photographic technology had been installed more timidly in Spain than in other countries:

180. A retrospective of his work was shown in the exhibition "La transición, vista por Carlos Bosch: Yo no susurro, grito", in which the curators Manel Sanz and Paulina Flores recovered 62 emblematic photographs by Bosch. It was organised in 2020 by the Generalitat de Catalunya at the Palau Robert.

181. *Behind the Instant*, "Manel Argengol", directed by Xavier Baig and Jordi Rovira for RTVE and REC Produccions, 2021.

According to data provided by the magazine *Foto Profesional*, the average number of photographs taken by each Spaniard was eight per year in 1986. This meant 0.4 reels per year, compared to 2.8 for the Americans, 2.2 for the Swiss, 1.9 for the Japanese, 1.4 for the French, and 1.1 for the British.[182]

This is the starting point of "Your life, our story".

4. *YOUR LIFE, OUR STORY*. THE EXPERIENCE OF OTHERS AS A CLASSROOM WITHOUT WALLS.

Based on the idea of the value of photography as a document that helps to overcome oblivion and considering the importance of the snapshots preserved in family albums, we lay the foundations for the didactic experience that we want to present. We start from the idea that what for the Generation of '68 is a life experience, for Generation Z students is just another chapter in a history book or a lesson in a university class. It is precisely against this idea that "Your Life, Our History" is being launched. A project that follows the principles dictated in the framework of the European Higher Education Area. The project seeks to use active didactic methodologies to generate teaching processes to achieve greater student involvement and autonomy in their learning. Therefore, the students will find sufficient stimulus to become involved in the teaching and do so from a critical and transdisciplinary perspective.

René Remond (1983) linked the history of the present to the analysis of the lives of the last three generations, and the project we are presenting is based on this perspective. By focusing on the generation, and not on the historical event or occurrence, we understand history as the study of immersion in a past time, and not only as a framework in which historical events are studied chronologically. Therefore, an understanding of the past is achieved, not as endless wars and conflicts, but as the life, experience, and reality of previous generations. Thus, the way students approach the study of history is improved, making them see that, beyond being a subject that is explained in the classroom or read about in books, it is the experience lived, directly or indirectly, by people around them. By moving from the general to the local, their pro-activity is encouraged through the act of involving them in the exploration of the context.

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182.   Mondéjar. *Historia de la fotografía en España*, 451.

In the classroom, the students of Generation Z, which corresponds to those born as of the year 2000, become scholars of the history of previous generations. As observers —active observers— they analyse the past to understand their present, and project themselves as subjects of the future. In such a way that the didactic experience is presented as a game with time: that of the past (which is executed from memory), that of the present (which is accessed from the experience lived by people around them), and the future, a time which is reached from the perspective after understanding the past and understanding oneself in the present.[183]

Therefore, the project is committed to creating a classroom without walls.[184] A familiar learning space outside the conventional university classroom sys-

183. This didactic experience coincides with others that work with students in the classroom on the concept of "memory". The ones that Mario Carretero has set up through the Alfa Project "Teaching History and Collective Memory", a European Union initiative coordinated by the Universidad Autónoma of Madrid and FLACSO (Argentina) are interesting. These scholars have created an environment in which the reflections of specialists from Europe and Latin America are shared in their work with students with whom they have recovered the study of "cultural artefacts", such as monuments, images, landscapes, with the intention of approaching the past from the perspective of identity (Carretero et al., 2006). Regarding Experiences centred on the photographic image, we can recover the one proposed by Mitchell in South Africa (2008) or "Narrating the experiences of otherness in Education", a proposal attempted in the discipline of Supervised Practices of the Pedagogy Course of the FFP/UERJ and whose objective was to produce a didactic exercise of problematisation on the ways of showing and looking at the differences in education (Ribetto and Pererira, 2019). Along the same lines, the proposal of Edna Barromi Perlman, researcher at the Faculty of Arts, Kibbutz College of Education, Technology and Arts of Tel Aviv. In this study, photographs of the school building served as a stimulus for the students' emotions, memories and senses (Barromi, 2016). The collection of didactic experiences collected in the volume "Photography in Educational Research Critical reflections from diverse contexts", edited by Susie Miles and Andy Howes (2015) is interesting. The chapters of the book reflect on the experiences of using photography (in countries as diverse as Australia, Burma, Cyprus, England, Ethiopia, Kenya, the United States and Sudan), placing them in a critical framework to provoke informed applications of these processes.

184. *"Classrooms Without Walls"* is an expression created by Marshall McLuhan in 1957 to refer to how technology has transformed the way learning is experienced and shared outside the school or university. "Most learning occurs outside the classroom," he said. He encourages taking the opportunity "to develop judgment & discrimination" about what they are learning. McLuhan, Marshall (1957), *"Classroom without walls"*. In Carpenter E, McLuhan M (Eds) Explorations in Communication. Boston, MA: Beacon Press, 1-3. The

tem, marked by the idea of sharing experiences rather than giving lectures, and whose ultimate aim is to innovate in the way students approach the past. We understand innovation as "the challenge of deploying, and consequently applying, everything contained in the concept of innovation: imagination, uncertainty, risk, cooperation, criticism and ethics…".[185]

In this spirit, the project "Your life, our history" requires students to master the historical context and also to be able to structure and formulate questions, as well as to work critically with primary sources, one of the main tasks of historians. It is presented as a final course exercise with 25% of the final mark for the compulsory subject "History of the Modern World" in the fourth course of the Humanities Degree and fifth of the Double Degree in Journalism-Humanities.

In this context, the work with photographs is fundamental. And this is the case in two different senses. On the one hand, by freezing a fragment of space and time, photography becomes a door to the past. As an object of its time, photography provides students with important information about what it portrays. On the other hand, photography helps to activate the memory of the students of the Generation of '68. Photography in education involves the use of photographs to engage research participants in representing and reflecting upon their own experiences.[186] Therefore, photography generates a stimulus that rescues the lived experience from oblivion, oblivion caused by the passage of time.

same expression was used by Antonio Rodríguez de las Heras, researcher at the Institute of Culture and Technology of the Carlos III University of Madrid, when talking about the power of the digital world in learning: "Science and technology have transformed the world so rapidly and intensely - and this is only the beginning - that it has unhinged the established culture; and with its values and visions it is impossible to come to terms with the world we have created. Hence the growing unease and confusion that comes from feeling that we are not in control of the situation. The revolution of the 21st century will be a cultural one, over and above profound economic, political and social changes, because it is a question of survival. And as for education, the dream of the "classroom without walls" is becoming more realisable and suggestive, more transformative than when McLuhan intuited it", Revista Rizoma, 23 March 2018, https://uc3m-magazine. uc3m.es/2018/03/23/tecnologia-y-cultura-entrevista-a-antonio-rodriguez-de-las-heras/

185. Rodríguez de las Heras. *Metáforas de la sociedad digital. El futuro de la tecnología en la educación*, 36.

186. Miles and Howes. *Photography in Educational Research Critical reflections from diverse contexts*.

The activity is divided into 7 work phases:

– Two theoretical lessons on what historical information can be extracted from a photograph. First, we study that we live in an ocularcentric, hypervisualised society. "… we live in an ocularcentric, hypervisual world in which little critical attention has been paid to the impact of the credibility we extend to 'technical imagery'"[187] in which man is a homo-pictor.[188] From this point, we address how humanity has had, and still has, to use images —created in different media— to represent itself, narrate, indoctrinate, send messages, inform and misinform. From there, we explain in the classroom how a photograph, if analysed correctly, can provide testimony about the subjects portrayed, the author, the historical context in which the photograph was produced, or about the information channel. We also explain the need to bear in mind that photography is a distorting mirror of reality and that it can be used as a communication strategy by the authorities.

– After these theoretical classes, the young people are introduced to *the Generation 68* students who will participate in the activity, and one senior student is assigned to every four *Generation Z* students.

– Each group is given a small dossier on the senior's former students life and a selection of photographs —specifically, 20 snapshots— that the seniors students have taken from their family albums. All the photos chosen are, directly or indirectly, a reflection of the changes that took place during the Transition. In this way, the young people begin to investigate the historical context in which their interviewee lived.

– They analyse the photographs, refer to bibliographical sources, and also consult newspaper sources. This exercise helps the younger students to immerse themselves in the historical context and to understand the history experienced by their interviewees.

– Based on this intensive study, the young students draw up a questionnaire with 30 questions to ask their interviewees. All the questions are linked to a detail or fragment of one of the photographs in the interviewee's album.

187. Mraz. "Cinehistoria: una extraña relación disciplinar"
188. Gubern. *La mirada opulenta.*

- The students meet their interviewees at the University Carlos III of Madrid during a day (Fig. 2) and ask their questions about the period of the Transition. To stimulate the memory of the interviewees, the young people use images that the elders handed in from their albums or some historical photographs that were published in the press at the time.

- After the experience, the evaluation of the work is based on three criteria: mastery of the context, working with the photographs as a source of analysis and not treating them as mere illustrations, and finally, the ability to ask questions to the interviewees.

Fig. 2: Meeting of students from the Senior University and the Humanities
Degree. December 2019. Author: Beatriz de las Heras

4.1 María's photographic gaze as a memory of the Transition

Once the guidelines for the work have been established, it is time to introduce one of the students from the Senior University who took part in the experience. She is María Velázquez, who enrolled in the Senior Programme at the University Carlos III of Madrid in 2007. She was born in Madrid in 1947. Daughter of Mariano and Lucía, her life was like that of any woman born in Spain in the 1950s in a popular neighbourhood of Madrid: Lavapiés, and with a family history that she would not discover until much later. Her mother was

evacuated to Gandía (Valencia) from Madrid in 1937. Her father was a Republican militiaman who enlisted in 1936 and fought, among others, in the Battle of the Ebro. With Franco's victory, he had to flee Spain via Catalonia and ended up in the Argelès-sur-Mer and Gurs concentration camps, along with 550,000 other refugees. He returned to Spain via Irún in 1940 and was sent to several labour camps. Neither distance nor time separated them. Correspondence became a link that brought them together, definitively, at a wedding in 1946.

Despite her hard history, Maria's family tiptoed around what had happened in the country, as she expressed in a pre-interview meeting with the teacher:

"At first my parents talked about the war as an anecdotal event. I knew that they had had to leave their homes and that my father had been in France and my mother had been living in Gandía. I remember going for walks with the daughters of a neighbour who told us how she had seen a shell fall and decapitate a man on the Cuesta de la Vega, or how she boasted about the kindness of her family, who had denounced two sisters who had been militiawomen during the war and who lived in the basement of our building. These and other anecdotes told by a family who had been Falangists made me think that the "bad guys" were the Republicans. I later found out that the opposite was true".

Fig. 3: María Felisa Velázquez. December 2019. Author: Beatriz de las Heras

These memories of María serve to point out two aspects that were fundamental for the children of her generation, and that marked the beginning of the Transition: the losers did not talk about the war to protect their children (it was better not to be politically significant) and reality had become a story reconstructed by the victors.

After studying at two different schools and completing her Bachillerato[189] for five years, María began her university studies in 1973, two years before Franco's death. She decided to do so at the Faculty of Political Science and Sociology of the Complutense University of Madrid, the nucleus of the protests of young people in Madrid against the regime.[190] "My experience was very interesting. I would say it was shocking. Everything was discussed there. I was taught by the forces of the future such as Felix Tezanos and Joaquín Leguina". Like many young people, she lived her university experience intensely. She attended the daily assemblies that were organised. She remembers how frustrating they were because "topics were suggested for debating, we tried to reach conclusions, we proposed to vote on actions, but as the organisers, who I think were mainly communists from different groups, knew that it could not be carried out, the assembly went on forever and most of us left without having voted".

Maria combined her evening studies with work. Through a neighbour, she started working in Kodak's Import and Customs Department in 1967, before starting her university studies. Before working at Kodak, she had already been attracted to the world of photography. "I was always interested in photography," she recalls. "When I was very young, I used to play with family photographs in a box and show them to everyone who came to our house. During my adolescence, two high school friends and I rented a camera in the basement of Gran Vía by stealing the identity card of the father of one of my friends. We took

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189. Post-compulsory stage of secondary education regulated by the Ley de Ordenación de la Enseñanza Media (1953) of the Minister Joaquín Ruiz Giménez. In the 1960s, a dual pathway was maintained in this education: the Bachillerato for the elites and another pathway (Bachillerato Laboral) for the classes with fewer possibilities. The bachillerato, which was accessed by means of a selective examination, was taken by students between the ages of 10 and 17 and was divided into two: elementary (consisting of four years) and higher (two years, in which students had to decide whether to take the science or the arts stream). The bachillerato was followed by a pre-university course giving access to university studies.

190. González Calleja. "Mobilization and student protest in late francoism and democracy".

photos of the area around the Institute, the Plaza de Oriente, the Palace...".
Sometime later, and with the money she managed to collect to go on an end-
of-studies trip that ended up being frustrated, María bought her first camera.
It was an Instamatic 104, followed by a Retina and a Pentax. After a few cours-
es at an association and at Kodak, and reading manuals, María began to devel-
op a passion for photography that she still has today. At that time she mainly
took slides because they were cheaper and she liked to show them to family
and friends. She also took part in, and won, some competitions at Kodak.

She was interested in portraits of the great monuments of Madrid and im-
mortalising family pictures. However, her trips to Paris in 1971, Portugal in 1972,
London in 1973, and Cornwall in 1974 changed her outlook. When she arrived
in Spain, she began to pay more attention to the atmosphere. Hippies crowd-
ing the streets of Madrid, religious diversity, popular rallies at institutional
events, city walls full of election posters, political programmes on television,...
Maria was beginning to take a sociological look at her surroundings. A curious
gaze focused on portraying the changes that were being perceived in Spain
and a critical look at the Spain that had been imposed for forty years.

This is detected by the young students as soon as they access the selection
of photographs given to them by Maria during her experience in "Your life, our
history". They realise how the family album is indirectly a source of historical
information. In a few pages of the album, for example, one can observe the
change that is projected onto the women. In little less than five years, young
women went from wearing skirts below the knees to showing them off in the
mini-skirts that were the norm in the changing Spain we are talking about.

Fig. 4. Madrid, 1967   Fig. 5. Madrid, 1972

María Velázquez's family album

From attending traditional regional dances promoted by Francoism in the Plaza Mayor of Madrid, to seeing the hippies' hawker stalls in the Spanish capital's Rastro.

Fig. 6. Madrid, 1968.

Fig. 7. Madrid, 1972,

María Velázquez's family álbum.

Images of politically relevant events are incorporated into the albums as part of the family memory. For example, the greeting on the balcony of the Royal Palace in Madrid by Juan Carlos de Borbón on the day of his coronation as King on 22 November 1975. Also included are the political rallies held, the streets full of political posters, or the portrait of the television sets broadcasting programmes during the 1977 election campaign, the first democratic elections since February 1936. All of these are images that became everyday scenes during the Transition.

Fig.8. Madrid, 1975.

Fig. 9. Madrid, 1977.

María Velázquez's family album

In short, Maria is a child of her time. Of a time of change. Daughter of a Spain that, little by little, emerged from the black and white (the colour of mourning that was imposed on the country from 1 April 1939 after Franco's victory) to become a Spain in colour, that of the Transition. As María recalls: "I think I did what most people did, living in a different way and with different concerns to those who preceded us. Most of the young people already had a different way of living and a different approach to the one that prevailed during Franco's regime". And her photo album bears witness to all this.

Fig. 10. Madrid, 1977   Fig. 11. Madrid, 1977.

María Velázquez's family album

5. CONCLUSIONS

The activity "Your life, our history" aims to take advantage of a great asset of the Carlos III University of Madrid: the students at the Senior University. Men and women who witnessed one of the most exciting periods in Spain's recent history: the Transition. They were children of the survivors of the Civil War and parents of those born into democracy. A democracy that was launched by members of *Generation 68*. And, necessarily, their family albums are a reflection of their time. They are small acts of everyday life.[191] These crystallised instants, which are the photographs, have become extremely valuable documents for the youngest students to approach history from the concept of "memory". In this way, working with the photographs preserved in the private albums of their grandparents' generation is like opening the walls of the uni-

191.   Moles. *La imagen*.

versity and creating a learning space in a classroom without walls. This, given the results, helps to stimulate the pro-activity of the youngsters, thanks to the interest they have in immersing themselves in the past by working with photographs and being able to share time and space with the amateur photographers who witnessed these historical events.

This exercise, applied to students in the fourth year of the Bachelor's Degree in Humanities and the fifth year of the Double Degree in Journalism-Humanities, was highly valued by the young students. The average satisfaction rating for the course was 4.8 out of 5. In addition, this experience had a positive effect on the final grade obtained by the students. The final average for the course increased significantly, which was the main target of the experience. The result of the final evaluation of the course was that 94.44% of the students sat the final exam and all of them passed. It is worth noting that more than 40% obtained a mark above 7 and almost the same percentage obtained an outstanding mark. Beyond the numerical evaluation, it is interesting to give the floor to some young students to define their experience:[192]

– Daniel Jambrina Hierro (NIA- Student identification number at the University Carlos III de Madrid-: 100382857): "On a personal level, I have had the opportunity to do some interviews over the years, but never before had I done so with a person in my environment and much less asked them about a specific historical event of which their generation was the protagonist. This gave me the possibility of comparing the different discourses that make up this history; on the one hand, the "official" discourse of the time and the "official" discourse from the present day. On the other hand, and undoubtedly something very interesting, the first-person recollection of the interviewee and his or her current vision of how those events were narrated. From an academic point of view, I believe that this type of experience represents a unique opportunity to delve into history

192. After teaching a course, Universidad Carlos III de Madrid asks students about the teacher's teaching. Questions such as "Are you satisfied with the teacher's work?", "Did the teacher carry out his/her work in a way that met the needs of the students?", "Are you satisfied with the subject overall? Students rate the teachers between 0 and 5 points, with 0 being the lowest and 5 the highest. In addition, students can write their comments to give a more extensive evaluation of the teacher's work in the subject. At the end of the course, the teacher receives the final score and the students' comments, which are the ones we have collected in this study.

in terms that are rare and enriching for the student. It allows us to approach Current History from a perspective close to the field of research, and therefore, this experience becomes a basic tool for the student's professional future".

– Alba Gallego Mediavilla (NIA: 100382892): "The practice of interviewing about a recent historical event, in the case of my work, was very interesting to me as long as it encouraged us to create a space for dialogue and listening, a meeting between two people with different experiences and, therefore, different perspectives. It was very enriching to share knowledge and to better understand not only the historical event itself but also its context and the society that carried it out and experienced it".

– Álvaro Avendaño Román (NIA: 100453538): "In my opinion, the interview was a change in the jobs. We, the students, find ourselves in our day-to-day university life with similar tasks and practices and, for the most part, without any freedom of choice. When conducting the interview, the first thing that changes is the subject matter, as it is the student who chooses the topic, which gives him or her extra motivation. In the same way, the activity requires the active participation of the students, because they have to look for a future interviewee and prepare for a real interview. In today's digitalised world, being face-to-face with, for example, your grandparents is an opportunity that is increasingly difficult to experience and from which you can learn a lot. On the other hand, in my case, as a student of Political Science and Sociology, conducting real interviews is an approach to the disciplines - especially the latter - which is highly recommended, since there is no point in knowing social research techniques by heart if you don't put them into practice.

– Noemi Trujillo Giacomelli (Humanities. NIA: 100349139): "Suddenly, a History of the Modern World teacher proposes an atypical practice in which dialogue between generations is fundamental: interviewing someone, focusing the interview on a topic related to those dealt with during the course and with the condition of showing the interviewee a minimum of five images related to it… When you have finished reviewing the interview you hand over the practice and, for once, you have the feeling of having done something valuable: having listened to your neighbour (the Other) and having tried to learn something from him".

The most interesting thing about the experience is that it can be applied to any discipline in the Social Sciences and Humanities. All the grandparents and parents of university students have lived through situations that are studied in the subject of Contemporary History. But, as children of their time, they have also witnessed the role of the media, political changes, and trials that were important for some reason, and, therefore, they can share their knowledge in subjects related to Communication, Politics, Law,… By bringing young students closer to these events or occurrences, using people close to them as a channel, the teacher manages to get them more interested in the phenomenon. Their involvement is greater as they are the protagonists of how the discussion develops and, therefore, they study more about what surrounds the topic to be worked on and they do so, moreover, from critical reflections. This is, in short, the objective of "Your life, our history".

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7. Knowledge is not a commodity, and we don't want to be a cheap labour force. A short introduction to the 21st-century student protests in Serbia

Ivana Anđelković
ivana.andjelkovich@gmail.com

Ivan Velisavljević
ivan.velisavljavic@gmail.com
University of Belgrade (Serbia)

In 2020, a student video went viral. It showed a group of Belgrade students dancing in a traditional Serbian round-dance in the middle of the COVID-19 pandemic in the Student City campus, knowingly violating epidemiological measures while spreading anti-vaccination messages. The video led to discrediting the student population in general, labelling them as irresponsible, conservative, and ignorant. On the other hand, protests of other students from the very same Student City campus, held nearly at the same time, against the abolition of the student polyclinic or the eviction of students from campus in the middle of the pandemic, which was progressive and successful, attracted much less attention.[193]

It was obvious that the so-called *progressive students*, interested in social justice, equality, publicly funded, free, and available healthcare and education, have a weaker voice in the media, and had not developed an influential network of their organisations to increase their influence on decision-making within the university. That seemed strange because there had been a significant history of progressive, anti-capitalist students leading the student movement in 21st-century Serbia, fighting for the right to education, against its commodification and privatisation. Yet somehow, the new students inter-

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193.   The students argued that the eviction could actually make the epidemic situation worse by spreading the virus across Serbia if more than 4,000 of them go back home from the campus.

ested in activism of this kind started without knowledge of the experience, tactics, methods, successes, and failures of their predecessors.

The two of us were not part of the student struggles, but we have collaborated with former student leaders on many occasions and for different causes, the majority of whom have remained leftist activists up to this day. Therefore, we started a project called *The Fighting Seminar*, where we connected former progressive student leaders with the new generation of student activists, trying to outline the history of the progressive student movement, and enable the intergenerational transfer of knowledge. Moreover, we organised a series of lectures with former student leaders, and published a book on the methodology of their struggles, to bring them closer to the new generations of students with left political inclinations. In this paper, we will present our account of the development of the student rebellion against the commercialisation of higher education, based on students-made archives, mainstream media reports, and our insights gained through contact with former student leaders and contemporary progressive student activists.[194]

STUDENT DEMONSTRATION TIME: FROM DEMOCRACY TO SOCIAL ISSUES AND BACK TO BOTH

In his 2011 essay about student protests in Serbia from the 1990s to 2010s, Đorđe Tomić convincingly defends the thesis that the student movement in Serbia went *from democracy to social issues*.[195] Tomić argues that the change of context, the new law on higher education, and the onset of the Bologna process in 2005, had moved Serbian students from the demand to democratise the society towards the demand for more social equality. Tomić also hints that the student movement in the 2000s might have been the beginning of a wider political movement that is critical of the social transformation to capitalism.

194. The project ended with a large digital audio-visual repository of student protests, 23 recorded in-depth interviews with student organisers, and a documentary film. Most of our thesis and arguments in this text are based on this material.

195. The thesis is actually in the title of the essay. Đorđe Tomić, "Od demokratije do socijalnog pitanja? Studentski protesti u Srbiji od početka devedesetih godina 20. veka do danas", in: Ana Veselinović, Petar Atanacković, Željko Klarić (eds.), *Izgubljeno u tranziciji: Kritička analiza procesa društvena transformacije* (Beograd: Rosa Luxemburg Stiftung, 2011): 332-359.

It is easy to notice that student protests and occupations of several faculties in Serbia from 2006 to 2017 were marked by students' demands for lower tuition fees and other costs of administration, as well as free education.[196] The majority of these events were initiated and led by leftist students who were not supported by many of those with different political inclinations and were even strongly opposed by certain groups and individuals, including professors and officials.[197] They haven't met much understanding either by the participants of the 1990s student movement, some of whom had become university professors or highly-ranked politicians nor by the liberal intellectuals who used to fight against the regime of Slobodan Milošević. In comparison with previous mass protests in the 1990s, when students had been seen as key stakeholders in overthrowing Milošević's administration, student struggles until 2017 were often portrayed as narrow, childish, and self-centred. Social and economic demands were even considered as "perverted demands for yet another exam period or more meat in lunch portions in student canteens", made by lazy, "eternal" students.[198] On the other hand, when Milošević's former political party (Socialist Party of Serbia) became part of the Government in 2008, after its overthrow back in 2000, it governed the Ministry of Education –but also had no understanding of student demands, and its minister became an ardent enemy of the protests. In 2017, however, students' discontent and social engagement started to resemble more that from the past — students got involved in the largest wave of anti-government protests in Serbia since

196. All demands introduced in 2006 are gathered in Tadej Kurepa, *Borba za znanje,* (Beograd: self-published, 2007). The later demands can be found on social media and websites of the groups that will be mentioned later in the text.

197. At the time, student parliaments at different faculties and Students' Conference of Serbian Universities (SKONUS, see: https://esu-online.org/members/serbia-skonus/) also mobilised the student population and were many times competing for leadership and media attention with the leftists students. Some right-wing oriented students and professors even got in direct conflicts with the leftists' students who organised blockades. More on conflicts between different parts of the student population and reaction of the faculty staff in Tadej Kurepa, Milena Stanić & Alexandar Vračarić, "Očekujte neočekivano. Kako se boriti sa spoljašnjim izazovima." In Metodologija studentske borbe za besplatno obrazovanje, ed. Ivana Anđelković (Beograd: Dom kulture "Studentski grad", 2022), 76–95.

198. Aleksej Kišjuhas, "Gde se dede studentski protest?", Danas, August 8, 2017. Accessed January 31, 2023, https://www.danas.rs/kolumna/aleksej-kisjuhas/gde-se-dede-studentski-protest/

the 1990s and have never gotten back to the same demands and methods of struggle as in the period between 2006 and 2017.[199]

We argue on the contrary –that the student demands between 2006 and 2017 were not narrow or self-centred at all. These demands were different from those in the past because their place of origin was in the radical left-wing student movement born at the University of Belgrade in the late 1990s and early 2000s, which was against Milošević, but also against the new pro-capitalist government. Leftist students were concerned with the studying conditions and for-profit moves of the University boards and the government(s) and demanded that higher education be accessible to all young people, regardless of their class, status, and financial situation. Since these students were the key organisers of the first massive student protest since the 1990s, the protests naturally had a left-leaning agenda.

Even though some journalists and professors presented the struggle as too narrow, student demands were not isolated from broader social issues –they just had a different focus than those of the 1990s. Students in the 2000s did not demand fair elections or freedom of the press, which were well-known goals from the 1990s, but were more concerned with the new social problems in the process of the full reestablishment of the capitalist system in Serbia.[200] That's why students participated in and supported, for example, workers' strikes and protests against privatisation of public enterprises, and were more concerned with those issues than with fair elections or the relations of Serbia with the European Union.[201] The privatisation started in the 1990s but became the so-called "privatisation based on sale" in the 2000s, typical for some Eastern Eu-

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199. " U Beogradu održan zajednički protest građana i policijskih i vojnih sindikata," Slobodna Evropa, April 8, 2017. Accessed January 31, 2023, https://www.slobodnaevropa.org/a/28417972.html

200. We use the term "reestablishment" because Serbia was a capitalist country prior to the socialist period (1945-1991), and the process of "transition" after socialism was actually the process of establishing capitalist relations again.

201. We use the term "public" just to simplify things, although "socially-owned" is the precise term, since socialist Yugoslavia, and Serbia up until its 2006 Constitution, had a specific system of social ownership and workers self-management. For a symptomatic take on the privatisation process from the perspective of a pro-market liberal economists close to the post-Milošević government see: Ivan Vujačić, Jelica Petrov Vujačić, "Privatization in Serbia – An Assessment Before the Last Round," Economic Annals, Volume LXI, No. 209 (April – June 2016): 45-77, doi:10.2298/eka1609045v.

ropean countries a decade before, yet faster, vigorous, and happening on a large scale, with new laws introduced to support this process, and with devastating effects on Serbian working class.[202] The students were also inspired by student and youth protests in France, Greece, Chile, and Slovenia, all in 2006 and against education budget cuts or labour laws, but also by social movements worldwide and later on, such as Occupy Wall Street, Occupy Sintagma in Athens or 15-M in Spain, some of which they were closely connected to.[203] This is why the student protests in the 2000s and 2010s were different from the ones that took place in the 1990s and cannot be considered a continuation of them.

But how is it that in 2017, students got back to protesting about the lack of democracy in the country and freedom of the press; and also, why were the leftist students involved in those protests instead of making further social demands related to studying? This had to do with several changes that occurred in post-socialist Serbia and were normalised by the late 2010s. First of these changes had to do with the class structure: rising inequalities and influence of social origin, as well as structural mechanisms of exclusion in education, caused middle and higher-class students to enrol significantly more in higher education than rural and working-class students, with still fewer of these well-off students interested in social and economic issues of studying.[204] Secondly, a process of privatisation came to an end, and its influence on media freedom was much worse than even cautious liberals might have expected:

202. For student participation in the anti-privatisation workers movement, see, for example: Vuk Vuković, "Marks21 u studentskoj borbi: Kuda dalje sa studentskim pokretom?", July 13, 2012. Accessed January 31, 2023, https://marks21.info/marks21-u-studentskoj-borbi-kuda-dalje-sa-studentskim-pokretom/

203. For example, "Sedma godišnjica Marks21: pridružite nam se!," March 27, 2015. Accessed December 22, 2022, https://marks21.info/sedma-godisnjica-marks21-pridruzite-nam-se/ Sorbona u plamenu, Accessed January 31, 2023, https://drustveniarhiv.org/arhiv-studentskog-pokreta/sorbona-u-plamenu/?print=pdf; Pobuna, October 2, 2006. Accessed January 31, 2023,
https://inicijativa.org/files/obrazovanje_sind/pobuna/Pobuna02.pdf

204. For an in-depth analysis, see Dragana Gundogan, *Društveno poreklo studenata u Srbiji: nejednakosti u pristupu i ishodu studiranja* (Social origin of students in Serbia: inequalities in the access and the attainment in higher education), doctoral thesis (University of Belgrade, 2022): available at https://nardus.mpn.gov.rs/handle/123456789/21080?show=-full

all but one public-service media outlet has been privatised and most often controlled by shady businessmen close to political parties (mostly the ruling one), or with untransparent ownership. The political situation has therefore changed as well: a centre-right Serbian Progressive Party and its president Aleksandar Vučić took all the power in 2016, which effectively established a stabilitocracy in the political arena. Lastly, other struggles attracted young leftist activists, with a proliferation of leftist options in the arena of parliamentary and extra-parliamentary politics –a fulfilment of the promise Đorđe Tomić was talking about in 2011 when he wrote that the left-wing, socially-oriented student movement in the 2000s could give birth to a similar decade in politics. So, when the protests broke out after Vučić was elected president in 2017, leftist students found an opportunity to connect political and social demands with a wider scope and extend their domain of struggle.

BE UNREALISTIC, DEMAND THE POSSIBLE (BUT DON'T FORGET TO BLOCK YOUR OWN FACULTY AND CALL FOR A PLENARY SESSION)

Student struggles in 21st-century Serbia can be roughly divided into two periods. The first of them began in 2006 when mass protests first broke out and continued in several waves of protests across Serbia until 2017. Almost every year between 2006 and 2016 saw a protest demanding lower tuition fees or better conditions of studying.[205] The second period began in 2017, when the student protests joined with wider popular discontent with the presidential elections and made a common front for more than a week. This was the last mass protest organised by leftist students, after which no demands for better social and economic conditions for studying appeared on a major scale.[206] Scattered demands for higher stipends and lower administrative costs emerged but have not mobilised larger portions of the student population. Leftist students started organising around different social issues and changed their approach

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205. The incomplete timeline of protests can be seen at "Studentski protesti u postpetooktobarskoj Srbiji", Istinomer, February 15, 2019. Accessed January 31, 2023, https://www.istinomer.rs/amnezija/studentski-protesti-u-postpetooktobarskoj-srbiji/

206. "Studentkinja: Za nas iz unutrašnjosti studiranje u Beogradu kao u inostranstvu", N1, December 12, 2022. Accessed January 31, 2023, https://n1info.rs/vesti/studentkinja-za-nas-iz-unutrasnjosti-studiranje-u-beogradu-kao-u-inostranstvu/

to student activism as well, while others, not left-oriented, started tackling student problems as well.

Starting in 2006, students had asked for very specific changes related to the material circumstances of studying. Their main demands were lowering the tuition fees to an amount of three minimum wages (instead of three average wages) and equalising the graduate diplomas with new Master's diplomas introduced in the new system of higher education through the so-called Bologna reform.[207] Students noticed that the amount of coursework and acquired knowledge of students who studied in the old system was equal to the amount of coursework and knowledge acquired in five years of studying in the new system, and thought there was no other reason to force older generations to enrol in master courses apart from them paying for it. This request was granted in 2006.[208]

Other demands were also related to the question of who has to pay for higher education —the students, i.e. their families, or the state. In the previous educational system, all students that passed the required entry exams would have been qualified for funding from the budget of the Ministry of Education. This was about to change with the introduction of ranks based on student grades, in addition to necessary ECTS credits (The European Credit Transfer and Accumulation System) and mandatory exams. In this novelty, students recognised the tendency to reduce the public budget for financing higher education. They also complained that rankings would introduce too much competition among students who should collaborate since the goal of their studying is to get jobs and work for the interest of the entire society, and not only for their private interest. This demand was repeated in 2011 and 2014 as the University planned to introduce ranking many times again as part of austerity measures and a new idea that only "the best should be funded by the state".[209] There were many other minor demands that we will not present here, as they

207. Serbia signed the Bologna declaration in 2003, and in 2005 it completely reformed its educational system according to the declaration. See: "Bolonja u Srbiji. Kako gde i kako kome", Vreme, December 3, 2009. Accessed January 31, 2023, https://www.vreme.com/vreme/kako-gde-i-kako-kome-2/

208. Tadej Kurepa, *Borba za znanje,* (Beograd: self-published, 2007). 47–51.

209. "Otvoreno pismo nastavnom kadru Filološkog fakulteta", October 26, 2011. Accessed January 31, 2023, http://plenumfiloloskog.blogspot.com/2011/10/otvoreno-pismo-nastavnom-kadru.html

evolved around the same issues and followed the same logic –the one of higher education being accessible for all students.[210]

Students were concerned with the commercialisation of higher education and they recognised, along with some of the professors, that rising prices of tuition fees and administration costs would discriminate against young people from working-class families, those living further from Belgrade and other bigger cities with universities, and/or those from poorer families, and that this type of educational policy would enhance the already growing social inequalities. This is demonstrated by slogans such as *Knowledge Is Not a Privilege of the Rich*, and *Down with Tuition Fees — Knowledge Is Not a Commodity*.[211] Even though the leaders in blockades and protests were students from the Faculty of Philosophy in both Belgrade and Novi Sad, they related to other faculties in the country and even beyond. Croatian students visited Serbia and vice versa, and they claimed that they were united in their goals —to make education accessible to all, and not just the rich.[212]

These demands were not unrelated to the broader social, economic, and political context, and students did refer to them in their manifests, speeches, banners, and other materials. They rebelled against the growing inequalities in society and did not like the changes that the new system brought about af-

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210. For more, see: https://studentskeborbe.wordpress.com

211. "Saopštenje za medije plenuma studenata i studentkinja filološkog fakulteta", October 13, 2011. Accessed January 31, 2023, http://plenumfiloloskog.blogspot.com/2011/10/saopstenje-za-medije-plenuma-studenata.html

212. Zagreb 2009 student protests with plenums and the famous blockade of the Faculty of Philosophy was allegedly inspired by the Belgrade student protests in 2009. Mate Kapović, one of the prominent student organisers and a leftist politician, writes in 2014 about Bosnian citizen plenums: "What is interesting is that the idea of the plenum, as a political body for democratic decision-making, originated in the 2009 wave of student occupations in Croatia, while the Croatian student movement itself got the idea from the 2006 Belgrade student movement. This, in other words, is a fine example of post-Yugoslav left activist cooperation and mutual inspiration. The protesters in the capital Sarajevo and in the town of Zenica are now trying to organize a plenum as well." (Mate Kapović, "Bosnia on fire: a rebellion on Europe's periphery," February 12, 2014, *Roar magazine*. https://roarmag.org/essays/bosnia-protests-nationalism-workers/ (Accessed January 2, 2023).
See also: "Studentima zabranjen ulaz na sopstveni fakultet", October 31, 2011. Accessed January 31, 2023. https://studentskeborbe.wordpress.com/2011/10/31/video-studentima-zabranjen-ulaz-na-sopstveni-fakultet/

ter 2000.[213] They saw the changes in higher education as part of re-establishing capitalism in the country narrowing opportunities and freedom for the majority of people.[214] Thus, they joined forces with other groups who expressed their disagreement with the changes that took place after 2000 and fought for their rights —such as the workers protesting against the privatisation of public enterprises in the 2000s. The leaders of the workers' strikes were visiting faculties and giving speeches in student protests, and students in turn were collecting solidarity money to support the worker struggles.[215] Students have been getting support from several unions and civil society organisations.[216]

At first, the media and mainstream politicians showed interest in the protests and thought that these would be a continuation of what occurred back in the 1990s. Čedomir Jovanović and Čedomir Antić, prominent leaders of the 1990s student protests, and by 2006 already widely recognised public figures – the latter being a university professor and the former a politician– showed up in front of the Faculty of Philosophy and tried to give speeches and convince students that they were on the same side. However, they found out they were not welcome, and the organisers of the protest did not allow them to meddle in their struggle. As one of the student leaders told us in an interview: "Čedomir Antić shouted to the gathered students something like "Communists!" and went away never to return".[217] Both the politicians and the media understood soon enough that the new protests were quite different from the ones

213. For more on the socioeconomic context see Ivana Kovačević & Milan Škobić, "Pogled u prošlost za budućnost." In Metodologija studentske borbe za besplatno obrazovanje, ed. Ivana Anđelković (Beograd: Dom kulture "Studentski grad", 2022), 14–33; Božidar Filipović & Nataša Jovanović, "Uvod." In Blokada Filozofskog fakulteta *2014. godine,* eds. Božidar Filipović & Nataša Jovanović (Beograd: Sociološko udruženje Srbije i Crne Gore, Institut za sociološka istraživanja Filozofskog fakulteta Univerziteta u Beogradu, 2017), 17–28.

214. "Blokiran Filološki fakultet", October 17, 2011. Accessed January 31, 2023, http://plenumfiloloskog.blogspot.com/2011/10/blokiran-filoloski-fakultet.html

215. "Sedma godišnjica Marks21: pridružite nam se!," March 27, 2015. Accessed December 22, 2022, https://marks21.info/sedma-godisnjica-marks21-pridruzite-nam-se/
Vuk Vuković, "Marks21 u studentskoj borbi: Kuda dalje sa studentskim pokretom?", July 13, 2012. Accessed January 31, 2023, https://marks21.info/marks21-u-studentskoj-borbi-kuda-dalje-sa-studentskim-pokretom/

216. Letters of support can be found on http://plenumfiloloskog.blogspot.com

217. Can also be found on https://www.masina.rs/kratka-istorija-studentskih-borbi-za-dostupno-obrazovanje-u-srbiji/

from the past but have not given up attempts to influence the student population.

The University and faculty officials often discredited the protests on a similar level – as a fake rebellion of a handful of Marxist and anarchist students, who manipulated the rest of the crowd.[218] Official student representatives also belittled the protesters on the same ground.[219] University officials supported some of the demands but did not agree with all of them, nor with the whole rationale behind the demands. Branko Kovačević, rector of the University of Belgrade at the time, agreed that tuition fees were indeed a problem, not because they were too high, but because Serbia was a poor country that could not afford to subsidise all students.[220] He did not intend to do much about it though, and when it had become clear that the students were not willing to give up, he called the police to intervene in the protests and blockades at the Faculty of Philology in 2011.[221] The issues on commercialisation and inaccessibility of education the students were emphasising have not been mentioned by the officials, and it was clear that the majority of deans, rectors, and ministers disregarded them or were openly against them.[222]

218. "Studentima zabranjen ulaz na sopstveni fakultet", October 31, 2011. Accessed January 31, 2023,
https://studentskeborbe.wordpress.com/2011/10/31/video-studentima-zabranjen-ulaz-na-sopstveni-fakultet/

219. Student parliaments were introduced to faculties as official bodies representing students in 2005. Zakon o visokom obrazovanju, Beograd 2005.

220. "Rektor: Prekinite nasilje na fakultetima!," October 28, 2011. Accessed January 31, 2023
https://mondo.rs/Info/Drustvo/a223232/Rektor-Prekinite-nasilje-na-fakultetima.html
"Rektor: Ne pozivam na nasilje, policija nije nasilna institucija", RTV, October 28, 2011. Accessed January 31, 2023, https://www.vesti.rs/Vesti/Rektor-Ne-pozivam-na-nasilje-policija-nije-nasilna-institucija.html

221. "Studenti upali u Rektorat, napadnut zvaničnik Univerziteta", Beta/Tanjug, November 9, 2011. Accessed January 31, 2023, https://www.rtv.rs/sr_lat/drustvo/studenti-upali-u-rektorat-napadnut-zvanicnik-univerziteta_283077.html
"Univezitet u Beogradu protežira neonaciste?", October 23, 2011. Accessed January 31, 2023,
https://studentskeborbe.wordpress.com/2011/10/23/univezitet-u-beogradu-protezira-neonaciste/

222. The dean of Faculty of Philosophy, Aleksandar Kostić, was also infamous for replying to students in one of the meetings that knowledge is a commodity and that it costs as much as someone is willing to pay for it. Also: "Studenti i Ministarstvo dogovorili neke

The most intense and longest struggles during the first period of protests took place at the Faculty of Philology and the Faculty of Philosophy in Belgrade and at the Faculty of Philosophy in Novi Sad. This is where the struggles have been initiated and where the student leaders emerged from, even though many more participated in protests and blockades (such as the Faculty of Medicine, Faculty of Sports, Faculty of Political Sciences, Academy of Applied Arts, Faculty of Architecture, etc).[223] The students opted for particular methods of struggle that included open assemblies, usually called *plenums* (a plenary session), intending to include more students, become a directly democratic student political body, and get to question the legitimacy of official student organisations. However, the biggest media attention received by the blockades was very popular with students and often mythologized by their protagonists afterwards. Several faculties in Belgrade were occupied and "blocked" by the students –even the Faculty of Law, which last saw that kind of student protest as long ago as in the 1920s– while the blockades of the Faculty of Philology and Faculty of Philosophy took place in Belgrade in 2006, then in 2011, and once again in 2014. In 2015, student activists began organising themselves in Novi Sad but opted for slightly different methods.

Blockades and open assemblies –plenums or rallies (*zbor*)– dominated the student rebellion in the period 2006–2017. Students insisted on direct democracy and rotating roles of representatives who were to negotiate with the offi-

od zahteva", Blic, October 21, 2011. Accessed January 31, 2023, https://www.blic.rs/vesti/beograd/studenti-i-ministarstvo-dogovorili-neke-od-zahteva/cs02v71

223. A good historical overview of the struggle involved faculties and happenings can be found in Mina Milošević, "Kratka istorija studentskih borbi za dostupno obrazovanje u Srbiji", Mašina. Accessed January 31, 2023
https://www.masina.rs/kratka-istorija-studentskih-borbi-za-dostupno-obrazovanje-u-srbiji/
https://www.masina.rs/kratka-istorija-studentskih-borbi-za-dostupno-obrazovanje-u-srbiji-2-deo/
https://www.masina.rs/kratka-istorija-studentskih-borbi-za-dostupno-obrazovanje-u-srbiji-3-deo/
https://www.masina.rs/kratka-istorija-studentskih-borbi-za-dostupno-obrazovanje-u-srbiji-4-deo/

cials.[224] This is how students at the Faculty of Philology described these open assemblies:

Student assemblies offer a space for the exchange of opinions, information, and experience, and they provide a lively dynamic needed for an efficient struggle on a mass scale. This way of organising diminishes potential manipulation — the assembly decisions are public, subject to critique, as well as changes proposed by its members. All this makes the Assembly much more resistant to secret manoeuvres behind closed doors, which happen within the "legal representative bodies". These institutions are inefficient because they are closed and exclusive to the majority of the student population. Attitudes and acts of "the official representatives" are not subject to the control of their voters, and there are no guarantees whatsoever that they will represent their interests before the faculty officials or government representatives.[225]

Students organised in the form of assemblies have been particularly hostile toward official student bodies at faculties and universities and perceived them as a playground for young members of dominant political parties, where these careerists had a chance to prove themselves and start climbing the political ladder.[226] The Law on Higher Education from 2005 introduced official student representative bodies at the University- (the already mentioned SKONUS) and faculty levels — student parliaments.[227] These bodies were not given much power concerning other instances, but the University or Faculty officials often requested that students present their demands through these legal bodies,

224. "Prekinuta blokada Filološkog fakulteta u Beogradu", October 31, 2011. Accessed January 31, 2023,
https://studentskeborbe.wordpress.com/2011/10/31/prekinuta-blokada-filoloskog-fakulteta-u-beogradu/

225. "Šta je plenum?," October 20, 2011. Accessed January 31, 2023, http://plenumfiloloskog.blogspot.com/2011/10/sta-je-plenum.htm
Students in Zagreb copied the methods of student rebellion from Belgrade and wrote a manual on direct democratic organising and blockades, http://www.blockadedocumentary.net/materijali/blokadna_kuharica.pdf

226. Tadej Kurepa, Milena Stanić & Alexandar Vračarić, "Očekujte neočekivano. Kako se boriti sa spoljašnjim izazovima." In *Metodologija studentske borbe za besplatno obrazovanje,* ed. Ivana Anđelković (Beograd: Dom kulture "Studentski grad", 2022), 76–95.

227. Zakon o visokom obrazovanju, 2021. Službeni glasnik Republike Srbije, article 62 and 66

and used them to bypass the demands coming from the unofficially organised students.[228]

In some cases, the hostility of leftist students and caution about the legal student representatives was justified.[229] Large and influential political parties understood the significance of affecting students, and therefore tried to interfere with student protests and shape their courses. Many of the official student representatives have been said to be part of or under the influence of major political parties — Democratic Party, which was in power since 2000 and acted as a dominant party, especially between 2008 and 2012, and later the Serbian Progressive Party, dominant in a period 2012–2022. It would be interesting to research this topic further to determine the scope and significance of these links.

"1 OF 5 MILLION" MEETS "7 DEMANDS": STUDENTS GO FULL-POLITICAL

In April 2017, after Aleksandar Vučić won the presidential elections, people started gathering on the streets of Belgrade, Novi Sad, and Niš. The citizens have organised themselves on social media and claimed that it was a spontaneous protest against the results of the elections. Many young people had gathered, and quite a number of them were students. They started marches in Belgrade and in Novi Sad that lasted for more than a week. Students from the two cities joined forces and they demanded snap general elections,

228. "Studenti upali u Rektorat, napadnut zvaničnik Univerziteta", Beta/Tanjug, November 9, 2011. Accessed January 31, 2023, https://www.rtv.rs/sr_lat/drustvo/studenti-upali-u-rektorat-napadnut-zvanicnik-univerziteta_283077.html

229. Such was the case of Milan Savić, a member of SKONUS who claimed that the protests that broke out in 2017 were not organised by students, but that political parties were behind them from the very beginning. Three years later he appeared on the election list of the Serbian Progressive Party and entered parliament.
"SKONUS: Ne doživljavamo proteste kao studentske", Telegraf, April 6, 2017. Accessed January 31, 2023, https://www.telegraf.rs/vesti/politika/2711187-skonus-ne-dozivljavamo-proteste-kao-studentske
"Ko je sve na listi SNS za republičke poslanike?", Danas, March 6, 2020. Accessed January 31, 2023
https://www.danas.rs/vesti/politika/izbori-2020/ko-je-sve-na-listi-sns-za-republicke-poslanike/

and resignations of the chair of the National Assembly and members of the Republic Elections Committee.[230] They added complaints about the bias of the public media reporting on the elections (Radio-television of Serbia and Vojvodina), corruption, and nepotism.[231] Leftist students from Belgrade and Novi Sad also joined the protesters and added social and economic requests to the "democratic" ones: they asked for bigger salaries and pensions and a reduction of austerity measures. These developed into more articulate demands for a change in economic and social policy: protection of labour rights and improvement of all workers' status, through the changes in the Labour law, increase in the minimum wages, and protection of labourers without contracts, seasonal workers and similar; protection of the living standard through the increases of social benefits, salaries, and pensions, agrarian reform, revision of agreement with IMF and cessation of privatisation; and fully-public funding for healthcare and education.[232] Soon, the left-oriented groups of students started inviting unions to join the protests, and they also supported strikes of workers in education, the Post Office, and others. One of the most popular slogans that summarised these goals stated, "We Don't Want to Be the Cheap Labour Force".

However, even though the protests may not have had anything to do with political parties, they soon started to attract politicians from the opposition. They joined the marches, which caused the protesters to split into two groups. One of them called itself "Protiv diktature" (Against Dictatorship) and insisted on more democracy, transparent elections, and responsibility of the Republic Electoral Commission, alongside other demands that had to do with the elections alone. This group thought that the presence of opposition in the marches would not jeopardise the protests in any way.[233] The other group, including

230. "U Beogradu, Novom Sadu i Nišu protesti zbog rezultata izbora", Slobodna Evropa, April 3, 2017. Accessed January 31, 2023, https://www.slobodnaevropa.org/a/28408315.html

231. Iva Martinović, Norbert Šinković & Milan Nešić, "Treći 'Protest protiv diktature': Formulisani zahtevi", Slobodna Evropa, April 5, 2017. Accessed January 31, 2023, https://www.slobodnaevropa.org/a/novi-protesti-protiv-izbornih-rezultata/28412532.html

232. "Proglas naroda u protestu protiv diktature!", Studentski pokret Novi Sad. Accessed January 31, 2023, https://www.facebook.com/notes/475811866711527/

233. "Protesti Protiv diktature: Zašto su prestali i šta su doneli", Insajder, June 23, 2017. Accessed January 31, 2023, https://insajder.net/arhiva/tema/protesti-protiv-diktature-zasto-su-prestali-i-sta-su-doneli

the newly formed "7 zahteva" (Seven Demands)[234] and Student Movement Novi Sad, refused to march alongside politicians, such as the former mayor of Belgrade Dragan Đilas and the presidential candidate of the opposition Saša Janković.

Seven Demands was a small group that emerged during the protests and consisted of many former student leaders organising blockades at the Faculties of Philosophy and Philology in Belgrade, which had contacts with unions and various groups organising around different social issues. They thought that the leaders of the opposition were equally responsible for the bad state the country was in, as were the president and former prime minister Aleksandar Vučić and his party. Many of the leaders of the opposition had already been in the government and they were, among others, the ones who had started the privatisation process, which led to the disintegration of the healthcare and educational system. Moreover, neither of the other parties that had not previously been on the ruling side offered any different program that might have promised they cared about the interest of the people.[235] Student Movement Novi Sad posted on their Facebook page: "We are not in the streets to ensure that certain people from the opposition, who only seem decent and cultured, but are equally harmful to the interest of the people, come to power."[236] As in 2006, leftist students refused to collaborate with mainstream, mostly liberal, politicians.

Yet, something significant changed for the student protests after 2017. A year and a half later, in December 2018, mass protests started against the rule of the Serbian Progressive Party and their partner Socialist Party of Serbia, under the name "Stop krvavim košuljama" (Stop the Bloody Shirts). A physical attack on one of the leaders of the opposition (hence the name of the protests) Borko Stefanović triggered mass citizen protests.[237] The masses asked

234. 7 zahteva, Facebook, Accessed January 31, 2023, https://www.facebook.com/7zahteva

235. "Protesti Protiv diktature": Zašto su prestali i šta su doneli", Insajder, June 23, 2017. Accessed January 31, 2023, https://insajder.net/arhiva/tema/protesti-protiv-diktature-zasto-su-prestali-i-sta-su-doneli

236. Studentski pokret Novi Sad, Facebook, Accessed January 31, 2023, https://www.facebook.com/studentskipokretns

237. "Napadnut Borko Stefanović, napadači uhapšeni", Politika, November 23, 2018. Accessed January 31, 2023, https://www.politika.rs/sr/clanak/416464/Napadnut-Borko-Stefanovic-napadaci-uhapseni

for more media freedom and critiqued the ruling parties for political violence and corruption. These protests attracted the opposition against Aleksandar Vučić and managed to unite them anew.[238]

Students participated in the protests in large numbers and formed an association named One of Five Million.[239] However, leftist students (including former student organisers) once more disregarded the idea of a united opposition against the regime, so they formed The Left Block and participated in the demonstrations, but with the slogan "Stop krvavim radničkim odelima" (Stop the Bloody Workwear), as opposed to the mentioned bloody shirts of politicians. The Left Bloc was also there to highlight different problems in the society that neither the ruling parties nor the opposition cared about, and it consisted mostly (but not exclusively) of the radical-left organisations formed in the period 2008–2017, such as Marx21, Belgrade Youth Action, Left Summit of Serbia, Marxist Group The Reds, as well as the newly reformed Social Democratic Union (soon to become Party of the Radical Left). This Bloc demanded bans on forced evictions, better working conditions, and cessation of further privatisation of public enterprises... However, the organisers who were inclined to the opposition were not happy to include these demands in the protests, so an open confrontation between the Left Bloc and the opposition leaders set off soon.[240]

On the other hand, One of Five Million gathered a large number of students who coordinated various actions, largely like those of the student activists from the 1990s. They also made demands related to student and university issues, which echoed some of the demands made in the period 2006–2017 but

"Serbia rallies now among Europe's longest-running protests", BBC, June 1, 2019. Accessed January 31, 2023, https://www.bbc.com/news/av/world-europe-48046387

238. Ljubica Krstić, "Levi blok na protestima u Beogradu ni za Vučića ni za opoziciju", Noizz, January 25, 2019. Accessed January 31, 2023 https://noizz.rs/noizz-news/levi-blok-na-protestima-u-beogradu-ni-za-vucica-ni-za-opoziciju/74x9qbl

239. Aleksandar Vučić said in an interview about the protests that he would not care even if there were five millions of protesters in the streets, hence the name.
"Drugi protest 'Stop krvavim košuljama'", Slobodna Evropa, December 15, 2018. Accessed January 31, 2023, https://www.slobodnaevropa.org/a/29657920.html

240. Ljubica Krstić, "Levi blok na protestima u Beogradu ni za Vučića ni za opoziciju", Noizz, January 25, 2019. Accessed January 31, 2023 https://noizz.rs/noizz-news/levi-blok-na-protestima-u-beogradu-ni-za-vucica-ni-za-opoziciju/74x9qbl

served different purposes and were not a focal point in their activism. Even though they blocked the Rectorate building in 2019 —to defend the University's decision-making autonomy regarding the controversial PhD thesis of the Minister of Finance Siniša Mali accused of plagiarism— they never returned to the same practice or similar demands related to higher education.[241] The only exception was when in 2020 they participated in general elections as a citizen group, they requested the first year to be publicly funded for all students so that all young people could get equal opportunity to study.[242] They have not gotten back to this demand after 2020 but rather continued to engage in broader politics, while some of their leaders joined oppositional parties.

Since 2017, leftist students have not organised protests nor blockades related to the issue of higher education and have abandoned the struggle for publicly funded education. The only exception to this was protests organised in 2020 by students living on the Student City campus. The accommodation administration required that they move out of dormitories during the summer months due to an international sports event that was supposed to take place on campus. Students started complaining as that would have left them with two options – to go back home or rent private accommodation. They remarked it would be highly inconvenient for those students who had to work so they could for their studies and sustenance in the capital. Moreover, they did not like the idea of moving out of the dorms just because officials forced them to do so. Some of the leftist students, inspired by the anti-eviction struggle and already being members of an anti-eviction group "A Roof over One's Head', started organising to prevent the "eviction of students from the student halls". Their slogan, Niko iz doma! (None out of Dorm!), echoed the popular

241. "Udruženje "1 od 5 miliona": Vučić pokazao da ne razume autonomiju Univerziteta" Beta/N1, September 26, 2019. Accessed January 31, 2023,
https://n1info.rs/vesti/a529338-udruzenje-1-od-5-miliona-vucic-pokazao-da-ne-razume-autonomiju-univerziteta/; Ksenija Pavkov, "Protest "1 od 5 miliona": Poništavanje doktorata mora da zabrine vlast", Beta/N1/FoNet, November 23, 2019. Accessed January 31, 2023,
https://n1info.rs/vesti/a546440-protest-jedan-od-pet-miliona-u-beogradu/

242. "1 od 5 miliona": Prva godina studija mora i može da bude besplatna za sve", FoNet, June 15, 2020. Accessed January 31, 2023 https://n1info.rs/vesti/a610234-1-od-5-miliona-prva-godina-studija-mora-i-moze-da-bude-besplatna-za-sve/Accessed January 31, 2023, https://n1info.rs/vesti/a610234-1-od-5-miliona-prva-godina-studija-mora-i-moze-da-bude-besplatna-za-sve/

slogan of The Roof, Niko bez doma (None with no home).[243] This whole affair was stopped by COVID-19. Following the first wave of COVID-19 and the end of the lockdown, students were once again required to leave the campus and return to their homes. This time around, they headed straight to the National Assembly, which triggered a whole new wave of demonstrations against Aleksandar Vučić and the way the government had handled the pandemic.[244]

Some leftist students in Novi Sad got involved in higher education issues, but they did not organise plenums or blockades. Instead, they tried to participate in the elections for the Student Parliament. Students of the Faculty of Philosophy in Novi Sad complained about unfair elections for the Student Parliament and the lack of transparency of its work.[245] They claimed that for years the only candidate list for the elections had been a certain student organisation with close connections to the ruling party. In 2022, a student organisation called the Student Reaction was formed with the idea of participating in the elections, but the group was sabotaged and not allowed to participate by the Election Committee, whose members were also in the association, the only candidate. The Student Reaction was rejected twice, and there were conflicts between the opponents on election days in both April and December 2022.[246] Moreover, the association that was elected again was voted by a little more than 200 out of 5000 students (around 4%). The Student Reaction

243. Mina Milošević, "Kako se borba širila." In *Ovo može svakom da se desi. Iskustvo borbe protiv prinudnih iseljenja,* eds. Ivana Anđelković & Ivan Zlatić (Beograd: Ivana Anđelković, 2020), 45–50.

244. "Protesti u Srbiji: Manji incidenti u Beogradu, mirno u Novom Sadu, Nišu i ostalim gradovima", BBC, July 7, 2020. Accessed January 31, 2023, https://www.bbc.com/serbian/lat/srbija-53329591Accessed January 31, 2023, https://www.bbc.com/serbian/lat/srbija-53329591

245. Petar Alimpijević "Studentski parlament: primer loše političke prakse", Univerzitetski odjek, January 15, 2023. Accessed January 31, 2023, https://www.univerzitetskiodjek.com/drustvo/studentski-parlament-primer-lose-politicke-prakse;
"Studenti zatečeni poskupljenjem prijave ispita, saznali nekoliko dana pred rok", Beta, January 15, 2023. Accessed January 31, 2023, https://n1info.rs/vesti/studenti-zateceni-poskupljenjem-prijave-ispita-saznali-nekoliko-dana-pred-rok/

246. Petar Alimpijević "Studentski parlament: primer loše političke prakse", Univerzitetski odjek, January 15, 2023. Accessed January 31, 2023, https://www.univerzitetskiodjek.com/drustvo/studentski-parlament-primer-lose-politicke-prakse

announced a blockade of the faculty, but it has not happened to date of this writing, in January 2023.[247]

CONCLUSION

What happened to the struggle for publicly funded education to be accessible to all? Students have won some minor victories —the threshold of 48 ECTS has not been raised to 60 ECTS, the ranking has not been introduced and the tuition fees have probably not risen as much as they would have if protests and blockades had not taken place. However, the main goal seems even further away than it did at the time the Bologna reform was introduced in the early 2000s, and current generations do not even think of it as a possibility as many of them are not even aware that "another (kind of) higher education is possible".[248] Is this only due to the altered student demographics, in which only a small portion of students have difficulties with studying and paying for their studies?

This can only be a part of the explanation, as the protests and blockades have never been spontaneous. They were initiated and led by the students sensitive to the social and economic issues that people face, including the student population. In the meantime, other burning social issues appeared and drew more attention from the public and young activists. This includes the demolition of parts of the old industrial zone on the bank of Sava River, and the erection of the exclusive commercial and residential neighbourhood Belgrade Waterfront, resulting in huge protests in 2015, forced evictions around which activists gathered in A Roof Over One's Head in 2017, an in-

247. "'Studentska reakcija' najavljuje blokadu Filozofskog fakulteta u Novom Sadu", Dnevni žurnal, April 5, 2022. Accessed January 31, 2023, https://dnevnizurnal.rs/vesti/studentska-reakcija-najavljuje-blokadu-filozofskog-fakulteta-u-novom-sadu/

248. In addition, the pandemic made organising of all sorts at the University much more difficult. Students do not even know each other and do not have regular contacts. Tara Rokić & Julija Perić, "Šta dalje? Mini-istraživanje o problemima studenata 2022." In *Metodologija studentske borbe za besplatno obrazovanje,* ed. Ivana Anđelković (Beograd: Dom kulture "Studentski grad", 2022), 96–103; Ivana Kovačević & Milan Škobić, "Pogled u prošlost za budućnost. Ograničenja i pouke studentskih borbi za dostupno obrazovanje." In *Metodologija studentske borbe za besplatno obrazovanje,* ed. Ivana Anđelković (Beograd: Dom kulture "Studentski grad", 2022), 14–33.

creasing number of environmental issues that led to protests such as those against small hydropower plants on Stara Planina in Southern Serbia, the ones against Rio Tinto company and its excavation of lithium in Western Serbia in 2021, against the erection of a bridge over Šodroš in Novi Sad, and more. The commercialisation of higher education has been forgotten, along with most of the privatisations, as society "moved forward".[249]

In addition, a large portion of leftist student leaders have followed a very similar path to that of their peers with other political orientations –student protests were a polygon for political engagement that brought them to the mainstream political arena. In the 2000s, the left was weak and leftist politics was unpopular in public, but by the end of 2010s new political parties and citizen groups emerged in electoral politics.

Some newly formed political parties or citizen groups emerged from social movements, or were close to them, which won seats in the National Assembly in 2022 and in The City Assembly of Belgrade. Among those is Ne da(vi)mo Beograd (Don't Let Belgrade D(r)own), which emerged from protests against Belgrade Waterfront, as well as the Solidarity Platform, which emerged from the Left Summit of Serbia and as a split from the Party of the Radical Left. Ne da(vi)mo Beograd attracted many young activists and together with The Solidarity Platform and the political party Zajedno (Together) formed a coalition Moramo! (We Have To!) that passed the threshold and won seats in Belgrade City Hall and the Parliament.[250] These are not only fresh options leaning left in parliamentary politics, but they also encompass principles that recent social movements were based on, such as direct democracy and participatory

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249. We expect that the mentioned struggles will have more or less the same fate. Anti-eviction actions draw less and less attention from the public and the media as well as fewer and fewer activists.

250. Zajedno is a mix of former members of Democratic party and prominent ecological activists who formed The Ecological Uprising and fought against mini hydroelectric power plants and excavation of lithium. Two students of the Student Reaction are also members of Zajedno and their candidacy for the Student Parliament in Novi Sad was just one of their engagements in local politics. "Koordinatori lokalnih odbora i poverenici", Zajedno, Accessed January 31, 2023, https://zajedno-moramo.rs/koordinatori-lokalnih-odbora/

practices, as important parts of their program.[251] Those who found the left-greens of Ne davimo Beograd, the Solidarity Platform or Zajedno too moderate, joined the Party of the Radical Left which has not won any seats in the National Assembly yet.

Many of these progressive structures were formed under the influence of a significant number of activists of the student movement from the 2000s. They also offer more opportunities for political engagement for young left-oriented people in Serbia, but the question is whether they will remain attractive to them, or if it's just a matter of time before we will see new plenums of young people dissatisfied with the issues tackled in existing political groups and their ways of organising.

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251. Dejan Spalović, "Nebojša Zelenović: Zadovoljan sam predizborima", Politika, February 3, 2023. Accessed February 5, 2023, https://www.politika.rs/scc/clanak/535791/
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8. *They:Live.* A theoretical framework from Madrid experience

Lorenzo J. Torres Hortelano
Universidad Rey Juan Carlos (*Madrid, Spain*)
lorenzojavier.torres.hortelano@urjc.es

The history of student life at colleges and universities has been a topic of scholarly study for two centuries. Prior to the 1960s, much of the research in this field focused on individual institutions and celebrated collegiate leaders. But, as Christine A. Ogren and Marc A. VanOverbeke stated,[252] two books made the difference. The first is *The American College and University: A History*[253] which supposed a change in this trend, as it synthesised developments at multiple colleges and universities, and included chapters devoted to extracurricular activities. This research paved the way for more serious scholarly consideration of students within the broader history of higher education. In the years that followed, historians further expanded our understanding of campus life through studies on students, women, the poor, and specific organisations and activities, such as fraternities, sororities, athletics, and political movements.[254]

The second book, *Campus Life: Undergraduate Cultures from the End of the Eighteenth Century to the Present,*[255] is a synthesised and extended research on the history of college students and is considered a pivotal text in the field. It provides a historical account of how college students in America have created cultures for themselves over time, with a focus on four-year residential colleges and the social and cultural aspects of the undergraduate experience, as well as the role of student organisations and events in shaping college life.

252. Christine AOgren, and Marc A. VanOverbeke, Marc A. *Rethinking Campus Life. New Perspectives on the History of College Students in the United State*. Palgrave Macmillan, pp. 1-10.
253. Frederick Rudolph. *The American College and University: A History*. Athens: University of Georgia Press, [1962] 1990.
254. Ogren and VanOverbeke, op. cit., pp. 1-10.
255. Helen Lefkowitz Horowitz. *Campus Life. Undergraduate Cultures from the End of the Eighteenth Century to the Present*. A.A. Knopf, 1988.

But, since its publication, historians have continued to enrich and expand the field through more in-depth considerations of various groups of students and elements of their college experiences.[256]

Strohl argues that traditional views of college students do not apply to students at community colleges, who rarely live in dormitories or take part in campus organisations and events. Many are non-traditional students such as veterans, senior citizens, or those who work full-time while attending classes.[257] He thinks some historians view community colleges as not being a part of the "ladder" of education, leading to a lack of attention to these institutions in the study of higher education. Despite these challenges, for Strohl, historians should study student life as it can provide a more comprehensive understanding of the purposes and role of community colleges in higher education, as well as the experiences of students.[258] He highlights the lack of written history in student life, as community college campuses rarely have extensive archives, and their histories are often community histories found in local collections and personal reflections. He also indicates that historians have often overlooked students and studied more by social scientists in aggregate rather than as individuals. By telling the stories of community college students, Strohl believes historians can reshape our understanding of campus history.[259]

There is a lack of studies on campus life because European universities rarely possess extensive, managed archives, making it more difficult for historians to access information about their history. Campus students are often overlooked by historians, who tend to study them in aggregate as statistics or "types" rather than as individuals with unique experiences and perspectives. Some authors, such as Cohen, Brawer, and Kisker, have noted that this "classification of students into groups is often politically motivated rather than educationally relevant".[260] This lack of attention to community college students

256. Idem.
257. Nicholas M. Strohl. "New Voices, New Perspectives: Studying the History of Student Life at Community Colleges". In Ogren, Christine A. and VanOverbeke, Marc A. (eds). *Rethinking Campus Life. New Perspectives on the History of College Students in the United State*. Palgrave Macmillan, 193.
258. Idem, pp. 193-194.
259. Idem, pp. 208-209.
260. Arthur M. Cohen, Florence B. Brawer and Carrie B. Kisker. *The American Community College*. San Francisco: Jossey-Bass, 2014, p. 63.

and their campus cultures represents a missed opportunity for historians to explore an important chapter in the history of American higher education.

Ogren and VanOverbeke argue that the history of college student life is complex and multi-faceted and that there is a need for new perspectives on established topics and overlooked institutions, as well as a deeper exploration of marginalised student groups and innovative new topics.[261]

The lack of research focused on student life on university campuses is one of the starting points of our *They:Live* project. One of the solutions we propose is to develop a curatorial methodology in which we train students in curating, encourage them to engage in dialogue with the exhibitions themselves and enable them to contribute alongside professional artists and curators.

CURATORIAL STUDIES

In curatorial studies, defining the research topic and object of study is a crucial issue, as Sheikh has stated. There is a divide between academic research and professional practice. Curatorial study programmes started as practice-based courses offered by art institutions, rather than universities, resulting in a paradox in research methods. The professional field of curating is often viewed as separate from academic studies, even though practitioners and art organisations claim to have a research-based approach.[262]

Curatorial practises can serve as an analytical tool and knowledge production that goes beyond exhibition curation. It can be viewed as research, not limited to exhibitions, but rather a particular mode of research that may take the form of an exhibition. In the broader context of curating, we can consider curating a form of research. However, there is no consensus on what constitutes research in this field, but it encompasses various views of exhibitions as research. Curatorial projects can research specific topics, cultural locations, or cultural practices, using aesthetics and the art world as tools to investigate non-art-related subjects. The concept of curatorial research raises questions about the relationship between knowledge and power, as well as the relation-

261. Ogren and VanOverbeke, op. cit., p. 296.
262. Simon Sheikh. "Curating and research. An uneasy alliance", 97-98. In Hansen, Malene Vest; Henningsen, Anne Folke; and Gregersen, Anne (eds.). *Curatorial Challenges. Interdisciplinary Perspectives on Contemporary Curating*. London, New York: Routledge, 2019.

ship between knowing and unknowing. Two different German translations of "research" offer different perspectives on its meaning; "Recherché" refers to looking into something and verifying its accuracy, while "Forschung" refers to systematic investigation.[263]

A curatorial project, such as an exhibition, can be considered research, where the thesis of the project can be proven or disproven through research and presentation. The exhibition should not just be seen as a medium for research, but also as a site for conducting research. The research can be realised through actualisation, making display structures, design, and perceptual experiments integral to the curatorial approach and content production. Museums and curatorial processes have the power to inscribe subjects and objects into specific relations of knowledge, such as those of the nation-state or Western civilization, and can be educational, entertaining, narrative, or informative.[264]

Techniques used by curators, according to Bennett, as the "exhibitionary complex",[265] which encompasses architecture, display, collections, and publicness, and transforms the issue of order into a question of culture by capturing hearts and disciplining bodies. Exhibitions should empower and involve spectators in an economy of desire, power and knowledge relationships and were connected to the construction of a national body and identity politics. But these are often positioned as an "other" and separate those who know from those who believe.[266]

Bjerregaard argues exhibitions can be used to generate new knowledge, not just disseminate existing knowledge. The role of the curator on these is based on distraction and can lead to novel discoveries. He contends that curating can foster alternative methods of producing knowledge within a research institution. He proposes that the use of distraction in exhibitions can be a positive approach to promoting cross-disciplinary collaboration and generating fresh perspectives. This idea has been taken further in *They:Live*, where select-

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263. Idem, pp. 100-101.
264. Idem.
265. Tony Bennett. "The Exhibitionary Complex", p. 84. In *Thinking about Exhibitions*, eds. Reesa Greenberg, Bruce Ferguson, and Sandy Nairne. London: Routledge, 1996.
266. Sheik, op. cit, pp. 101-103.

ed artists and curators have developed it during artistic residencies carried out at participating partner campuses.[267]

Curation can be perceived as a translation, where the exhibition is not a direct translation of research but allows research to be impacted by the exhibition as a medium. This curatorial practice seeks to distract and broaden attention to new insights and relationships, rather than being an activity that culminates in a final product.[268] This curatorial aspect of *They:Live* stems from the photographic archives of university life that have been collected.

PHOTOGRAPHY AND VISUAL REPRESENTATION

As Tavares states, photographs are significant cultural artefacts that can show power dynamics and the formation of citizens in society. They serve as visual records of history and policy, reflecting colonialism, race, ethnicity, gender, class, and citizenship. From an interpretive social science and cultural history perspective, photographs are resources for rethinking the objects of study in educational practice. Wood's "interventionist reading"[269] where "the interplay of language, psyche, ethics, and social memory are central"[270] influence this perspective.

Tavares believes photographs can serve as a catalyst for exploring neglected aspects of history and the unconsciousness of memory. Photography, as Tavares explains, connects to identity as shaped by cultural, post-structural, and other theoretical perspectives, incorporating a tension between self-sameness and sameness with others. Photographic images in educational research play a role in creating and maintaining societal norms and beliefs, in constructing and perpetuating racial categories, and in circulating ideas and sentiments about ethnic groups. But Tavares highlights the absence of systematic historical work that addresses the role of images, including photographs, in the development of education. They contend that the field of education avoided

267. Peter Bjerregaard. "Exhibitions as research, curator as distraction", In Hansen, Henningsen; and Gregersen, op. cit., pp pp. 108.

268. Idem, p. 109.

269. D. C. Wood. "An introduction to Derrida". *Radical Philosophy*, 21, 18–28, 1979.

270. H. M. Tavares. *Pedagogies of the Image. Photo-archives, Cultural Histories, and Postfoundational Inquiry*. Springer, 2016, p. 98.

examining visual culture and its value as a source of knowledge.[271] Barthes is an example, as he linked the invention of photography to the invention of history and emphasised the importance of photo archives for understanding the "politics of social identity".[272]

The perspectives of several scholars on the role of visual representation in society are related to these subjects. Mitchell's "pictorial turn" has drawn attention to the historical specificity of visuality and the need to be mindful of the ideological implications of visual representation.[273] Derrida's approach focuses on making a political intervention through re-writing the text.[274] Hartman focuses on the world-making aspect of words and the echoes of other texts in a work.[275] Cadava views reading images as a sensitive act to the silences they hold, as visual objects and photographic images may prompt us to remember what has been deprived of historical expression.[276] Richter believes the photographic image is a witness to events and a form of cultural memory exchange.[277] These perspectives illustrate the complexity and richness of the discourse on visual representation and its impact on society.

ARCHIVES AND DIGITAL HERITAGE

In *They:Live*, given that we work with a specific community —university students—, with online archival repositories, and with contextual art, the concept of community is crucial. Globalisation has resulted in increased ge-

271. Tavares, op. cit., p. 16.

272. Roland Barthes. *Camera lucida: Reflections on photography*. New York: Hill and Wang, 1981, p. 93.

273. W. J. T. Mitchell. *Picture theory: Essays on verbal and visual representation*. Chicago: University of Chicago Press, 1995.

274. Jacques Derrida. Otobiographies: The teaching of Nietzsche and the politics of the proper name. In C. McDonald (Ed.). *The ear of the other: Otobiography, transference, translation.* Lincoln/London: University of Nebraska Press, 1988, p. 32.

275. Geoffrey Hartman. *Saving the text*. Baltimore: The Johns Hopkins University Press, 1981, p. 9.

276. Eduardo Cadava. "Lapsus imaginis: The image in ruins". *October*, 96, 2, 2001.

277. Gerhard Richter. Between translation and invention. In J. Derrida (Ed.). *Copy, archive, Signature*. Stanford: Stanford University Press, 2010, p. xxiv.

ographical mobility and a "delocalization of economy and culture"[278] leading to a "postcommunity"[279] scenario, or "experimental community".[280] An experimental community is seen as a site of temporal and spatial relationships and not a fixed location or place. It acknowledges the significance of social interactions in terms of duration and intensity, and how they shape our experience of connectedness with one another. The community is not viewed as a single entity, but rather as a form of relationship that is enacted through "contingent modalities of spacing"[281] rather than a form of totality and is politically charged. The concept transcends the traditional notion of a containing, integrating, managing, or absorbing entity, and is more accommodating of porous boundaries and the complexities of human experiences.[282]

They:Live project deals with photographic archives and the challenge of managing them to create new works of art. The aim is to revalue archived photographs by elevating their position through original art, in the sense of giving greater pre-eminence to what are "solely" archived photos and, therefore, revaluing them as objects that transcend the boundaries of the archive to become works of art.

Caraffa discusses the difficulties faced by librarians, archivists, and curators when working with large collections of photographs in art institutions. She highlights the importance of cataloguing, digitisation, preservation, and investment in storage and human resources. She also notes the impact of digitisation on the fragility of images and the growing appreciation for their new archival value. Caraffa provides methods for managing documentary photographs in art institutions, drawing on the intersection of photographic and archival theories and practises.[283]

Schwartz argues that archives play a crucial role in the history of photography. The perception of archives as dull and uninteresting makes it hard to write this history. She suggests that photographs in archives should be con-

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278. Tavares, op. cit., p. 84.
279. Idem.
280. Idem.
281. Ibidem, p. 86.
282. Ibidem, p. 83.
283. C. Caraffa. (2019). "The photo archive as laboratory. Art history, photography, and materiality". *Art Libraries Journal*, 44(1), 37-38. doi:10.1017/alj.2018.39

sidered in their original context of creation, circulation, and viewing and that this approach would allow a broader understanding of their role in shaping lived experience, knowledge production, nation-building, and social memory. Schwartz also highlights the absence of photographs from archives and the importance of incorporating the archives of amateur photographers.[284]

Purkis reflects on digital heritage content to democratise public engagement with heritage and challenge official narratives. Digital curation can document unofficial histories, disrupt conflict-based regional identity, and create new digital historical sources. This process involves making new digital content by interviewing people and creating digital presentations of their life stories. Digital heritage projects that engage the public can make invisible heritage visible and blur the distinction between intangible and tangible heritage and between official and unofficial heritage. Purkis emphasises the importance of focusing on creating new digital content through public engagement and designing virtual exhibitions that centre on people and their life stories.[285]

Digital heritage projects, Purkis says, such as the one described, challenge traditional ideas of heritage and create new, unofficial histories, offering three key outcomes: digital presentation enables the sharing of personal histories from diverse individuals in an informal, equal manner; new digital content becomes a new historical source, validated through presentation; and personal stories are made public and easily accessible online, creating a new people's heritage of a geographical place. This leads to the concept of the "virtual contact zone", which frames virtual exhibitions showcasing diverse histories, providing a unique opportunity for people with diverse backgrounds to come together and explore local heritage in a people-centred way.[286]

Most of the photographs considered in *They:Live* are amateur, so they are part of the growing prominence of amateur photography in contemporary art museum displays. Galani and Moschovi argue that the contemporary interest in amateur photographs is driven by the desire for a more credible record of real life and the display of polyvocal narratives, as well as the changing digital media landscape that offers museums new opportunities to reach audiences.

284. Joan M. Schwartz. "Working Objects in Their Own Time", Photographs in Archives. In Pasternak, Gil. *The Handbook of Photography Studies,* Routledge, 2020, pp. 525-526.
285. Idem, pp. 2-3.
286. Idem, pp. 8-9.

Art museums and galleries are using amateur photography and social media to expand their reach and engage with audiences, resulting in the creation and sharing of new amateur photographs.[287]

CONTEXTUAL ART

The final aspect of *They:Live* concerns contextual art. Ardenne describes contextual art as an artistic approach that differs from traditional forms of art in terms of its form and purpose. Rather than being confined to galleries or museums, contextual art is often presented in public spaces, media, or locations that allow for a departure from established structures. This type of art is characterised as interventionist and engaged, and its aim is to be produced at the moment and connected to the context. Examples of contextual art include performances in public spaces, site-specific landscape art, and participatory or active aesthetics in media or spectacle. Despite its merits, contextual art is often dismissed as lacking the quality of traditional artistic creations due to common misconceptions.[288]

Ardenne's concept of "art as participation" refers to the idea that art should involve active involvement from the audience and not simply be a passive experience. This involves artists creating works that are co-created with the audience or are based on sharing and collective involvement in political or environmental issues. It is an approach that challenges the traditional notion of a passive audience in conventional art and instead promotes active engagement between the work of art and the viewer. The relationship between the artwork and the viewer becomes more direct, involving physical interaction and immediate reciprocity. An artist's traditional role as the sole creator is also redefined, with the viewer becoming a crucial element in the creative process. The focus shifts from the artwork being a standalone entity to an invitation for collective experiences.[289]

Ardenne argues that the future of contextual art is uncertain. Despite its popularity and widespread use, the signs suggest a potentially unstable future

287. Idem, pp. 179-180.
288. Paul Ardenne. *Un arte contextual. Creación artística en medio urbano, en situación, de intervención, de participación.* Cendeac, 2006, pp. 13-20
289. Idem, pp. 120-127

for this form of art. Repetition of contextual practices and their integration into the entertainment industry may cause some of the more radical artists to distance themselves from this form of art. The rise of postmodernism in the last third of the 20th century also presents a challenge to contextual art, as it values eclectic and light forms of art over political engagement and radicalism. As a result, the notion of rebellion in art is losing its significance, leading to a cultural shift away from the hard, uncompromising form of modern art towards a more civil and simulated form of postmodern art.[290]

THEY:LIVE. THE PROJECT

They:Live - Student lives revealed through context-based art practices[291] project was primarily coordinated from Serbia by the Project Leader Maida Gruden, assisted by Andrija Stojanovic. The Spanish group coordinator was Lorenzo Torres. Gruden belongs to the Students' City Cultural Center (SCCC) in Belgrade (a public institution). These are the organisations to which the project partners belong: the Institute for Contemporary Art (ICA) in Cetinje, Montenegro (NGO); the Academy of Applied Arts in Rijeka, Croatia (APURI) (Public University); the Faculty of Communication Sciences at the University Rey Juan Carlos (URJC) and the International Centre for Archival Research ICARUS Croatia (NGO), and two affiliated partner entities: the Institute for Art in Context, Universitat der Kunste (UDK), Germany (public university; the Center for Public History (CPH), Belgrade, Serbia (NGO); and The Student Association of the University of Novi Sad (NGO).[292]

290. Idem, pp. 157-160
291. http://www.theylive.eu/index.php
292. In addition, in the Spanish part, researchers from the Complutense University collaborate (Alicia Parras, Eva Hernández, and Benito Alcón). At the URJC, the research team includes Ricardo Roncero (responsible for artistic residencies and exhibitions that resulted), Antonio Díaz (responsible for communication and photo collection for Topoteka), assisted by Victoria Mora and María Nebreda. Additionally, the international Advisory Board includes the artist Deneb Martos (La Casa Encendida, Madrid). This is the full Advisory Board: http://www.theylive.eu/kategorija.php?menu_id=13

CREATIVE EUROPE

The European Commission's grant framework focuses on supporting the cultural, audio-visual, and creative sectors, and this project has received funding from it. The framework has been in operation for over 30 years, with the MEDIA programme focusing on film and audio-visual media. It shares similarities with other grant programmes, such as the expectation that consortia from several European countries will form, sometimes including the European influence area. In our case, most of the consortium countries come from the Western Balkans, including Croatia, Montenegro, and Serbia.

The framework has three major lines: "Culture," "Media," and "Inter-sectorial." Our project falls under the "Culture" line, which has two main objectives: to reinforce the capacity of the cultural and creative sectors to operate at a cross-border and international level and to promote transnational circulation and mobility.[293]

The specific agency that organises this subprogram is the "Education, Audio-visual, and Culture Executive Agency" (EACEA).[294] They granted us aid in the 2019 call, although our project activities did not start until September 2020, specifically in the call for cultural cooperation in the Western Balkans. It is a very dynamic grants programme, especially for researchers in contact with the creative sector.

PROJECT OBJECTIVES

The main objective of the project was to engage the student population in contemporary art production using online community archive tools and Artist-in-Residence (AiR) programmes on campus. Contemporary art practices have enormous potential for collaboration and participation, providing a specific perspective on the history and life of communities and the needs of their members.

The lack of a transnational European perspective on student life at a trans-generational level prompted us to develop a method for the collection, digitization, and archiving of students' intangible cultural heritage, which we

293. https://europacreativa.es/
294. https://www.eacea.ec.europa.eu/index_en

presented digitally. This approach required an interdisciplinary interpretation and implementation of context-based and participatory artistic practices, which proved effective in promoting sustainable audience development. Participation and creation of cultural events have been decreasing among the university population, particularly in the age range of 18 to 25 years, emphasising the need for European cooperation.

The life of students and their activities represent a living reserve of innovative ideas and relationships, a source that enables the evolutionary development of intellectual heritage and provides a new vision of European culture, as well as a platform for establishing its future development. Therefore, our primary objective was to develop an interdisciplinary method that would involve digital archives as a resource for context-based and participatory artistic practices. Our project results will serve as guidelines for cultural institution administrators, art gallery curators, and artists seeking to improve innovative approaches and develop young audiences.

THE PHOTOS FROM MADRID

The first level of this method was the collection of photographs of student life at different university campuses from World War II to the present day. In Madrid's case, including all the public campuses of the city, as the URJC was created in the 90s, we lacked four decades to cover.

The first idea was to select around 100 photos distributed evenly among the eight decades involved. In addition, from these 100, a few were chosen from which we interviewed the protagonists to tell us the inside story of the selected photo, whether they appear in it, are its authors, or know the protagonists or the specific action it shows. This is another pillar of the project, oral storytelling as a way of giving more value to the photographs.

All these photos and interviews were stored and documented in an online repository: Topotheque (topothek.at/en/). It is a freely accessible online platform where historical or everyday photographs of relevant material can be posted by anyone who meets quality requirements, with the peculiarity that each area or location is thematically organised and can be geolocated on the map. This allows for the comparison of different topotheques. The responsible individual manages the editorial line of each Topotheque, and there are

no space limitations. Of course, minimal technical quality conditions speci-fied by Topotheque are requested.

The main aim of the Topotheque is to make the historical heritage of Eu-rope digitally available via the Internet –by up-to-date indexing, one can find image or file content sorted by keywords, date, and perspective on the map.[295] ICARUS (International Center for Archival Research)[296] contributes actively to Topotheque.[297]
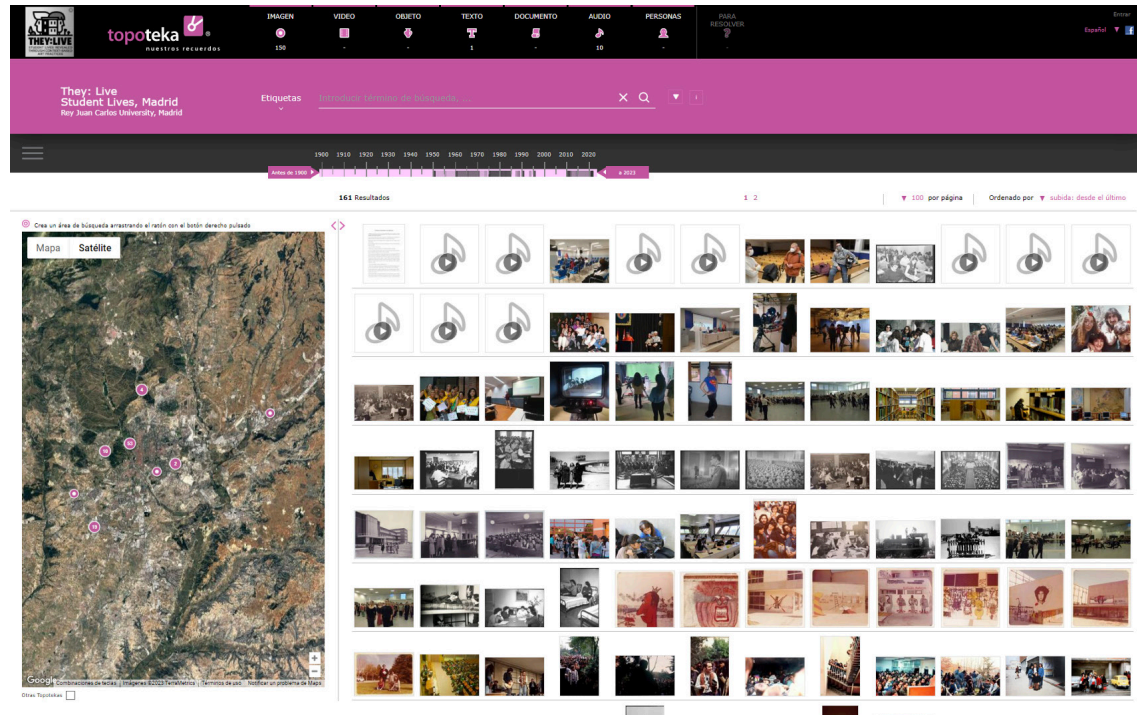
F1. Madrid' Topoteca. Source: Antonio Díaz, https://they-live-madrid.topoteka.net/
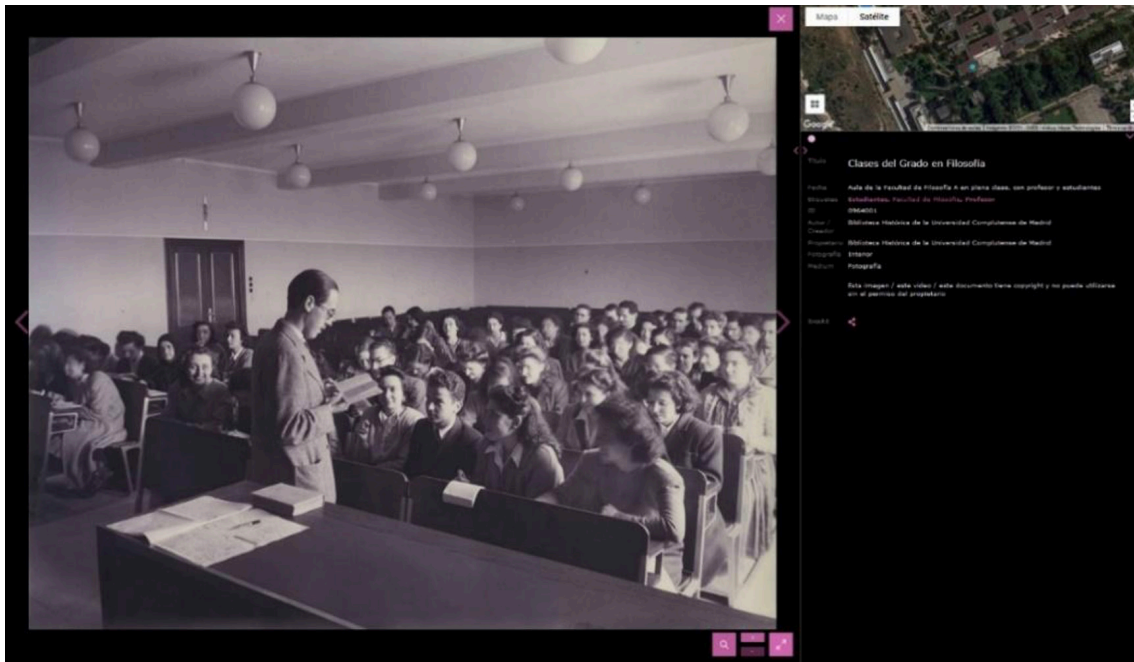
Search by type of object is allowed: video, photo, audio, etc. At the top of Madrid' Topotheque (F1) a function is displayed, which is the search by year through a timeline bar.

295. https://www.timemachine.eu/ltm-projects/topotheque/
296. https://www.icar-us.eu/en/about-us/
297. One of their Vice-Presidents, Vlatka Lemić, has also participated actively to *They:Live*.

F2. Classroom on Philosophy A Faculty, class day. Source: Historical Library of UCM.

We get all the information if we click on the photos (F2). Another possibility is a function that gives excellent value to this type of online file, which is the satellite photo located to the right above. This is a Google technology implementation, through which, when documenting the photo, using a geographic triangulation, and knowing approximately where the photo was taken, we can locate it on an up-to-date map in the place where the original photo was taken.

In this first stage, we are collecting photographs of university life on various European campuses from World War II to the present day. You can see several examples in the Madrid photo library[298] — and in the other participating partner libraries[299]— from various archives such as Santos Yubero's or the UCM Historical Library, as well as from private donations from former students to current students. We were looking for original photos that showed relevant aspects of the campuses and the lives of their students, giving priority to those in which they appeared as the main characters.

298. https://they-live-madrid.topoteka.net/
299. https://they-live-belgrade.topoteka.net/; https://they-live-rijeka.topoteka.net/; https://they-live-zagreb.topoteka.net/; https://they-live-podgorica.topoteka.net/; https://they-live-novisad.topoteka.net/

In Spain, we have the collaboration of the following public campuses in the Madrid Community: Autónoma, Politécnica, UCM, UC3M, and URJC. It started in June 2021 and lasted until October of the same year.

To this end, we launched a full marketing campaign, a call (F3) in which we invited all current or former students at any public campus in Madrid to take part.

F3. Source: Self-preparation.

Contact for this contribution call was possible through the web in the Spanish version of the project: https://www.theylivespain.com/;[300] or through the Topoteca.

ARTISTS IN RESIDENCES (AIRS) IN MADRID

The significance of the project was further emphasised by the creation of new artistic works from the photographic corpus. To this end, a competitive

300. Designed by Eva Hernández.

call was launched in each participating country to select a novel artist and curator duo who would propose a contextual artistic project that incorporated these photographs and interviews.

The granted artists and curators[301] designed artistic projects in various formats, including film, video, photography, multimedia, and installations. These projects were carried out in university residences, where the artists and curators shared their life experiences with current students. Before this, the pair underwent a training programme at the Institute for Contextual Art at the University of Kunste Berlin, where they received instruction on specific aspects of contextual art and curatorship.

The itinerant exhibitions featuring these works were then displayed on the participating campuses themselves, demonstrating an interdisciplinary approach that incorporated contextual artistic practices. This initiative aims to highlight how the lives of students and their activities represent a vibrant repository of innovative ideas and relationships, offering a means to follow the evolutionary development of intellectual heritage and establish a new vision for European culture and its future development.

In Madrid, artist and curator Ana Paes and Maìra Villela, –managed by Ricardo Roncero–presented in October 2022 the *Malas Hierbas* ("Weeds") exhibition at the Fuenlabrada Campus of Rey Juan Carlos University. In the context of an artistic residency produced on the campus itself, the artists materialised new artworks "from research and artistic creation, using collaborative work techniques for them" and with the objective to encourage students to approach the understanding and creation of contemporary art through the use of archive photography, as well as to participate in artistic activities during their residential stays on campus. The results of the project can be used by different cultural institutions, art galleries and curators, as an example of a collaborative project, to further improve contextual arts education and experiences through innovative approaches.[302]

301. https://theylive.eu/air.php
302. https://en.urjc.es/todas-las-noticias-de-actualidad/7538-malas-hierbas-un-retrato-artistico-y-generacional-de-las-universidades

The works that make up the sample are photographs, cyanotypes, and various objects, which show parts of the creative process. The sample builds a generational portrait of the student body focused on diversity.

Malas hierbas exhibition, by Ana Paes and Maìra Villela (2022), Fuenlabrada Campus, Universidad Rey Juan Carlos, Library "Sala de las palmeras". Photos: Lorenzo Torres.

"DO I LIVE NOW AS MUCH AS THEY: LIVED THEN?"

As a result of the artist-in-residence programmes, the participating artists and curators shared their experiences and knowledge with students who contributed to and assisted with the programmes on each campus. In this case, they taught the students how to organise an exhibition which was a result of the collaborative curatorial work of an international team, consisting of ten students from Serbia, Croatia, Spain, and Montenegro. It represents a selection of archival photos from private albums of former and current residents of student campuses in the period since the end of World War Two up to now, in Belgrade, Zagreb, Rijeka, Podgorica and Madrid, given from the perspective of present-day students. The exhibition was opened simultaneously in all five cities on 28th October 2022.[303]

The participative aspect of the project was highlighted by this "travelling" digital exhibition of archived photographs curated by an international team of 10 students: two students from each university from the four partner countries of the project. A methodology process of curating the photo exhibition was involved —designed and led by Dubravka Radusinović—. This process

303. https://theylive.eu/blog_detail.php?pro_id=20

made it possible for contemporary students to contact the lives of previous generations of students, establish deep and meaningful communication with them, and learn not only about these people's lives but also about themselves and their own student life. From the considerable number of photographs collected in the Topotheque,[304] which depict various aspects of student life in residences, a total of 75 photographs were selected through guided conversations.

Participants were encouraged to express their opinions, co-create, and learn about the psychological functions of art, and significant elements of curation. It presented opportunities for discussions about the potential for creative and participative engagement with archives by contributors and new methods for audience development through creative encounters with intangible cultural heritage.[305]

"Do I live now as much as THEY: LIVEd then?" (Madrid travelling exhibition, 2022). Photo: Ricardo Roncero.

304. https://www.topothek.at/en/
305. https://theylive.eu/blog_detail.php?pro_id=20

The exhibition was a culmination of the artist-in-residence programmes, during which artists and curators shared their knowledge and experiences with students. These were able to gain practical experience in the curatorial process and the organisation of an exhibition, which helped to strengthen their professional development.

The "travelling" aspect of the exhibition allowed it to reach multiple cities and regions, ensuring that a wider audience was able to engage with the cultural heritage on display. This approach serves as an innovative way to connect and share experiences across different communities and to foster a deeper appreciation for cultural heritage through creative encounters.

Overall, the digital exhibition served as a fitting finale for the Creative Europe project, displaying the importance of collaboration and participatory engagement in preserving and promoting cultural heritage for future generations.

THE BOOK

Finally, the coordinator at Universidad Rey Juan Carlos, Lorenzo Torres, along with project coordinator Maida Gruden and her assistant, Andrija Stojanovic, have led the task of publishing a collective open-access book. The book included a public call[306] and features analytical articles on the project, case studies of the residencies, and a method or white paper for future applications. The inclusion of a public call in the book encourages further collaboration and engagement with our project, promoting the continuation of the initiative beyond the project's lifespan.

The collective open-access book we have published in Intellect is a significant milestone in our project. This method or white paper is intended for future applications. It describes in detail the interdisciplinary methodology developed to engage the student population in the production of contemporary art through online community archives and Artist-in-Residence programmes.

The book can be a tool for cultural institution administrators, art gallery curators, and artists, as it provides innovative approaches to audience development and sustainable practices for the creative sector.

306. https://theylive.eu/kategorija.php?menu_id=15

Its publication in a prestigious academic publisher like Intellect not only ensures the quality of the research but also provides wider visibility to the project's outcomes and promotes the dissemination of knowledge in the cultural, audio-visual, and creative sectors. We hope that this book will inspire and encourage further European cooperation in the cultural and creative sectors, promoting the development of innovative projects and initiatives.

CONCLUSIONS

The lack of studies on campus life is related to the limited access to archives, and the tendency to overlook students by historians. However, some authors have proposed new perspectives on established topics and overlooked institutions and called for deeper exploration of marginalised student groups. Curatorial practices can serve as research that goes beyond exhibition-making and can investigate non-art-related subjects. The notion of curatorial research raises questions about the relationship between knowledge and power, and the relationship between knowing and unknowing.

We have discussed the challenges and importance of managing and preserving photographic collections in art historical institutions, emphasising the need for proper cataloguing and digitisation standards to preserve the material complexity of the photographs considering the low position of photographs in the hierarchy of values in art history. Archives play a crucial role in writing the history of photography. It is important to underline the role of digital heritage projects in democratising heritage engagement and creating new, unofficial histories because of the increasing prominence of amateur photography in contemporary art museums and the wish for a more credible record of real life. Our project aims to revalue archived photographs by creating original art, considering the amateur nature of many of the photographs and the idea of creating a virtual contact zone to highlight diverse local heritage in a people-centred way.

Soon, our idea is to extend the project, which is slated to be completed in 2023, to all the campuses of any Spanish university, so that each campus has its own collection.

Thus far, there is no similar project in the world and no specific scientific literature on the subject can be found. This absence invites reflection, as uni-

versity life is one of the periods in life that we feel the greatest nostalgia for and is the least documented.

This is not a project about nostalgia, but about understanding the origins of some aspects of our contemporary life, including the greater or lesser importance we attach to university life. Or about the value we attach to preserving our private and collective memories.

In this sense, there is a black hole in the preservation, dissemination, and reflection of the life of university students in Europe, not because something similar does not happen in other parts of the world, but because it seems difficult to escape from it. This is one of our main goals, to help that photographic light escape from that black hole and illuminate this relevant aspect of European culture.

There are several ways that the project could take to further expand and enhance its goals and outcomes: 1) Contributing with organisations such as museums in art, curating and research fields; 2) Collaborating with other organisations as archives, and institutions to access more diverse and extensive collections of photographs and stories; 3) Applying new technologies to use new and emerging technologies, such as augmented reality and virtual reality, to enhance the digital presentation and engagement with the public; 4) Focus on underrepresented communities and perspectives on underrepresented communities to amplify their voices and provide a more comprehensive and inclusive representation of heritage and history; 5) Crowdsourcing and public participation to incorporate more opportunities for public participation, such as co-creation initiatives, to empower the public and increase their engagement with the project; 6) Expansion to other regions and countries outside Europe to document and share diverse cultural and heritage perspectives.

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PART II:

AIRs (ARTISTS IN RESIDENCE)

9. Why is the *All–Aligned* project relevant?

Maida Gruden
maida.gruden@dksg.rs

Andrija Stojanovic
andrija.d.stojanovic@gmail.com
Students' City Cultural Centre in Belgrade (Serbia)

The realisation of the project *They:Live, student lives revealed through context-based art practises* was commissioned in September 2020, six months after the official announcement of the Covid-19 pandemic, when mandatory quarantine was still in effect in most countries. It was a time of unimaginable numbers of death cases caused by the virus, despite enormous efforts taken by healthcare systems around the globe, international solidarity, and cooperation between scientists on finding the vaccine formula to stall the spread and lethality of an unknown virus, which emerged regardless of their nationality, race, gender, or class, as an onset of a terrifying uncertainty in everyday lives of people.

In such circumstances, digital technology demonstrated efficiency and potential in connecting people, networks, and services, notably in the area of communications that rendered themselves necessary for the mental health of humanity bound by mandatory quarantine and long-lasting isolation. Not only indications of when the uncertainty might end were nowhere to be found, but the new state of social distancing, fear, physical caution, and minimal contact was declared as *the new normality*. Digital connection, social media, emerging communication software, apps and algorithms for processing, presentation, and usage of data, creating new requirements in pandemic conditions, proved themselves as new organs –albeit artificial– in the organism of humanity, as well as the indispensable synaptic joints in the reflective and sensible collective body of society, although originating from simulations of neural networks of a human brain. Digital technology, constantly present in our daily lives, has penetrated like never before into what we refer to as tangible reality or social interactions, revealing and blurring now and then its multifaceted nature, with a vast variety of distinguishable nuances falling into the naïve Manichean division to good-only and bad-only.

Artistic project *All-Aligned*, by Uroš Krčadinac, occurred within this *new normality*, while it was still unknown when would live public gatherings or direct cultural interactions become possible, and offered a current and feasible strategy based on online participation, opening the research field on the effects of digital technologies on building the identity of both individuals and groups, on contemplating identity-based ideological combinations, as well as responding reactions between people and algorithms, revealing ideologically emptied symbols of superstructures with economically impoverished and devastated basis. In addition to offering a manageable strategy with an online community in a digital environment in a pandemic situation, this project has also presented possibilities for material realisation and working with actual social groups. Having in mind that the outcome of the project was to produce a multitude of flags for newly discovered identity groups or individuals, it presented a possibility to actualize public social open-space events in which flags are used, such as rallies or performances, which would become doable when life conditions change or at least partially get back to the old, known ways.

Contributors Dragana i Hirojasu Honda, Student City, Belgrade, 1973

The Students' City in Belgrade, one of the biggest student campuses in the Balkans to which the Students' City Cultural Centre also belongs, today is the

home of approximately 4,500 students from everywhere in Serbia, but also other countries; most notably from African, Asian and South-American states which used to form the *Unaligned Movement* back in the 1960s, along with the Socialist Federal Republic of Yugoslavia, apart from the dual cold-war division to the Western (NATO) and Eastern (Warsaw) block. As historically seen, the Students' City itself holds an interesting legacy of identity communities and a specific history of its own, given that it was built by force of youth brigades involving students in a period from 1948 through to 1955, and housing (up to the breakup of Yugoslavia in the 1990s) students from all around the SFRY coming to the capital Belgrade for studies, as well as those from the countries belonging to the *Unaligned*. The historical potential of non-material cultural heritage and presence of the students' community within the campus, existing digitized photo archive from private albums of former and current inhabitants of the Students' City (which were to be appended in the course of the project) and planned interviews of oral history –those are the exact reasons why the artistic endeavour *All-Aligned* by Uroš Krčadinac was distinguished as relevant for both present-day and transgenerational research of student's communities in the context of a one-month artistic residency in the Students' City.

Flexibility and the possibility for realisation of *All-Aligned* project in an online-only format in case of pandemic conditions, or a hybrid environment –that is, both online and in a physical space through direct contact with students– not only provided with promise for a somewhat certain realisation in extremely uncertain times, but also reflected, on many levels, the reality of a moment we had all been living in. The project was both contemporary in terms of its basic concept and innovative means of realisation, designed in an interdisciplinary cross-section of artistic, social and scientific disciplines and also carried, in a potential of its dynamics, a trace of social condition and a historical moment of its conception and planned commission.

Besides the ability to function in both digital and actual environments, in a participatory manner with virtual or physical community, *All-Aligned* project also displayed educational potential. In other words, demystifying the design and work of algorithms in a simple and participatory way, via the pedagogical approach, eloquence and sensibility of an artist. This is in order to communicate the essence of a programming code language through artistic exploration, offered to young generations of students, but also a wider audience, a

critical view to the presence of digital technologies in everyday life, which is often not integrated or made aware of in an automatized using of algorithms or in presence and shaping of users' habits and opinions, feelings, choices and actions.

Armed with patience, readiness to face an experiment coming from the crossing of art and science, and participation in the virtual and real worlds, curious to learn about the thoughts and senses of young people, students, and new generations raised with digital technologies, we stepped into this residential, explorative, collaborative, uncertain, participating and –why not– life endeavour.

1. THE PROCESS, OR: HOW WE ALIGNED WITH *ALL-ALIGNED*

Andrija Stojanović

The residence and work of the curator-artist pair Krčadinac–Mrenović can be divided into four key stages –Coding, Presence, Research, and Interaction. While we have extracted and described these stages for the sake of the text presentation, it is important to stress that they were not as clear and temporally successive during the realisation. The stages have only become visible following the final exhibition and the process of oral evaluation.

The relationship between the curator Lav Mrenović and artist Uroš Krčadinac was largely determined by the fact that the concept was not a result of common striving, but that the curator stepped in after the idea had already taken shape in collaboration with the project coordinators. That is why the curator has taken on the role of someone following the artist's work, a counsellor, interpreter and critic. While Uroš's main task was to put his project into motion, Lav had monitored the entire process aiming to describe, theoretically and curator-wise, a work by Uroš and to participate in the development of the final set. On the other hand, project coordinators have used their long-lasting careers in the area of contemporary visual arts and audience development to provide the artist team with both logistic and production support, as well as to aid them in conceptualising the entire workload and setting the final product.

Coding

The residency part of the work starts with a pre-phase in which the artist sets the basis of a software tool that should serve as the primary source of information and inspiration for further advancing the work and strategies of participation and interaction with the target group. The *Flag Generator*[307] is a software written in specific software: Python (back-end) and JavaScript (front-end). The core of the programme consists of systems of statistical distribution for mapping semantics onto the graphic. Ideas and concepts (such as pirate, Balkan, libertarian, ecologic, insular, dark, loving etc.) are mapped onto the graphic elements (colours, layouts, symbols, new shapes etc.).[308] Users are meant to choose parameters (ideas, characteristics, and concepts), set the sliders and click *Generate*. With each new click, entirely new flags are being made automatically, according to the entered parameters.[309]

Research

The realisation of this artistic project was set on by presenting the generator to curators and project coordinators, which resulted in the intention to allow students, apart from being able to use the *Generator* for creating their flags, an option to also influence the symbols and graphics which will become a part of a database used by the software for generating imaginary flags. Requirements of this research led to the recruitment of a researcher, an anthropology student Tamara Pavlović, whose task was to develop an anonymous survey aiming to detect identity markers close to the current residents of the Students' City, which were to be incorporated into the *Generatora* database. The survey questions were based on an analysis of posts from various Facebook groups of the Students' City residents, and it was presented through those same groups

307. The Generator tool is available at https://krcadinac.com/all-aligned/generator
308. For instance, the term "anarchy" is increasing the probability of layout being diagonal, the palette black and red, and having and graphical anarchy letter A drawn from the characters database. The term "eco" is connected with shades of green, "student" with campus insignia and so on.
309. The current version of the software is also released as free open code project on GitHubu. The project is released under the non-commercial free GNU General Public Licence v3.0.

and the Students' City Cultural Centre website. The survey consisted of the following sections:

1. Basic questions about birthplace, gender, faculty, as well as the block and wing where the subject resides.

2. Questions related to living in the Studenjak:[310] Which block is, in your opinion, the best in the students' home and why? What kind of music do you think should be played at "the benches"[311] *and why? From which faculty are students easiest to recognise in the Studenjak? Which appearance features make them stand out?*

3. Symbols: For this group of questions, the students were exposed to a series of symbols they had to connect with positive or negative feelings and opinions.
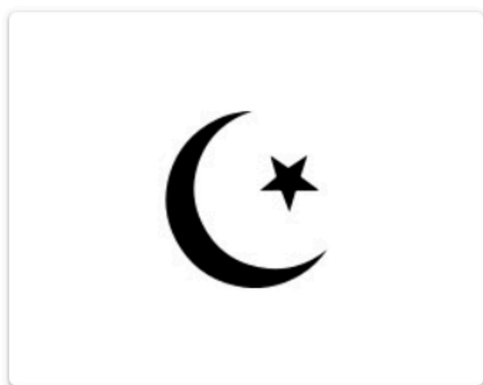
☐ 7   ☐ 8

Symbols students had to connect with positive or negative feelings and
opinions during the research phase for the residency

After choosing *positive* and *negative* symbols, the subjects were asked, for instance, whether they wanted to add more negative ones, or which of the symbols they would put on their T-shirts.

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310. Colloquial reference to the Students' City.

311. The most popular gathering place in the Students' City where dozens of students are seen every night. The benches also act as an informal night club as it is where the open-air parties take place on weekends. *The benches* are situated directly opposite the entrance to the Students' City Cultural Centre and they are work as the open-air Summer stage seatings, where the official events organised by the Cultural Centre also take place – concerts, theatrical plays, stage performances etc.

4. Everyday life topics: Questions from this group included the following: *It is a popular opinion that students are apolitical. What are your thoughts on this statement? Explain why you consider this statement true or false.*

After completing the survey, the researcher Tamara Pavlović made a report with conclusions about identity markers, which were then used by the artist in his research and interactions with the identity group.

Being present

The artist pair started their residency in the Students' City with a period that can be described as *adaptive* in terms of interaction and working with the target group. This initial period was marked with adaptation and learning about the space and environment, through observation and conversations led between coordinators and the artistic team. This period ended with the artist's conclusion that the most comfortable way for him to make the connection with the target subjects and build a workgroup was through spontaneous contact. He would have used that occasion to offer them the ability to generate their flags, and then spend some time with them discussing their feelings and opinions on topics that emerged from their choices.

Interaction

What does your flag look like? A flag truly yours. If you were a country, a small country and had your flag, what would that flag of you as a person look like? This was the way our artist Uroš Krčadinac chose to spark conversations with students in the Studenjak, and then he gave them the Generator to play with and make their flags. After having them choose the flags, the discussion continued, and he recorded replies such as:

"That's how the music I make sounds like".

"It calms me down".

"It is Christian enough, Serbian enough".

"Because of the eternal flame that dragons have within them".

"Because I am as insecure as a triangle standing on its top point".

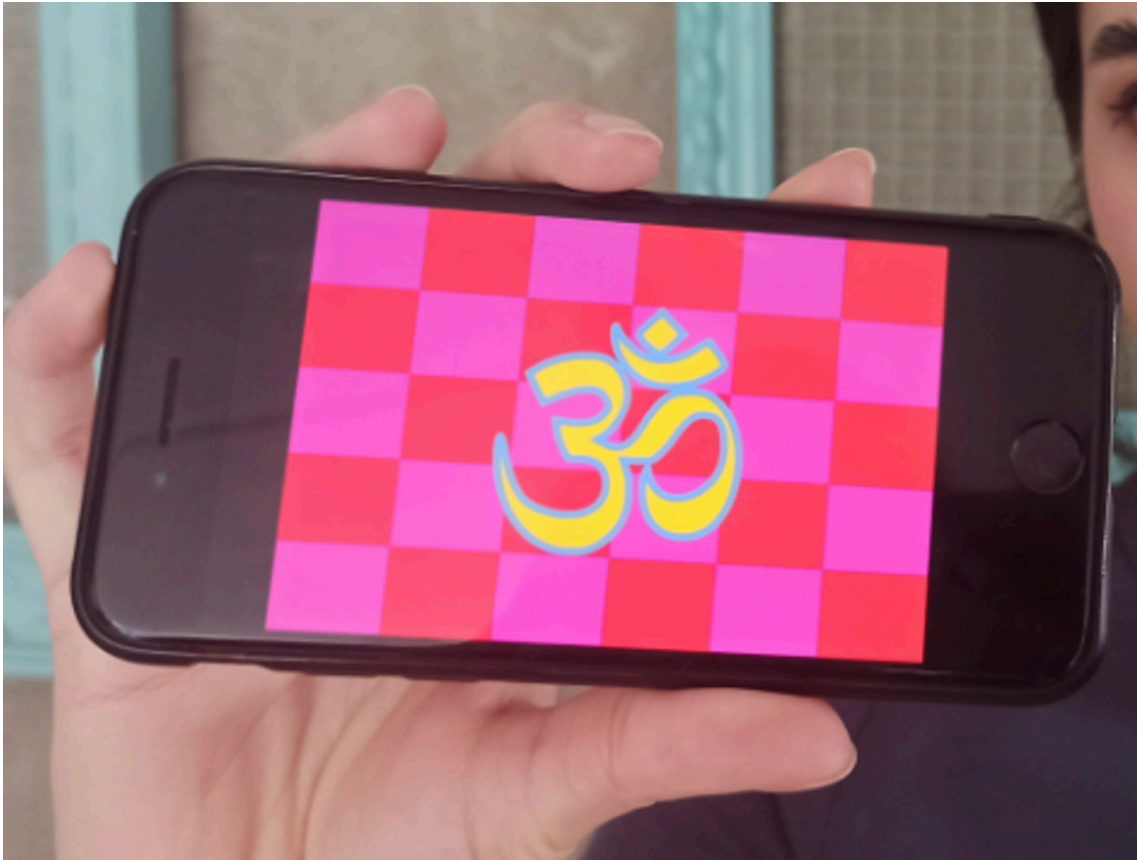"Because I am trying to create a new system in this Apocalypse".

Photo: Uroš Krčadinac, Belgrade, 2022

Along with spontaneous interactions, a planning process was conducted for workshop sessions to present the idea of algorithm and generative art, but also to generate additional material for the exhibition and mark the point at which archive material gets into use through the game of creating flags inspired by archival photographs and oral history interviews with former residents of the Studenjak. The group gathered at this workshop continued their activities in developing another art project. In cooperation with director Ana Pintar, artistic work has been built and realised in the form of social events, public board games, performances, happenings, and a generative rally titled *All-Aligned in Motion*. The event consisted of three mindfully moderated collective games for a large number of people in a public space. The games were inspired by models for measuring social relations, sociograms and generative art, and based on an idea to move algorithm-generated games from digital to the real world and examine the potential of their modifications and collective transformation in a real-world environment where participants meet in physical space and interact, negotiate or solve group challenges.

Photo: Katarina Bugarin, Belgrade, 2022

2. THE EXHIBITION SETTING CONCEPT, OR: HOW *ALL-ALIGNED* MATERIALISED IN PHYSICAL SPACE

Maida Gruden

The challenge to present the results of artistic research, gained in participative work with students online and face-to-face, to the audience in a physical gallery, using digital technologies, was solved with various segments of the exhibition set in the Students' City Cultural Centre.

However, to reveal segments of the setting, as soon as they stepped into the gallery, visitors found themselves required to find their way through a labyrinth made of large canvas flags suspended from the ceiling, some of them even reaching the floor level. Certain flags generated by a programme –a minor artificial intelligence, an expert system for heraldic and vexillology, which is a production backbone of *All-Aligned* art project– came from the virtual to the physical environment and inhabited the gallery space in a way comparable to that of the flags inhabiting the chaotic digital surroundings. The

exhibited flags, bombarding the visitors with a multitude of various symbols, are the result of the interaction of students with the algorithm flag generator and they present the most diverse identity choices. As stated by the artist Uroš Krčadinac: *With this programme, over 150 students generated their flags, individual and personal signage, and banners of their own. Tracing this process, the exhibition asks questions about the relationship between technology and ideology. When we choose a flag, have we truly made our own choice, or have we got caught on an automated hook?*

Photo: Dušan Pavlović, Belgrade, 2022

This question ushers the visitor into the educative part of the exhibition, in which the artist employs quite plain, engaged, even poetic language and direct addressing of the visitor to critically interpret the involvement of an individual in social networks and bring around the role of the algorithm in an individual's decision making. Recounting the decision on the choice of a flag, the artist expands the question to other decisions: *Is the decision yours only, or does it depend on technological, social, cultural, biological, economic and infor-*

mational systems into which you are delved and whose scripts you are using? ...
Think: When fighting your Internet battles, dug into the trench opposite the bad
guys on the other side, are you aware that all of you, on both sides of the trench,
basically provide unpaid labour for the digital capital? All-Aligned project vis-
ualises this logic of digital fragmentation, identification and non-conscious
freedom, which is why the educative part of the exhibition is laid out in the
form of graphical visualisation of data on the wall and presents the data ac-
quired in interaction with students, users of the flag generator in this project,
in its relation to the percentage of representation of chosen symbols, colours,
composition, geographic area or the country of students' origin.

Photo: Dišan Pavlović, Belgrade, 2022
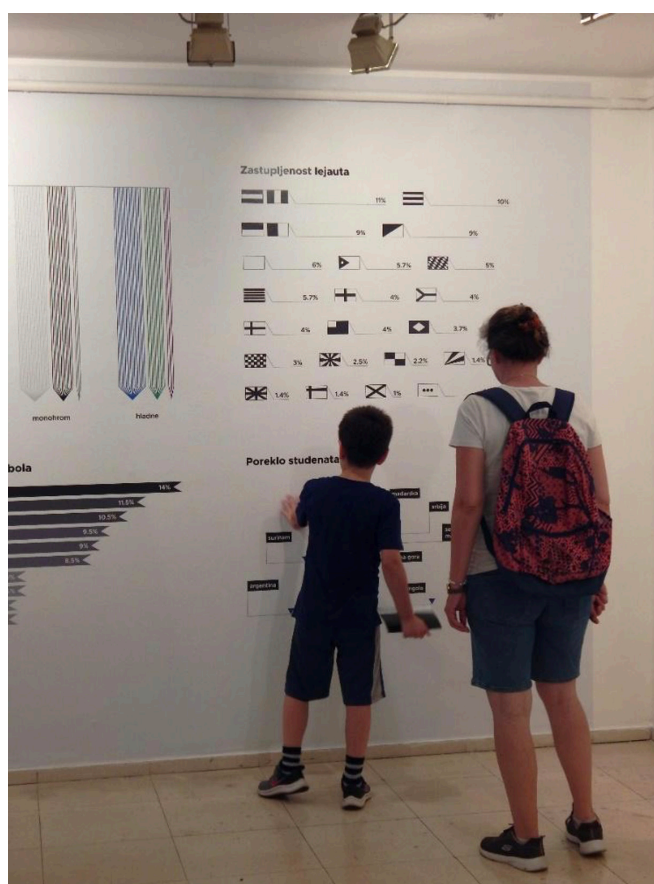
The next exhibition segment was directed to the specific sample of stu-
dents that the artist met live *in situ* and got not only the flags they have chosen
using the algorithm generator accessed via mobile phones but also answers to
personal questions about students' opinions and desires towards present and
the future. Some of the students agreed to be photographed with their flags,

the others did not; however, all these situations resulted from direct contact, they were photographically recorded and presented on a wall in the form of a portrait, accompanied by answers to the questions asked and small flags on sticks. The entire wall in a way also presented the visualisation of data on the flags chosen by individual students during the residency of the artist and curator in the Students' City. At the centre of this dispersive segment of the setting was an audio-visual installation consisting of a big screen, displaying the loop of flags from the generator and audio-guided *meditation*, asking the visitor how they felt observing specific flags. *Meditations* came out of the artist's message to visitors from the educational segment of the exhibition: *Some social media are deliberately showing you content that will upset you, trigger you or make you put yourself to one side or another. Thus excited, you will come into discussion. You will spend hours and hours online of what would only be minutes should you have been calm.* As is commonly said, audio-visual meditation is an attempt to make space for stopping and re-examining automated reactions, questioning the limits of autonomous thinking in an era of programmed and dictated stimuli.

Photo: Dušan Pavlović, Belgrade, 2022

Given that the flag primarily serves to identify a community or a collective, while being used in *All-Aligned* project exactly to emphasise the progressive

fragmentation of the social tissue, workshops with students that used photographic material, originating from private albums of former residents of the Students' City, helped generate flags for the groups of students featured on the photos from the past, by present students, who have been choosing parameters from their perspective and contemplating the previous living and studying conditions, as well as cohesive values of the community of students from those times. It is exactly this segment of the exhibition that was focused on possible symbols and flags which the present students created based on archive material additionally presented on two digital screens. Therefore, the elements of a specific dialogue with non-material cultural heritage is introduced into the exhibition. The tension between printed black-and-white photographs and the vivid flags made for them, also presented in a photographic print, underlined the power of imagined dialogue, as much as the opportunity for the workshop where the group of students from today generated flags for their predecessors from the past.

Photo: Dušan Pavlović, Belgrade, 2022
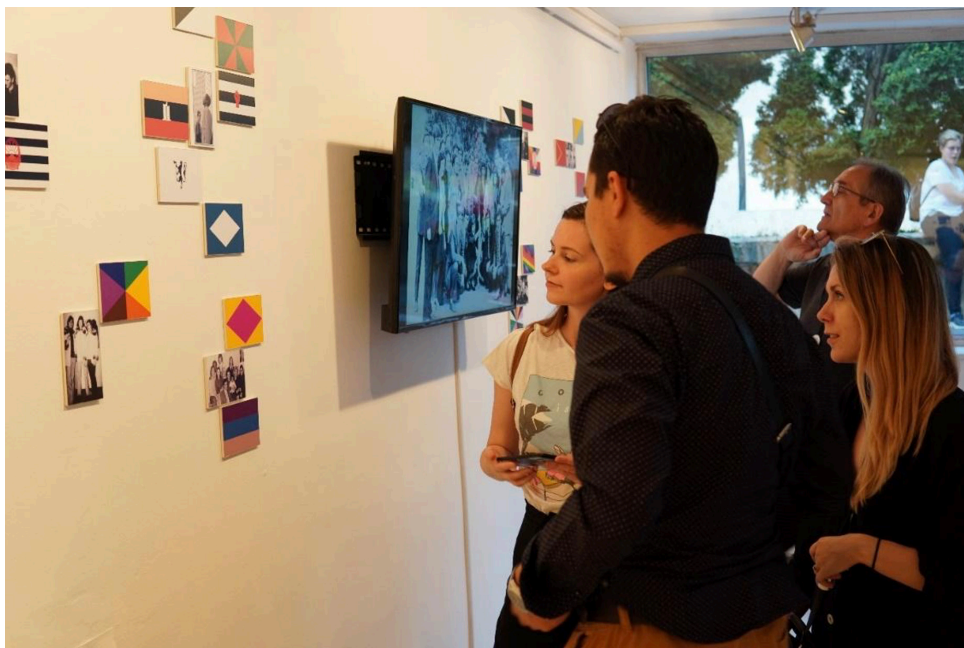
Any artistic project based on interaction and participation is expected to have in its exhibiting form a real-time interactive segment in the moment of the exhibition opening and for its duration; or at least that was what we implied as an unavoidable part of the setting. That is why the exhibition provided the opportunity for the visitors to approach the flag generator on a com-

puter, make their flags, contribute to the existing database of digital flags, and immediately see and recognise them on a big screen within the exhibition.

In a public space near the Gallery, on large window panes of the Students' City Cultural Centre, a two-channel projection was displayed, to simultaneously show on one screen automatically generated flags, and the other selected quotes by philosophers, scientists, and poets.

If anyone wanted to *brand* themselves with symbols of the flag they have identified with, they had the opportunity to choose a badge with their flag in front of the Gallery and wear it as a banner, stepping with one foot into the digital, and with the other into the material world.

3. ALL–ALIGNED

Lav Mrenović

Writing an art history text about the last art project of Uroš Krčadinac turned out to be a paradoxical job. The author of these lines is tasked with analysing *All-Aligned*, as Uroš called this project, which, according to the artist's intention, criticises the tribalization of the society —the accelerated division of citizens into smaller, inevitably conflicting (because identity is also created in opposition to what it is not), social groups or micro-identities. At one point in writing this text, I realised that by analysing Uroš's work, I was constantly categorising him, assigning him identities and classifying him against the dominant concepts in the world of contemporary art. It did not make sense for me to continue doing the work of art —for which I had previously decided to stand behind because I believe that what it has to say is relevant— I considered it was now wrong. I deleted everything I had written until then to try, naturally without success, to perform some kind of experiment in writing that would bypass the limitations of categorization and somehow (magically) synthesise theory and experience. I returned to writing by approaching it the way it is usually done, and after the second attempt, after this whole experience of failing to avoid categories, I understood *All-Aligned* much better.

Analyses of works of art cannot begin without their descriptions. Therefore, it is best to call *All-Aligned* an art project, a very broad term which means that all endeavours that an artist undertakes as part of his artistic activities (there

is usually a central point where all activities meet, and it is most often aestheticized) are also part of that artwork. The focal point of *All-Aligned* is software that can generate (almost) an infinite number of different flags according to the criteria offered to the user to make his or her own, personal flag (this automatically places *All-Aligned* in the category of interactive art). The criteria that the user encounters are different identity markers that vary from national, political and ideological, to gender-related. They are based on the anthropological research of identities done by students currently living in the Students' City in Belgrade, as well as on Uroš's and my immediate experience gained during our joint one-month-long stay in the Students' City when we had an opportunity to learn more about the relationship between students and identities. The software was conceived, designed, and written by Uroš before our move to the Students' City, where he constantly adjusted his work under the influence of experiences we had with the students to whom we presented the software and with whom we worked in workshops, adding criteria that students wanted. In the public spaces of the Students' City, Uroš approached students by briefly presenting them with his software and then asked them to make their flags. As expected, since the flags provoke strong emotional reactions, the feedback we received was varied and it ranged from anxiety caused by the fact that the software was capable of making minority flags, to the curious acceptance of the game and generation of completely impossible flags.

This was the most neutral possible description of Uroš's art project. It should be followed by an analysis that requires professional terms and historical categories, which are operational in the sense of enabling easier orientation; however, they still are subsequently conceived ideas, while contemporary art production is hybrid, eclectic, and versatile. *All-Aligned*, as is the case with most of Uroš's artistic work so far (and his other activities), inhabits the border areas between different disciplines —design, programming, education, and literature, just to mention the key ones— so much so that it is difficult to resist and not read the title of *All-Aligned* from meta-perspective in which it would perfectly function as Uroš's motto. If we accept that it is impossible to classify this project into any fixed category from which it can be read completely (and safely), the only option is to approach it from different angles, hoping that it will bring us closer to a more complete understanding.

If *All-Aligned* had to be placed in one category (and, unfortunately, we all know that in the end, it is unavoidable) it should be placed primarily among

digital arts, or, more precisely, within the subcategory of generative art, given that it is a software whose outcomes, in this case, flags, are constantly, unpredictably emerging to infinity. However, Uroš consciously uses the medium as a message, that is, he chooses the medium of generative digital technologies to underline the acceleration of social fragmentation that takes place in digital spaces, most often on social networks, to hint, at a dystopian or ironic manner, (depending on the mood of the observer towards the neoliberal conception of emancipation that ends in a more equal representation) at its infinity, randomness, but also at the loss of control over the user's self. Uroš's intention concerning the generator's infinity, or as he sometimes likes to call it, "flag supermarket", is to provoke a feeling of over-saturation. He is disturbed by the unfolding of identity fragmentation, and he sees digital spaces, social networks, and their design as the culprit, in which profit occupies a more important place than concern for any harmful social processes. Uroš is not interested in generative art as a formalist game that destroys the concept of a fixed work of art; he is interested in subverting the technology, commonly portrayed in the art world as exciting and fun, and behind which lies the techno-fetishism of Silicon Valley insensitive to the public good.

Uroš is decisive in his criticism of the digital sphere, but he is not an opponent of modern technologies —his criticism always carries the germ of alternative scenarios in which the emancipatory possibilities of technology are released. What he has a problem with is the way the technology is used, which he sees as based on a profit-oriented social order. He is concerned about the design of monopolistic social networks, which encourage conflict to keep users and ensure the generation of income earned by displaying advertisements.

However, within the art residency programme, we had an opportunity to queer Uroš's work using it for an originally unplanned purpose by inviting students to generate flags not for themselves, but for the students shown in historical photographs from the Students' City's archives dating back to the 1950s, when the Students' City was built. Here we created an environment in which it was possible to play with attributing identity to the generational, ethnic and gender-related Other. At the workshop, students were divided into groups, where each group got an identical photograph, for which students were supposed to generate flags. It turned out that all flags, although based on identical photos, were generated differently, which underlined the subjectivity, fluidity, and hybridity of identity. The potential for different uses of Uroš's

software is equal to its generativity, while identity markers, or criteria according to which flags are generated, can be further collected through similar case studies, which could turn it into an ongoing art project with no visible end.

Uroš's work is also an experimental design because it is a type of software that, with the help of user input, designs every time a new flag, but it is also an educational art project that has a clear goal of conveying the experience to the user because it is primarily a work of art. However, it also conveys the knowledge —to the ordinary user of social networks— invisible processes that curate (!) his contents which will, in turn, inevitably shape his perception of social reality (but also the psychophysical state and much more). If the idea of pandemic art gains traction in today's competitive concept market, Uroš's artwork could be one of the most relevant projects to emerge. While it doesn't directly reference the Covid-19 pandemic, it offers valuable insights into the divisions that have surfaced in online communities. These divisions are largely a result of the challenge posed by the Enlightenment paradigm —which is rooted in science and medicine— and the emergence of the unscientific anti-vaccine movement.

The irreversibly harmful role that directly led to unnecessary deaths was played by social networks which, in their "freedom" and "neutrality", allowed the mass dissemination of false news, information, and conspiracy theories to make unprecedentedly high obscene profits.

Uroš Krčadinac, workshop about AI with students, Belgrade, 2022.

Finally, but by no means the least important, is the fact that Uroš's work represents, and so does *All-Aligned*, a work of art with a global perspective. There is something a bit suicidal in Uroš's works —in this one, but also Bantustan[312]— reflected in the fact that at the moment when the sensitive boundaries of political correctness are being built, he is trying to bring them down. He is not a neoconservative who opposes emancipatory movements, but a radical humanist who is aware of and acknowledges unequal geopolitical, racist, patriarchal, and capitalist forms of domination, but believes that the only way to overthrow them is through collective action. This is also a link between, let's admit, Uroš's fascination with the design of impossible flags and his experience of destruction caused by Balkan nationalism. Somewhere between celebrating the diversity of individuals and cultures and refusing to over-identify with any of them is the balance that Uroš wants to achieve. However, more important than that is the path that leads to that end, which entails, to begin with, our being aware of the emotional power of identity symbols and who benefits (not only materially) when we are passionate about them.

312. More information about the project https://krcadinac.com/work/projects/bantustan-interactive-atlas/

10. Traces in an intense Prussian blue (Madrid)

Ricardo Roncero Palomar
Rey Juan Carlos University, (Madrid, Spain)
ricardo.roncero@urjc.es

The creation of a visual artwork is greatly influenced by the spatial, temporal, and social context in which it is produced. Artists are often inspired by their surroundings, and this influence can leave a lasting impact on the final product. External influences play a critical role in understanding artist residency programs. By altering the artist's typical environment and exposing them to new stimuli, residency centres can stimulate their creative capacity and encourage them to approach their creative work from fresh perspectives. These centres offer artists an opportunity to step outside of their comfort zones and explore new ways of thinking and creating, leading to the development of innovative ideas and approaches that may not have been considered otherwise. Residencies can be seen as a catalyst for enhancing the creative capacity of their residents, the concept is not a new one, and similar spaces can be traced back to as early as 1666 with the founding of the French Academy in Rome (Gracia, 2013).

The concept of temporary spaces for artists has evolved over time to meet each era's changing possibilities and needs, leading to the artistic residencies we know today. Considering the distinguishing features of current residencies, we might first ask ourselves: what elements are valued most in contemporary art production? In a time when achieving virtuosity is not necessarily the ultimate goal, one of the most highly regarded aspects of contemporary artistic creation is the potential for the works to contribute to the production of knowledge. This can arise from multiple perspectives, whether it is through the construction of the artwork itself, the juxtaposition of different pieces, or the decontextualization of existing works. This is not a fixed or permanent model, but rather an approach that seeks to transcend the limitations of visual contemplation of the artwork.

Given that generating and recognizing knowledge is not a tangible or physical entity, although it does require mediums for distribution, why not explore

the possibility of an artistic residency where immaterial works are created? In such a residency, reflection, research, and discussion could be supported by the artistic creation process. This approach would prioritise the generation of knowledge over the physical object, allowing for greater flexibility and exploration in the creative process. The concept is not a new one, as artist Hito Steyerl and cultural critic Boris Buden have already explored it in depth in their 2006 text "De kunstenaar als res(iden)t". In this case, the emphasis is on the creative process itself, rather than the creation of a final physical work that must meet certain aesthetic criteria to conclude the residency. It's typical for artefacts to be created during these residencies, but they are usually tied to documentary or procedural processes, rather than being an end goal in themselves. The concept of a residency based on processes is also linked to another concern of policymakers and social groups: environmental care and protection. By reducing the amount of physical art produced and placing a higher value on immaterial production, we can have a lesser impact on the environment. A simple glance at creation practices such as analogue photography, which utilises chemical processes to develop works, or the environmental impact of artists travelling to their final destinations, is enough to recognize the potential ecological footprint of these practices. Laura Kenins offers an insightful analysis on the artistic production within residency programs and their impact on the environment in her article "Escapists and Jet-Setters: Residencies and Sustainability" (2013) published in *C magazine*. It explores the concerns, possibilities, and outcomes of this phenomenon, and discusses the measures that some residencies have begun to take to position themselves as sustainable.

The artist residency program of the They:Live project, located on the campus of Rey Juan Carlos University in Fuenlabrada (Madrid), was built upon two fundamental pillars: a process-based perspective and a commitment to environmental sustainability. While the format of the residency program was open-ended across campuses in Serbia, Croatia, and Montenegro, there were two key elements that remained constant: one was the central theme that the residency focused on. It needed to further explore the role of students from a perspective chosen by the selected pairs. The other component was focused on the development of their artistic practice through collaborative art experiences, created in partnership with fellow students within the university. Ana Paes and Maíra Villela's project *Malas Hierbas* ("Weeds") was selected as the winner of the AiR (Artist in Residence) program in Spain. The program in-

volved a series of seminar-style activities, in which a dedicated group of university students explored the concept of diversity and its role in academic life, through guided discussions and reflection. An information campaign was conducted across all five campuses of the university, which were geographically distant from each other, to form the work team. As a result, 11 students with diverse academic backgrounds, including Media studies, Fine Arts, Law, Design, and Landscaping, were selected. These students hailed from different campuses located in the southern region of Madrid. The diversity in the student's academic backgrounds greatly enhanced the different perspectives and approaches to the topics discussed during the sessions. Although the titles of the different sessions held within the residency provide some insight into their content, they fall short of fully defining them: *Collaboration Circle, Space and Paths of Desire, From Archive to Table, I and We, Bad Herbarium, Relationships and Care, Autonomy and Sustainability, and On Diversity* were the eight blocks on which the group worked, both from a theoretical-critical and practical perspective.

This text is not intended to provide a detailed breakdown of the contents and treatments that were covered in the project. Instead, it would be more meaningful to let the group speak for themselves and share their own perspectives on the sessions. Therefore, I would like to direct the reader to the Instagram account that Ana and Maíra created as part of the project (@malas.hierbas.project). The account serves as a diary, documenting the project in detail through photos and videos that illustrate the actions taken. I would like to highlight the significance of cyanotype, a photographic technique used in the project, which prompts us to contemplate the relationship between the tangible and intangible aspects of this artistic residency's production.

Among the range of artistic actions and practices designed by Ana and Màira to collaborate with the group, the utilisation of cyanotype was a prominent feature. Cyanotype is a simple technique for producing images which was developed in the mid-19th century by the astronomer Sir John Herschel. It gained widespread recognition after Anna Atkins used it to create what is considered the first-ever photo book in history, "British Algae" (1843), which features several species of seaweed collected from the English coast. The cyanotype technique involves mixing ammonium citrate and potassium ferricyanide in water to create a solution that is used to emulsify a surface, with paper or fabric as the most common supports. After the surface is dry, it is

exposed to ultraviolet rays from the sun or a lamp for a few minutes through contact. Once exposed, the surface is submerged in water, acting as a developer, to produce a striking monochromatic image with a vivid Prussian blue hue. The Malas Hierbas project chose to use the cyanotype technique for two main reasons. Firstly, its simplicity and suitability for group use allowed students to easily learn and experiment with the technique, without expending excessive resources. The students had ample time to experiment and explore. Secondly, its eco-friendly nature and low environmental impact made it a responsible choice. Taken together, these reasons made the technique the ideal choice for the project's needs.

Figure 1: Cyanotype mural collage displayed in the "Malas Hierbas" exhibition (2022).

While cyanotype is a technique frequently used in schools and workshops, its approach can vary significantly based on the practitioner's interests and objectives. At the outset, it was employed as a means of familiarising oneself with the environment and investigating the "weeds" that literally thrive on

campus, providing a unique perspective on the ecosystem. Inspired by Anna Atkins' work, the group used cyanotype emulsified paper to capture the silhouettes of the weeds and wild plants they discovered on the university grounds, much like an herbarium. The result was a stunning collection of images that brought attention to those often-overlooked plant elements, which are usually noticed only when they need to be removed. The most common use of cyanotype, contact printing, gave rise to an intriguing metaphor captured in images. The group's experimentation and fieldwork led to a fascinating discovery about the technique. If photography is the art of drawing with light, what if one were to try to capture darkness instead? In other words, what if they attempted to preserve the less luminous aspects of objects, such as their shadows? That is, playing with retaining the less bright side of things, their shadow. To accomplish it, they used large swaths of pre-coated fabric and positioned them on the ground to capture the shadows of the weeds. The result was a striking transformation: the distinct and recognizable plant forms from the initial experiment vanished, replaced by a poetic and abstract image of the natural world that was both visually compelling and elusive. Remarkably, even the less attractive parts of these underappreciated plants yielded compelling and artistically enriching outcomes. Through their artistic practices, they were able to craft a discourse that effectively raised awareness and prompted viewers to reflect on the concept of diversity.

Figure 2: Installation of cyanotype on fabric during "Malas Hierbas" exhibition (2022). The images were created using internegatives and vegetation shadows.

The group's exploration of cyanotype extended beyond these two experiments. They recognized the importance of incorporating themselves within the botanical realm for their exhibition, and thus, they utilised a third approach to the technique. In this instance, the cyanotype technique was employed as a means of reproducing pre-existing images. The group members participated in a completely self-defined photo session, with each member choosing the environment in a way they wished to be portrayed, creating a representation of themselves. The resulting images, previously captured with a medium-format camera, were used to produce large-scale inter-negatives, which were then utilised to create cyanotypes on oversized fabrics. Through these exercises, we observed how the nature of the image is shaped by three distinct sources: In the case of the herbarium, the plant was used directly to obtain the image, where the physical contact between the plant and the emulsified surface creates a simple yet striking silhouette without any additional details; In the second example, the image arises from the shadow of the object, rather than from physical contact between the plant and the emulsion-coated surface. This produces a result closer to abstraction since the shadow is projected onto the fabric to create the image. In the latter case, the image is reproduced from a photograph obtained beforehand, with the portrayed subject not present in the scene, not even his shadow. In this instance, a photographic image obtained beforehand is duplicated using an internegative, without the actual subject being physically present during the process. The result is an image with a high degree of iconicity regarding the object represented, a monochromatic image in blue tones that closely resembles what general audience understand as "photography".

These cyanotypes, transformed into artistic artefacts, were combined to create a visual discourse around the importance and value of diversity, which may be considered a "weed" based on prejudice, both within the group's environment and within the academic world. The exercise arose as a procedural fact, an experimental action that allows for reflection on a subject. While the visual outcome is important, it is not the fundamental objective nor the ultimate goal. The message's articulation is essential in allowing the viewer to appreciate the artwork beyond its technical and visual qualities.
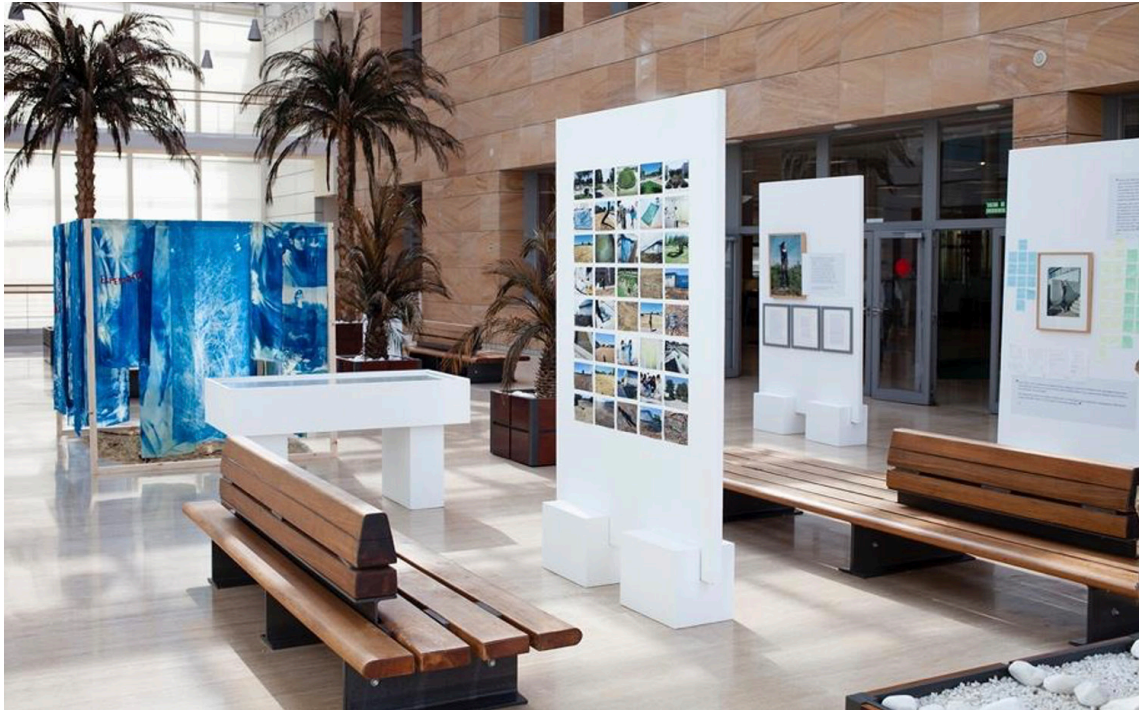
Figure 3: Panoramic view of "Malas Hierbas" exhibition, which took place at
the Rey Juan Carlos University's Fuenlabrada campus (2022).

As we reach this point, we must make a final reflection on the importance of documenting these processes, preserving them, and making them available to the public so that the message can reach its intended audience. While actions and processes may not always have a tangible outcome, it is important to document and preserve their results. Ideally, this should be done using environmentally friendly platforms and methods to ensure long-term sustainability. One of the actions taken to showcase the group's results was to hold an exhibition featuring artistic artefacts, documentary images, and texts displaying the outcomes achieved during the sessions. The interconnection of these three elements is crucial, and the absence of any one of them would compromise the integrity of the message. The selected elements serve as the foundation for a complex and multimedia message, which is then articulated by the viewer. The goal is not to indoctrinate, but rather to encourage the viewer to draw their own conclusions and meaning from the message presented. While exhibitions are powerful in their ability to convey complex messages that can be interpreted by each viewer individually, their fleeting nature means that they cannot be relied upon as a long-term solution for preserving and sharing information.

Therefore, the creation of a publication that consolidates and presents this information in a lasting and accessible manner is a crucial step in ensuring its preservation and dissemination. The documentation of these achievements is crucial and should be easily accessible to preserve the progress made during the actions and discussions. This enables future reference and builds upon previous successes. While third-party digital platforms can be useful for disseminating information, they are also subject to rapid and unpredictable changes in functionality and content policies. Therefore, it is important to also have a reliable and accessible archive of this information that can be consulted and referenced over time. The need for an independent publication that is free from the constraints of third-party licences has become increasingly clear. By creating a publication that is free from the limitations of digital platforms, we can ensure that our message endures and can be accessed by future generations. Such a publication should be open to everyone and provide a record of the achievements captured in texts, documents, and images of an intense Prussian blue.

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11. Playing House in a cramped labyrinth: stories from students' spaces in Podgorica

Sonja Dragović
*University Institute of Lisbon—ISCTE-IUL (*Lisbon, Portugal*)*
sonja_dragovic@iscte-iul.pt

THE IDEA

In the autumn of 2021, several people involved with the They:*Live* project got together at UDK in Berlin to discuss context-based artistic practices and figure out how to approach the upcoming art residency portion of our common task. During a break in the packed programme, one of the lecturers asked me what I planned to do, considering that the artist with whom I would embark on this collaborative curatorial journey is a painter. I remember this exchange now because the question captures a perimeter within which Milena Vukoslavović, a painter fascinated by the overlooked motifs and patterns of everyday life, and I, a researcher in urban studies, chose to construct our project and our artist-curator partnership. I do not remember exactly how I responded to the lecturer's question then, but it must have been with something along the lines of what we did: root the project in the spatial dimension of the student experience, invite students to explore the relationship between the spatial and the social of their everyday life, and from there, open up the avenues through which everyone involved could find their expression. In other words, find space: for me to make connections between the social, political, and urban dimensions of student life and offer them as the basis for our work; for Milena to observe, interact, and paint; and for those who decide to join us to get curious, find new questions and answers, and have fun as we go along. Hence, the art residency in the Podgorica edition of *They:Live* project was a collaborative endeavour from the onset, envisioned by our artist-curator duo as an opportunity to think, create and present together with students, in a process built to be as open and receptive as possible to the participants' needs, abilities and preoccupations.

Milena Vukoslavović, acrylic on paper, 2022

The idea to make the student dormitory the main site of the project emerged from our own experiences of living on student campuses during our undergraduate studies in Montenegro. Those were interesting times and formative years, during which we seem to have spent our days inside a dormitory bubble —a physically and socially delineated space within the city, designated for out-of-town students—. In this narrow space, we lived in close (perhaps too close) proximity to our randomly assigned roommates, our small rooms arranged around the tiny communal bathrooms scattered through a very confusing network of hallways. My memories of life in the dorm are, however, entangled with many other confusing networks that held this ecosystem to-

gether: nested in their midst were various small entrepreneurial activities that were probably not entirely legal, but which set the student dormitory space apart from any other in the city. These activities cultivated their spatiality, which developed according to the dorm management's permissiveness and students' willingness to engage by, for example, grabbing a drink at an illegal pub on the dorm's top floor, or buying snacks and cigarettes in an improvised dorm kiosk, or even getting a cheap haircut at a barber's shop devised in one of the student rooms. While Milena and I discussed these peculiarities of dorm life in Podgorica from more than a decade ago, we realised we did not know what kinds of spaces, shaped by the micro-level socio-economic entanglements, preceded them, just as we do not know what became of them in the meantime and what exists in their place today. Finding out more about this seemed to us like a good starting point in a project devoted to exploring the particular, heterotopic spatiality of student dormitories, the forces and idiosyncrasies that shape it, and the way it has changed in reaction to the changing social, economic and political realities of Titograd/Podgorica.[313]

SETTING UP

Knowing that the available materials on the history of dorm life in Montenegro are extremely limited, we planned to rely on the digital archive of the *They:Live* project, which was being constructed just as we were preparing for the residency. For me, this meant analysing the collected photographs and listening to the interviews with former and current students, paying particular attention to answers specifically concerning the various spaces that existed in the dorm since its beginnings in the late 1970s. Other archival materials we collected were magazines for youth and students, namely *Koraci*,[314] published during the socialist era, and the more contemporary *Studentski Tribune*.[315] These publications provided us with insight into the tapestry of topics

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313. After World War II, the city of Podgorica had its name changed to Titograd; in 1992, during the collapse of Yugoslavia, the city's name was reverted back to its pre-war original.

314. The magazine *Koraci* was published in Titograd (now Podgorica), from 1971 until 1974, by the Youth Association of Montenegro.

315. The magazine *Studentski Tribune* was published in Podgorica from April 2006 until November 2008, by an independent student organisation of the same name.

deemed important for Montenegrin youth, as well as how these topics —and the ways they were treated in the youth-oriented press— changed over time.

Besides digging through personal memories and delving into the available archives (as well as making efforts to expand those archives), I wanted my preparations for the residency to include learning more about the circumstances and attitudes of current students. As I don't reside in Podgorica, I couldn't visit the dorms or universities beforehand and utilise direct observation or in-person interviews as methods. Instead, I developed an online questionnaire composed of different types of attitudinal questions (open-ended, multiple-choice, five-point Likert scale), inquiring about various aspects of the student experience. Further questions were directed at the students living in dormitories,[316] with the explicit goal of finding out how (dis)satisfied they are with the quality of services, amenities, and especially spaces –both those they have for themselves and those they share with others– and how they perceive connections between *the spatial* and *the social* of their student life. Milena supported my research approach and contributed to it with comments and observations, which helped improve the final design of the questionnaire. We launched the online form in early February 2022 and collected responses until mid-March. Online distribution proved to be difficult in the beginning, as the challenge of finding our wider student audience in cyberspace became obvious: we're active on Facebook, while they mostly weren't; they may be on Instagram, but we didn't know who they followed; and the dormitory management didn't communicate with students via online platforms, so we couldn't send a mass email. We overcame this by relying on personal connections with the local higher education community and asking university staff to share the link to the questionnaire with their students. In total, we collected 154 responses, 40 of which (26%) came from students living in dormitories.

316. These students had a total of 54 questions, as opposed to 33 questions for those with different living arrangements.

Milena Vukoslavović, acrylic on paper, 2022

Most students not living in the student dorm report high satisfaction with the quality of their living space (on the five-point Likert scale, 44% of respondents graded it as "5/5", 28% as "4/5"). 52% of these students, most of whom live with their families, think their living space influences their studies positively, while 17% think it has a negative impact. One respondent used this question as an opportunity to comment on how difficult it must be for students living in dorms to obtain and retain success in their studies, because they have to share a small room with people they do not know, with different habits and personality traits. This comment is worth highlighting because it illustrates a common attitude that dormitory life is difficult and uncomfortable and that staying with the family during one's student years is a wiser choice. The students living in dorms who responded to our questionnaire seem to disagree: although 25% of them think living in a dorm has a negative impact on their

success in their studies and only 45% say this impact is positive, 77.5% think that living in a dorm has a positive influence on their social life. Our dorm-residing respondents are scattered across the cities offering university-level studies and dorm infrastructure –Podgorica, Nikšić, Kotor, and Cetinje; 42% of them live in rooms with two beds, 50% in rooms with three beds, while the remaining 8% live in rooms housing four or more people. While the majority are somewhat satisfied with the overall quality of their living premises, they are very critical of the quality of food in the student canteen, acknowledging its low price as its only redeeming feature. They almost unanimously agree their dorms lack spaces for various creative/hobby/sporting/group activities they would like to engage in. Finally, they rate the availability of cultural content to the students residing in dorms as poor (30% as "1/5" on the five-point Likert scale, 23% as "2/5"). This stance was reiterated in several comments referring to the lack of cultural production oriented toward students, the lack of funding for it, and the shortcomings of the local cultural scene in general.[317]
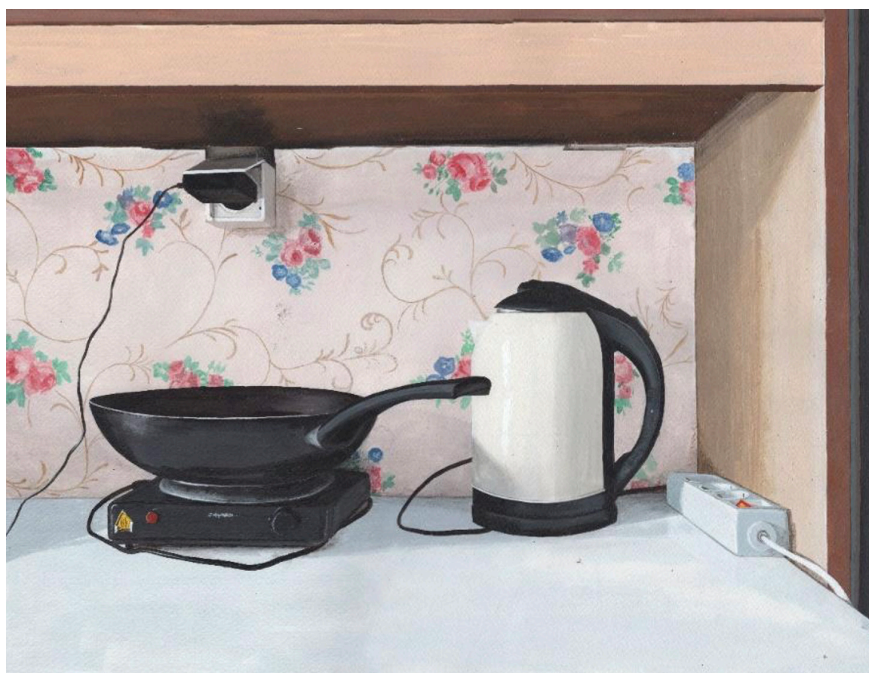
Milena Vukoslavović, acrylic on paper, 2022

317.   Some of the collected comments: "Cultural events for students as the main audience are non-existent"; "When there is no budget for culture, there is no local cultural scene at all, let alone a cultural scene in the student community alone"; "Podgorica is an uncultured city".

Overall, the results of this exploratory questionnaire also indicate that students tend to be disengaged: of all the respondents, only 6% participate in the work of the Student Parliament; only 7% participate in the work of a political party; and only 29% are involved in the work of a student association or an NGO. When asked for reasons for their (dis)engagement, respondents admit their lack of interest but also express their lack of trust in student representative bodies, lack of information on how to get involved, and lack of participatory structures which would enable more students to meaningfully engage and contribute. The existing research on student engagement in Montenegro suggests that students have engaged proactively in collective self-organisation and political empowerment in the past, but only sporadically;[318] hence, the attitudes and reservations expressed in the questionnaire are not surprising, nor at odds with the historical (in)action of the student community in Montenegro.[319]

The data collected through this questionnaire –an exploratory tool designed to help us understand the students a little better– allowed us a small window into how students perceive their spatial surroundings, living situations, and social positions. Around the same time as I was finalising this portion of the research, Milena was working on her process of preparing for the residency: getting in touch with the *They:Live* project organisers and dormitory management in Podgorica, and setting up the first site visits, during which she photographed various spaces inside and outside of the dorm. These photographs were the beginning of our digital archive, which proved to be immensely useful in the later stages of our project.

The final part of our preparation for the *They:Live* residency was to create and distribute the call for participants and plan the workshops through which we were going to establish and develop collaboration with students. Our intention from the start was to involve students of different geographic, socio-economic, and disciplinary backgrounds in the exploration of the spaces and communities of student dormitories in Podgorica. We intended

318. Bojan Baća, "'Demanding What is Not Theirs to Demand': Rebellious Students in Post-Socialist Montenegro," in *When Students Protest: Universities in the Global North*, ed. Judith Bessant, Analicia Mejia Mesinas and Sarah Pickard (Lanham, MD: Rowman & Littlefield Publishers, 2021), 141–158.

319. Bojan Baća, "The Student's Two Bodies: Civic Engagement and Political Becoming in the Post-Socialist Space," *Antipode* 49, no. 5 (2017): 1125–1144.

to set the framework for our work in a manner open and flexible enough to offer anyone who might be interested the option to participate and support throughout the process. Such an approach aimed to introduce students to the practice of cross-disciplinary collaboration, but also to experiment with a participatory structure that would not exclude students based on their prior knowledge of the topic, the field of study, or success in their studies. The call for participants stated this aim and invited students to apply, the only conditions being that participants had student status, studied in Podgorica, and were able to attend the workshops in person. Just as with the questionnaire, we had trouble reaching the student population with this online call: Again, we solved this by approaching personal contacts in the academic community and spreading the call through social and traditional media. By the start of the residency, 27 students had applied to participate in the project.

THE WORKSHOPS

The residency was organised in March 2022. For various organisational reasons, Milena and I did not stay in the student dormitory in Podgorica: while the project activities were based there, we resided elsewhere. We communicated with the dormitory management directly, regarding organisational details (information, access to premises, availability of space for workshops, availability of the projector, and so forth). The staff were helpful and gave us proper support. During the residency, we organised four workshops, attended by a total of 17 participants. Of the 27 students who originally applied, 11 took part in the project. The other six participants learned about the workshop through our preparatory activities at the dormitory and decided to join practically on the spot. The participating students were at various levels of study (from the first to the fourth year of undergraduate studies), most of them lived in a dormitory (11 out of 17), and their disciplines were quite diverse –architecture, journalism, design and multimedia, electrical engineering, economics, biology, machine engineering– which was exactly what we were hoping for. Now, the challenge was to lay out our idea for the project in a manner accessible and interesting to everyone, so that they felt both welcomed and confident enough to participate in constructing it and, ultimately, to make the project their own.

The first workshop focused on setting the stage: explaining why we were there, what *They:Live* is, how contemporary art practice seeks to engage with students' communities, and how this project aimed to create an inviting environment for students to step inside the research process and artistic practice we were hoping to develop together with them. Right at the start, we presented the spaces of student life as our main theme. We introduced Milena's work (which several workshop participants were already familiar with, due to their knowledge of the local art scene) and discussed our intention to include students in her practice by jointly researching the spaces of student life in Podgorica and letting the motifs of Milena's future paintings arise from this common act. I proposed that we analyse the current processes that play out or have played out in these spaces (practises of everyday life, habits, events, conflicts) and imagine how new processes could be established here: through conversation, exchange, participation, cooperation, and co-creation. The challenge was to get students of various preoccupations and backgrounds interested in the connection between space and community: how these two notions depend upon each other, how they influence each other, and how they change over time. Starting from Massey's proposition that we imagine space as "a simultaneity of stories-so-far",[320] I approached this challenge by offering tools through which we could all connect the stories of student life to certain spaces and relations through which these spaces are constructed within the wider urban context. So, in the first workshop, students were invited to make their mental map of Podgorica,[321] and then present it to the rest of us, after which we proposed categories of students' spaces that we could continue to research together. The categories included spaces for work, rest, food, fun, and self-care. At the end of the first workshop, a team of students was assigned to each category and tasked with engaging in a personal ethnography exercise of observing, exploring, and documenting up to three spaces important to them. They were to take written notes and digital photographs, which we would then analyse together the next time we met.

320. Doreen B. Massey, *For Space* (London: SAGE, 2005), 9.
321. Willem A. Sulsters, "Mental mapping, viewing the urban landscapes of the mind" (paper presented at the International Conference "Doing, thinking, feeling home: The mental geography of residential environments", Delft University of Technology, October 14–15, 2005), http://resolver.tudelft.nl/uuid:fc71de16-b485-4888-b6fe-a9d2771d9e4a

For the second workshop, the scene had already been set: The theme was introduced, the tasks divided, and the participants arrived ready to discuss their observations about the spaces they had explored in the meantime. To encourage the conversation about students' experience of their urban environment and about how the spaces they inhabit impact their studies and structure their everyday lives, we started the workshop by introducing the results of the questionnaire we conducted while preparing for the residency. The quantitative data we presented was supplemented by the comments of the workshop participants who, through this conversation, became more aware of the experiential differences between those who lived in the student dorm and those who lived elsewhere. They proceeded to present the results of the exercise in spatial exploration, which showed an abundance of various types of student spaces scattered across the city, from study rooms and libraries to cafes, parks, and abandoned corners of the dormitory which students cultivated as extensions of their small rooms. I entered the locations of all the spaces students presented into an online mapping tool, which allowed us all to see their geographical distribution: We could then discuss the social and economic dynamics through which the spaces students identified as their own became dispersed around the city, rather than contained around the dormitory. The goal was to get a sense of how space changes over time, and how these changes impact students' experience and their sense of self, of the community of which they are a part of, and of the city. For the next workshop, in which we planned to introduce the archival materials, I proposed an exercise through which students would attempt to create their archive by asking people –their friends, family, teachers, and acquaintances– about the spaces they remembered most from their student days, and their reasons for remembering them.

The third workshop was devoted to looking at students' spaces and the student community in Podgorica through the lens of the available archival materials. In addition to the archives collected through the *They:Live* project (interviews with former students, old photographs), we presented a selection of articles from old youth and student magazines and asked the students' opinions on the topics they covered and the way they addressed the student audience. Another potentially rich source of archival information I presented were the buildings of the New Students' Dormitory (Novi studentski dom), designed by architect Milan Popović, constructed in 1978, and recognised –at least by the students at the time– as one of the best

student accommodations in Yugoslavia.[322] Many of these buildings' original qualities have faded due to the lack of proper upkeep, but, according to the stories shared during this workshop, students still appreciate their labyrinth-like structure. Referring to architecture created an opportunity to discuss urbanism as well: specifically, how the peripheral position of the student dormitories in Podgorica has changed vis-à-vis the city centre over the last four and a half decades, with the construction of a shopping mall and several new residential blocks uncomfortably close to the dormitory buildings. To the various considerations inspired by the archival sources, students added the results of the exercise on how other people in their social circle remembered spaces of their own student life. The memories and anecdotes they collected returned the focus of the discussion to the student dormitory, as the space with a defining role in the formation of both student identity and the student community. Inspired by the stories of how the dormitory and its surroundings changed over time, the conversation turned toward the new changes that may be needed. This was a topic I planned to discuss in the next workshop, but I nevertheless used this opportunity to introduce the idea of asking for concrete improvements through our work, within this project and beyond. The inspiration came from seeing how many dormitory residents rode bicycles, even though the buildings lacked the proper bike parking racks. One of the students in the workshop was a cyclist and confirmed the need for better storage options for bicycles, which started a discussion on the ways to bring this up with the relevant public institutions.[323] Activism of this kind was not part of our original plan for the workshop, but when the need presented itself, we decided not to ignore it.

322. In an interview for the *They:Live* archive, former student Miodrag Kujo Novović says: "This was the most luxurious student dormitory in Yugoslavia". He started his studies in Titograd in 1975.

323. We submitted an initiative for the installation of proper bicycle garages next to the student dormitory buildings, which was accepted by the City of Podgorica and implemented at the end of 2024.

From the fourth workshop. Photo: Sonja Dragović
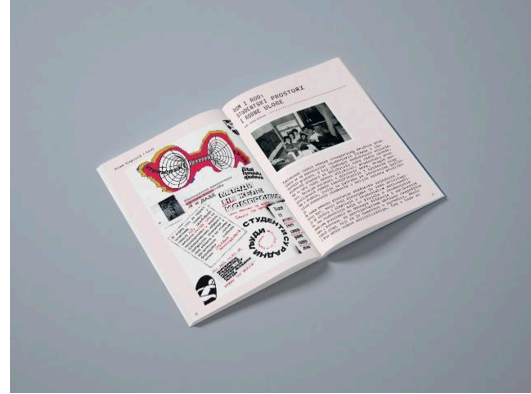
Detail from *"Playing House in a Cramped Labyrinth"* fanzine, published in lieu of an exhibition catalogue

The fourth and final workshop was both difficult and exciting: difficult because it had to encapsulate the reflections on the entire process up to this point and formulate the main questions to be addressed in the next steps, and exciting because it fleshed out the first contours of our upcoming exhibition. After focusing predominantly on the students' spaces and communities, in this workshop, we zoomed out to take a better look at how these spaces and communities related to (the rest of) the city, and how this relationship has changed over time. This led the group to ask questions on the specific spatial and wider social changes we would like to see and that we could explicitly propose through the exhibition, using the materials we created and gathered during the workshops and relying on our own analytical, speculative, and creative tools. The participants shared ideas and suggested how to improve various proposals; the discussion became loud and cheerful. However, even though they were visibly taken with the idea of an exhibition to which they would contribute, most of the students were still unsure of how to proceed; how to formulate and bring forward what they wanted to say or show. Milena and I anticipated this, so we invited our collaborator Srđa Dragović, a graphic designer and illustrator, to introduce them to the fanzine: a non-strict, liberating form of enthusiastic co-creation, open to varied contributions. We decided to propose publishing a fanzine in lieu of an exhibition catalogue precisely because of the possibilities granted by the informality of this format, as well as its long-standing connections with the activist scene. Besides giving a short presentation on the contemporary fanzine, Srđa and Milena introduced the students to it by providing actual copies of zines from all over the art world, which created an electrifying moment of beauty and discovery for all of us. It

encouraged students to start discussing the ways they would like to contribute to our joint publication and exhibition more freely: the options at one point included not only photos, texts, and collages, but also audio, illustrations, and even performance and installation. We concluded the workshop with a short review of some technical details, such as the budget, the space, and the timeframe for the upcoming exhibition. Then, at the very end, we all enjoyed a guitar performance by two participants who prepared a cover –or more precisely, a parody– of a well-known song, which they worked into a humorous critique of the student canteen. It was a more than fitting conclusion to this phase of our collaboration.

THE EXHIBITION

Our workshopping time was up, but our collaboration continued apace. The students were to take what we did together and use it to develop their original works with our presence and guidance. Meanwhile, Milena's paintings of the students' spaces developed in a parallel process, with constant visits to and inputs from the student group. We had just over two months left to complete the work.

As soon as the workshops ended, the students interested in contributing to the exhibition had to put forward a simple proposal: an idea of what topic they would like to treat, why, and in what way. To work more closely and efficiently despite the physical distance, we set up an instant messaging group and scheduled Zoom calls. Through regular communication and feedback (conducted both in groups and one-on-one), we soon arrived at proposals from 14 students. These ideas eventually developed into pieces (I) providing insights into and comments on the students' everyday life ("My room" by Sara Maleš; "Lexicon" by Elma Džidić; "Students, picnic" by Manuela Fetahović; "Your two coupons" by Luka Minić and Almin Gerina; "Students, finances and accounting" by Marina Marlukić and Vanja Popović), (II) focusing on the intricate spaces of the student dormitory and the ways they shape students' days and relationships ("Where does the music come from?", "Let's go to the roof" and "Where's your ID?" by Anastasija Dukić and Lejla Višnjić; "Labyrinth" and "Home and gender: students' spaces and gender roles" by Jovana Božović; "Spaces of the students' campus" by Anja Vujošević; "Roof" by Manuela Fetahović), (III) looking into how the student community and the ideas

and spaces around it have changed over time (collages by Milena Blagojević; maps of the evolving urban environment of student dormitories by Anastasija Dukić and Lejla Višnjić; "Students, sports, and everything else: recollections and reconsiderations" by Matea Vujović), and (IV) pointing out problems, and proposing improvements in the student's social and built environment ("Possibilities" and "Possibilities on the roof" by Manuela Fetahović, "Alternative parking spot for students' bicycles" by Sara Maleš, and "Action aimed at the system" by Nina Pantović).
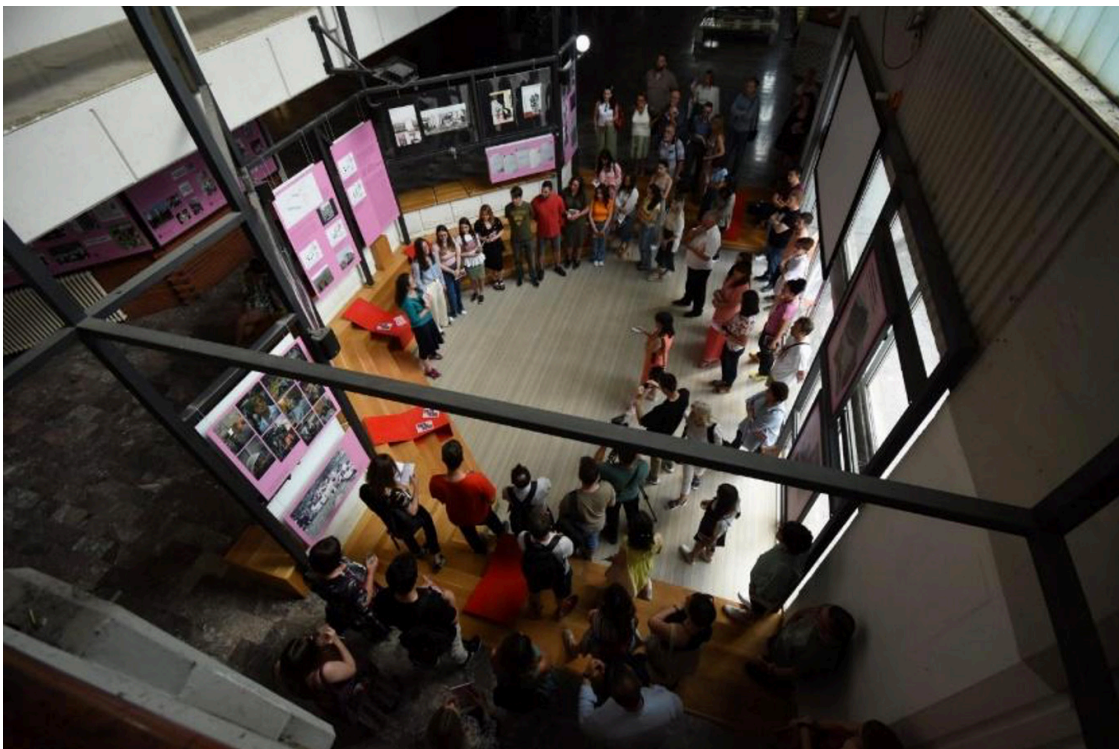
Exhibition opening. Photo: Jovan Milošević

These works were constructed from and around the archival materials, workshop proceedings, and personal reflections. They materialised in various mediums and formats, such as collage, writing, reporting, interview, digital photography, illustration, poster, map, parody, video, and sound mix. Even the lexicon entries and the records of students' techniques for managing their money allowances were used for storytelling. At this point, we were able to see the benefits of the open format we promoted throughout the project: it allowed students to come up with a wealth of approaches and expressions, which we could then jointly develop. Some of the participants needed more support in shaping their ideas than others, but all of them showed sustained

interest in the topic and in the work that had to be done. While I supported them from afar and planned the outline of the exhibition, Milena continued spending time with students at the dormitory and finding the motifs for her paintings amid the spaces of their everyday lives. By the end of the process, she painted eight pieces, showing how extraordinary the close look into these seemingly ordinary spaces can be, how complex the relationship is between past and present, private and common, cosy and harsh, and between what these spaces offer openly and what they seem to be trying to hide.

The exhibition, finally, was a framework for presenting the results of the process we went through. When we first started planning this project, Milena and I envisioned having a three-part exhibition that would consist of (I) students' photography works, sketches, and short textual pieces, (II) collage work created together with the students, made up of students' works, archive materials, and Milena's drawings, and finally (III) Milena's paintings, inspired by the entirety of our collaborative efforts. We ended up with something less clearly structured, but far more interesting. Through several months of preparations, online meetings, in-person workshops, group fieldwork, archival research, and independent work, we constructed a story about student life in Titograd/Podgorica. This story was able to contain various formats and points of view, and to transmit the joy amid the often-painful transformation inherent to the student experience, as well as to the post-socialist urban space. "Playing House in a Cramped Labyrinth" is, therefore, a fitting title, seeking to connect and underline the important ideas that tie this project together: the joy of playfulness and friendship within and care for the community, the recognition of systemic obstacles, their causes, and the ways to challenge them, and the ever-present potential for collaboration and action.

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12. Mouthful of Rights: Student Performance Action (Rijeka)

Nika Rukavina
The Academy of Fine Arts in Venice (Italy)
nikarukavina@gmail.com

Marina Tkalčić
Faculty of Humanities and Social Sciences of University of Zagreb (Croatia)
ma.tkalcic@gmail.com

Throughout history, we have witnessed powerful societal and cultural upheavals. Wars, discriminatory politics, gender/race/class injustice, working rights issues, etc. were often incentives for protests and civilian organisations. The power of the student's voice within some of the biggest historical upheavals is insurmountable. If we embark on a short tour through some of the great protests in recent history, it is obvious that the student population had a big role in socio-political changes.

For example, the Revolt of May 1968 in Paris which began as a spontaneous student protest, partly as an action against the war in Vietnam, came up to be a cultural revolution. Student rebellion in France, in 1968, as well led to a workers' revolt that nearly brought down a government. Furthermore, the Tiananmen Square protest in 1989, in Beijing, China, was one of the most powerful political students' revolts against the oppressive communist government. It became a student call for strikes and class boycotts. Therefore, it is the representation of the strong student will and power that gave birth to the rally for political and economic change with over 1.2 million demonstrators.

We wanted to see how the situation at Rijeka University is today. What student life looks like, and what do they think of their colleagues; we wanted to find out about the way they are approached and seen. What do the students think about protests, revolution, and if there is any kind of opposition that needs to be addressed? We wanted to inspire students to voice their opinions and give them space to be heard.

Our dual team, consisting of an artist (Nika Rukavina) and curator (Marina Tkalčić) started the project with an Open call for participative workshops directed towards addressing students' rights, and student life at Rijeka University Campus, about student satisfaction with their position within the University structures, etc. Only six female students applied.

This fact showed us from the start a general lack of interest in any outside curriculum activity. Later throughout the communication with students, we found out that the atmosphere of inertia and unwillingness to actively participate in the college structures, in policy-making practices, and in the general interest for their rights, were omnipresent among the student population.

On the other hand, we did get the students that were very interested and willing to participate in the workshops and the final performance action: Leonida Cris Manojlovski, Mara Klanjac, Sarah Klešin, Katarina Kožul, Ana Marija Lončar, and Agata Marić.

Photo 1: Mouthful of Rights, Author: Tanja Kanazir, 2022.
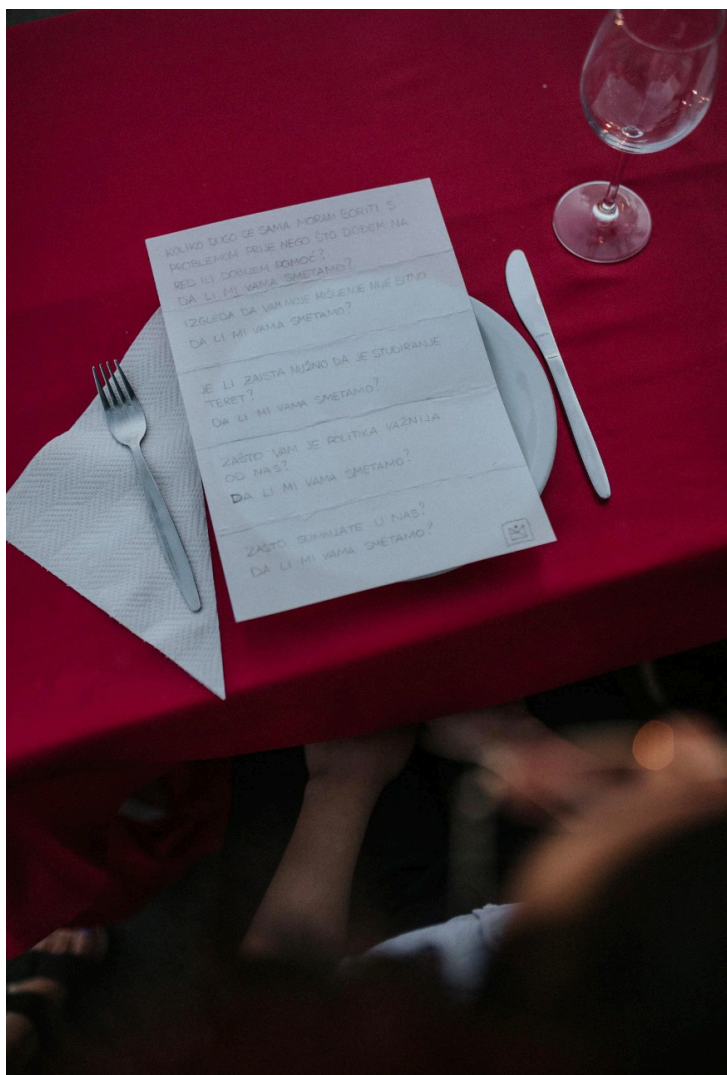
Photo 2: Mouthful of Rights, Author: Tanja Kanazir, 2022.

The project was structured in a way to include five workshops with the students, and then the production of an art piece. A total of 5 implemented workshops consisted of theoretical/educational parts and practical segments. The educational part went in two directions. Nika Rukavina and Marina Tkalčić wanted to allow students to learn about performance and participative art history in Croatia, to produce the best quality art piece at the end of the project. Furthermore, we found an important part of the education about the history of student movements and their power to change the social and political landscapes in a large scheme of things.

Photo 3: Mouthful of Rights, Author: Tanja Kanazir, 2022.

As a performance artist and student mentor for this project, Nika Rukavina, as part of one workshop, held a lecture on performance and participatory art in Croatia. She gave students valuable insight into the practice of performance art in Croatia and discussed possible ideas for our outcome. The second part of the educational and theoretical segment of workshops was a lecture about students' protests throughout modern history. With this lecture, Marina Tkalčić wanted to give students an idea about the importance and power of student protests. These lectures focused mainly on the big historical upheaval of 1968, which started as a student protest in Paris but became a huge political and economic revolt against French leadership. The second important segment of this lecture was the student protests in Zagreb and Rijeka, during 2009 —something that was more familiar and closer to our student group; something that could give them consciousness about the power they

have in their own hands. During this lecture, we concluded student's passivity and inertia, regarding various problems happening at Rijeka University Campus connected to the inability to connect with the joint or common issue, of lack of support and engagement from the head structures, of gender issues still present at the University, etc.

Photo 4: Mouthful of Rights, Author: Tanja Kanazir, 2022.

The common starting point ended up being a woman in today's society, and university structures. This came to the forefront of our discussion because the student participants were all females, with some of them experiencing sexual molestation and the absence of rightful reaction from the responsible university structures. Sadly, patriarchal stereotypes are still very present in governmental and university structures, and in the public narrative. It gave us the topic, to begin with, and to become conscious of some of the behaviour that is going on inside of the institutions: like female students of sculptural studies, being told in their first year by a male professor that women cannot be sculptors. The more discussions we had the more problems arose, mostly because it takes time to realise problematic behaviour when it is considered accepted, and it is normalised.

To offer an answer to all these issues, students decided they wanted to engage in the public performance act, as the outcome of our project. So, after the first educational part, we held three practical workshops with students through which we went through educating students on the act of performing itself. They needed to engage in various body language and body expression methods, to be able to perform publicly. Together we decided on the scenography, colours of the performance, text, and storytelling. We rehearsed the performance act in every workshop several times until we were certain of the clarity of the message we wanted to send. The workshops were held in a conference room at the Rijeka University Campus, where we had the approach to all the technical tools we needed and enough space for rehearsing the performance.

The time that was given to us was not enough for the programme we had in mind. And in general, it is not enough in any activity in which you work with a new group of unrelated people. Since the budget was fixed, we were not able to produce the graphic design, and video documentation of the performance as we imagined, but the overall result was sufficient, and the public performance act was video documented and photographed.

Finally, all the students' concerns and problems were addressed in a public performance, *Mouthful of Rights*, during the Student Day Festival —the biggest student initiative in Rijeka, organising big concerts, movie nights, performances, workshops, lectures, round tables, etc. The performance was imagined in a traditional expressionist manner, with the students sitting at a table reading the sentences and eating a piece of paper that the sentence is written on, evoking the Last Supper scenography. Sentences were focused on specific problems we figured out through workshops - problems students are facing in their universities, problems with heads of structures, and professors, lack of available support from the head structures, lack of joint actions and common connecting points between students at different colleges at University Campus Trsat in Rijeka, gender inequalities and harassment, etc. Apart from the performance we put paper sheets on the trays in the student canteen with a QR code, which led to a questionnaire where students can address the problems they are facing. For some period, in the student canteen and the Campus space, students could also take free fortune cookies, inside of which they were faced with crucial points in students' rights.

Those actions were meant to activate the student population, bring them together through collective issues within the University of Rijeka, and educate them on their rights and need to stand for themselves. We also wanted the students to speak up about their specific issues and to lay down the blueprint. Using this blueprint, the base we have built with the project *Mouthful of Rights*, could then be used to establish student initiative, a project that will offer a sustainable structure for future actions, and content-building activities, which will awaken the sleepy structure of the University Campus Trsat in Rijeka.

Photo 5: Mouthful of Rights, Author: Tanja Kanazir, 2022.

As the final reference point and final thought of our performance action and work with students at the University Campus Trsat in Rijeka, we can conclude that the biggest problem in today's society, and among students, is the feeling of not belonging and the lack of community. This issue affects our need to act and our ability to see and perceive injustices. In our constant day-to-day business and running after grades, money, and career —we are losing the most important thing, and that is a time to be oneself.

13. Those were the days my friend. The notes from Novi Sad

Vladimir Bjeličić
bulbdisorder@gmail.com
http://cargocollective.com/vladimirbjelicic/

THOSE WERE THE DAYS MY FRIEND
Notes from Novi Sad
The ghosts and the living think; they work; they live; they dream.

Photo 1, 1970s

THE HOPE

It was a beautiful spring day, and the sun was hitting hard the façade of the Veljko Vlahović dormitory. I have just arrived from my hometown of Topola. I

was a solid student, not very interested in science, although I studied chemistry. My mother, a devoted chief nurse with a distinct career, firmly believed that I should become a respected scientist. However, I loved going to rock concerts, hanging out with hippies, frequenting neo-avant-garde performances, and projections of experimental films.

I had with me a 20-year-old rakija made by my grandfather. Spring was in full swing, so my friends gathered out in the park next to the dormitory, as the late, breezy afternoon was setting on. We were gazing at the sun… sip by sip, laugh after laugh, and everybody got easily carried away. Under the wave of new freedoms championed in the aftermath of the students' protests of 1968, we felt intoxicated with youth and rebellion, believing in a better tomorrow.

I was very much into politics, and so were my friends, who all came from different environments and different ethnic and religious backgrounds. Although the future of Yugoslavia was debated at large, and the echoes of diffraction were heard all over, people from the social circle I belonged to believed in that country and the power of student solidarity. Some of them were politically active, especially Marko, whom I found very smart and attractive…
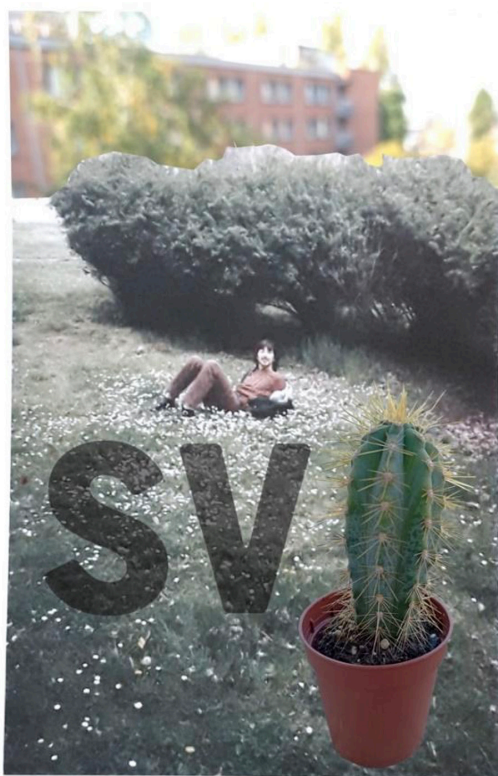

Photo 2, 1980s

THE MEMORY

Emerging from the background, the thumping beats of a newly published song, *Bolje da nosim kratku kosu*, by a prominent punk band, Pekinška patka, fills room no. 115 in the boys' dormitory on campus. The crowd is jumping around... We felt reckless. Tito was no longer among us; the change was about to come.

I remember those late eighties when the campus was pulsating with life. Despite the exam period, the summer woke us up; we were eager for new adventures. That was when I realised that there was something about Janež, a black-haired boy from Slovenia, who studied medicine. I was startled by the fact my sexuality was not what it seemed, although I found myself young and happy.

The Danube River looked nicer and more inviting from the Petrovaradin bridge. My eyes felt so driven by the emerald-green water, I was trashed from everything, both drugs and alcohol, and for a second, I felt an urge to jump in, whether because I failed an exam and had to move out from the dormitory to my hometown, or because I was to never see Janež again.

The spark of hope came from my friends and fellow students who found me staring alone on the bridge, staring at the water. They cheered me up and made me think about the things to come. The faculty did not work out, neither did my love life...

Nevertheless, years later, as I am walking the streets of Amsterdam, now as a successful manager and a devoted partner with two kids and a dog, I realise how much I miss my student days and the old times. Punk gigs, sexy Yugo boys, and the simplicity of student life in the demise of brotherhood and unity.

Photo 3 1990

THE DISBELIEF

My mother phoned me. She just wanted to check up on me, weeping silently. The war was raging. Inflation went mad. Shortages of food were unbearable for most of the families. Luckily, my family had relatives in the countryside, so we did not suffer as much as others. However, it was painful hearing the news and watching one society go berserk.

Despite the difficulties, student life was bearable. Although some have flipped, and some have become junkies, at least a few people from my circle felt that something had to be done. It was upon us to make a difference; we have had nobody else to depend upon.

That was how our political faction was established. We believed that we could contribute by self-organising and connecting with other proponents of the opposition. Some of our professors at the Agricultural faculty supported us fully, although they found themselves under threat of being sacked.

That was how our struggle began, and we immediately received support from both other students on the campus and fellow fractions from Belgrade and other cities. During that time, I met my now-wife Maša, and some of my best friends, at least those who have not been recruited to combat. When the protests began, I felt alive, even when chased by the police.
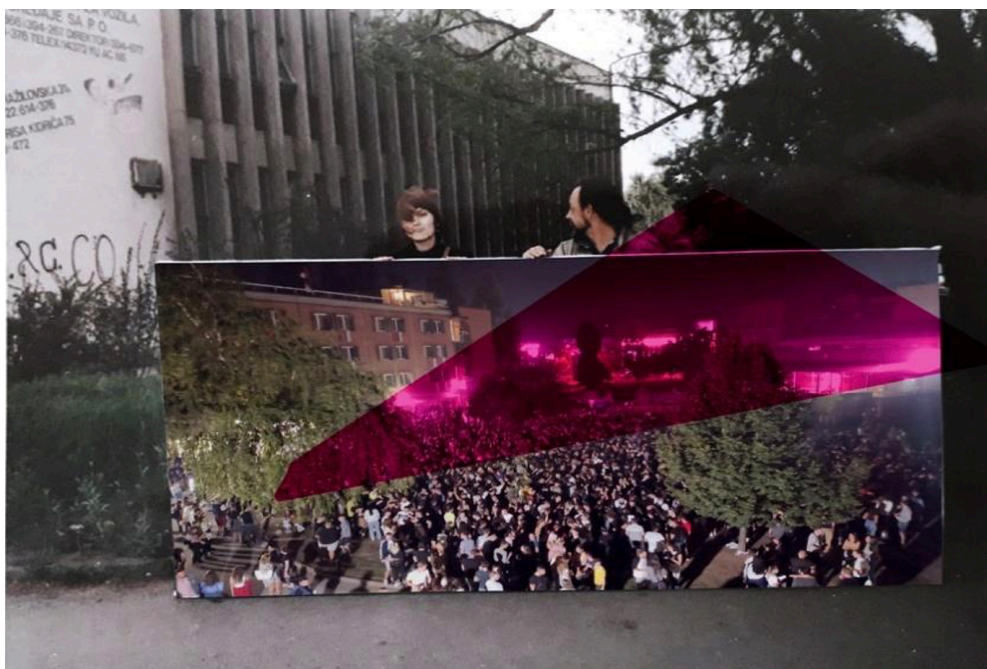

Photo 4, 2000

ANOTHER TRY

Just a couple of years after the 5th of October revolution, I caught myself smiling while eating a humble plate of cooked cabbage stew in the canteen. The times were hard, although we, the young people, at the end of our studies, celebrated a newly discovered freedom. I can still remember how furious we felt for being molested by the police, and not being able to express basic human dignity.

Nevertheless, new issues arose as the transition progressed. The visa system was full on, and plenty of young people wanted to leave the country and determined that a better and safer future was somewhere over the border.

My father, who worked in a former Yugoslav factory, started selling at the green market after trying to lead a profoundly corrupted syndicate. The resistance was futile, and he wisely decided to withdraw, admitting to himself that he was a loser of transition. He even reached out to some of his peers, to find me a proper job upfront as a graduate historian at the institute. However, that failed since we did not have enough cash to bribe those in position.

Most likely, I was supposed to be working as a teacher in an elementary school or otherwise would be selling books on the street. I had become indifferent. The only thing capable of moving me is memories of the old days and the overwhelming emotion of joy caused by the collective action.... There must be a cause worth living.
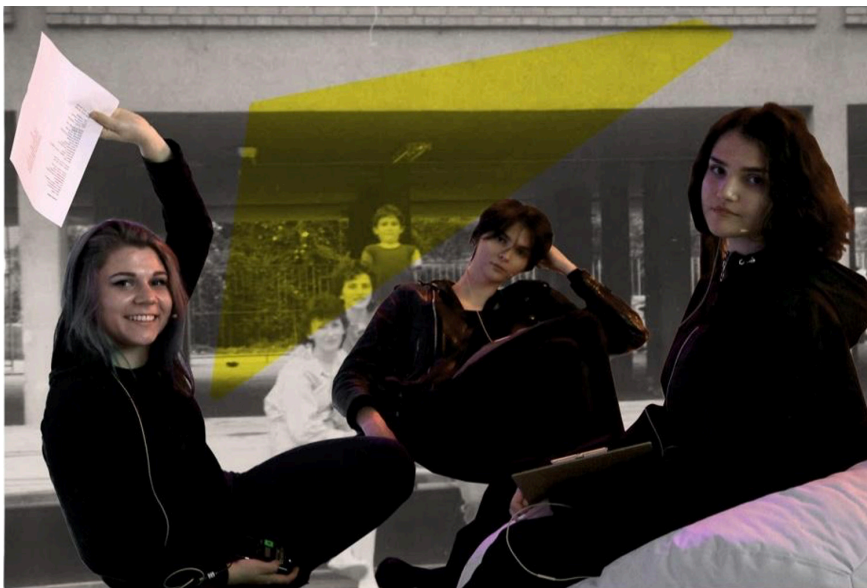

Photo 5, present day.

THEY LIVE

I have difficulty getting up. The class is about to begin in half an hour. I have been very drowsy since last night; oh, what a night. Milica just texted me saying how foolish we behaved, running through the empty blocks of the dormitory with our sunglasses on, and smashing bottles of wine. The boys loved it, especially dark-eyed Mirko, who even posted a silly video of us on IG.

I got signed up for some stupid art project that sounded interesting, but now I am thinking that maybe it is not for me. Something to do with the lives of students. I do not know how to describe our lives... I mean, I am a decent student, and so are a couple of my best friends, Emina from Banja Luka, who studies literature, and Lenka from Kosovska Mitrovica, who studies maths. All of us come from different contexts, especially in terms of class, ethnicity, and even gender, but we do not mind that at all. However, I would not quite state that our student lives are neither good nor bad. Dunno, maybe we are not that political like some other students, although we are aware of all the issues in society.

I am late; gonna text colleagues in our Viber group while considering what to wear and whether to go to this first meeting of that project. Who knows, maybe I'll find some interesting people and something good will come out of it. I do not know, and I just need a quick smoke on the way to the class. Then I will decide...

ENDNOTE

This is a speculative text consisting of five stories centred on imaginary memories of students throughout the decades from the 1970s until now. An attempt to recollect the collective dreams, hopes, and fears of both former and present students is hard to accomplish, especially in the case of the Novi Sad chapter of *They:Live* project,[324] which was at large confronted with numer-

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324. Project *They: Live, student lives, revealed through context-based art practices in Novi Sad*, was realized from 01/09/2021 to 30/04/2022, in the framework of the Programme "Flags of Future" by the European Capital of Culture Novi Sad 2022. The realization of the residential stay of artist Bojana Knežević and curator Vladimir Bjeličić, and their participatory project *ALL IN ACTION!* has been developed together with a group of students during April 2022 and was performed on 28.04. 2022. at the Warehouse venue in the Creative

ous production issues that put the students, as well as organisers, in a rather difficult condition.

Therefore, instead of analysing the actual development of the process, this text enters into a particular form of imaginary archiving to map the two core values, collective endeavour, and solidarity, that kept together all those involved in the Novi Sad edition of the project.

Accompanied by the collages based on the archival images of actual students, the stories of ghosts, along with the experiences of the artist/curator pair, the students, and the organisers, build up new perspectives on the mean-

District of Novi Sad. The project ALL IN ACTION! (Student Vocal Expression) represented an analytical, participatory, processual, collaborative, critical practice based on art residency experiences, an equal-footing collaboration with participants of the project, students of different age groups and educational orientation. The undertaken venture also referred to formation of an open platform and performative exhibition space at the opening and during the course of exhibition, in which the audience further developed, built up and transformed the outcomes of collaborative artwork in local context, whose aspects were also revealed by the presence of collected archive materials on student life in Novi Sad's campuses from the 1960's until the present day. The very title of the project ALL IN ACTION! points out the fact that the art residency of Bojana Knežević and Vladimir Bjeličić and their work with a group of students, was focused primarily on one of the topics of the international project They: Live, that is, social and political engagement of students, identification and analysis of social problems. Their approach included all current forms of participatory art activities: an open call for formation of students' working group; an active use of social networks; permanent non-hierarchically established workshops through which collective knowledge was acquired; working meetings and live vocal-choreographic rehearsals; formation of online Viber groups in the framework of a well-thought out methodology of collaborative work; collective selection of a group of key words that were source of inspiration for the design of final performance; composing music and writing songs which reflected the current life of students. The adoption of traditional forms of gathering as situations for a potential art event, typical of performative participatory art practices, was attained through the ambiental character of the exhibition in form of karaoke with the accompanying video and lyrics of the songs. The karaoke was an excellent invitation to the audience to take part in the performance, which actually happened at the exhibition opening and throughout its duration, where the visitors joined in individually or in pairs and sang socially-engaged lyrics of the songs, which were easy to identify with. The process-based nature of the work, the existing information resources, and the in-situ events were reflected in the concrete contextual insight on conditions related to the preparations and performance of the work, which became an integral part of both the performance and the collective drawing made during the opening and duration of the exhibition.

ing and significance of the temporary communities, which can alter their realities even on a micro level while highlighting an array of social and political issues typical for the local context.

HUMANITY

There is no sensitivity,
foaming at the mouth,
The streets are full of discontent
The time of rebellion is waiting

To understand the possibilities
Let's stand up to the nonsense
Collectively driven by empathy
Independently intoxicated with sympathy

Justice for a better tomorrow
That no one lacks anything
Not money, not love, not pot*

* The song *Humanity* was written jointly by the students Sara Mladenović, Tamara Knežević, Jovana Dugonjić, Filip Mijić, Jovana Tašin, Marina, Marica and Katarina Simović

** The collages were made by Andrej Ostroški, graphic designer of the They:Live Novi Sad project

PART III:
HANDBOOK

14. *Do* They:Live!(?). A guide.

Maida Gruden
Students' City Cultural Centre (*Belgrade*)
maida.gruden@dksg.rs

Andrija Stojanovic
Faculty of Dramatic Arts (*Belgrade*)
andrija.d.stojanovic@gmail.com

1. FOR WHOM THIS HANDBOOK IS INTENDED

This handbook is a result of an analysis of experiences acquired through activities put in motion as part of the project *They:Live, student lives revealed through context-based art practices*, since its conception, through to the project evaluation based on conversations with participants in all the activities that comprised the project itself.

The handbook is intended for:

– managers of institution of culture and art galleries

– directors of programme at cultural institutions

– art producers

– curators and artists

– academic staff

– youth workers

– researchers in photography, archival art, curatorial studies and contextual art to further develop skills in applying innovative approaches to expand youth audiences.

The handbook is also proposed for all of us who have coordinated the whole project, as experience has shown us that a more distinguished impact on the development of young audiences can be achieved when recreating the entire project cycle within the same student community in which it was already performed.

The project, which served as an excellent field for analysing participative strategies to involve young audiences in cultural activities socially relevant for

the present time, was focused on a population of students living on campuses as a target group. It is a temporary, fluid community, which changes from one generation to the next, which is why it is necessary to evaluate repeatedly:

– Own notions of such a community,

– Its needs and characteristics, and

– The non-material, transgenerational heritage of the specific community, that is, the need to research, collect and digitally archive the non-material cultural heritage (by means of photographs, verbal history etc.) of multiple generations of students who lived on the same campus for decades.

Most accurately put, the handbook is intended for all those wanting to design and implement projects on student campuses by:

– Building archive collections obtained from students, and

– Participative-curating residences based on contextual artistic practices that are performed on student campuses and actively involve a large population of students in their programme.

With this handbook, we wanted to offer one of the possible models of realising projects of this type, which holds the focus on students as target groups, and has emerged from the experience of conducting the project "*They:Live*, student lives revealed through context-based art practises", having in mind that the proposed model can be subject to experimentation or building more models. Besides, recommendations and guidance laid out in the handbook are at the disposal of all who are interested; however, the potentials related to working with the international students' community developed on the campuses abroad can be further upgraded and are not specifically dealt with in this manual.

1.1 Why do you need a project like this?

This type of project is needed because of their implementation:

– Makes direct contact with the community of students,

– Discover the specific needs of the population of students,

– Creates conditions to shape a cultural activity that is in accord with the students' community, is socially relevant and educative, and enables stu-

Maida Gruden and Andrija Stojanovic

dents to make decisions in regard to creating cultural programmes in which their generational peers will take part,

– Builds an archive of the lives of students from earlier generations by recollections of their lives, which raises awareness of the potential and role of this specific fraction of society through history, that can be inspirational to current students and lead to specific activities, improving the standard and the living of students in various spheres.

Reasons for putting projects into motion constructed in such a way lay in an opportunity to:

– Use participative and collaborative archiving, as well as participative on-site artist-curator residence programmes, to familiarise students from several generations and orientations with contemporary art as a mighty educational resource for building critical opinions on society.

– Raise awareness towards the non-material cultural heritage of students and thus contribute to the culture of remembrance, which is important for reflections on the present and projections of the future perspectives of a better society.

We need projects that primarily emphasise on cultural activities and current participative art, because they open the possibility to encourage students creatively and discover an outlook on creativity available to all and based on the idea of equality.

1.2 Ideas of participation

To make the entire process truly participative, we must first adopt and within the process exercise these ideas, values and principles. Should we try to view the whole project in the context of audience development, then the participative process can be layered out into two levels: one being productive-organisational (decision-making), and the other being creative.

a) Expanding the audience does not only mean increasing the number of tickets sold, participants, audience etc. It is also a process of learning more about our target group and from it as well. For all those taking part in the process, it is equally important to ask themselves: What is it that I want to learn, find out, and discover? As well as: what is it that I want to tell, show, make?

b) Members from the target group should be involved in the processes of preparation, management, and artistic realisation of the project. The situation to avoid is the one in which only the *"knowing" and "cultured" people are the ones who decide who needs culture and creativity* (*that is, who lacks them*), *and what ways these individuals need to be involved, educated, activated, or inspired.*[325]

c) What should be thought out are the forms of participation. It is not necessarily performative but should deal with building opportunities to approach ideas, knowledge, and resources.

d) An art project should be the result of a truly collective creative process in which all the participants develop a sense of shared ownership. On the other hand, given the specificity of the students' population, care should be taken not to evolve a traditional mentoring relationship between the art and coordination staff, in which students supervised by professionals make *students work*.

e) The creative atmosphere should make all the participants feel safe and playful – safe to expose their attitudes and opinions, feeling confident that they will not be discriminated against or attacked for their political opinions, origin, sexual orientation, class etc.

f) The creative process should not start with clear ideas on the outcome or shape thereof. It is understood that circumstances will impose temporal, spatial or financial limitations, but art projects should not be defined at the beginning of the process; it is achieved during the process, through collective work in a safe environment.

g) Empathy, solidarity, open communication and curiosity are the values on which all the processes described in this handbook should rest upon.

2. HOW TO START A PROJECT?

The following table gives an approximate view of all the stages in the realisation of this type of art project, along with the most critical tasks and processes, some of which will be analysed in more detail further in the manual.

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325. Goran Tomka, All We Need Is Audience Development?, page 3

Defined phases and tasks do not necessarily have to be laid out in specific order, while others may even overlap.

1. Preparation stage	Main tasks
Coordinators [1]	Organisation self-evaluation
Coordinators	Defining artist-curator and organisational goals
Coordinators	Forming a project team
Coordinators	Create an approximate budget
Coordinators	Forming a jury for selection of artists and curators, selection criteria and open call text
Coordinators	Selection of artists and curators
Coordinators, Communications Manager	Creating a communication strategy
Coordinator, Artists Team	Training in the area of participative arts
2. Archiving stage	Main tasks
External experts, coordinator, archivists	Archivists training
Coordinators, art team, archivist	Defining the subject of archiving research and collection
Coordinators, external experts, archivists, organisations' legal department	Prepare supporting legal documentation
Coordinators	Selection of technical solutions for digitalization and presentation of the collection
Archivists	Material collection/work with contributors
Archivists	Material processing, description and announcement
3. Research stage	Main tasks
Coordinators, artists team	Building a contacts network
Coordinators, artist-curator team	Target group research
Artist-curator team	Desk/archive/artists and curators research
Artist-curator team	Conceptualising participative artistic processes/strategy
Coordinators	Logistic planning of residential stay
Coordinators, artistic-curating team	Creating a group
4. Residency stage	Main tasks
Coordinators, artistic-curating team	Residential stay and work with artist-curator pairs on campus
Artist-curator team	Group work
Coordinators, artist-curator team	Conceptualising the setup and supporting programmes
Coordinators	Creating a detailed budget for the setting and work production
Coordinators, artists team, technical personnel	Create a technical plan for the setting and work production
5. Productional stage	Main tasks
Coordinators, artists team	Work production

Coordinators, artists team	Composing supporting curator texts
Coordinators, Communications Manager	Creating supporting promotional materials
Coordinators, Communications Manager	Making the communication plan for the final exhibition
Coordinators, artists team, technical personnel	The exhibition setting

2.1 Preparation stage – self-evaluation

Before the onset of this type of art project, an adequate self-evaluation must be conducted. This analysis should be used to perceive the needs and capabilities of the organisation, and production team, as well as the target group of our programmes, and then accordingly shape artistic goals, realisation plan, budget and personnel.

The self-evaluation process is done through analysis of the six factors that can affect the planning:

a) Internal – personnel: What knowledge, skills, experience and values do our team/organisation members hold and foster?

b) Internal – strategic: What is our organisation's mission, how can this project fit in and contribute to our strategic development; what are the programmed, organisational and financial goals defined for the duration of the project?

c) Internal – resources: What technical, venue, staff-related and financial potentials do we have at hand?

d) External – programme: Who are the users and audience of our programme (cultural model, class, age)? Do we really know them? What are their needs, wishes, concerns, and aspirations?

e) External – networking: Who are our partners, and what organisations, institutions, individuals who are active in our environment can we involve in the realisation?

f) External – contextual: Are there artists, curators, groups or organisations active in our environment who carry out or produce participative art projects? Are there organisations or educational institutions that provide this kind of training, a formal/informal education? Is the art-oriented audience familiar with projects like this and to what extent? Are there donors who support this kind of activity, etc.?

This analysis is supposed to give answers that will largely contribute to better defining of goals of our striving, as well as to the decision-making process in the course of realisation. The goals can be divided into the following sections:

– Art and program-wise goals - with whom of the artists and curators do we want to collaborate, and what kind of project do we want to conduct? What social-political topics do we want to cover? Are there experts whose interests we want to induce?

– Archiving goals - Do we need an archive and what type of it? Is there a way for the archive to serve as further programme and organisation development?

– Organisational goals - Are we consistent with the mission and programmed plan of our organisation? Are we adopting new knowledge and models of work and decision-making? Are we creating new partnerships? Are we achieving financial gain? Are we changing the image of our organisation?

– Goals related to audience development - Are we getting to know our audiences better? Will the audience get to know the organisation better? Are we learning from them, and are they learning from us? Are we gaining *new* audiences? Is the number of visitors increasing? Are we including the audience in the decision-making process and in what way?

– Developmental goals – Can the project be continued and developed and in what way? Are we creating new partnerships? Are we getting new personnel? Are we opening new themes and programmes, etc.?

3. ARCHIVING STAGE

Archiving work is the very foundation of this project.[326] Our archive is based on collecting photographic material from private archives and recording audio interviews of oral history. Following the defined objectives of your project

326. The content of this section is a combination of the material from the handbooks on digital archiving and oral history, prepared for the purposes of this project by Tamara Štafanec PhD, Vlatka Lemić PhD and Tamara Šmilding, and insights of authors if this handbook, acquired during the realisation of the project. The handbooks *On digital archiving*

and other factors we have specified in the previous chapter, the content of your archive can be also defined differently. For the sake of this handbook, we will hold on to the frame defined for the project *They: Live*.

The first step certainly is to define the goals of archiving research. Goals can be set in general and specific. General goals are related to the whole archiving process as such, and it is not an overstatement to say that all organisations and individuals delving into the endeavour are governed by them. It is important to remark that these goals differ from the ones mentioned in the earlier chapter. *Archiving goals of the organisation* are focused on understanding the need for the organisation to set the archiving activities in motion while defining the *goals of archiving research* is set to define the very source of our archiving work.

The general objectives of archiving research can be defined as follows:

a) Making a digital archive: If there is no such material, it can also consist of expanding or supplementing existing collections.

b) Building an archive while aware that it can become a source of inspiration for art projects and other types of research.

c) Collection and processing of materials that can be used for documentary exhibitions and projects.

d) Documenting the undocumented – this goal relates to the opening of new topics or perspectives of interpretation of significant events or social groups – in most cases, your project will have to deal with building collections of materials that have not been presented before, which in itself is a specific effort to display a new perspective or fill in the existing knowledge on a certain subject matter.

e) Research unresearched private sources of material.

Unlike general objectives, the specific ones can differ depending on the organisation's needs of the phase of project realisation (if your archiving work is in the form of a longstanding process within the wider programme of the organisation, or if you are repeating phase one year after another, it is logical

and *On oral history* stand as annexes to this handbook and sources for more detailed and thorough acquainting with methods of digital archiving and collecting oral histories.

to have the goals modified according to the material collected). Specific goals include the following categories:

a) Type of documentation – material vs. non-material / analogue vs. digital;

b) Type of material – photography, video, newspaper documentation, written records, journals, diaries, drawings, flyers, posters, postcards, letters, geographic maps, memorabilia etc.;

c) Quantitative goals – how much material we want or can collect;

d) Qualitative goals – these can be related to certain subtopics, periods, social groups, events, cultural movements, way of life, social phenomena, subcultures, architecture and arrangement of residential and public spaces, social-political engagement etc.

e) Technical-technological aspects of preserving materials – what solution will you choose for keeping, searching and presentation of material, will you use some of the existing solutions to develop your platform;[327]

> It is recommended to think of and write in the form of a key statement on how you intend to define your archive collection within the project. Try to compose the definition before you start collecting materials and, upon completion of the project, when the collection is published, get back once again to the definition and consider if you need to write another one as an appendix.

f) Define the acquisition policies – this specific activity which is considered the archivist's responsibility includes setting the context of collection so that all the participants in the process are clear about the purposes and means for and with which the collected material will be used.

3.1 The role of the archivist in the project

In the case that the leading organisation of the project is not focused on archiving activity or does not have the staff trained to perform such work, training one member of the team for that task can become one of the key ac-

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327. An international archivist platform Topoteka (www.topothek.at/en) has been used for the needs of the project *They:Live, student lives revealed through context-based art practises.*

tivities of the project. That is why it is necessary to understand the role of an archivist in this process and encourage and support them to achieve that role:

- Archivist documentarist – digitalizes, preserves, describes, and manages data following established principles.

- Archivist researcher – researches a topic in agreement with the artist-curator pair, and project coordinators.

- Archivist interpreter –can provide a more thorough or new insight into the context and feed new information to the artist-curator pair and project coordinators.

- Archivist member of a community –can be a student or member of some other social group which is a research focus.

- Archivist as part of the creative team –depending on the development of artistic ideas, can be involved in conceptualising the setting for the work or act as a part of making the art project.

- Archivist communicator – through new insights and perspectives (especially if they are from the community) can be the key person to define messages and strategies of communication, as well as an invaluable resource for dissemination activities.

Ideally, an archivist should cover all these functions, however, in case you are training your personnel for archivist activities, two up to three roles must overlap. While in the phase of developing and forming the project team, you can also think about the archivist team whose members would take over various roles.

3.2 Legal aspects

The legal aspect of such a project is overly complex, but one that must not be ignored or put in the background as a lower priority, which can easily happen considering that the primary focus is on achieving artistic goals. The legal foundation of the entire process is the first step for using the collections further for artistic or other research purposes, both inside and outside the organisation. This process dives into three legal areas:

- Copyright law,
- Law on personal data protection and

– Privacy policy.

The Copyright law —which can be found both internationally and in each country— treats different diverse types of material. That is why it is necessary to arrange relations with material donors. Regulation means that donors are fully informed on the means and purposes of the processing of material and that they provide written consent. The same goes for personal data. You are obliged to check if participants agree to your collection and keeping their data, and you must also be certain that they agree with their data being collected, processed, retained and, besides all of that, published online.

The required steps to arrange the legal aspect of the project are as follows:

– Learn about the legislation in your country.

– Learn about the internal rules and procedures of your organisation (personal data protection rules/policy).

– Engage a law expert or a legal department of your organisation in the process, introduce them to the ideas and goals of the project, as well as collect and retain personal data and other materials.

– Get assistance from external experts / in many countries legal assistance and counselling are provided pro bono for not-for-profit activities.

– Learn about the rules and ethics codes of international archivist organisations.

– Prepare required forms adjusted to the legal regulations and internal rules of the organisation (privacy protections form – introduces the donor to the way the organisation is handling personal data, as well as to legal rights and obligations of both sides; copyright protection and donations form – regulates the copyright over the material made available; material retrieving form – directs all the issues in regard with handling the disposed physical copies)335F))335F335F.[328]

– Prepare clear guidelines and training for archivists and other team members.

328. The template forms can be found in the handbook *Archiving as a Process, an Archive as a Product and an Inspiration: Digital Archiving*, Appendix 3.

3.3 Technical aspects

From the technical-technological point of view of the archiving phase of the project, attention must be given to three points: material quality, preservation and presentation.

Material quality refers to actual quality, i.e. condition of the material provided by the donor, and the quality of digitalization. In the case of our project *They Live,* this applies to the scanning of photographs and other types of material. The first aspect is not very dependable on you; should the material happen to be in a very poor state, you can choose to accept or decline it. Some digital corrections are allowed, however, and care must be taken to avoid altering the content of the material itself. If the information is illegible, the guidelines for archivists should point out that any free interpretation or digital alteration of the content is forbidden, however much the purpose of such actions would solely be to preserve the material.

> Should you decide to append your archive with interviews of oral history, consider whether the donor of archive material would be an interesting person to speak to, taking into account that questions might arise in regard to some subject or document inspirative to the interlocutor.

When it comes to digitalization, we recommend storing the photographic material in resolution of 300 and 400 dpi of unaltered colour in tiff format. Depending on the art project that will come out of your collection, other technical specifications can also be defined. What is important is for those to be clearly defined in the guidelines for archivists. If there is a possibility for that, involve also your organisation's technical staff since this phase is crucial to the technical quality of the final form of the project.

Apart from the quality of the material, another important segment is its presentation. Considerations on this subject matter can be headed in two directions. The first one is to use existing archiving platforms such as *Topoteka* for storing and presentation. The advantage of this approach is that with a subscription to one of those platforms, you don't need to worry about data safety. Also, the experts are acquainted with such platforms since they are mostly run by international archiving organisations and networks, and they feature a fairly good user interface. Alternatively, you can opt to build your platform, which requires additional financial resources, but allows you to in-

fluence the user experience more (you can adjust the search in the presentation to specific targets and user groups). In any case, you need to take care and adhere to the international archiving standards while describing materials, since that will make them searchable and therefore legitimise your collection.

> Regardless of the preservation strategy you choose for the materials, we recommend that you keep a backup of an entire collection at all times. This pertains not only to the material but also to adjoining legal documentation explained in the section *Legal aspects*.

3.4 Description of the material

Without proper descriptions, the digitised material is no more than a batch of files that is likely to become useless even to you after a certain period. Archiving description is the key activity of this process and the one that makes the difference between digitalization and building a collection. Describing the material puts it into a particular context, explains its content, and makes it searchable and available. In other words*, it turns a batch of digital files into the common or public good.*

When describing the material, describing the collection is differentiated from describing individual items. Professional archivists will tell you that in the archiving universe, the level of describing a collection is still more important than describing an individual item. The semantics of archived records are often only revealed when they are kept (and described) together.[329]

The text of a collection description should include the following information: the community that created the collection, the time of creating the collection, the reason for its creation, the number of items it consists of, and the number of persons the material is collected from (along with their names).

Describing individual items, or creating the so-called metadata, should be prepared beforehand and consistently applied to all the items in a collection. Metadata adequate for this type of collection includes the following: document name, creation date, creation location, content description, tag, archive record author name, owner name, copyright and personal data protection no-

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329. Tamara Štefanec *Archiving as a Process, an Archive as a Product and an Inspiration: Digital Archiving*, p. 16.

tices, source (if the item has already been published elsewhere and there are no copyright restrictions).

All the data provided above act as an access point to the items in your collection. However, if the project is carried out in partnership with other organisations, tagging can be quite interesting and useful as a description means. In such a situation, tagging is a collaborative process that can enable interconnections and interactions between collections and items, which brings new layers and meanings to the entire process.[330]

3.5 Specificities of archiving students' lives on campuses

During the archiving stage of the project, you are highly likely to face poor response and less material from the present time (from around 2010 onward). One of the reasons for this surely lies in the nostalgic interpretation of the project, which will certainly induce older members of the population to reminisce and share memories from their student lives. To make sturdier and more meaningful contact and relations with the current residents of campuses, you must recognise and comprehend the specificities of this group. Understanding the origin of some of those specificities can be a part of artist-curator research, but the recognition thereof itself can have a key value to the coordinators and archivists within the archiving stage. The specificities to pay the closest attention to when planning and conducting this stage are as follows:

– The group is ephemeral – students' lives are but one phase in personal growth and maturing, and residents spend a comparably short time on campuses, especially in the modern context of student mobility.

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330. Given that one of the key archivist objectives that guided our realisation of the project *They:Live, student lives revealed through context-based art practises* was to document the undocumented, that is, to gain the widest possible view into all aspects of life in student campuses (but also way of life of young people on their studies), we have decided to supplement our archive with interviews with residents of student dormitories or participants of events documented by items in our collections. The definition of oral history by Tamara Šmidling in the booklet *On oral history* implies that using methods of this discipline in our project was a logical course: *Oral history includes interviewing persons of groups of persons in order to get an internal perspective of what was it like to live in a certain period or as a member of a group within a society.* You can choose some other type of additional material and provide training for archivists and select artists accordingly.

– Processes of digital transformation have deeply affected all aspects of social life, and therefore also the way young people communicate, learn, socialise, develop, and satisfy their cultural needs. This inevitably affected the change of attitude towards photographic mediums. A photograph used to be a document, a record of a significant life event, while today it is but a pixel, most often a digital error in the multitude of audio, video and photo material, constantly being produced and posted online. The photograph has lost its context; what is much more important is the content, the moment of posting on social media and the momentary reaction to the content.

– Programme functionalities and common spaces of the campus itself can affect the living styles of current and former residents. Avoid stepping into the architectural typology of students' habitation, we can make, for the needs of this handbook, a straightforward division of campuses into *sleepover dormitories* and those that also offer organised, set up and functional spaces for leisure, the satisfaction of cultural needs, recreation, etc.

Here is some advice that can help expand information about the archiving stage and acquire more material for the collection:

– As with the entire project, members of the student population should be included in this process, as they can assist you in shaping the message, establishing communication activities, but also using their connections on the campus;

– The digital culture of the young is one of remixing and manipulating visuals; let them put their hands on collected material, let them play, use it in accord with their aesthetics, use memes, gifs and other viral communication formats;

– To expand the information and the call for collection, use student groups on social media;

– Make yourself present in the same spaces where they spend their time, don't be pushy; various pop-ups or other informal formats can be highly useable;

– Influencers can bring *legitimacy* to your project.

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4. SELECTION OF ARTISTS AND CURATORS

When selecting artists and curators to take part in the residencies, it is needed to define characteristics of an open call, jury structure and selection criteria based on which the residence couple artist/curator will be assigned.

4.1 Open call

The open call model showed itself useful, as the public was first given basic information about the project and residence through an open call for expressions of interest in participation on an artist-curator residence in a student campus.

This type of call to express interest has enabled:

– Get into contact with artist/curator pairs who were particularly interested in project development based on participative and contextual artistic practises, and with whom more details on the residence section of the project have been shared at a joint meeting.

Experience has taught us that at the time of announcing and posting an open call for expression of interest, it is more important to:

– Ask artist/curator pairs to apply by sending motivation letters in which they should elaborate on their reasons to participate as residents, then sending a project composed in advance, which would be conducted along with students during residence on campuses. A project defined beforehand is restrictive in terms of fully using the potential of participative artistic strategies coming from the encounters artists and curators make with students in each context.

– The application should be adjoined by professional biographies of artists and curators.

4.2 Selection criteria

The following criteria are recommended when selecting the artist/curator couple:

– Artist and curator should preferably know each other well or have a history of collaboration before applying to the open call;

– Artist and curator should preferably have had previous experience of attending participative art projects, or at least one of them should have had such experience, and that person would then take on the mentoring role over the other. The supervised member of the residence pair will thus learn through the process of designing and conducting participatory activities with students;

– Both the artist and the curator must have good communication skills, to feature an extrovert, proactive personality and work with animating a group of people, flexibility and adaptiveness;

– The artist and curator are required to take the case to show aspirations toward working with archive material;

– The artist, the curator or at least one of them should be generation-wise relatively close to the student population.

(*) The open call model is possible to experiment with, as in that the announcement thereof could include the possibility to accept applications by production teams which would, besides the artist and curator couple, also involve a producer, communication manager and target group representative. The structure of the production team might remain open so that anyone interested can decide on an innovative structure for a team applying to the open call.

4.3 The jury

When it comes to the jury taking part in a selection and decision-making process regarding the artist and curator pair, we recommend having the jury comprised of several members, including:

– Project Coordinator

– Project-level residency coordinator

– Project stakeholders' representative

– Curator or artist with substantial experience with participative and contextual artistic practice and,

– A representative of the student population.

This would be one of the recommended models for forming a jury. Of course, the jury structure can be experimented with and can include its activities representatives of various institutions involved in the project, more representatives of the student population, or even a jury entirely of students. What matters is that the chosen model is workable and assessed beforehand as the most productive regarding the environment in which it takes place and the specific nature of your project.

4.4 Artists and curators training

Although it is recommended to take in selection for residence a pair of artists and curators among whom at least one has previous experience in participative artistic practises and work with communities, the resident pair should be provided before the start with the following:

– Supplement training from the area of contextual and participative artistic practises with an emphasis on: community participation-building strategies and methods, dominant and alternative narratives, artistic work and cultural memory, art education and social groups, artistic experiments in public, social and media space, representation-related issues and artistic practices, ladder of participation in art,

– Possibility of mentoring work with members of the advisory board with extensive experience in participative artistic practices,

– Literature on participative, contextual, and archival art.

In this regard, it is important to include in the project educative instances such as an institute, university or similar academic, education body and non-government organisation with a developed programme dedicated to theoretical analysis and designing, as well as the practical implementation of participative projects, which would design training for the artists and curator, specially intended for working with the student population as a target group.

5. AIR ON A STUDENT CAMPUS

Resources needed for organising an artist-curator residence of this type.

Space resources:

– Student campus rooms where the artist and curator will live during the residence;

– Making sure that artist and curator can dine in the canteen along with the rest of the students and have access to other resources and student activities on campus;

– A place for artist and curator to work in;

– A place for artist and curator to collaborate with students for workshops and artwork production (it is recommended to have a cosy space within

the campus), available always to the group the pair are working with, that students will embrace as a gathering spot. Having a comfortable space, equipped for production at best, has proved to have a cohesive effect on forming, persistence and creativity of a working group of students, which might also start to act as a *self-sustainable group* in the long run, which is very important in sense of mutual empowerment and including other students in group activities after the project is put to an end.

Human resources:

– Coordinator or a team of coordinators experienced in producing participative artistic work, knowledgeable in contemporary artistic production;

– Skilled communication team or individual in an organisation;

– A student or students living on a campus, willing to join the organisation, that is, primarily for communication activities within the team.

5.1 Research stage

This is a research stage during which preparations are made for the residence and creative process. This is not a phase that only encloses the artist-curator research process, but also a *logistic* one. That is why we recommend having all team members included at this stage. The main activities at this stage are building the contacts network of coworkers on the campus, target group and project's topic basis research, conceptualising the participative strategy and forming a group.

Before the start of the artist-curator residence, it is important to build the contact network both in and out of the student campus, comprised of representatives of:

– The organisation responsible for the project implementation (coordinators).

– Student campus management (principal, security, lodging and canteen department coordinator, public relations sector, student radio, TV or online outlets collaborators, student associations representatives).

– Universities (professors, assistants, students, student organisations).

– Youth organisations outside the campus.

This network would guarantee great potential in opening channels to research a large target group for the project, i.e. the student population living on campus, to help artists and curators have available channels before arriving at residence, not only to target group research but also to form a group of students to work with during residence.

Guidelines for building a network of contacts to support the project would include:

– Using digital tools, that is, some of the available platforms (such as Howspace) to enable the presence of all the participants in one place, with enabled information sharing and dissemination, communication and debate;

– Monthly meetups (online or in person);

– Common mailing list.

Ideally, the institution implementing the project with the student population as a target group would regularly annually recruit:

– External collaborators working on the cultural and social needs of the audience to take on research activities related to various aspects of student population life.

– Reports on this research will be available beforehand to the artist-curator residence programme and will contextualise the participative project and put it under the actual needs of the student population.

(*) Previous research might provide a specific participative form of dialogue for residence projects, in which a participative activity is designed as a response to students' needs. It gives potential solutions in collaboration with students and implements them with the possibility of further sustainable development of such an approach.

Artist-curator research should make it possible for both artist and curator to identify certain problems in the community and its environment, define further progress of the arts projects, and participation strategies and form a group of students to work with. The same methods may be applied in researching the phenomena in humanities, but not necessarily so; the artist-curator pair can be given the initiative to independently define and apply their methods. The research should start at least two months before residence begins and it can be based on the following research methods:

- Observation,
- surveying and interviewing (online or in person),
- direct meetings with students on campus through informal talks,
- mapping public and communal venues and objects on campus,
- interviews with campus management,
- interviews with student organisations representatives,
- familiarising with collected archive material about the life of the student population (photo, audio, video),
- researching other archive sources (other institutions archives),
- research desk.

The research stage conducted by artists and curators, with the necessary support of local coordinators from organisations responsible for project implementation, can also serve as a means to promote the project and announce the residence start date. The idea, values and goals of the project should be spread through media formats close to the target group, such as memes, gifs and video clips).

Aside from the support from local coordinators, the artist-curator research is also recommended to be joined by:

- assistant-students, campus residents,
- humanities students (anthropology, sociology, psychology, history, history of arts etc.) who study and apply at their faculties the method of research in humanities that can overlap and interact with the artist-curator research.

How a group is formed will largely depend on the results of artist-curator research. Strategies and participative tools of choice by the artist pair and project coordinators can affect the number, preferred profile, scope, and manner of involving the students. The group can be formed by an open call, or in the course of research, and then be expanded or supplemented by the call.

When forming a group, various levels of participation should be considered. While working in a group implies setting a certain consensus on the code of conduct, rights and obligations, the work process itself should be set in such a manner to provide various forms of participation in which the students can fit in according to the volume of free time and level of interest. This way we can allow a larger number of students to take part to some extent and affect the process, along with the core team.

We should strive to motivate all the students who partake in the project at any given stage by providing them with certain benefits:

– opportunity to research and raise awareness of their surroundings about the problems the student community is facing by taking part in an art project based on contextual artistic practices,

– possibility to use participation in a participative art project to solve some of the issues related to the services, healthcare, social aspects or spacing that the student community of a particular campus is facing;[331]

– to earn the right to free entrance to the programmes of cultural institutions and festivals,

– to enable getting adequate ETCS credits,

– to receive certificates of participation in research or production as part of academic training during the studies,

– to get financial compensation.

This could be a way to bring projects such as this one, directed towards the student population, closer to the regular curriculum of faculty and integrate them within.

One of the results of artist-curator research can be the detection of a problem students are facing in their daily activities on a campus (e.g., lack of bicycle parking, state of negligence of certain common spaces, lack of healthcare services, for instance, counselling psychology, etc.). Putting problems such as these into the focus of an art project can be used as an incentive for students' participation, while some of the important social-political subjects can also be reflected through it.

Along with that, it is very important to align the beginning, duration and finalisation of the residence project with the course of the academic year, exam terms and breaks. It is a great matter to avoid having key activities while the exams are ongoing, and students are overwhelmed with heavy schedules.

331. As part of the project *They:Live, student lives revealed through context-based art practises,* one of the results of residency of the artist-curator pair Milena Vukoslavović and Sonja Dragović and their work with students on the campus in Podgorica, was solving the problem of bicycle parking on the campus and construction of the new covered parking, supported by the City of Podgorica.

5.2 Artist–curator residences and their realisation.

Duration of an artist's residence is best split into two phases:

1. Research phase, including communication activities (the month at shortest):

   – Including students living on campus as mediators;

   – Mapping potential topics for discussion during the working phase of the residence;

   – Research the collected archive concerning potential topics to work on during the residence;

   – Communication with students on campus;

   – Presenting artists and curators' oeuvre of work to the student population.

2. Working phase, consisting of direct work with students through workshops and different models of collaboration, and carrying out the final participative artistic work (a month at the shortest):

   – Workshops with a group of students from various faculties (ideally up to 20 students);

   – Artist and curator set the frame in workshops and conversations, lectures and discussions with students, and in such a way map themes that students regard as important;

   – The workshops are to be set into a wider context and raise questions on hot topics and problems students are facing that could be creatively resolved through participative artistic work;

   – The workshops and other models of collaboration with the students are to be put into a historical perspective by researching the archives together with the students;

   – The workshop structure should be set horizontally to give opportunity for everyone to take part equally (introverts as well as extroverts, workshop leads and students, those artistically sensitised through previous education and those who are not);

   – Introduce playfulness into the workshop, with an attitude of relaxation and trust;

- Choose the medium for artistic expression close to the subject matter selected for development and work on at the workshop (performance, fanzine, internet application, game...);

- From time to time, change the place or structure of workshops to firm the group cohesiveness (organise dinners together, go to walks, meetings outside the campus...)

- Get aware of the benefits of a position of not knowing what the final result will be, but instead giving importance to the process all the participants are going through making creative decisions;

In the working phase of the artist in residency on campuses that implies direct work with students, artist and curator are encouraged to develop different modes of collaborative practises:

- workshops
- models of collaboration that take over the form of everyday social interactions and gatherings like cooking, having dinner, doing physical exercises, dancing or singing, learning new skills, taking walks
- playing and even more inventing social games
- inventing questions for and practising sociograms
- doing space protocols
- fill in the blanks:_____

In every chosen or newly invented mode of collaboration, they (artist, curator and students) are invited to put in the spotlights as main themes that are of crucial interest to students in the given context.

Between the two stages of the artist-curator residence, as well as before the realisation of the final work of the residence, it is a good idea to introduce interims in which the artist and curator, together with the local coordinator, design a working plan for the next stage of the residence in sense of production- of method-wise support. To make the communication and collaboration with the coordinator effective, a sort of reporting by the artist-curator couple should be established to monitor the project development and quality.

Artist-curator couple can be joined by a representative of the target group – a production or management student or associate mentor, an artist or curator with extensive experience in participative and contextual artistic practices, so

that besides the artist-curator pair a creative-production team can be formed during the residence.

5.3 Relationship model

a) Artist – curator

The relationship between an artist and a curator depends on individual predispositions and inclinations, which is why it can vary in several nuances between the following two models:

– A model of clearly separated roles (where an artist is dealing with the idea, a methodology of working with students and ways of realisation concerning the media of artistic expression, while the curator is taking on the role of an interpreter and theorist of the process and participative work with the students).

– A model of erasing the boundaries between the artist and curator roles and joining synergistic work in each stage of an artist-curator residence.

b) Artist-curator – Local coordinator

This relationship should be clearly defined: assigning tasks, type of commitment, means and channels of communication.

It is especially important to mark off if the coordinator has any artistic-curating authority and effect on the concept of participative residence, or if their role is simply coordinate-productive-service. Defining these limits is remarkably significant if the local coordinator of the residence is the university institution which might draw to itself critique and re-examination through participative work with the student population. In that sense, an organisation coming from a university circle must be prepared to reject censoring and leave the creative groups during participative residence projects in student campuses to act with freedom, which is particularly found in artistic work.

c) Network organisation

If allowed by the organisational culture and structure of the leading organisation of the project, a slightly more flexible model could be set up with roles

not being defined as strictly and with no central position for making artistic or coordinating decisions. Instead, the whole group is oriented toward solving problems and overcoming challenges incurred in the process, so the relations are built and tasks are defined accordingly. This so-called *task culture* is characteristic of organic organisational structures that can be seen as close to artistic collectives and organisations.

The nature of participative and contextual artistic practises, as well as working with archives, implies a critical perception of the past and the future, critical re-interpretation of the facts took a priority as true, and widening horizons of the perspectives for viewing the past and the present, and in parallel to project the future.

d) Creative, artistic, and curating work with archives

The archive is not a new theme in contemporary art and relations between contemporary visual arts and archives are manifold.

The art historian Hal Foster defined archival art as a genre that "make[s] historical information, often lost or displaced, physically present. To this end (archival artists) elaborate on the found image, and object, and favour the installation format." In that sense, contemporary visual arts are understood as practices engaging different media, not only traditional means of visual expression, but also sound, objects, performance, and film, and perceive the audience or community as an important agent in the creation of collaborative artworks or art installations.

The idea of an archive is still presently relevant in contemporary art, as it is in the process of designing exhibitions of contemporary art practises. This refers both to the projects:

- that use authentic archive material and,
- art projects whose topics are archives but allow greater freedom of expression.

These projects open up the possibility for an inventive exploration of issues of current importance through the inclusion of fictional archive materials in exhibitions. This leads us to conclude that a curator's act in archival art is frequently performed primarily as a form of an art gesture, as well as that the areas of artistic and curatorial practices inevitably intertwine.

Artists adopt diverse critical and aesthetic approaches to archives. Their archival interventions often involve:

- construction of meaning

- power to change a certain state of affairs

- opening up the opportunities for new processes of creation of knowledge[332]

- providing alternative and contextual meanings, which differ from the official interpretations.

Artists often upset the order and authenticity of archives, articulating the relations between the public and private memories and establishing new connections between people, events, time and objects.

What makes our project *They:live* specific is that the public archive collections, used by artists and curators in their participative work with students, are freshly formed from materials that represent private memories. In that respect, artists and curators do not view the archive as an official power hub, which occupies the place of an undisputable source of knowledge in the conventional sense, but as an archive that is concurrently built up from scratch. Artistic and curatorial interpretations of this type of archive open up the possibilities for outlining new directions in collection, digitization and archiving of the materials that will in future become a part of these collections dedicated to student life.

Archival art not only demonstrates that both archives and artworks represent social and cultural practices and forms of remembrance, which create identities and our understanding of the past and the present, but that they are vibrant places for discussions, establishing connections and opening up possibilities for future creation of meanings.

From a broader perspective, in archival art, we can see how the projection of social imagination precisely to places that preserve testimonials and docu-

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332. The archive collected as part of the project *They Live* generated new knowledge related to the effects that architectural structure of student campuses and their change over time has had on the type of social encounters of students, the forms of solidarity behaviours, gender interrelations, establishing informal and using public spaces for socialising or activism, emerging or lack of subcultural movements etc.

ments inspires and stimulates action in contemporary art practice. Moreover, through appropriation of archive materials, creates an opportunity to voice questions on current challenges of contemporary society.

5.4 Residence monitoring process

Aside from being a control factor, monitoring of work in residence should be appended with activities that can assist the artist-curator pair and the student group in realisation. A well-funded monitoring plan should fulfil four functions:

a) Control and planning – During the residence, the coordinator should have insight into realisation dynamics, through regular contact. This is specifically important due to the nature of participative and contextual artistic projects that put an accent on the process instead of the outcome. This activity can help them work on a production plan and detail the budget for the final exhibition setup, in parallel with the work of the group.

b) Documentation – the process of a documentation plan should be outlined and established beforehand. If required, it can also include an archivist and communication manager. Well-funded work documentation can serve the following purposes: communication activities of the project (social media posts, blog posts on the organisation/project website, other material for promotion and dissemination), composing curator and other supporting texts, creating material to be used in the final work setup. Documentation emerging from the residence can become a part of an archive collection (photographs and videos of the work process, sketches and notes made during working sessions etc.). Finally, this material is especially useful for decision-makers and programme editors in the sense of outlining and developing programmes and handbooks such as this one.

c) Learning – if your selection has opted for the artist-curating pair not very experienced in participative arts, an insight into their reflection process and help in crisis can be overcome by introducing the mentoring scheme which should help the entire team to make their best decisions in critical moments of production. Mentors can themselves be artists or other cultural workers with more experience in such activities. This is an oppor-

tunity to involve in the project some participants from other countries (given that sessions and meetings can be held online). This not only allows viewing things at quite a different point but also contributes to the dissemination and spreading of information about the programme itself and outcomes thereof.

d) Evaluation – a part of the monitoring process is assessment and resuming experiences all the participants have been through. Evaluation types (group, individual, anonymous, written, spoken, etc.) should be unified. It depends on the environment of the process realisation and the participants as well. That is why evaluation is to be adjusted to the said factors, but also to the objectives set (organisational, programming, archiving, quantitative and qualitative). An important aspect of an evaluation is the experience the target group (i.e. project users) has gained, how much and in what way the process itself was useful and interesting to them, and how much they have learned from it. This information is crucial to the project coordinators and decision-makers for planning the proceeding and improvement of the activities. Finances should allow services from external evaluators to be incorporated, which can bring an air of objectivity to the entire process.

5.5 Final work production

In participative art projects, the priority is set on the creative process instead of the result in the sense of aestheticized work of art exclusively exhibited in galleries. Openness towards the unpredictability of the outcome in this type of project incorporates the importance of the experience participants are going through and the effects that the experience has on their lives afterwards. Even the audience is delegated to performing the work of art, where the artist and curator, or the group they are working with, cease to be the sole authors of the work. Appropriation, and application of the rules defined together with improvisation – those are the usual methods in conducting projects like this.

The backbone of participative artistic practises is often pinpointing a social problem in a particular context, where the problem is employing research and work with the community enclosed in all its multilayered complexity to show the hidden ruling mechanisms. This way of working includes artistic strategies that adopt communication methods from various scales of everyday life:

- Ad listing,

- Using modern mass communication media,

- QR codes,

- Using existing resources for context, information, and events to roll out during participative work,

- Official correspondence with the authorities,

- Taking on the usual forms of socialising as situations for potential artistic events.[333]

That is why the realisation of the final participative art piece implies flexibility and time, good documentation (videos, photos, audios, minutes…) and openness to the outcome that will be presented, or performed so to say, to the audience, because in participative art projects the audience becomes active participants instead of passive observers.

Then talking about producing, presenting or performing the final work, it is preferable to map potential venues for exhibiting the work as early as in the research stage of the residence. Ideally, that would be a venue not used very much, so it can be activated by that occasion as a future point for gatherings, performances, and productions of new art pieces.

333. Conceptualising the participative strategy in the work of artist-curator pair Bojana Knežević and Vladimir Bjeličić with a group of students from a number of faculties, during their residency in Novi Sad, was directed towards forming and realisation of a participative performance through the ambiental setting of the exhibition in a form of karaoke, with accompanying video content and song lyrics, written and composed by the artist, the curator and students in a collaborative process. The karaoke proved as an excellent call for the audience to take part, which happened repeatedly at the opening and in the duration of the exhibition, so the visitors have been actively involved individually or in duets, singing the lyrics of socially-engaged songs by the students they could easily identify with. The process-based nature of the participative work, existing information, resources and *in situ* events was reflected in concrete contextual insights on conditions related to the preparations and performance of the work, which then became an integral part of the performance and a collective drawing, created during the opening of the exhibition. The said participative exhibition ALL IN ACTION! was realised from 01.09. 2021 through 30.04. 2022 within the programme The Flags of the Future of the European Capital of Culture Novi Sad 2022.

* To make visible progress when considering the effect of participative art on individuals, groups, living and the environment, as well as on the sustainability of an initiative that emerged from the artist-curator residence on campus, it is important to keep the workshops and the residence independent of the resources coming from the project, since there is a risk of halting the activities or cohesion started and established by the residence.

6. INSTEAD OF THE CONCLUSION

All the direct participants of this project (local coordinators, artists, curators, archivists, students, external experts etc.) have directly or indirectly had their part in writing this handbook (through interviews, conversations, evaluation surveys). The handbook analyses the experience of the realisation of artist residencies in student campuses, based on ideas of participative and contextual art, preceded by the establishment and development of archiving activities in organisations. That is why we think that his handbook should be perceived not as a finished unity, but as an open document that should be enriched with knowledge acquired by the project realisation experience, as well as other theoretical insights.

While this handbook holds a preview of activities and principles for the successful realisation of similar projects, it is our position that the effective development of the young student audience lies in strategic contemplation of the entire functioning of the organisation, rather than just the realisation of one project cycle. Activities like this can help discover shortcomings and problems in communication and understanding young audiences. However, the values on which the solutions for overcoming these are based must be incorporated into the entire functioning of the organisation.

We would advise focusing on the values and principles outlined and described in the section "Ideas on participation" since the development of a young audience is primarily based on building the way of thinking, and then on adopting specific expertise and skills. This handbook can be used as a starting point in self-perfecting and research on topics such as audience development, participative and contextual art, archiving, archiving art etc., but as an ending point because it then tends to be put down to procedural repeating of the predetermined steps, which will not incite changes in organisation, as should be the most crucial goal.

And finally, be open and critical towards your work, be prepared to make mistakes, learn, discover, and continually evaluate your actions. Most of all, be prepared to accept these activities as a long-term process or a part of the regular functioning of your organisation, rather than as a one-time adventure into something different.

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Short Bios

Ivana Anđelković holds MA degrees in Psychology and History from the Faculty of Philosophy, University of Belgrade as well as Sociology from Goldsmiths, University of London. She has been a notable activist of Krov nad glavom (Roof above One's Head) which fights against forced evictions, one of the most prominent left-oriented activist groups in the past ten years in Serbia. She is interested in how and why leftist struggles in capitalism help or fail to win more social and economic rights for different groups of people, focusing on pre- and post-Yugoslavian societies. In her free time, she works as a graphic designer.

Pierre Botcherby completed his PhD in History at Warwick University in 2022, where he is now a Teaching Fellow in French Studies in the Arts Faculty. He is also the Co-Director of the Warwick Oral History Network. Pierre was the co-lead with Kathryn Woods for the Then&Now project in 2020, about which they have also co-written a journal article (*Exchanges*, 8:4 (2021), 55-75). He has been involved in several student experience/student research projects, including the Warwick Postgraduate Teaching Community initiative (along with co-author Josh Patel) and the "Memories of Binley Colliery" project, about which he has written an article for *Oral History* (forthcoming).

Milena Dragićević-Šešić, prof. emerita of Cultural Policy & Management, Cultural studies, Media and Memory studies, former President of University of Arts, Belgrade, Founder of UNESCO Chair in Interculturalism and Art Management. Professor of Cultural Policy & Management, Media Studies. Board member of the European Diploma in Cultural Project Management (Brussels), EQ-Arts (Amsterdam); former member of IUC, ENCATC, ELIA Boards. Commandeur dans l`Ordre des Palmes Academiques 2002; ENCATC fellowship Laureate 2019; University of Arts Laureate 2004, 2019. Guest Lecturer at numerous world universities. Published 20 books and 250 essays, translated in 17 languages. Expert for UNESCO, European Cultural Foundation, EU, Council of Europe. Research projects include Horizon 2020, COST, Creative Europe. Published 20 monographs and edited books, and 250 essays Translated in 18 languages. Editor of several international and national journals. UNESCO, EU, and Council of Europe policy expert. Commandeur dans l`Ordre des Palmes

Academiques (French Ministry of Education) 2002. ENCATC Fellowship Laureate 2019. University of Arts Laureate in 2004 and 2019.

Sonja Dragović is a PhD candidate and a researcher at the Center for Socioeconomic and Territorial Studies – DINÂMIA'CET-Iscte at the University Institute of Lisbon, where she is pursuing doctoral studies at the Department of Architecture and Urbanism as a scholarship holder of the Portuguese Foundation for Science and Technology. Her research interests include socially engaged architectural practices, urban social movements, and the interplay between activism and urban governance. Her own activist efforts focus on working with local communities toward improving participatory methods, public policies, and shared spaces. She is the author and co-author of several books, research papers, expert reports, and policy proposals related to these issues. She is a member of the activist and research collectives KANA/ko ako ne arhitekt (Podgorica) and Laboratório de Estudos Urbanos (Lisbon), and one of the editors of LeftEast (https://lefteast.org/).

Maida Gruden graduated in History of Art from the Faculty of Philosophy in Belgrade. Since 2006, she works as an Art Programme Editor at the Students' City Cultural Centre in Belgrade, where she has initiated and realised numerous projects and events aimed at the student population. Her work has expanded the field of visual arts to include interdisciplinary research and other art forms, such as literature, music, and performance arts. Gruden is interested in strategies and practices that promote the development of youth audiences, particularly through participatory art projects that contribute to a critical understanding of society. From 2004 to 2014, Gruden was part of an independent curator duo with art historian Mara Prohaska Marković. Together, they organised several international exhibitions and art colonies in home-based settings. From 2003 to 2005, Gruden worked as a curator for the Department of New Age and Modern Period Art.

Beatriz de las Heras Herrero is a Senior Lecturer at Carlos III de Madrid University. She teaches Contemporary History through images, such as photography and film. In addition, she is a member of the Institute of Culture and Technology and director of the Master's Degree in Film Industry Management. Some books: *Cine y Fronteras: Límites Fílmicos y Espacios de Representación del Otro* (ed., 2023), *Fotografía y cine: la construcción del recuerdo desde la imagen* (ed., 2022), *Skogler/Ángel Cortés. El visor falangista de la Guerra Civil y la posguerra*

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Eva Hernández Martínez is a predoctoral researcher at the Universidad Complutense de Madrid. She holds dual degrees in Journalism and Audio-visual Communication (2017) and has contributed to several books covering a range of topics, including textual analysis of films and representation of Spain or femininity in cinema. Eva has also published articles in peer-reviewed journals such as *Fonseca Journal of Communication* and the *Miguel Hernández Communication Journal.* She has been invited to speak at various events and presented her work on "Managing Social Networks for Major Brands" as a keynote speaker at the I International Conference on Communication and Social Networks. Eva's research focuses on the analysis of Spanish and Latin American films and the impact of social media on contemporary communication practices.

Vlatka Lemić is an Assistant Professor and Head of the Archives at the University of Zagreb. From 1998 to 2018 she worked in the Croatian State Archives in Zagreb and was a national archivist from 2013 to 2016. From 2003 teaches archival studies at Zagreb University and participates in various educational and professional programmes and projects. During her professional career, she published more than 100 works in Croatian and foreign publications. She is actively engaged in various international projects in the field of information and archival sciences, culture and digital humanities (Creative Europe, Erasmus+, DARIAH, TMO, AERI). She is vice president of ICARUS, president of ICARUS Croatia and member of ICA/EURBICA Executive Board and EGSHAH, and member of Europeana Advisory Board.

Jaime Mena is an Assistant Professor and Head of Visual Arts Education Department at the University of Granada (Spain). His research focuses on Arts-based Research Methods, Art Education, and Heritage. As an artist, he was recognised in the Andalusian Young Photography Awards (2008) and the Málaga Crea Poetry Awards (2016). Some books chapters and articles "The photo pair to explore an a/r/tographic walking during the pandemic" (2023), "The implementation of Arts-based Methodologies at the museum: a didactic experi-

ence based on Artistic Teaching-Learning Methodologies" (2020), "Arts-Based Educational Research in Museums: 'Art for Learning Art', an A/r/tographic Mediation" (2019), "Educational space: Photo-based educational research Educational Arts-based Methods and Arts-based Research". Before his current position, he worked as Head of Cultural Mediation at the Centre Pompidou Málaga, The Russian State Málaga, and the Rodríguez Acosta Foundation.

Lav Mrenović is an independent art writer and curator who graduated History of Art at the University of Belgrade, currently researching the influence of globalisation on Belgrade's contemporary art system since 2000. His interests are contemporary art and its relations with politics and identities. He has published articles, essays, and art criticism on these topics on portals Mašina, Seecult as well as in exhibition catalogues. In addition to writing, he co-curated the exhibition "Art in the Age of Class War" held in Ostavinska gallery in 2018 and worked as an assistant curator to Maja Ćirić on the "Autumn Exhibition: The Entangled" of Association of Fine Artists of Serbia (ULUS).

László Pálfi studied History (BA 2015, MA 2017, PhD 2021), and Public Policy and Management (MSc 2020). His main field of research is German colonisation. He wrote his publications about German colonialism and expansion, and the history of Southern Africa. As an external researcher, he has been working for the Pilecki Institute since May 2019. Besides his studies abroad, he has been living in Budapest since his birth.

Alicia Parras Parras is PhD in Social Communication, Lecturer at UCM where she teaches Audiovisual and Photographic Documentation. Her main research lines are photographic archives and the informative, cultural and aesthetic processes of contemporary photography, on which she has written several book chapters and scientific articles in indexed journals. She has obtained several scholarships, among which the UCM predoctoral scholarship and the UCM-University of California scholarship stand out. She was a visiting scholar at UCLA between 2013 and 2014 and has participated in several national and international conferences. In addition, she curated several exhibitions on photography in different spaces and galleries. Her projects include *We don't care more*, an international collective of female artists that have had several editions since 2016, Teenage Editions, a fanzine publisher and @foto_historias. She is a member of the Photography and Documentation (Fotodoc) research group.

Josh Patel is a researcher at the Edge Foundation. Prior to this, Josh was a fellow at the Institute for Advanced Teaching and Learning at the University of Warwick, where he also completed his PhD in the History department, titled "Imagining the role of the student in society: ideas of British higher education policy and pedagogy 1957-1972". At Warwick, Josh was part of the founding editorial team of the co-created *Journal of PGR Pedagogic Practice* and was head coach of the university swimming team.

Nika Rukavina lives in Rijeka, Croatia. She holds a diploma in sculpture at the Academy of Fine Arts in Venice and works in different media from performance, installations, painting, sculpture and video. Her primary interest is trying to find a different perspective on commonly accepted views. She exhibited in: frei raum Q21, Vienna, Austria, Museum of Contemporary Art – Zagreb, Galerie 5020 – Salzburg, Austria; MLZ Art - Dep,Trieste, Italy; Kunsthaus - Graz,Austria; Magazzini del Sale - Venice, Italy; Museum of Modern and Contemporary Art - Rijeka, Croatia; Pyramida - Tirana, Albania; Cultural Center- Belgrade, Serbia; Blaenau Ffestiniog- Wales,UK; Gallery A + A, Venice - Italy; Gallery Bevilacqua La Masa - Venice, Italy; Gallery Nuova Icona - Venice, Italy. One of the winners of the Ivo Kalina Award, the city of Rijeka art award for the best exhibition in 2009 (VIA international art project).

Lauren Sleight. Originally from Bristol, Lauren completed her undergraduate at the University of Warwick in History and Politics, where she subsequently studied a Masters in Global and Comparative History. She was one of the undergraduate researchers on the Then&Now project, focusing on oral histories of former Arts students from Warwick University. She has previously written about her interview findings and the changing student experience over time (*Exchanges*, 8:4 (2021), 34-54).

Andrija Stojanović graduated in Management and Production in Theatre, Radio, and Culture from the Faculty of Dramatic Arts in Belgrade. Since 2011, he has been professionally involved in arts and culture production, collaborating with various institutions and festivals such as the Children's Cultural Centre in Belgrade, Bitef, Belef, Faculty of Applied Arts, and Ilija M. Kolarac Endowment. Along with his public engagement, Stojanović has been active in the NGO sector as a member of the "Communication Point" Association, where he has contributed to the development and realisation of several projects in the field of visual arts and heritage supported by national and international

sponsors and programs. Stojanović spent two years in the humanities as a co-ordinator for international cooperation at the Institute for Philosophy and Social Theory of the University of Belgrade. Along with his work at the Students' City Cultural Centre, he is also active in the Ministry of Space in Belgrade.

Marina Tkalčić lives and works in Rijeka as an independent curator and project manager. She holds an MA in Museology and Heritage Management, and Ethnology and Cultural Anthropology at Faculty of Humanities and Social Sciences of University of Zagreb. As well, she holds an MA in Croatology at the Center for Croatian Studies of the University of Zagreb. She finished a non-institutional educational programme at the Center for Gender Studies in Zagreb. Throughout her professional career, she was active as a freelance journalist for an online portal for sex, gender, and democracy, Libela.org, for almost a decade. She published several scientific papers, dozens of reviews, interviews, and articles in the fields of cultural anthropology, eco-activism and New Age spiritualities, gender equality, socially engaged and participatory art, socio-political activism, etc. As an editor, she collaborated with the editorial board for two books and one magazine. Within her curatorial practice, she collaborated in and authored four international exhibitions within the EU project Risk Change, as well as a number of small/solo exhibitions, as well as residential programmes.

Lorenzo J. Torres Hortelano is a Full Professor and Vice-Dean of Research and International Relationships at Rey Juan Carlos University, where he teaches courses on "Audio-visual Genres" and "Analysis and Film Theory". He has authored several books, including *Directory of World Cinema: Spain* (2011), *"Primavera tardía" de Yasujiro Ozu: cine clásico y poética Zen* (2006), and *Dialectics of the Goddess in Japan Audiovisual Culture* (2017). Torres regularly contributes to the cultural journal *Trama & Fondo* (www.tramayfondo.com) and other publications available on his academic profile (https://urjc.academia.edu/ljtorres) and ORCID: https://orcid.org/0000-0001-6915-4858. He has undertaken research stays at Yale University (2007), University of Tokyo (2010), Universidad Nacional de Colombia (2016), and the Tokyo Photographic Art Museum (2023). Having moved to Madrid at the age of 19, the city has fascinated since then —although he now resides 25 miles away, amidst the mountains. One of his passions is photography.

Ivan Velisavljević is the head curator of the Alternative Film Archive in Student City Cultural Center Belgrade. Studied film, literature, and drama in Belgrade, Zagreb, Ithaca and Los Angeles. He is currently in the process of writing his PhD thesis on disability and post-Yugoslav film. Some essays and articles in English on his favourite subject of Yugoslav cinema: "Against Capitalism from the Stalinist Cellar: The Balkan Spy in the Post-Yugoslav Context" (2017), "Socialist Modernization is Not the Real News: Yugoslav Documentaries of the 1960s and early 1970s" (2017), "Bodies that Shudder: Disability and Typhus Sufferers in Partisan Films" (2015). His book: *The Best Serbian Films of the 21st Century* (with Đ. Bajić and Z. Janković, 2019). He has tried to be a leftist and disability activist for a long time with moderate success. He follows punk and world music and supports the DIY hard-core/punk movement.

Kathryn Woods is a Pro-Vice-Provost for Student Academic Engagement at University College London. She has previously held roles as Dean of Students at Goldsmiths' College, and Director of Student Experience for the Faculty of Arts at the University of Warwick. Kathryn has research interests in the history of student experience and student engagement practice. She has published articles in *Arts and Humanities in Higher Education, Cultural and Social History*, and *Frontiers in Education*, and co-edited *Negotiating Exclusion in Early Modern England, 1550-1800* (Routledge, 2021).