

W!RE Women
in Resistance

SOLIDARITY:

Women in the opposition



WIRE project

Coordinator: **UAB**
Universitat Autònoma
de Barcelona



WIRE project in Poland



<https://webs.uab.cat/wire>

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About WIRE

When analysing collective narratives and imaginaries about anti-totalitarian resistance in Europe, one issue that stands out is the scant attention paid to the role of women. With notable exceptions, the Resistance appears as “something men do”, and women play a secondary and subsidiary role. The two-year EU funded **WIRE** project aims to place the role of women -both as agents and as victims- at the centre of present-day historical narratives of anti-totalitarian resistance in Europe, to help reshape historical memory and the values associated with it.

The WIRE consortium is formed by the [Autonomous University of Barcelona](#) (UAB - coordinator), and the [Memorial Democràtic](#) (MEMO), both from

Spain; the [Villa Decius Association](#) (Villa Decius) from Poland; the [Scuola di Pace di Monte Sole](#) (Monte Sole), in Italy; and the [Contemporary Social History Archives](#) (ASKI), in Greece.

WIRE activities aim to link the academic knowledge on the role of women in resistance movements and the promotion of historical awareness among the public. Participants will identify women in various resistance movements in Europe and reconstruct their memories to make them publicly known.

Our final aim is to contribute to academic and public knowledge of the history and memory of women’s participation in anti-totalitarian resistance in Europe.

Villa Decius Association

The leading idea of the Villa Decius Association is activity in the field of culture, especially by initiating and moderating a dialogue based on universal values, creating space for the exchange of ideas and a new quality on the socio-cultural scene. However, not only the culture is important. The activities of the Association are accompanied by a strong sense of social and civic responsibility, which allows us to provide effective tools and examples of social dialogue. Building a narrative on key social problems, European and international cooperation, or the issue of national minorities allows us to shape the attitude of civic openness and tolerance to challenges posed

by the world. The belief that the broadly understood humanities, understood as intended by the creator of Villa Justus Decius, based on the exchange of thoughts and an interested approach to the unknown, is a chance for development and the right path to democracy and social order. At the same time, this attitude should be defined very broadly, because the activities of the Association are addressed to both the local community and the cultural and scientific communities on a national and international platform. The consequence of this attitude is a number of projects that are and will be undertaken at Villa Decius.



Introductory letter

by Javier Rodrigo

The WIRE (*Women in Resistance*) project was created with the aim of placing the role of women, as actors and victims, at the centre of contemporary historical narratives of resistance in Europe, in order to help reshape historical memory and the values associated with it.

WIRE aims not only to identify women who participated in the various resistance movements in Europe: WIRE seeks to reconstruct and make public the memory of women resisters, women who in many ways made resistance a way of life. At the same time, they allow us to propose an alternative to the concept of resistance that has been established in Europe. A narrative that recognises that resistance was not necessarily armed or violent, and that identifies women as active and conscious subjects rather than victims or heroines.

Was this a silenced resistance, or rather an unknown resistance? By whom? Practically by all those involved in the reconstruction, knowledge and dissemination of the past. This is why we propose to look at the past with the new tools that the present offers us.

Our gaze is a contemporary one. To this end, WIRE places particular emphasis on the use and creation of unconventional educational tools.

Each of the works that make up the project is based on forms of education aimed at different audiences, from young boys and girls to adults and the general public, with special attention to future researchers and opinion leaders, for whom we have created a specific methodology, the Memory Route, which involves 40 university students in the final stages of their training to carry out, in four countries (Poland, Greece, Italy, Spain), some of these educational tasks - for themselves - and educational tasks - for society as a whole.

We will create and use tools such as serious games, digital tools (mapping, podcasts...) or narrative tools (art, co-created theatre performances...). With all this, we aim to offer society an alternative way of looking at Europe's past of violence, war and resistance.

Javier Rodrigo

Coordinator of the WIRE project



+10 to Skill

...or on storytelling (and other) games as educational tools

By **Łukasz Leszczyński**

The multiverse of tools

Whether they teach children or adolescents, and whether they educate in a culture centre or a museum or run educational projects in non-governmental organisations (NGOs), today's teachers, trainers, coaches, animators, and educators can choose from an extensive toolbox in their work. It contains tools for both onsite and remote (e-learning) education as well as for blended learning that, as the name suggests, brings together the two.

The tools include short exercises and more extended ones. There is also a wide array of forms available, ranging from direct transfer of information, for example, lectures, to more involving, such as workshops and simulations. The educational approaches and concepts include the flipped classroom, project-based learning, edutainment, problem-based learning, action learning, and many, many others that rightfully deserve to be counted among educational innovations.

The teacher, or educator, should prove their prudence by being willing to try various methods and tools to be able to use them consciously, or consciously abandon them, in the process of education, tailoring them so that they fit the crucial issue, that is the educational goals.

The text below encourages teachers to taste the game-based learning and explore the tools that it brings, in particular the storytelling games.

Efficiency of games

This is the question that needs to be addressed first. Are games worth employing? Are they efficient in education?

Briefly speaking: they are, yet with several caveats. First of all, a game is effective, if it

was designed as a tool to teach people specific things in a specific manner. Cases of extant entertainment games with an educational potential are exceptions more often than not, while the educational value embedded in them is dubious or vague. In extreme cases, such values may be no more than declarative, as they are post facto products of the marketing department.

What certainly boosts the educational effectiveness of the games is their proper deployment. Worth recommending here is an approach based on Kolb's experimental learning cycle that assumes that the gameplay itself is just part of the process. The whole is com-



Kolb's cycle (Own interpretation)

plemented by the proper discussion of the gameplay with the participants: asking them the right questions, pointing out the nuances in player behaviour during the game, and finally and ultimately, the transfer of the experience gleaned from the game into practical applications in everyday life.

Games have been used as educational and training tools since the 19th century. This was

when the Prussian army introduced the first war boardgames (Kriegspiel) into the process of training its officers. Today, armies all around the world use various forms of games to develop skills and competences of their personnel, while extended computer simulations, negotiation games, and war boardgames have made their way into the educational curricula. Various forms of games have also been employed in teaching entrepreneurs, economists, mediators of international organisations, corporate C-level managers, tankers, HR staff, project managers, pilots, members of regional authorities, marshals, surgeons, and many other professionals.

Studies and teacher evaluation demonstrate that games as such, and especially storytelling games, are highly effective in such areas as engaging student in the process of education, development of interpersonal skills, boosting motivation to education, develop-

ment of creativity, and problem-solving skills. Additionally, thanks to the high capacity for engaging participants, games also increase the probability of understanding and retaining content (for example, historical processes, foreign languages, civic knowledge, and even development of a particular skill) and extend the time of retention.

Sometimes, however, it is worthwhile to hold your horses and refrain from using games for all the topics as more traditional methods, for example independent reading and revising, bring better results at a lower organisational cost.

Speaking of games efficiency, it is impossible not to mention cost-effectiveness. As a rule, games are an expensive instrument (certainly more expensive than the classical methods and tools). Custom development of proprietary games by the teacher costs their time, while the purchase of a ready-made game entails financial costs. The following are worth

Examples of questions to be used while discussing educational games:

1. What did we learn during the gameplay?
2. What do you think the purpose of this game was?
3. What particularly caught your attention during the game?
4. What do you think made you collect the most winning points?
5. Which moment in the game you found the most challenging?
6. Describe your reactions to...
7. What most effective strategies in this game can you name?
8. To what extent would you modify your previous strategy if you were to play it again with the same group?

9. What is your ethical assessment of the mechanism in the game that...? (Indicate a morally ambiguous element of the gameplay if there is one.)
10. Did any game mechanisms and/or other players' behaviour have a motivating or demotivating influence on your specific moves? To what extent?
11. What made the greatest impression on you?
12. What surprised you?
13. How can you transfer your understanding of the XY event from the game to your everyday life?

Source: Ł. Leszczyński et al., *GROWe granie – gry i grywalizacja w edukacji*, 2015.

considering while optimising the organisational efficiency of games:

- frequency of use (e.g. you design a game because you will use it often in a particular group, or you teach in several classes, or because your museum is visited by numerous groups and there are multiple educational sessions in the museum)
- obtaining a grant for financing the purchase or production of a proprietary game
- exchanging gaming resources with other teachers
- using games available under open licenses.

In summary: games are not a universal remedy for all the challenges education systems face. They are neither cheap nor easy to employ. However, when used for particular subject areas, well managed, and organisationally robust, games are excellent tools that offer satisfaction to both teachers and learners.

Educational outcomes from games can also be easily enhanced by combining them with such other methods as flipped classrooms, blended learning, and project-based learning. As part of far-reaching experimentation, roles can be reversed and students can be placed in the role of game designers and given the task to create games that are not only entertaining but also educational, as in the WIRE project.

What games?

We are witnessing an unprecedented boom in the gaming industry, encompassing both digital (PC, console, mobile, and VR) and non-digital (board, card, wargames, and urban) games, and assorted hybrid solutions. Dis-

cussing all of them, especially with respect to their potential for education, would require a separate article if not a book. Let us therefore present a handful of inspiring examples and encourage you to deepen your knowledge

Klasa	Sprawdzian 1 (ok. 7 dni po larpie)	Sprawdzian 2 (ok. 30 dni po larpie)
Larpowa A (VILO, N. Powel)	75,5% (30 uczniów)	81,6% (29)
Kontrolna A (VILO, G. Śliwiński)	— *	50% (24)
Larpowa B (IIILO, K. Kozłowski)	66,8% (28)	60,2% (27)
Kontrolna B (IIILO, K. Kozłowski)	25,8% (21)	22,9% (22)
Larpowa C (VILO, G. Śliwiński)	72,5/85% (36/33)**	52,5% (25)
Kontrolna C (VILO, G. Śliwiński)	45% (28)	36% (22)
Larpowa D (LO Lochów, J. Szeja)	69,1% (24)	73,4% (21)
Kontrolna D-1 (LO Lochów, W. Laskowski)	70,7% (25)	65,3% (24)
Kontrolna D-2 (LO Lochów, W. Laskowski)	65,9% (23)	— *
Kontrolna D-3 (LO Lochów, W. Laskowski)	72,22% (33)	90,5% (28)

* Nie odbył się równoległy sprawdzian w klasie kontrolnej, stąd brak danych w rubryce.
** Trzy sprawdziany oddano niepodpisane i bez żadnej odpowiedzi. Jeśli wliczać je do statystyk (jako 0 punktów), wynik klasy wyniesie 72,5 %. Jeśli pominąć – 85%.

Comparison of results of tests examining historical knowledge acquired by students from LARPs (LARP classes) vs traditional classes (control classes). The only exception to the noticeable rule of knowledge retention is "control class D-3", which resulted from a lasting difference in the skills knowledge levels between the groups: while those of "LARP class 1" and control classes D-1 and D-2 are comparable, "control class D-3" significantly outperforms them.

Source: M. Mochocki, *Teatralne gry fabularne (LARP-y) na lekcjach historii – raport z badań*, "Homo Ludens" No. 1(4) 2012.

about them further independently. They all share a common trait: every one contributes

an exciting value to educational activities, whether through their form, organisational aspects, mechanics, or methods of storytelling.

- serious games
- solo games
- print & play games
- alternate reality games (ARG)
- Live action role-playing (LARP)
- role playing games (RPG)
- business imulations
- large-format games
- negotiation games
- games on postcards (projects at [Postcards from the Front](#) are worth a try)
- paragraph games (analog) or visual novels (digital)
- questing
- geocaching
- escape room
- games for online events and classes (e.g. [The Hike](#))
- [storytelling games for Polish](#) and [English](#)-speaking seniors
- [storytelling](#) games for the kindergarten
- [dice](#) games.

Worth noting is also the wide range of game-play modes available: participants can take part individually or in teams, they can cooperate playing against the game engine or compete against each other. Moreover, class-

Attractive inspiration in the field of Alternate Reality Games (ARG) can be found in:

- [Białe Lustro](#) (in Polish)
- [White Door](#)
- [6 other ARGs](#)
- [over 30 more ARGs](#)

es using games can be run as separate individual games (solo games mentioned earlier), and there is also the option to mix these conventions. This is important to remember as it opens up many options for tailoring the game to educational objectives and the group of participants: the most obvious setup, i.e. a competitive team play, is not always justified.

Storytelling games

Strictly speaking, storytelling games are a genre (if not even multiple genres, as explained below), whose prime features include:

- stories told jointly by the players
- working in the spirit of improvisational theatre (Game Master knows the game scenario, but the players do not)
- players acting as fictional characters
- significant reliance on player imagination.

The intensity of the above may vary between different types of storytelling games. There are four such types:

- Tabletop Role-Playing Games (TRPG) with players building a shared narrative directly, largely based on improvised narration provided by the Game Master (GM), sometimes supported by character sheets, dice to simulate the randomness of actions, and less frequently – figures that allow a more precise enactment of scenes involving multiple characters.
- Live Action Role Playing Game (LARP) with players dressing up as their characters and acting them out, where the gameplay requires a larger area and setting (e.g. a section of a forest, a house, castle ruins, an old factory, a sailboat, a clearing), and the whole being controlled by the GM, often supported by a larger organiser team.

The following are sites where you can find both interesting inspirations and finished digital versions of games:

- <https://boardgamegeek.com>
- <https://www.humblebundle.com>

- Computer Role-Playing Game (CRPG), a storytelling game transferred to a digital platform, where randomness and the gameplay scenario are managed by the game engine, and the player controls their digital avatar.
- Multiplayer Online Role-Playing Game (MORPG), a variant of the computer version of a storytelling game, yet with a large number of online players participating in the game simultaneously.

Niektóre z klasycznych gier RPG mogą trwać długo. Czasem nawet bardzo długo. W jednym przypadku ekstremalnie długo: <https://www.youtube.com/watch?v=nJ-ehbVQYxl>

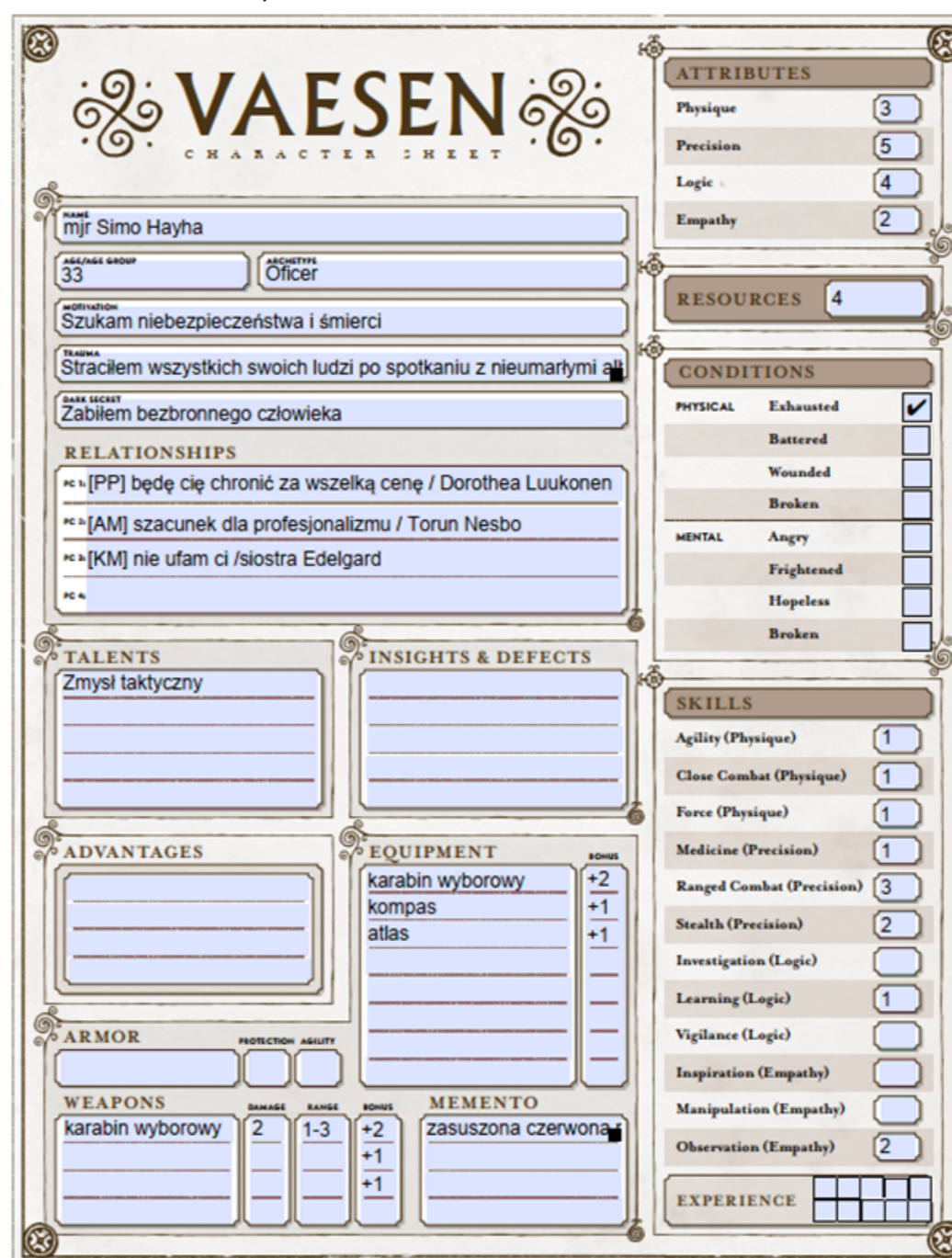
This is how Gary Collins Brata Winardy compares educational role-play games with just role-play games in his article "Role, play, and games: Comparison between role-playing games and role-play in education":

This is how Gary Collins Brata Winardy compares educational role-play games with just role-play games in his article "[Role, play, and games: Comparison between role-playing games and role-play in education](#)":

For clarity's sake, it should mention that some players make no distinctions within storytelling games and simply regard any strongly story-based games narrative, independent of their genre. Given that theoretical issues can easily take a back seat to objectives in the educational use of storytelling games, let us consider a handful of examples of storytelling and "storytelling" games for educational use:

1. Storytelling games in education of children and adolescents:

- [Minecraft: Education Edition](#) is a version of the popular Minecraft that has been adapted for educational needs. Teachers use



it to teach mathematics, history, geography, and programming, while students can create their own worlds and solve tasks related to curriculum content. "Latin explorers" is the part of Minecraft that is well aligned with the subject matter of the WIRE project.

- **SimCity EDU** is an educational game used in primary and secondary education. Students learn about economics, sustainable development, and urban planning by creating their own virtual cities.

2. Storytelling Games in Higher Education:

- **Foldit** is a computer game involving solving protein puzzles to support research in biology.

events. Students learn critical thinking, argumentation skills, and understanding of historical contexts.

3. Storytelling Games in Adult Education:

- **World Without Oil** is an online narrative game that transports the participants to a future where petroleum suddenly ceased to be unavailable. It develops awareness of sustainable development and energy in adult participants.

- **Diplomacy** is a board game often used in personal development programmes and conflict management. In the game, participants must negotiate and make strategic decisions

Elements	Educational role-play	RPG
Definition	Instructional method that involves some form of simulation where reality is represented with a reproduction of its elements within frame of play.	What is created in the interaction between player or players and game master within a specific diegetic framework.
Diegetic Framework	Focusing on how narrative elements can support learning objective.	Focusing on world building and interaction with game mechanic.
Role	Role concept in both educational role-play and RPG involves social and functional role that came with their own expectations. Differences can be seen in contextual form, connected to diegetic framework of the activity. Otherwise, both allows for reduction of consequences while still maintaining the experience of being in a role.	
Play	Play is a mental augmentation, imposed on a fictional situation or case as a form of learning.	Play is the imposing of meaning into the act of make-belief. Furthermore, play is a pre-step towards state of game.
Game	Transgression to game state may indicate a breach in design of educational role-play.	Game state is the intended design of RPG.

Students and researchers work together to solve protein-related issues.

- **Reacting to the past** is a programme at institutions of higher education that allows students to participate in simulations of historical

to achieve goals.

These examples illustrate the diverse range of educational applications of storytelling games at various levels of, also adult, education. Storytelling games can be an effective

tool for engaging students and learners, developing critical thinking skills, and interactive transfer of knowledge.

An interesting treatment of the use of storytelling games in education comes in an article by Anna Michalik and Michał Kostrzewski literally entitled "Narrative Games as a Method and Tool in Teaching" ([Gry narracyjne jako metoda i narzędzie w dydaktyce](#)) and in Antonio Ruiz-Ezquerro's article "[Rolling dice and learning - using role-playing games as a pedagogy tools](#)".

This article's crucial paragraph

...or an encouragement to start developing games aimed at education and development yourself. The best method of learning how to design educational storytelling games consists of two steps:

1. Play various games several times, and
2. Start developing games your way.

There are many valuable game design guides available, e.g. [Gamedesigning](#), [Board Game Design Lab](#), [Stonemaier Games](#), [GROWing game](#) ([Polish language version](#), [English language version](#)), yet the only effective way for developing as a game designer consists of two steps.

Every journey begins with a small step, so take a piece of paper and a pencil, and start designing your game now. And then... continue. Good luck!

What should you keep in mind when designing your own game?

1. Set developmental objectives for the game:
 - Make them SMART.
 - Include concepts related to outcomes and learners: "the learner: knows / can / understands / is capable of / remembers".
2. Define your organizational framework:
 - Who will your players and game master be?
 - What will game mastering be like?

- How will participants be organised within the space of the gameplay?

- Where and how will the gameplay take place?

- Gameplay time

- Replayability: how often can the same person play this game?

3. General concept: what gets rewarded in the game, what gets penalised, and what the game disregards.

4. Mechanical objectives: who wins, who loses, and why?

5. The plot and tale: what are the details of the world of the game?

6. Detailed concept

- Research

- Data

- Modelling

7. Detailed concept - game mechanics:

- Complexity of rules

- Gameplay balance

- Interactions between participants

- Order of moves (turns)

- Turns, rounds, and phases - structure

- Movement

- Chance

- Points to win

- Operational points

- Auctions/bidding/negotiations or other specific forms of gameplay

- Resources available to players in the game

8. The board and props

- Dice

- Tokens

- Markers

- Character cards

- Playing cards

- Currency
- Timekeeping
- Component packaging
- Props
- Board

9. List of game rules

When designing a game, it is important to remember that its future participants will find different aspects most satisfying. For this reason, it is crucial to include elements in the game that will make each type of player enjoy the game. The most popular player taxonomy is Richard Bartle's model, which identifies four main player types:

- Killer - is eager to compete and win
- Socializer - seeks cooperation and expects social interactions
- Achiever - aims to reach the goals set
- Explorer - wants to learn as much as possible

In real life, a player's profile often brings multiple types together; sometimes they are evenly distributed, and sometimes dominated by a single type.

A quasi-conclusion

Educational games, and narrative ones in particular, are fascinating educational tools capable of kindling student interest and supporting the development of skills and knowledge, and even of shaping attitudes. It is worthwhile to introduce innovative and engaging teaching methods to respond more effectively to student needs. As a result, by evolving in a creative and interactive environment, education becomes not only more effective but also more satisfying for all the parties involved. In light of these possibilities, educational games - let us reiterate: not always digital - emerge as an inspiring element of modern education, ready to transform traditional learning communities into dynamic spaces of learning, where each student can find their own path to development.

NOTE: You can check your player profile for yourself by taking a simple test at <http://matthewbarr.co.uk/bartle/>.

For clarity's sake, let's note that, rather than being a particularly sophisticated diagnostic tool, the test should be treated as an amusing way to illustrate R. Bartle's model.

Interviews

with students



Why have you joined the WIRE project?**GIOELE:**

I decided to participate in this project after the University of Bologna sent an email about WIRE to all students of history. After I read it, I wanted to know more about it because this theme (women in resistance) is always overlooked in research on contemporary history.

MARIONA:

When I first heard about the project, I already found it very striking. The idea of mixing gender studies and resistance studies was really appealing from the beginning. Added to my own historical interests for future investigations, the idea of getting such knowledge in an international community made the decision very clear to me: I had to be here.

SPYROS:

Well, I am here because I really wanted to experience something unique such as this project and to meet new people and places. Also, I wanted to shed some light into the role of women against totalitarian rule. It is a subject that is rarely, if ever, talked about and as an aspiring historian, I felt a strong obligation to help shed some light on this subject.

MAREK:

I am here to get to know and retell the past. History as a science is changing, we are moving away from political history, and even if we still study it, we try to look at it from different perspectives. One of such perspectives is the role of women in European resistance movements, including Polish Solidarity. Until we explore this topic, we will not be able to fully know and understand our history. And superficial knowledge can be more dangerous than not knowing anything at all.

In these workshops, we are dealing with a rather unusual combination - on the one hand, the world of games, and on the other, the history of women in resistance. Why do you consider this topic important?**GIOELE:**

I think reflecting on the role of women in resistance is really important for our society because it means recognising their indispensable work in the resistance, so dispelling the conviction that the resistance movements were not only formed by men. Here in Poland we thought that would be a great idea using women's stories to create educational games (either board games or virtual games), and by doing so, making those stories more attractive for people of all ages.

SPYROS:

I found the whole idea of mixing the lives of women in resistance with board or video games very interesting. I think it is important because it can introduce new people to their lives and deeds and make them learn some history that is less well-known. And they can do that by having a fun time so that's always a plus.

MARIONA:

I think it is important, precisely, because it is unusual. In my opinion, historiography has to adapt to new communication skills in order to be present in society. For that reason, combining gaming industry and a very strong and necessary historical topic, such as women in resistance, is very useful so everybody can access this knowledge in a fun and critical way.

MAREK:

I believe that games not only are a lot of fun, but also are a great medium for transmitting historical knowledge - and not only historical but knowledge in general. Due to their immersive nature games can reach the audience often better than books or even movies. Of course, it's important to be careful in all this so as not to deprive too much the game of factual content and not to sell it to players as just a pseudo-historical piece of cheap entertainment.

What did these workshops mean to you? What surprised you?**GIOELE:**

These workshops helped me to learn more about the role of women in the resistance, but also about the existence of different types of resistance in our four countries. In fact, the time we spent together with the other students was also a time of socialising and exchanging ideas.

SPYROS:

I had the honour of being in a very competent and funny team. I had an incredible time with them. I particularly enjoyed our brainstorming sessions and the all-around great mood that was present during our cooperation. I was kind of surprised with myself because I was a little anxious about my performance. I also was pleasantly surprised seeing how the human mind can take ideas and make them into a fun game very quickly.

MARIONA:

I personally enjoy video and board games a lot, so these workshops were extremely fun. In my own experience, working with international teams was an amazing experience. We were all the time working in the same vibe and our ideas just connected perfectly. I think, in a way, that was the most surprising thing to me: how sharing so different, personal, cultural and political backgrounds could end up so well and with such a good product.

MAREK:

For me, these workshops are an opportunity to gain valuable knowledge, expand my competences and meet many interesting people. What surprised me the most was the fact (not fully realized until now) how many perspectives one can encounter during historical research. For example, the topic of communism. What we as Poles see as the greatest evil is something totally different for Greeks, Italians and Spaniards. It is surprising, forces discussion and exchange of views - and this is probably the most valuable thing.

What opportunities do you see for using the knowledge and skills acquired during the workshops?**GIOELE:**

After these two workshops (and I'm sure the other two will confirm it), I understand better that there are different good ways to make people more conscious about WIRE and their main role during the resistance. Now it's our turn to keep those stories alive.

MARIONA:

I think these skills will be very useful in the near future, even in the present. Whether we like it or not, our society is moving away from books and traditional media and towards fast news and full-blown content. In a way, being able to produce this simple but very accurate content can attract a lot of people to our discipline, giving them the opportunity to go deeper if they want to, once they've made that super fun first "historical contact".

SPYROS:

This is a tough question. Well, I think that I learned to cooperate with people from different countries, with different views and cultural backgrounds. I also learned to separate the roles in a group project which I think will be very beneficial in similar future endeavours.

MAREK:

The knowledge we gained during these workshops is not obvious even to specialists. I think that as a historian I could explore these topics in my later career. Especially women fighting in the Greek, Italian and Spanish resistance movements is a topic that is not known at all in Poland. So there are many things to do here!



GAME

prototypes

Act of

FREEDOM

Game type: Historical card game
2-6 Players.

Introduction

This game is inspired in the life of Halina Mikołajska, a theater actress who played a significant role in the anti-communist opposition in Poland. Born in 1925 in Krakow, she faced personal tragedies during World War II but persevered, engaging in underground theater and later becoming involved in opposition activities. Despite persecution and threats, she continued her activism, even participating in hunger strikes for political prisoners' release. Despite persecution and threats, she continued her activism, even participating in hunger strikes for the release of political prisoners. She died in 1989 from cancer, but not before witnessing Poland's first free elections and casting her vote. Her memory is honored with a statue in Warsaw, recognizing both her political activism and artistic prowess.

The objective of the game is to help her reconstruct her story and perpetuate her memory.

How to play

Deal 3 cards to each player and the rest are placed face down besides, forming the discard pile.

Objective

Be the first player to complete a part of her life; if you have 4 of her experiences in front of you (one of each colour) without an attack, you win the game.



Mechanics

1 action per turn, then draw another card. You also have the option to discard directly.

Type of cards

- Life events
- Artistic achievements
- Activism
- Personality
- Wildcards (colourful)

Additionally, there are attacks for each type of card. There are different options to respond:

- 1. Attack:** place an opposite card on a good one.
- 2. Destroy:** Place a second card, removing that colour from play and taking them on your board.
- 3. Neutralize:** You can destroy an opposite card by playing a same-colour remedy card on top.

Click [here](#) to see the oral presentation of the prototype with a video example of the game.

Authors:

Lampros Guveli
Francesco Fornasa
Karolina Wierzba
Lucía González

Halina Mikołajska

(1925-1989)

Marek Blacha, Kinga Handzlik, Błażej Pocięty, Karolina Wierzbicka

When it comes to the struggle against the undemocratic communist system in post-war Poland, most attention is focused on the achievements of men associated with the political opposition of the time. Women tend to remain in the background, even though their achievements were no less than those of men. Halina Mikołajska, a theatre actress, was definitely such a woman.

She was born on 22 March 1925 in Krakow, where her father, an officer in the Polish army, was stationed at the time. She spent most of her childhood in Warsaw, but at the beginning of the Second World War she moved with her mother and three sisters first to Lviv and then to Krakow.

World War II had dramatic consequences for her family. Halina Mikołajska lost her father, and after the death of her sister, her heartbroken mother lost all interest in looking after her home or her remaining daughters. At the time, Halina Mikołajska was acting in Adam Mularczyk's underground theatre in Krakow. However, she could not fully concentrate on her acting career because she was also involved in the illegal cigarette trade to support her family and, deep in her heart, she dreamed of becoming a professional singer.

As early as her teenage years, Halina showed an interest in both the arts and the sciences. After the war, inspired by the achievements of Polish Nobel Prize winner Maria Curie-Skłodowska, she studied chemistry at the Jagiellonian University for a while, but she still dreamed of a career as a singer. After graduating from the National School of Drama at the Sary Theatre, she began her career on the stage of the Krakow Theatre, where she was immediately successful. Even before graduating, she played Eurydice in Orpheus and Desdemona in Shakespeare's Othello at the Sary Theatre in Krakow, winning the recognition of both the public and the critics.

In 1950, Halina Mikołajska decided to return to Warsaw, where she also began to work in film and television, increasing her fame and recogni-

tion as an artist. She had been married twice before, and in 1955 she finally married the Polish writer and reporter Marian Brandys, with whom she remained for the rest of her life. They had no children of their own, but Halina's niece lived with them and the couple treated her as their own daughter.

It was already at this time that Halina Mikołajska began to feel the uneasiness that resulted from living every day under the conditions of the dictatorship, but she continued with her career as an actress. In March 1968, Poland was at the height of a growing social crisis linked to restrictions on civil liberties, censorship of the arts, anti-Semitic campaigns by the authorities and attempts to exclude young people from the country's political life. At the time, Mikołajska was still on stage, but she was already thinking about protesting, especially in light of her husband's Jewish background.

In the 1970s she consciously became fully involved in opposition activities. She admitted, however, that she was not politically motivated, but rather motivated by her moral dilemmas. She did not agree with the violation of human rights and the harassment and imprisonment of people considered politically inconvenient. Mikołajska was particularly inspired to begin her activities by the book *Teatr i film III Rzeszy*, written by Bogusław Drewniak, which made her aware of the propagandistic nature of the communist system of which she, as an artist, was a part.

In 1975, she signed a letter by 59 intellectuals expressing their objections to planned changes to the constitution. These included provisions on the inviolability of Poland's alliance with the USSR and the indisputable role of the Communist Party.

In June 1976 there was a wave of protests in Poland, linked to a sharp rise in food prices. They were brutally suppressed. In response to these events, the Workers' Defence Committee was formed, and Halina Mikołajewska joined it imme-



https://commons.wikimedia.org/wiki/File:Halina_Miko%C5%82ajska.jpg?uselang=pl#Licencja
Author unknown

diately after its creation. She attended workers' trials and collected money for the families of the imprisoned. During her stay in the West, she also collected funds and informed emigrants and representatives of world culture about the situation of the opposition in Poland. Together with her husband, she made her flat available to organisers of opposition meetings and to women in need.

In 1979 she took part in a three-week hunger strike at the Church of the Holy Cross in Warsaw. The strike was for the release of dissidents imprisoned in Czechoslovakia for fighting for basic human rights, including the right to privacy and freedom of speech.

The ruling party did not overlook her activities and in 1976, as a result of her signature on the Letter of 59, her name was added to the censorship list, making it impossible for her to perform in state theatres, on radio or television. This marked the end of her career as an actress. She remained formally employed at the theatre until 1983, when she decided to officially leave the stage and retire.

Harassment by the Security Service (SB), the political police of the time, affected not only her career but also her private life. She received silent phone calls. She was harassed at home and her locks were glued shut. She received letters with ridiculous accusations and death threats. Her car kept breaking down because unknown perpetrators kept slashing its tyres or throwing paint or varnish on it. On several occasions it was set on fire. They even went so far as to physically abuse her by staging an attack on a night train. Despite the great support of the theatre audience, letters and bouquets of red and white flowers, the SB campaign took a heavy toll on the actress' mental state, and in 1976 she attempted suicide by taking forty Valium pills. However, her life was saved and, despite health problems, she returned to opposition activities.

Martial law was declared in Poland on 13 December 1981. The aim was to stop the wave of strikes and general social unrest caused by the ruling political system. At that time, like thousands of other women and men, Halina Mikołajska was interned, i.e. imprisoned in the women's prison in Gołdap, from where she was later

transferred to Jaworze and then to Darłówek. Of course, being placed in such a centre meant imprisonment, as it was impossible to leave the place, and women held there were subject to constant surveillance and harassment. Halina was released after five months, in 1982, thanks to the support of the acting community. After her release, she began to perform as a one-woman theatre group in churches and private homes, mostly with religious themes or poetry that was forbidden by the censors.

Halina Mikołajska died on 22 June 1989 after a year-long battle with breast cancer, but not before she had witnessed the first partially free elections since the Second World War, in which she had taken part a few days earlier, on 4 June 1989. Despite her serious condition, she was carried on a stretcher to a polling station set up in the hospital so that she could vote.

She was a self-confident woman, ready to fight for what she believed in, and above all for equality and respect for another human being. By choosing the path of an opposition activist, she made a dramatic decision to gradually leave the theatre and film. A statue of Halina Mikołajewska in the Marshal Edward Rydz-Śmigły Park in Warsaw commemorates her achievements, and a sheaf of papers in her hand may represent either a theatre script or the previously mentioned Letter of 59 signed by her, so she is remembered not only as a political activist, but also as an excellent, intelligent and sensitive artist.

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CHICCHI

Type: board game

Introduction

You are in northern Italy in 1944. Groups of partisans are fighting to liberate the country from German Nazis and Italian Fascists. It is dangerous, but fear is their greatest enemy.

Overview

At the beginning of the game, each player is secretly assigned to one of three roles: Chicchi, Partisans or Fascists. The Fascists have the majority, but they don't know exactly who everyone is. The Partisans have to resort to secrecy and sabotage to achieve their goals. Chicchi plays for the partisan team. Nobody knows each other's identities. The Fascists win by performing five (5) Fascist actions or by killing Chicchi. The Partisans win by taking five (5) Partisan actions, or if Chicchi is elected decision-maker after three Partisan actions.

Game play

CHICCHI is played in rounds.

1. Pass the Game Master placard. At the start of a new round, the Game Master placard moves clockwise to the next player, who becomes the new Game Master.
2. The Game Master nominates a Decision Maker by passing the Decision Maker placard to any other eligible player (the last Game Master and Decision Maker are not eligible to be nominated).
3. The other player uses the 'Yes/No' card to decide whether the nominated player can be the Decision Maker.

Setup

Shuffle the Fascist and Partisan Action cards. Turn the deck face down. You 'll need 11 envelopes for each player, and each envelope should contain a Secret Role card, a corresponding Group Membership card, and one (1) Yes/No card. Once the envelopes are filled, shuffle them so that each player's role is a secret! Each player should be dealt one envelope at random. Once each player has been dealt an envelope, all players should secretly examine their Secret Role cards. Randomly select the first Game Master and give their player both the Game Master and the Decision Maker.



4. If elected, the Game Master takes three Action cards from the deck and examines them. He then discards one card and passes the other two to the Decision Maker.

The Decision Maker chooses an action from the two cards received and places it on the Partisan/Fascist Table.

When each group reaches the 'Convert a Partisan/Fascist' card, everyone must close their eyes except the Decider, who touches the person he wants to convert.

Autorzy projektu:

Kinga Handzlik
Marialena Kekempanou
Gabriela Moreno
Federica Vincieri

Teresa Mattei (1921-2013)

Francesco Fornasa, Luca Reineke, Alice Moschino,
Federica Vincieri

Growing up in the years of Fascism

Teresa Mattei was born in Quarto (Genoa) on February 1, 1921 and was the third of seven siblings in a middle-class Catholic family. Her father Ugo Mattei was a liberal supporter of the Mazzinian idea, a law graduate but an engineer by trade, who enlisted as a volunteer in World War I only to return from the front as a committed pacifist. Her mother Clara Friedmann herself was from an educated family in which both parents were university graduates and experts in languages (from her maternal grandmother Mattei inherited the name Teresa).

Although those were the years of the rise and affirmation of Fascism, the sons and daughters of the Mattei household grew up in a culturally open and lively family climate marked by free and nonconformist reasoning and political engagement.

After ups and downs and various moves, caused in part by Fascism's abuse towards their father, the family moved in 1933 to Bagno a Ripoli, near Florence, to a place that, according to Ugo Mattei's belief in an impending conflict in which Florence would be spared from bombing, would have been peaceful. However, in that town too Ugo Mattei, an active member of Giustizia e Libertà [Justice and Freedom, an antifascist clandestine organisation], was persecuted for his ideas opposed to the regime and subjected to preventive arrest during Mussolini's visits to the city.



Photo of Constituent Member Teresa Mattei:
http://dati.camera.it/ocd/deputato.rdf/d19260_0

During the years of the regime, Teresa Mattei grew up in a strongly anti-fascist environment, thanks to the important intellectual contamination with the frequenters of Mattei's home, but also to the precocious activities, shared with other members of the family: from boycotts - such as that of daubing a tombstone just before a parade organised by the fascist authorities against the sanctions given to Italy after the war of aggression in Ethiopia - to propaganda through the distribution of leaflets.

Antifascism and Disobedience in Practice

During the years of the civil war in Spain, the Mattei family was an active supporter of the Rosselli brothers, who fought in the International Brigades alongside the Republican government. After crowdfunding for the Rossellis, Mattei, 16 years old back then, was given the task of undertaking the journey to Nice completely alone to deliver the sum of money. On her return, probably followed, she was arrested and imprisoned in Mantua, where she had gone to deliver a letter from Carlo Rosselli to Don Primo Mazzolari, a parish priest against the regime. She was freed thanks to the intervention of her father Ugo Mattei, who convinced the fascists that it was a trip to learn French. The Matteis found as much shared ideas, democratic and anti-fascist values within the walls of their home, as they did found hostility and difficulties in institutional environments, steeped in Fascism's disvalues of violence and discrimination. Teresa Mattei would always show herself as a woman with great critical capacity and an aptitude for rebellion, even in her childhood. She thus recalled an episode from when she was eight years old: "I went to confession. The priest told me that I had to recite three Hail Marys for the Pope, and I replied, 'but the Pope is a pig!' [...] The Pope

was a pig to me because he was a friend of Mussolini. From that moment on I avoided going to church: he did not persuade me”.

Disobedience to institutions was demonstrated on several occasions especially in the school environment.

“I was born precisely in 1921 when Fascism was beginning, so my life was marked by tremendous clashes with this shameful ideology that has blighted our lives. In school, from an early age, we were used to believe, obey, fight and we believed, we fought but for other things... we disobeyed because we had other ideas”¹. And again “the Resistance was also made up of small things, which began long before September 8th [Italian Armistice with Allied Troops], long before June 10th 1940 [beginning of WWII for Italy]”².

At the end of the Ethiopian War, Fascist authorities invited schools to celebrate the empire in the streets of the city, but Mattei decided not to go on the streets, forcing the high school to remain open. To those who told her that that symbolic gesture could cost her dearly, she replied, “I hate war and I hate all colonial wars, I hate everything that is violence.” Mattei’s steadfastness in upholding fundamental values is exceptionally demonstrated in the episode that earned her immediate expulsion from all schools in the kingdom in 1938, when she was in her second year of high school: following the promulgation of the racial laws, during a teacher’s racist propaganda speech, Mattei stood up and said, “I am getting out because I cannot witness these shames”³. She still managed to take her high school diploma as a private student, thanks to Piero Calamandrei [one of the most important Italian political figure during the Resistance and after], a friend of her father’s, who found a legislative ploy and encouraged her to continue her battle.

¹ “Il secondo sesso: la storia delle donne a 60 anni dal voto”, cit. in P. Pacini, La costituente: storia di Teresa Mattei. Le battaglie della partigiana Chicchi, la più giovane madre della Costituzione.

² Speech to students of “Michelangelo” High School, Florence, January 30th 2006.

³ (See previous reference).

Chicchi

She enrolled in the philosophy course at the university and in 1940, upon the announcement of Italy’s participation in the world conflict, organised an anti-war demonstration together with other colleagues, comrades that were later also active in the Resistance. The men of the Mattei household were called to arms, and in particular her father served in one of the war production factories in Florence, where Teresa Mattei was able to break in and engage in anti-Fascist and anti-Nazi propaganda through the packing of leaflets together with war material, as well as sabotaging machinery together with other women.

Mattei shared many of the anti-Fascist and resistance choices, such as that of joining the Communist Party in 1942, with her brother Gianfranco: a chemist with a brilliant and precocious academic career, a close collaborator of Professor Giulio Natta (Nobel Prize in 1963) and a university professor at the age of twenty-four, he would leave research in favour of the liberation struggle. On July 25, 1943, when after years of wars, military defeats, loss of lives, bombings and discontent among the population, news came of the vote of no confidence of the Grand Council and the fall of Fascism with the arrest of Mussolini and the appointment of Pietro Badoglio as head of the new government of Italy, Teresa Mattei was invited by her brother Gianfranco himself to attend a large anti-fascist meeting in Milan.

With September 8th 1943 and the announcement of the signing of the armistice, wartime events precipitated and Italy became a direct battleground between two foreign armies and between two opposing sides of the Italian population. During the Nazi military occupation of Florence, Teresa Mattei, with the battle name “Chicchi”, became active and went into hiding within the Women’s Defence Groups (GDD), the Communist Youth Front and the Patriotic Action Groups (Gap). Like other women, she took part in various activities: propaganda, assistance and rescue and transportation of weapons, ammunition, documents and information as a

courier girl. She would later recall, “The most important thing in our lives is to have chosen our side. It was in the Resistance that I learned that it was important for women to participate in political life as well as in the struggles. It was a great school for me: to have chosen the field at the time when we had to do everything to win and regain freedom... we understood that fear was our enemy”⁴. And “In the partisan war I was a courier girl, carrying weapons, all those things that were dangerous for men [...] I went more unnoticed than a man”⁵. In order to function as a liaison between the Youth Front and the Communist Party, Mattei was put in contact with Bruno Sanguinetti, an intellectual and Communist militant in spite of himself being the son of a prominent industrialist who financed the PNF [Partito Nazionale Fascista, National Fascist Party], as well as her future husband after the war⁶. Mattei participated in the Resistance without taking up arms: “I had a horror of weapons, I did not like war at all, I never shot for example. I used fountain pens, one of those black ones that were around then and holding one of them in my hand as if it was a gun, I managed to take away the takings of the State Railways of Florence, which were then channelled to Verona to finance the partisan war. Another time I managed to seize a batch of hams from a large farm to feed fellow partisans”⁷.

“Due to very unfortunate circumstances”

In the meantime her brother Gianfranco, who had joined the Gap in Rome with the task, thanks to his scientific knowledge of organizing and improving the production of ordnance for the fight in the city, was arrested due to the

⁴ “Il secondo sesso: la storia delle donne a 60 anni dal voto”, cit. in P. Pacini, La costituente: storia di Teresa Mattei. Le battaglie della partigiana Chicchi, la più giovane madre della Costituzione.

⁵ S. Soldani “Teresa Mattei”, in P.L. Ballini (eds), I deputati toscani all’assemblea costituente: profili biografici, Florence: Tuscany Regional Council, 2008.

⁶ MONTE_Mattei_12.

⁷ “Il secondo sesso: la storia delle donne a 60 anni dal voto”, cit. in P. Pacini, La costituente: storia di Teresa Mattei. Le battaglie della partigiana Chicchi, la più giovane madre della Costituzione.

denunciation of a spy and locked up in the detention and torture place of Via Tasso. Learning of the capture, the Mattei family tried the path of intercession of the Vatican authorities through the acquaintance of Cardinal Giovanbattista Montini, the future Pope Paul VI, who on behalf of Pius XII sent a letter of supplication to the Nazi commander Herbert Kappler. The latter, according to reports by Brother Pancrazio Pfeiffer, who acted as intermediary on Montini’s behalf, tore up the letter without opening it and replied that “Lieutenant Priebke will make this terribly silent communist speak by physical and chemical means”. As a witness, Teresa Mattei would report this episode in the 1990s trials brought against Erich Priebke, which brought him the conviction for the massacre of the Fosse Ardeatine more than fifty years later⁸.

Gianfranco Mattei, out of fear of not resisting torture and of betraying himself, hanged himself with the belt of his pants in February 1944, after telling his comrades to place all the blame on him and writing a note to his family: “Dearest parents, due to very unfortunate circumstances for which one cannot blame only adverse fate, I am afraid that these will be my last words. You know what a bond of ardent affection binds me to you, the brothers and everyone. Be strong, knowing that I have been too. I hug you all”. The body was found following a long search only in August 1945.

“Such a good girl cannot be a partisan”

In the whirlwind of violence that war generates, the grief for her brother Gianfranco was compounded by further suffering for Teresa Mattei. En route to Rome, where she was on her way to meet and comfort her parents, she was arrested, tortured and raped by German soldiers. Thanks to the intervention of a Fascist hierarch, who freed her because he was convinced that “such a good girl cannot be a partisan”, she managed to escape and get to safety in the night, finding refuge in a convent. Mattei suffered this further violence on

⁸ <https://www.radioradicale.it/soggetti/11161/teresa-mattei>

her own body as a woman and, like others, silently carried the marks of this episode with her, being able to recount the episode of the violence she suffered only after fifty years⁹.

Despite the painful personal events, Mattei resumed her post as a resistance fighter, helped organise the March 1944 strikes in Florence and Empoli, witnessing the ensuing Nazi-Fascist repression with the deportation of workers, and participated in sabotage actions in the city: "The only time I wore lipstick in my life was to place a bomb. I was so unrecognisable"¹⁰.

Mattei's biography is representative of how life during wartime sometimes took dramatically adventurous forms, such as the episode that forced her to graduate early because of her activity as a saboteur; in fact, fleeing from the Germans after blowing up a convoy of explosives, she took refuge in the university, where her professor managed to cover for her by improvising with other colleagues a graduation committee, which actually validated her thesis discussion.

According to what was revealed years later, Mattei participated, although indirectly, in one of the most talked-about resistance actions in Florence, namely the killing by the Gap of the philosopher and theorist of Fascism, Giovanni Gentile, who, as a professor at her university, was pointed out by her to the resistance group¹¹.

As the Allies advanced and in anticipation of the liberation of Florence, the situation in the city became increasingly complicated. While the military committee decided to aim for liberation through insurrection and, at least in

⁹ Interview by Gianni Minà with Teresa Mattei in the historical archive of the newspaper «Il Manifesto», <https://archiviopubblico.ilmanifesto.it/Articolo/1997003676>

¹⁰ Interview by Gianni Minà with Teresa Mattei in the TV programme "Gianni Minà. Cercatore di Storie" (Gianni Minà. Seeker of stories), 1997, <https://www.raiplay.it/video/2023/07/Gianni-Mina-Cercatore-di-storie---Storie-di-donne-EP6---15072023-d91b080b-e04b-407f-b41c-a2bbb656ae85.html>

¹¹ A. Carioti, Così abbiamo ucciso Gentile, in the newspaper «Il Corriere della Sera», 06.08. 2004.

the initial plans, to do so autonomously from the Allies, the Germans decreed a state of emergency, blew up the bridges over the Arno river, and besieged the city, effectively making it a battlefield with unforeseen timing and modalities compared to what the partisans had envisioned. In this context Mattei, active as a courier girl among the crossfire, was in command of the "Gianfranco Mattei" company of the Youth Front, among others along with her brother Nino. "I commanded 50 partisans and on the eve of the Liberation day we were joined by many Garibaldians who came down from the mountains and some Russian, British and Scottish ex-prisoners of war who helped us. I had the respect of everyone and I was not an exception: there were many women indeed"¹².

"A different and democratic Italy"

Once the war was over, Mattei did not stop fighting, albeit in different forms: "I went from armed struggle to political commitment to build a different and democratic Italy, freer and more fair". Since the creation of the Italian Women's Union (UDI), she was its member and leader, fighting for the right to vote and the eligibility of women, engaging in the electoral campaign for the June 2nd 1946 vote, which established the Republic as an institutional form and elected the members of the Constituent Assembly to write the constitutional text. At the age of twenty-five, she was the youngest elected and one of twenty-one Constituent Mothers. She was appointed secretary of the presidency, participating enthusiastically in the work, dealing with men and women of different political forces and generations, and was later entrusted with the task of delivering the finished text of the Constitution to the provisional Italian President of the State Enrico De Nicola.

Always careful to assert the principle of substantive equality against all discrimination, she was committed to affirming and defend-

¹² M. Bonciani, Liberazione. 64 anni dopo Teresa Mattei racconta quei giorni a Firenze, da «Corriere Fiorentino», within the newspaper «Corriere della Sera», 10.08.2008

ing the rights of women and the weakest. In 1946 it was she who suggested to Luigi Longo (vicesecretary of the Communist Party at the time) that it would be more appropriate to choose the mimosa as the flower symbolising Women's Day, equally beautiful and fragrant, although easier to find and more modest than others such as orchids. To convince Longo, Mattei invented the existence of an ancient Chinese legend that the mimosa represented the female figure.

"A path of truth, of justice, of freedom"

In 1948 she refused to stand in political elections, partly to preserve her strong desire for autonomy of judgement over party decisions, partly because of disagreements she had directly with Palmiro Togliatti - Communist Party Leader - also concerning her private life. In 1955 she was disbarred from the Communist Party for her anti-Stalinist criticism.

In any case, Teresa Mattei carried on her social, cultural and civic commitment throughout her long life, in particular she promoted initiatives for peace, and with a focus on the younger generation, on the rights of children and girls, she dealt with education and alternative learning processes. With the idea that anti-fascism is a cardinal point with respect to which one always knows how to orient oneself, she participated in the years of protest between the 1960s and 1970s in Pisa, supporting the workers' and students' struggles and always defended the Constitution. Despite her advanced age, she went on the streets in 2001 for the demonstrations against the G8 meeting in Genoa, denouncing from the very beginning the very serious suspension of democratic rights.

In one of her most important interviews, when asked what a woman who had lived (and suffered) so much had learned, she replied "that man can be perfected, that he can progress along a

path of truth, justice and freedom".

Teresa Mattei died in 2013 in Lari (PI) at the age of ninety-two. Streets, squares, schools, books, and a play have been dedicated to her in the name of her struggles and commitment^{13,14,15}.

¹³ MONTE_Mattei_33 <https://www.controradio.it/firenze-dedica-una-via-alla-partigiana-dell'assemblea-costituente-teresa-mattei/>

¹⁴ MONTE_Mattei_34 <https://www.teatrodilari.it/difattoteresa-storia-di-una-donna-della-costituente-30-novembre/>

¹⁵ <http://www.stormi.info/la-mimosa-della-partigiana-chicchi/>



CRYPTONYM

Type: Card game

Authors:

Marek Blacha,
Thomas Zisi,
Victor Cuenca,
Gioele Tammaro

The story

This game is inspired by the story of Generosa Cortina Roig who was a Spanish woman who participated in the Resistance during World War II and was later imprisoned in a concentration camp, which she survived. As a player, you take part on the Resistance and you must help them complete some of their risky missions and avoid danger.

You are part of the resistance movement. Working underground is dangerous and requires caution. You don't know who might turn out to be a traitor, so during the game you can only communicate using conspiracy cards.

Objective

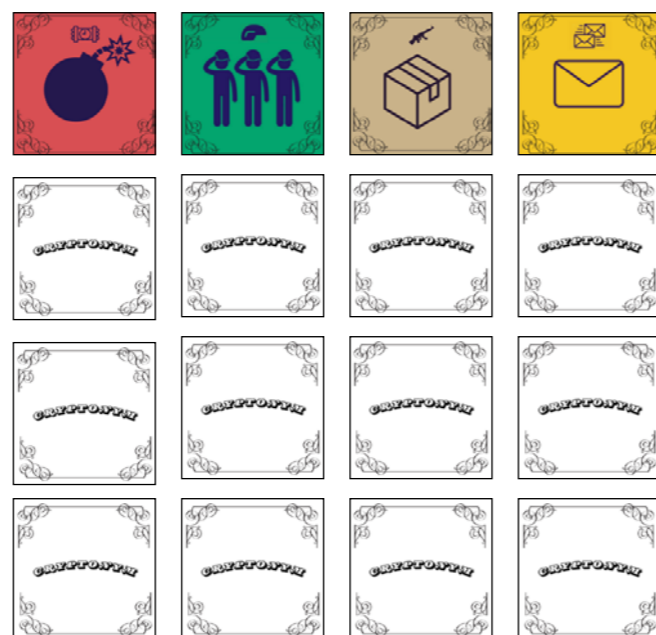
In a set number of turns, Players try to gather the Challenge Cards by 4 groups: Soldiers, Bombs, Money and Delivery.

Setup

Shuffle the Challenge cards and place them face down in the middle of the table in a 4 x 4 grid. Randomly take the number of Conspiracy cards shown in the Table according to the number of players, without revealing them:

- **2 Players:** 2 One-color cards, 3 Two-color cards, 2 Three-Color Cards
- **3 Players:** 2 One-color cards, 4 Two-color cards, 3 Three-Color Cards
- **4 Players:** 2 One-color cards, 4 Two-color cards, 3 Three-Color Cards

Shuffle the cards and place them in a pile within reach of everyone. The first player is the oldest player.



Game play

When it is your turn, you must take the following three actions, in this order: Look at two challenge cards, move a challenge card, and reveal or place a conspiracy card.

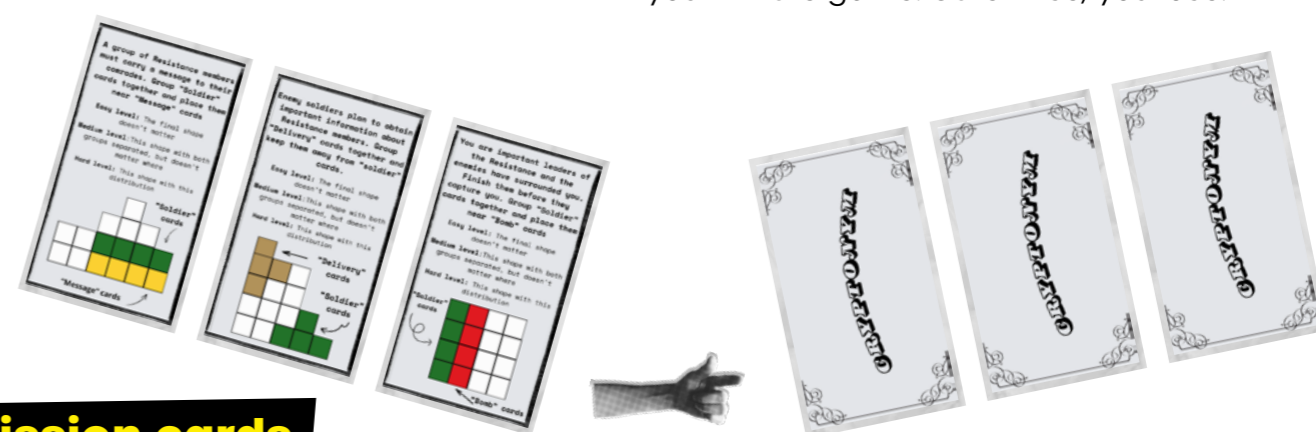
- **Look at two Challenge Cards.** Pick any two Challenge Cards (they don't have to be next to each other) and secretly look at their faces. You can choose the second card after you have looked at the first.
- **Move a challenge.** Choose any challenge card, whether you have looked at it or not, and move it. The card's destination must be adjacent to another challenge card. It is forbidden to divide the challenge cards into different groups; they must always be connected by their sides (not their corners). When moving the challenge card, you may accidentally create two separate groups. This is allowed as long as the groups are reunited at the end of the move.
- **Reveal or place a Conspiracy card.** You must - Reveal a face-down Conspiracy Card, or - play a previously revealed Conspiracy card. All revealed Conspiracy cards are accessible and may not be stacked. A Conspiracy placed on a Challenge Card blocks it. It cannot be

looked at or moved. When placing a Conspiracy, you must choose wisely to provide information to your partners. A conspiracy card gives an indication of the identity of the challenge it locks; it can show: the exact identity of the challenge (single-colour conspiracy card), two identities, one of which matches the challenge (two-colour conspiracy card) or three identities, one of which matches the challenge (three-colour conspiracy card).

Unless a mistake is made, the identity of a locked challenge should match one of the identities shown on the hint card that locked it.

Game end

The game can end in one of two ways: either when a player declares that the Challenges are linked instead of playing their turn, or when the last Conspiracy card has been used to lock a Challenge card. At the end of the game, turn over all the Challenge cards and check if any Conspiracy cards on top of them match. If the challenges are linked (grouped), you win the game. Otherwise, you lose.



Mission cards

As you play Cryptonym, your experience with the game increases and you can try to solve more complex situations. During the setup, you draw or select a mission card. These determine which groups of chal-

lenge cards will be adjacent (or not) at the end of the game. Depending on the difficulty level you choose, you will also have to arrange the cards into a specific shape. If you don't meet these conditions, you lose.

Generosa Cortina Roig

(ur. 1939 w Krzemieńcu)

Mariona Ripoll Ocaña, Laia Segura Mardonado,
Martí Grau Alemany

Generosa Cortina Roig was born in Son (Lleida) on 19 April 1910. She was the daughter of Bàrbara Roig and Jaume Cortina. In 1925, at the age of fifteen, her family situation forced her to emigrate to Granges-sur-Lot (France), where her sister Antònia was already living. There she met Jaume Soldevila Pich, also from Escart (Lleida), whom she married in 1931. After their marriage, the couple settled in Toulou-se, where he worked as a mechanic.

Meanwhile, on the other side of the border, her husband's brothers went to work as smugglers in Andorra to cope with the economic hardships of the post-war period in Spain. Ricardo and Joan Soldevila had fought in the war. Joan had volunteered for the karabiner corps and Ricardo for the air force. But on one of their journeys they were caught smuggling by the Civil Guard and imprisoned in Lleida. In prison, they met a man from Saint-Girons (Ariège, France) whose activities and knowledge of the smuggling networks helped them to set up a network of couriers. Months later, at the beginning of the Second World War, they joined the Belgian De Jean network, which transmitted data and information across the French border (Toulouse-Barcelona) on behalf of the Allies. Generosa and her husband became agents of both networks: the Françoise evasion network and the Belgian De Jean information network.

In 1943, they organised what became known as the SOL line. The network connected the cities of Barcelona and Paris via Toulouse with the help of Generosa and Jaume. The name of the SOL line referred to the first three letters of the name of the courier (Soldevila) at the end of the line, who was responsible for collecting and delivering the parcels to Barcelona. During the Second World War, this line operated as an

Allied information and evasion network linking Toulouse with Barcelona and was managed by four members of the same family.

These networks were responsible for the escape of thousands of people persecuted by the Nazis from various European countries occupied by the Germans. Fugitives took a great risk in attempting to sneak across the Pyrenees: an arrest could lead to deportation or expulsion. The destination varied according to the person who was trying to escape: on the one hand, there were the Allied consulates in Spain and Portugal, while others, such as Jews or young French refugees, had a much harder time.

Another example was the British and North American airmen who were transferred to Gibraltar itself. These networks were organised and subsidised by the Allied secret services, who also provided weapons, forged papers and even radio transmitters for the escape routes. By the summer of 1943 the network was fully operational.

It is easy to deduce from this description that the SOL Line was part of the Pat O'Leary Line, one of the most important evasion, information and postal organisations in the service of the Resistance and the Allies between 1940 and 1944. The Pat O'Leary network was organised by the British secret services and specialised in the evasion of Allied pilots who crash-landed in occupied France.

The SOL line had several routes. First, Ricardo "José" travelled to Barcelona to collect the parcels from the Belgian consulate. Then he would take the parcels from Barcelona to Cerdanya and leave them in a house used as a post box.



Archive Julien Soldevila <https://soundcloud.com/wire-podcasts/generosa-cortina-roig-1910-1987>

There, Jaume "Pablo" would pick them up and take them to Toulouse, where Generosa would deliver them to another member of the network, a woman whose identity was unknown.

When the route in Cerdanya became too dangerous, they moved to the Pallars Sobirà. Again, Ricardo would smuggle the parcels to Escart, while Joan "Rodrigo" would cover the route from Escart to Couflens. In Couflens, Joan would leave the parcels at a trusted house, where they would be collected and taken to Saint Girons. Once there, Jaume would take them to Toulouse, where Generosa would deliver them.

In April 1944, the Belgian government in exile in London launched the Roch mission to evacuate secret agents and particularly important people. The man in charge of the mission, the Belgian air captain Charles de Hepcée, was helped into France by the Soldevila brothers.

Ricardo was responsible for taking him from Barcelona to Pallars Sobirà. There the brothers planned to hide him in a house in Son (Lleida) until Jaume arrived to take him to Toulouse. But for fear of being discovered and denounced by a local man they had the misfortune to meet, they decided to continue their journey immediately.

On his arrival in France, Hepcée was given a contact to guide him through the French countryside, but he abandoned him as soon as he crossed the border. At Ariège, Hepcée was intercepted by a German patrol. On 22 April 1944 he was brutally interrogated, then imprisoned and executed.

This led the authorities to dismantle the SOL line. A month after Hepcée's arrest, on 15 April, the Gestapo broke into Generosa and Jaume's home. On 3 July she was deported on board the so-called "ghost train".

The so-called "ghost train" was one of the last transports to take its passengers to the Nazi concentration camps. And so began a journey that, according to Nazi plans, would take three days to reach the Dachau concentration camp.

The train began its journey by transporting prisoners in trucks from the Vernet d'Ariège camp to Toulouse. There they were joined by pris-

oners from the Saint Michel prison and about twenty women from nearby camps, including other Spanish women. The train left Toulouse on 3 July 1944 with 750 deportees, of whom 221 were Spanish, and arrived in Dachau on 28 August 1944, 54 days after its departure.

The relentless Allied bombing, combined with Maquis sabotage attempts to free the prisoners, slowed down the journey, which was made even more difficult by the constant round-trip in wretched conditions. The prisoners were besieged by hunger and thirst, and the conditions on the train were inhumane, made worse when the train stopped for days at a time as the summer heat set in. The carriages had no ventilation and were overcrowded with people who had nowhere to relieve themselves or sit, and almost nothing to eat or drink. In addition, due to the constant attacks which managed to block the train in some sections, the prisoners had to endure long walks and constant changes of train, in addition to the harsh repressive conditions already imposed on them.

On 26 August 1944 they finally entered Germany and five days later France was invaded. On 28 August 1944 they arrived at Dachau, where Generosa was registered in the camp with the serial number 93.882. The women on the train were the only ones to be coded and registered at Dachau, as the Nazi commanders did not know whether they would eventually be transferred to Ravensbrück. They left again a week later and were finally interned at Ravensbrück, in barracks 22, on 9 September 1944. There Generosa was registered again, this time with the serial number 65.475, written on a bracelet that she kept for the rest of her life.

During her captivity, she was forced to work as slave labour in a German war factory. More specifically a kommando in Oberschöneweide, a suburb in Berlin, where they were forced to work day and night with other women. She shared the kommando with the Beleta women, Elvira, Maria and Conxita. They were in charge of manufacturing and inspecting aviation material at the Henkel factory, but as Conxita explained, they used any opportunity to sabo-

tage it: "I was supposed to control the parts, but we sabo-tagged them. We all did it. I was caned a lot and they shaved my head. Out of 650 wo-men, at the end there were only 115 of us left".

When the factory was bombed, 80% of the kommando died and they took the opportunity to escape. It was a brief moment of freedom, but soon the SS caught up with them again and, with the barracks destroyed, they were locked up for three days. All the survivors were kept in a filthy cellar with no light or ventilation and water dripping from the walls, from which they could only get out for a few minutes a day. Then, on 14 April, they were transferred to the Köpernick kommando, where they worked digging trenches in the Sachsenhausen concentration camp, a mixed camp where the former president of the Spanish Council of Ministers, Francisco Largo Caballero, had been imprisoned.

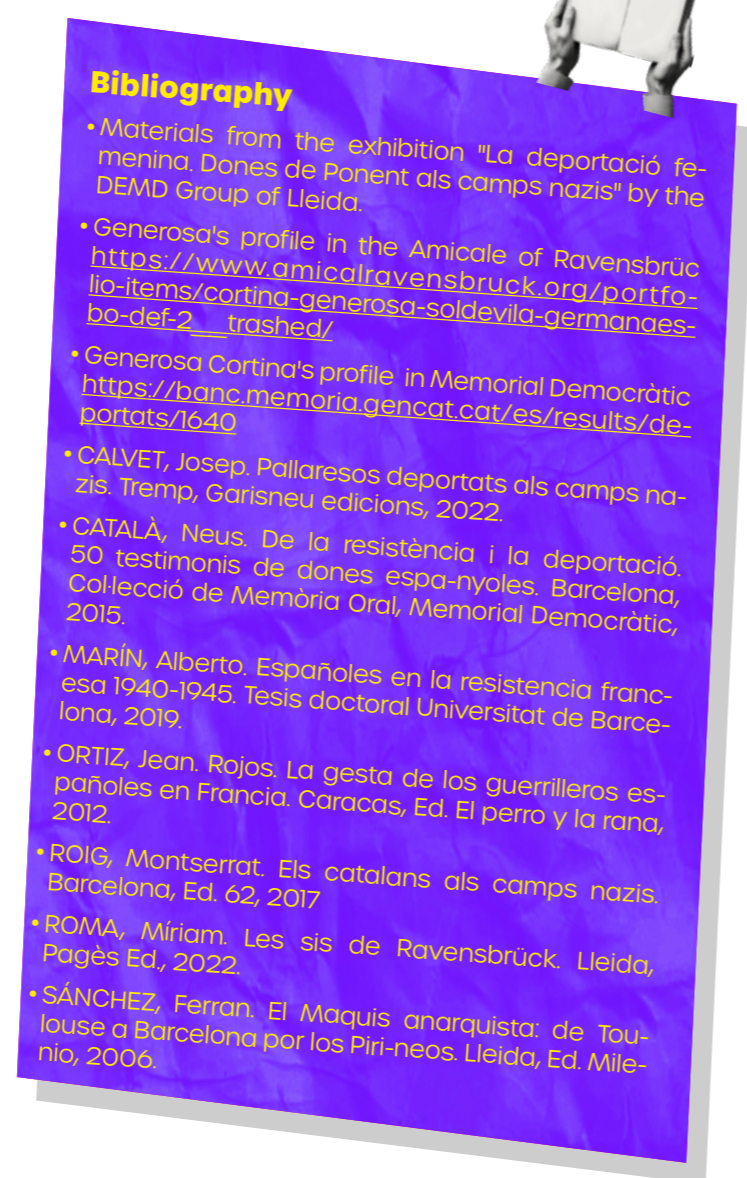
Between 19 and 21 April 1945, as the Allied troops approached, the SS began one of the so-called death marches, in which any prisoner who could not keep up with the pace was killed on the spot. Generosa was one of the weak prisoners who could not keep up with the march, but thanks to the support of two other Spanish women, she survived the long march.

One night, before the escape, the SS shot all the deportees they found on sight. Generosa, Conxita, Elvira and a group of friends who had taken refuge under a tree saved their lives. "Of the 85 women who left the camp, only 22 of us remained. They wandered until first the Soviets and then the Americans came to their aid. "We realised that we were alone and that our executioners had escaped. The Soviets and then the Americans took them back to France, not without difficulty, after passing through Holland, Brussels and Lille.

Generosa was finally repatriated to Toulouse where she reunited with her husband. She lived there for the rest of her life and opened a restaurant. She received many awards from the French and North American governments in acknowledgment for her work in the Resistance. In 1947, the President of the United States

awarded both her and her husband the Medal of Freedom, and in 1962 Generosa was decorated with the Croix de Chevalier de la Légion d'Honneur. Generosa died on 30 December 1987.

In 2020, the Generalitat de Catalunya paid tribute to Generosa Cortina in her home town by inaugurating the signposting of the network of Memorial Spaces of Memorial Democràtic in the house where she was born, Casa Moreu.



AMONG NAZIS

Type: role-based board game

Introduction

This game is centered on the journey to freedom from the perspective of partisans in Greece during the Nazi-fascist occupation in the 1940s. The story is inspired by the life of Maria Beikou, focusing on the struggle for freedom.

The ultimate goal of the game is to liberate Greece from Nazi-Fascist occupation. Or maintain the Nazi-Fascist regime, depending on which character you're playing as*. You'll get closer to your goal as you move around the board. You'll face challenges at some points, which you can overcome using different materials. The materials you'll receive will be useful for different skills: armed struggle, daily assistance, spreading information, etc.

* There is a Nazi, an informer and two female partisans.



Authors:
Mariona Ripoll
Ptryk Ciałoń
Themis Schoinas
Alice Moschino

Characters

The Snitch

A wolf in sheep's clothing. It might be anyone you know or pass by. They watch your every move, ready to snitch when you least expect them. Beware of the impostor.



The Nazi

No matter what, victory is all that matters. You fear them, never knowing what's about to come when they appear. After all, if the Führer says, it's him who carries his will out.



Partisan Y

She never thought she'd join the resistance. After all, she's not the one to pick up the fight. But even for her the time has come. There are things stronger than fear. One of them is the desire to be free.



Partisan X

Young, fierce and fearless. The youthful fire shines in her eyes as she's preparing to fight. She'll do whatever it takes to bring freedom back. "All it takes to start a revolution is one fist in a Nazi's face."

Maria Ferla-Beikou (1925-2011)

Spyros Kazakos, Thomais Zisi,
Themistoklis Schoinas

A pampered daughter

Maria Ferla was born in Istiaia, Evia, in 1925. She came from a wealthy family. Her mother Konstantia Antoniou was from Spherchia in Fthiotida and her father Antonis Ferlas from Istiaia, where he had a large grocery store. "I was his pampered only daughter, the fragile and unruly Maraki, whom he had to protect all the time. My red hair - unique in Istiaia - was a bad omen for my parents, since it had only appeared once before in the family, on a cousin who died at the age of eighteen". Maria had two brothers: Giannis, an older brother with whom she was very close, despite the small age difference, and a younger brother. After finishing primary school, she took her exams and entered secondary school at the insistence of her parents, as she did not want to go through the difficulty of the exams.

The war and the beginning of her resistance activities

In high school she was forced to join the EON (the youth of the dictator Metaxas) and due to her brother's illness - after missing a year of school - they became classmates. "So we found ourselves in the same classroom, playing Oedipus Tyrannus together, under his direction, he as Oedipus and I as his daughter, with our great scene in which he proudly loosened my hair to make it golden in the sun...". The Occupation finds her in high school. Maria first joined the National Solidarity and supported the work of the first guerrilla groups with fundraising, clothes and supplies. In February 1943, after the creation of the United Panhellenic Youth Organisation (EPON), the largest youth resistance organisation, she immediately joined it, together with her brother.

"There were also clashes in Evia and we took part as EPON members, helping the armed

forces. EPON was involved in education and especially in the cultural sector. We listened to the radio stations at night and put out a bulletin every day. We delivered the bulletins to people's homes so that they could find out what was going on in the world.



ASKI_Beikou_06, https://latempesta.eu/wire-repository/atomic_content/aski_beikou_06/

(...) We wrote the bulletin on a typewriter and printed it out on a polygraph. All illegal, of course. (...) We had the lie detector and the radio in our house, with my brother Giannis. It was dangerous, too dangerous, and we had to break our parents' resistance. The resistance of their parents was finally overcome by the perseverance and commitment of their two children in the resistance struggle. "Then they helped us. They kept watch when we listened to the radio at night. We had a crypt in the yard where we hid the radio during the day".

While working in the illegal organisation, they left home to be safe. However, the organisation decided that Maria should return home as they needed a contact person in the village. On her way back, she met a fellow villager who was suspected of collaborating with the occupying forces. This was soon confirmed when, on the same day, the Italians raided her parents' house - Maria had fled to a neighbouring house - and arrested her father. They took him to Chalkida prison. He was released after the capitulation of Italy (September 1943).

"Illegal" in the Medical School

In the autumn of 1943, he went to Athens to study. Her parents had enrolled her in the School of Dentistry and her brother was in the Law School. But when she arrived in Athens, she was left alone as her brother had been arrested by the Italians during a demonstration. "Without my brother in Athens I didn't know what to do. But I had the connection from the organization of EPON in Istiaia, which I had sewn into my first

bra. My connection was a piece of paper that said that the person who holds it is a member of the EPON (...). The student I was told to give my connection to was Leonidas Kirkos. He was the person in charge. He was studying medicine. Leonidas informed me about my brother". Maria takes charge of the female students of the medical school, while trying to free her brother from prison. Eventually she collapsed from overwork and was hospitalized. After that their parents demanded their return to Istiaia and eventually Maria and her brother relented and returned.

"When I arrived in Istiaia, I thought: 'I'm off to fight. I wanted to fight with a gun in my hand. I had heard that there were women guerrillas in Roumeli. I talked to my parents about it, and of course they were against it. In those days, for a girl to join ELAS, she had to have her parents' consent. This meant that they had to give me written permission to present her to the unit I wanted to join. (...) I told my parents to let me go to the mountains with the guerrillas and that if things were not going well I would go to my grandmother in the village. They knew I wouldn't give in. My father, who loved me very much, said nothing when I told him that I had forged his signature.

"I'm off to fight"

Maria left with two other girls from Istria for the "Free Greece" area in Karpenisi. She joined the XII Division of the ELAS with no training and no combat experience. «Gradually we gathered, from all sectors of the Division, the girls who were scattered in the regiments, the battalions, the companies, and so the women's platoon was formed. We were sworn in when the two platoons, the girls and the boys, were formed. (...) I was a captain and party secretary in the platoon. As a captain I was in command with Georgia Palligiannopoulou who had attended the ELAS officers' school in Redina. Georgia, who was a soldier, was in charge of military training, while I was responsible for everything else: enlightenment, behaviour, culture, lessons."

After joining the army, she began her military training. The first battle she took part in was at Karpenisi in August 1944. The Germans burned the town to the ground as part of their clear-

ance operations. "The fifteenth of August found us outside Karpenisi. It was my name day. The girls teased me: 'Aren't you going to offer us something? I remembered that someone had given me a box of sweetened milk. I opened the box and offered them all a spoonful. A spoonful for each of them 'for many years and good battles'. That was the wish."

One of the activities of the women's armed wing was to inform the villages about the work of ELAS. They told them about the resistance movement and about the life they imagined after liberation, about "justice and equality". Living conditions were extremely difficult, as were the practical issues of daily life, such as personal hygiene. However, women's participation in the armed struggle was viewed with great prejudice at the time: "Many people did not look kindly on our participation in the army and many considered us immoral".

Love in the years of liberation

The liberation of the country from the Germans was a unique moment in Maria's experience of the resistance struggle, and she highlights it: "During the liberation, when we entered Lamia, our platoon was at the head of the parade of the XII Division. People had made wreaths for us, they threw flowers in our wake. It was a frenzy. We had already cut our braids and started styling our hair because we were now free. We tried to look nice. We had ironed our trousers, made sure we had clean shirts. All khaki, military. Everything became more formal...".

After the liberation, during the Decemvriana (December 1944) with the withdrawal of ELAS from Athens, she met her future husband Georgoulas Beikos. They got married in November 1945 in Lamia. They could not go to Istiaia - her home town - as she might be arrested. They stayed in Lamia for a few months and GB worked at the newspaper of EAM Roumeli. In April 1946 Georgoulas was arrested because of an article in the newspaper and Maria went to Athens for safety.

There she met her brother Giannis. They found a job in a photo studio in Gennadios Street and settled in a room in Kesariani. Her husband was being held in Averoff prison in Athens, so at

least during this time she could visit him. Due to the difficult living conditions Maria fell ill with tuberculosis in the spring of 1947 and at the same time her brother was arrested and exiled. She is left alone in Athens and the grip tightens as the persecution intensifies.

To arms, again: The Civil War begins

If her participation in ELAS was a personal choice, her joining the Democratic Army of Greece (DSE) during the civil war was almost inevitable. The constant persecution, imprisonment and exile faced by the thousands of resistance fighters belonging to the National Liberation Front (EAM) and the Communist Party of Greece (KKE) made going to the mountains a difficult choice, but one that would at least guarantee their freedom. "It was the summer of 1947. I left Athens after celebrating my name day on 15 August. (...) Before we left Athens, we took a Laika camera from the photo shop so that Giorgos (her colleague G. Moraitis, who left with her) could use it in the mountains. We left a note saying something like "we are borrowing the camera and will return it when the People's Republic takes place" and "sorry and thank you".

She goes to the mountain, initially assigned to the Parnassus headquarters, but she is still weak and frail. She was under the care of a doctor, but the lack of medicines made it very difficult to treat her. With her previous experience in the armed division, Maria took over the organisation of the women's platoon. The military training of these women was difficult because most of them had not participated in the armed resistance movement, and at the same time the conditions of the civil war were very difficult in terms of infrastructure and supplies.

"They had to wear pants, but they didn't want to"

"The first thing I told the women when we formed the platoon was that they would have to wear trousers like the women in ELAS. But they didn't want to. (...) They carried them in their rucksacks and didn't wear them. I did, along with a few others, until the first attack. Our platoon had a big tent where we were all together. We reported every morning. One morning, just as we were

reporting, a mortar shell hit the tent. We had just come out. If we'd been inside, we would have been killed. The tent was destroyed, but the military bags were saved. Then the clashes with the army began and they were forced to wear trousers. They couldn't help it. So the trouser problem was solved".

In the Democratic Army, Maria had an executive role, as she was in charge of the whole division and had to monitor all the units where women were involved, follow their progress and encourage them. "They had to become militant. Through discussions they understood a lot and learned to fight". Conditions in central and southern Greece during the civil war were more difficult than in the north, and they often had to fight during the day and march at night without having eaten. "When we marched at night, we would put a piece of paper on the back of the person in front of us or a handkerchief - if we had a white handkerchief - so that we could follow the convoy and not get lost. We often slept on the road, we slept standing up when we walked, and we even had dreams. When we stopped moving, the one behind us would come and push you awake and keep moving".

In February 1949, she left Karpenisi to attend the conference of the Panhellenic Democratic Union of Women (PDEG), which was held in Vitsi at the beginning of March. Maria, representing the 1st Division of Thessaly, spoke at the conference, which was attended by representatives of the women's movement from abroad - mainly from Eastern European countries. "My speech made a big impression because I told them about the conditions of the Democratic Army in southern Greece. (...) Emotion was widespread in the room, especially when I mentioned the sad events of the chase and the death of many women fighters. I too cried at one point while I was speaking".

A dedication by Paul Eluard

After the end of the conference Maria remained in Northern Greece and did not return to Roumeli as she was ill. She was hospitalized in Albania and then remained at the General Headquarters where she worked in enlightenment, making reports on the women's sections and writing articles on the activities of the female

fighters of the DSE. A special experience that Maria had on the mountain was her meeting with the French poet Paul Eluard, who was part of the French delegation that visited the Greek guerrillas in May 1949. "The arrival of the delegation and the recognition of our struggle by foreigners, and even so well known, had given us courage and hope. (...) Then Paul Eluard asked me for my booklet and wrote me a dedication. They translated from me what he wrote, but I was more impressed that the pencil he used was in three colours! I acted like a little kid! It gave me immense joy!"

Political refugee in the USSR: Announcer at the Moscow Radio Station, fellow student of Tarkovsky

With the retreat of the Democratic Army in late August 1949, Maria crossed the Albanian border and after staying for about a month in Burrel, Albania, they finally boarded a ship to Tashkent in the USSR. She settled there with the other fighters, as political refugees. She occasionally worked in factories but her failing health did not help her. At the same time she started learning Russian. The loneliness and sadness she felt at first were very intense: "I remember when I was in the 4th state, in Tashkent, on Sunday I was going to a little river that ran through the state and there was a weeping willow and I was sitting under the willow and crying. Sunday was the only time I could cry. I was all alone. I had no family, no one at all."

Then, in February 1952, she went to Moscow where she worked for 27 years as an announcer for the Greek broadcast of the Moscow Radio Station. At the same time, she studied at the Moscow Film Institute, with Mikhail Romm as her professor and Andrei Tarkovsky as a fellow student and close friend. During her studies, in the third year students had to make a film. At Tarkovsky's suggestion, Maria and another fellow student, decided to make a film based on E. Hemingway's short story "The Killers". The film was completed, but for many years it was lost, until 2005 when it was found and re-released.

Reuniting with her husband

In December 1959 Georgoulas Beikos was released from prison and finally managed to go to Moscow in April 1961, as an accredited correspondent of the newspaper Avgi. Maria met her partner again after sixteen years and went to Odessa to pick him up from the ship: "He finally came down. How to describe such moments! Only those who have experienced something similar can understand. At first we felt awkward. Slowly we began to get used to it. We left immediately by train and arrived in Moscow. (...) Georgoulas was very sensitive and I didn't know how to behave. Everything had to start all over again and we didn't know how. The love was there, that was self-evident for both of us. There were no moments of doubt. But physical intimacy was far away, and we had to approach it again with care, slowly. The loneliness had numbed me. I had to get used to it again."

In the following years they stayed in Moscow, working and making contacts with many intellectuals and Greek artists who from the 1960s began to increase their visits to the USSR. Their life was very different from that of other Greek political refugees, mainly because of their professional identity, which allowed them to associate with the intellectual elites of their time.

Alone back in Greece

Georgoulas' unexpected death in 1975 devastated Maria, who also lost her job at the radio station. She was repatriated in 1976. She worked professionally as a translator for the Great Soviet Encyclopedia and as an agent for the visit of Soviet artists to Greece in the office of Theodoros Kritas. In 2010 she published her autobiographical book, *Afou me rotate, na thimitho...* (Since you ask me, let me remember...)"

Shortly before her death, in 2010, she starred in Theodoros Terzopoulos' theatrical adaptation of Heiner Müller's play "Mausier". She died in Athens on 28 March 2011, after a long battle with cancer.

Interview

with the expert



Łukasz Leszczyński



Why are games so cool and how can they be efficiently tailored into education?

Games are cool because, quite naturally, they transport all their participants into their world, into their mechanisms and into what is going on in them. The phenomenon of homo ludens –human the player – was discovered and researched long ago. Both in our earliest years and later we eagerly reach for games, which is very natural for the human. Similarly, it is only natural that games have for centuries been connected to various developmental projects. The most spectacular example of a “modern” use of games for educational purposes was employing them for training the officer

corps in the 19th-century Prussian army. We do it for more noble purposes: training the trainers, young people, and troops of the UN peacekeeping forces. We also use games in the business sector and in the operations of NGOs. Games create opportunities to teach things better, more interestingly, and more efficiently.

What are the latest trends in developmental games?

Obviously, there are plenty of such trends, and they pertain both to the digital and the “unplugged” games that have the educational and developmental dimension. What I consider the key trend is the systematically growing scale of production and use of such tools. The most spectacular example of understanding the impact of games on development is the project conducted by 11-bit studios and the Ministry of Education that introduced the game This War of Mine into the curriculum of secondary schools. This is a model example of cooperation between business and governmental in-

stitutions within the realm of games that follows a very distinguished, judicious, and long-term goal. The activity of the IPN Institute of National Remembrance has belonged here for quite a few years. The institute consistently develops its both board and video gaming projects. A good example comes here in Cyphers Game that has been around for months and is used for educational purposes at school. We witness a rise in the quality and quantity of game products intended to develop the players. Also in the less “flexible” areas of our reality, to mention the governmental and self-governmental structures. And this is what gives me the greatest joy: educational games are evolving from what once was simple and naïve products available in all toy shops towards serious educational tools.

How to encourage someone who wants to start an adventure with the games world?

There is actually only one proper way into the world of games, and it doesn't matter whether we speak of the digital or unplugged ones. The easiest to learn to make games is simply to start making games. There comes a time that you simply need to sit down, stop attending workshops, which probably is not the best testimony to the circumstances in which we are talking. (Laughs.) I mean, participation in the workshops and lectures, as well as reading books matters, yet there comes a time when it's good to start complement-

ing theory with your practical work on your own projects. Just to make those first games as early in the process as possible: small and, in most cases, failed games (which you also need to tell yourself truly and directly). Just so as to, with the passage of time, start making more mature projects that work better and are more attractive for the players. You simply need to start making games possibly very early on.

Both I and my Digital Dragons colleagues find these workshops very interesting. Plenty of surprises have cropped up. We were certainly surprised by the group that proved so diverse. We primarily paid attention to three factors that demonstrated that we were dealing with experts in that room. Obviously, the first is the historical aspect of the workshop: the group contains great experts in the area. The second are the games themselves. You can clearly see that some participants have considerable experience in playing games, and some have already tried their hand in developing their own games. The third group who made an appearance in the room are persons with teaching experience: weathered trainers and coaches, experienced academic lecturers, scouting instructors who have already done much in the field of education in their careers. As talents are unevenly distributed among people, we've ended up with a very diverse group. When divided into smaller teams, its members highly efficiently complemented one another's knowledge and competences. Some were better at drawing

WIRE is a project with a unique focus on games, education, and the history of women in Solidarity. What do you think of this workshop? Has anything surprised you?

the educational advantages from a game, others knew how to illustrate beautifully the materials for the game, and still others made sure to maintain the historical accuracy and content. It was surprising and pleasant at the same time. We rather expected a more homogenous, more student-like group. The other pleasant surprise was the commitment with which the teams joined the fray. There were obviously harder times, conflicts within the teams, and the creative block moments cropping up in each project, which is also natural and offers valuable experience for the participants. They all worked steadily and with plenty of commitment, creating a great number of interesting solutions that are certainly worth developing further.

How do you see the form of this project, based on cooperation between the sectors: the academia, institutions of culture, and gamedev? Does this allow the discovery of new aspects of the potential vested in the games? What we are dealing here with is a specific group who will be disseminating the knowledge obtained at the workshops in entirely different fields. What valuable aspects of such projects can you see?

Cooperation between the sectors and cooperation between entities is always valuable, precisely like cooperation between participants in workshops coming from various community, information, and professional “bubbles”. This is where the greatest added value is generated: people bring in their own narrow scopes of specialisation and learn from one another. They already have their strategies and well tested know-how that cooperation turns into the group's shared resource. The case with institutions is the same. And WIRE is a good example here. On the one hand, the participants have an opportunity to get to know important figures in the history of Poland and other countries involved in the project, on the other hand, they can experiment with the tool, being the educational game, and develop such a game. An important aspect of the workshop is that every participant leaves it with one game they have developed themselves, which is an important element in building design

competences that moreover allows them to leap to a level higher than just reading about and discussing games. Thanks to WIRE, participants have an opportunity to sit together and concentrate for several hours on creating projects, teamwork, and developing game mechanics. Obviously, there are far more advantages, just to mention the fact that the participants get to know one another here. I believe some of them will continue to work together after the workshop, because good chemistry has sparked, and joint constructive thinking about games emerged. I am convinced that thanks to the cooperation of all the interested parties, we have built good and proper space for sharing knowledge from various fields.

I am curious about the differences between the two editions of the workshop.

The very diverse profile of the participants was a value in itself. The first edition was much easier as the groups only consisted solely of participants speaking Polish. The possibility of working in mother tongue made both the theoretical and practical parts run faster and more effectively when it comes to the output. On the other hand, the second edition run in international teams was far more efficient when it comes to gaining experience in cooperation in a mixed environment, with the English language being key for project completion. Consequently, both the editions of the workshops achieved the objectives set. Yet, due to the framework assumed for the WIRE project, the emphasis was distributed differently. Certainly the extended (even if still limited) time for shared building of knowledge, discussions, and sharing experience was an important advantage of the first edition of our workshop. Finally, four or five days for practical designing of games prototypes is a good time for stationary, comprehensive, and practical workshop. You can also certainly and clearly see the difference in approaching work by the participants who had already had experience from the

first edition. You could see high level of responsibility for assigning roles in the team, time discipline, and curbing the prototypes rather than introducing infinite numbers of new concepts and ideas, with an overarching urge to close the prototype. It is also valid to point out the similarities. The most important being that opting for the practical completion of the projects was in both cases the correct, and by the way the only, justified option. The participants could develop their products in a realistic and non-simulated manner in safe conditions, even if time-constrained, conditions. This brings to mind one more similarity, namely the high quality of the prototypes developed by the participating teams. More than every other prototype from both the first and the second edition deserves being developed further and turned into a full-fledged educational tool in the public domain. The remaining prototypes call for somewhat more work, yet they also provide a perfect starting point for the construction of valuable educational games. I congratulate both the participants and the WIRE project team with building fine, creative, and hard-working teams designing game prototypes.

Let us now talk about the methodology of this workshop. Do you think that the one you designed fits the WIRE project, its participants, and scope? Or have you realised, after these two editions that some aspects could be improved?

The most important aspect of game development training is the practical one. If you want to learn how to design games, you have to design games. Obviously, we can give lectures, provide case studies, video tutorials, books, and handouts, yet the most important part of this process is to practice, to design and cut playing cards, to decide who will write which part of the scenario or the dialogue. Therefore, if I prepare a workshop like that next time, I will dedicate as much time as possible to this practical aspect. A very important aspect of the WIRE workshop is to present game-based learning as a self-learning method for not only the young. Because this is all about a specific ap-

proach of a teacher or trainer. If don't understand the educational process and the imperative to discuss game results, even if the game you have is cool, rather than becoming educational, your lessons or training will merely be some amusement in a group of friends. That is why, the key issue is to understand how a game works as an educational tool. In September, we had more space to discuss. This time, the time was too limited, but anyway I think that it was still good enough.

Lastly, do you think there is potential in what they develop? Can you imagine that an idea that sparked today may be a good idea for the development of an actual game?

I don't think we have enough time to assess it. Perhaps some participants will continue working on their prototypes and developing them into more advanced projects. This is possible. We see it in Kraków Technology Park during our game jams and hackathons. Very often, we see good ideas and cool teams making prototypes within just 24 hours. Some of them do not go beyond prototypes but some teams succeed in turning such prototy-

pes into real products and later we can see their games, for example, on Steam. In Poland, we have many sources for financing NGOs and specific new tools. In September, there were perhaps four or five prototypes good enough for the participants to start fundraising to create interesting educational tools for secondary schools, museums, and other institutions of culture.

Łukasz Leszczyński, head of the Digital Dragons Incubator and Accelerator at the Kraków Technology Park, and vice-president of the KPT Seed Fund interviewed by Liliana Scelina, coordinator of the Polish section of WIRE project and Marta Brescia Zapata, PhD at the Autonomous University of Barcelona, in charge of the evaluation activities of WIRE

Photos

from the workshop

