

WIRE Evaluation Report (WP19)

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ACRONYMS AND ABBREVIATIONS

ASKI	Contemporary Social History Archives
CERV	Citizens, Equality, Rights and Values
MA	Master
SO	Specific Objective
UAB	Universitat Autònoma de Barcelona
WP	Work Package

Introduction

This deliverable presents the evaluation framework and methodology for assessing the educational and awareness-raising activities implemented as part of the WIRE project. The project, *Women in Resistance: Reshaping the Narratives on Female Antitotalitarian Resistance in Europe (WIRE)*, aims to highlight the often-overlooked contributions of women in resistance movements and promote inclusive historical narratives.

The activities evaluated in this report — ranging from workshops and exhibitions to podcasts, narrative games, and Memory Routes — were designed to engage participants with diverse and creative educational experiences. These activities align with the broader goals of the *Citizens, Equality, Rights, and Values (CERV)* call by fostering critical consciousness, encouraging collaboration, and increasing public awareness of female resistance.

Led by the Universitat Autònoma de Barcelona (UAB), the evaluation process involved close collaboration with project partners, including the Monte Sole Peace School in Italy, ASKI in Greece, Villa Decius in Poland, and Memorial Democràtic in Spain. The evaluation aimed to capture the impact of these activities on participants, educators, and the wider public, ensuring a thorough and balanced assessment of both qualitative and quantitative outcomes.

This report outlines the evaluation objectives, methodologies, participant profiles, and key findings, providing a comprehensive understanding of the WIRE project's success in reshaping narratives and promoting historical awareness.

Evaluation objectives

The evaluation objectives of the present deliverable were designed to comprehensively assess the effectiveness, impact, and alignment of the WIRE project's activities with its overarching goals. Specifically, the evaluation aimed to:

1. **Assess Engagement:** Measure how well the project engaged participants with the narratives of women in resistance, fostering deeper understanding and critical consciousness about female contributions to historical anti-totalitarian efforts.
2. **Evaluate Learning Outcomes:** Determine the extent to which participants gained new knowledge and skills through the project's educational activities, including workshops, Memory Routes, podcasts, and creative outputs.
3. **Measure Impact on Public Awareness:** Evaluate how the dissemination activities — such as exhibitions, conferences, and public discussions — increased awareness and understanding of female resistance among diverse audiences.
4. **Ensure Inclusivity and Accessibility:** Assess whether the project successfully included diverse participants, such as individuals with

disabilities, and whether accessibility considerations were effectively implemented in different activities and materials.

5. **Analyse Community Building:** Examine the success of fostering a transnational community of future educators, researchers, and opinion-makers, encouraging collaboration and knowledge exchange across countries.
6. **Evaluate Sustainability:** Identify how the project's outcomes and deliverables, such as the repository and educational materials, contribute to sustainable academic and public history practices.

Methodology

Participants

In total, 40 university students (23 women, 15 men, 2 other) aged 21 to 26 years old, were involved in the project, mainly in the four Memory Route stops. Two of the participants identify themselves as persons with disabilities. Most participants live in big cities in the project's participating countries, such as Barcelona, Bologna, Athens, Kraków and Reggio Emilia, whereas the remaining 5 come from smaller cities and towns close by. In the majority of the cases, the participants had little previous knowledge about women in the resistance in their countries or across Europe. However, some of the participants already had extensive knowledge about the topic due to having researched it in university or having a personal connection to female resistance.

The most popular reasons to join the project among the participants were: 1) the opportunity to learn more about women in resistance all over Europe and acquire tools for academic research, 2) the opportunity to meet like-minded, young individuals from other countries and form new friendships, and 3) the opportunity to travel to different countries and get to learn about their culture and specific historical perspective. Moreover, some participants hoped that they could help bring awareness to the topic of female resistance and educate other people on the role of women in the resistance after the conclusion of the project. Many participants also mentioned wanting to participate in the project for its potential professional and academic value, as they are planning to continue their academic careers. 26 out of the 40 participants are currently considering pursuing academics further (in the form of an MA or a PhD), mostly in the field of history. Other plans include going into education, politics, diplomacy or working in an archive.

Beyond the students, researchers from all partner institutions contributed to the design, execution, and evaluation of the project's activities. Their expertise ensured that the project was academically rigorous and inclusive. Additionally, museum staff, event attendees, and other stakeholders were involved, providing diverse perspectives that enriched the evaluation. Feedback and opinions from these groups were also considered in this report.

All individuals whose names appear in this report signed consent forms, in accordance with the ethical guidelines approved by the UAB for the project. This

adherence to ethical standards ensured respect for participants' privacy and rights throughout the research process.

Methods

The evaluation of the WIRE project employed three distinct methodologies to ensure a comprehensive assessment of its activities and their impact:

1. **Surveys:** Online surveys were the primary method of data collection, as outlined in the grant agreement. This approach provided participants with the flexibility to complete their responses after the activities, mitigating time constraints experienced during the memory routes. Surveys generated valuable quantitative data, capturing participants' overall impressions and experiences. Web-based surveys often lead to better data accuracy and fewer missed responses, making them practical for many types of social research (Bryman, 2012). Microsoft Forms was chosen as the survey platform for its ability to generate QR codes, facilitating easy access. Moreover, it is accessible and compatible with screen readers.
2. **Written Interviews:** To gain deeper insights into the project's impact, written interviews were conducted with key individuals involved in the activities. This method allowed for the collection of detailed qualitative data, highlighting nuanced outcomes and providing a richer understanding of the broader implications of the project's initiatives.
3. **Participant Observation:** Direct observation was carried out during selected activities to gather real-time insights into participant engagement and the delivery of the events. This method complemented the surveys and interviews by providing contextual and behavioural data, enriching the evaluation findings. The participant observation approach followed the framework described by Musante and DeWalt (2010), where researchers actively engage in the group's activities to understand their routines, ideals, and goals. Additionally, we adhered to the five steps recommended by Boccagni and Schrooten (2018) for participant observation during fieldwork: 1) preparation before the field work, 2) accessing the field, 3) being in the field time, 4) getting out of the field and 5) from fieldwork to text work.

By combining these three methods, the evaluation ensured a robust and balanced analysis, addressing both qualitative and quantitative aspects of the project's implementation and outcomes.

Activities evaluated

A total of 16 activities have been evaluated throughout the project. Most of these activities correspond to a single work package (WP), except for WP8, which focused on the Repository. This exception was due to WP8 encompassing different components that required distinct approaches: first, gathering information about the women from the four participating countries, and second, creating an online Repository to compile and present this information. In total, 367 participants contributed to the evaluation of these activities. A summary of

the evaluated activities and their corresponding WPs can be found in Table 1 below.

Table 1. Summary of activities evaluated in WP19

WP	Country	N° of participants
WP3 – Memory Route in Monte Sole	Italy	40
WP4 – Memory route in Greece: Podcasts on female resistance	Greece	40
WP5 – Memory Route in Catalonia: Memory in the Walking	Spain	40
WP6 – Memory Route in Poland: Narrative games as an education tool	Poland	40
WP8 – Repository (platform)	All	69
WP8 – Repository (biographies)	Italy	2
WP8 – Repository (biographies)	Greece	2
WP8 – Repository (biographies)	Poland	2
WP8 – Repository (biographies)	Spain	1
WP9 – Educate to resistance	Italy	1
WP11 – Exposing memory	Spain	10
WP12 – Exhibiting resistance	Italy	5
WP13 – Write the game GAME_ARENA in Villa Decius	Poland	10
WP14 – Memory on Stage	Spain	57
WP15 – Public discussion on female resistance	Greece	33
WP16 – Academic Conference	Spain	15

WP3 – Memory Route in Monte Sole

This section focuses on the third stop of the Memory Route, which took place in Monte Sole, Italy, from the 12th of April to the 14th of April 2024. The focus of this stop was an immersion into the history of the Monte Sole massacre through a series of seminars, as well as a “Memory Walk” through the landscape in which it took place (see Table 2). Before the trip, the 40 students were expected to study the Monte Sole Massacre and identify key issues and themes that could be discussed in the seminars, especially in relation to their knowledge of WWII and its implications in their respective countries.

Table 2. Summary of activities carried out as part of WP3

Sessions	Content
Session 1	Group activities to get to know each other
Session 2	Introducing Monte Sole. WWII in Italy: political, social and cultural contexts
Session 3	Memory walk: Monte Sole Massacre 1944
Session 4	How can the story of Monte Sole resonate with my present life?
Session 5	From individual to collective meaning of memory
Session 6	How can history and memory be used for educational purposes?
Session 7	Plenary discussion with Roberta Mira and Martina Subirats Ivern

To evaluate this activity, the students were asked to complete an online survey of 7 questions individually. The survey was created using Microsoft Forms and took approximately 12 minutes to complete. The responsibility for creating the survey rested with UAB, whereas the distribution was the responsibility of the Monte Sole Peace School.

This evaluation report aims to assess the alignment of the seminars and the Memory Walk with the SO for WP3, which read as follows:

- **SO4.** Promote creative and unconventional educational activities at different levels and for different target groups and end-users, based on the identified narrative and memorial needs
- **SO8.** Create sustainable academic and policy documents on educational needs identification, public history methodologies, gendered violence awareness, evaluation processes
- **SO9.** Build a transnational community of future educators, researchers and opinion-makers

Figure 1 Students during the Memory Walk in Monte Sole



Out of all the specific objectives, SO4 is the one that was most evidently achieved. Rather than focusing on the logistics of resistance during WWII, the Memory Walk allowed the landscape and stories of individuals to speak for themselves, allowing for a deeper emotional understanding of the Monte Sole Massacre, but also of the hardship of resistance everywhere. Students were asked how interacting with the historical environment impacted their understanding of the historical material, and all of them mentioned being deeply moved and having gained a deeper understanding than they were able to by researching the topic.

“[The] historical environment had a great impact on the way I perceived history of the place as well as testimonies of survivors who were victims at the time of the events. I was drowned into the story completely and it touched me deeply.”

Student involved with the WIRE project

“It made me empathize much more with the reality, as many times, as historians, we focus on objective data and forget that we are talking about people who felt the bullets in their bodies or in those of their family members.”

Student involved with the WIRE project

When asked what kind of emotions they felt when going through the Monte Sole Historical Park, the student’s answers showed how impactful the experience truly was. The feelings that were mentioned most often in the survey were respect, sadness, wonder and hope.

“I feel haunted, in every way possible. By its present calmness and serenity, but also by the emotions felt knowing its history.”

Student involved with the WIRE project

"Pain and uncertainty. I don't know what the right thing is to stop the violence in our world"

Student involved with the WIRE project

In response to the question of what they have learned in Monte Sole, many students wrote about their realisation that there are ways to teach history besides the academic way and to make history accessible to a broader audience, as it is done in Monte Sole. Although most students found this positive, others wished the content had been more historiographic and analytical.

"I've learnt that reflecting on history isn't something exclusive for scholars but essential and possibly accessible to the entire citizenship"

Student involved with the WIRE project

"I still believe that there was a significant lack of a more academic part, adapted to the level we should have as historians. I think the lack of detail and depth of analysis led to oversimplifications and continuous repetitions. I am referring to explaining the massacre rigorously, providing context about World War II and Italy in a style more akin to a classroom lecture"

Student involved with the WIRE project

Another SO that was met in Monte Sole was SO9, as many students remarked that they liked having more time to get to know each other and learn about each other's perspectives. For many, it was the aspect they enjoyed most about the project. Others commended the interactive nature of the seminars and the discussions that were encouraged.

"Debates as well as breaking down the topic to its very core. That we not only talked about history behind the place in which we were but, what's for me most important, mechanism that led to it as well"

Student involved with the WIRE project

"The games that made us all close with each other and led to the talk we had the last day in which we understood "the other people's" history"

Student involved with the WIRE project

For the most part, the students did not give any criticisms, but there were some ideas for how the experience could be improved in the future. Students wished to have a little more time, not only to see Bologna, but also to process their feelings after the immersive and emotional Memory Walk. Moreover, they felt some of the activities could be more interactive and shorter, to keep the participants focused and engaged.

"I think that the aspect that has been less considered so far is the specific role of women in resistance and how it could be linked to more contemporary forms of resistance"

Student involved with the WIRE project

“It’d be amazing if Monte Sole was either the first or second step of MR. Not only it served as a treat opportunity for us, the students, to get to know each other but also it felt like the step of MR that just let us right into the theme of the project. Plus, also the perspective on where MR was first created as an idea”

Student involved with the WIRE project

For the activities in Monte Sole to align with SO8, the use of a sustainable public history methodology was essential, as the work package’s contribution to later academic and policy documents cannot yet be evaluated. An activity that can be considered a sustainable public history methodology is the Memory Walk: participants were invited to reflect on the experience of resistance and the trauma of the Monte Sole Massacre by walking through the landscape in which it took place. This methodology fosters an emotional understanding of a country’s history, rather than just a theoretical one, which can help in maintaining the collective memory. All in all, it can be said that WP3 is in alignment with the objectives set out in the GA.

WP4 – Memory Route in Greece: Podcast on female resistance

This section centres on the evaluation of the first stop of the Memory Route that took place in Athens, Greece, from the 23rd of February to the 25th of February. The focus of this stop was the editing and recording of 12 10-minute podcasts about the lives of women in resistance. Before the trip, the 40 students were split up into 12 groups by nationality, to ease the collaboration within the group. Each group chose a different life story to portray from one of the 4 countries, which resulted in 3 stories from Poland, 3 from Italy, 3 from Greece and 3 from Spain. Each group was required to meet 3 times to work on the project, so by the time the groups arrived in Athens, they had a solid script in hand, which only had to be edited and recorded in cooperation with ASKI. In addition to the podcasts' completion, the Memory Route's first stop included an archival workshop at ASKI, a filming workshop, a documentary showing, and several communal meals (see Table 3 below).

Table 3. Summary of activities carried out as part of the WP4 in Athens

Activities	Location
Table Read	ASKI
Podcast Recording	Antart Studios
Archival Workshop	ASKI
Filming Workshop	ASKI
Documentary Showing	ASKI

To evaluate the podcasts produced under WP4, students were tasked with completing a group-based online survey. The survey, developed using Microsoft Forms, comprised 13 questions and required approximately 22 minutes for participants to complete. The responsibility for creating the survey rested with UAB, whereas ASKI was tasked with its distribution among the students.

The survey questions were designed to assess the success of the podcast activity and its alignment with the following general objective (GO) of the project:

- **GO1:** Engage the students-participants of the Memory Route with life stories of women in the resistance
- **GO2:** Inform the general public about the female resistance by presenting the life stories of women who took part in the resistance

WP4 had a series of specific objectives (SO):

- **SO1:** Promote creative and unconventional educational activities at different levels and for different target groups and end-users, based on the identified narrative and memorial needs
- **SO2:** Create sustainable academic and policy documents on educational needs identification, public history methodologies, gendered violence awareness, evaluation processes
- **SO3:** Build a transnational community of future educators, researchers and opinion-makers

Figure 2. Podcast Recording Session at Antart Studio



From the survey, we can gather that the first general objective has been met, as all students reported on having expanded their knowledge on female resistance and having enjoyed the process. When asked about how the podcast activity increased their understanding about female resistance, participants remarked that it allowed them to view history through a more international

perspective and taught them about the different ways women were active in resistance movements.

"I listened to a lot of stories that I would have never listened."

Student involved with the WIRE project

"The project increased our knowledge in female resistance by making us escape from our Greek-centric perspective and learn more stories about women from other countries, by listening to other colleagues personal researches."

Student involved with the WIRE project

"Our awareness about the role of women in resistance definitely increased. We've learned a lot about the different forms of resistance that the women were involved in."

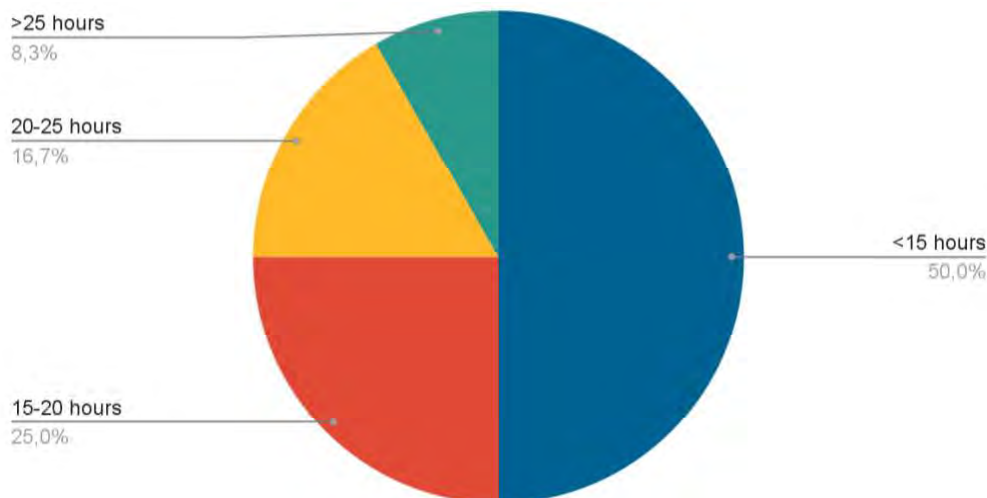
Student involved with the WIRE project

As there was limited time to work on the Podcasts in Athens, the success of this activity relied on the preparation undertaken by the groups prior to the weekend, as well as the level of cooperation within the groups. To assess this factor, the groups were asked to evaluate the cooperation within their groups, the coordination of the activity with ASKI and the amount of work they put into the activities in hours. Feedback indicated that both the intra-group cooperation and coordination with ASKI were highly rated by most groups (see Table 4). However, there was a notable disparity in the extent of pre-activity preparation among the groups (see Figure 3).

Table 4. Answers to questions about cooperation

	Very Negatively (1)		Negatively (2)		Neither Negatively nor Positively (3)		Positively (4)		Very Positively (5)	
How would you rate the cooperation within your group on a scale of 1-5? (n=12)	0	0%	0	0%	1	8.33%	0	0%	11	91.6%
How would you rate the cooperation with ASKI on a scale of 1-5? (n=12)	0	0%	0	0%	2	16.6%	0	0%	10	83.3%

Figure 3. Answers to the question 'How many hours went into the research, scripting and recording the podcast in your group?' (n=12)



Another indicator that we used to determine whether the activity was successful, was the participant’s satisfaction with their results, as well as their judgement of the aptitude of podcasts as a medium for public history. Most groups were very satisfied with the outcome of their research, and some of them reported being at least satisfied with their results (see Table 5). Regarding the suitability of podcasts as a medium for public history, 50 % of the groups found that podcasts prove very suitable for the transmission of public history, while the other 50 % considers the podcasts suitable for that purpose (see Table 6).

Table 5. Answers about satisfaction with the podcasts

	Very Dissatisfied (1)		Dissatisfied (2)		Neither Satisfied nor Dissatisfied (3)		Satisfied (4)		Very Satisfied (5)	
	How satisfied are you with the outcome of your research? (n=12)	0	0%	0	0%	0	0%	5	41.6%	7

Table 6. Answers about the suitability of Podcasts for public history

	Very Unsuitable (1)	Unsuitable (2)	Neither Suitable nor Unsuitable (3)	Suitable (4)	Very Suitable (5)

How suitable do you think Podcasts are as a medium for public history? (n=12)	0	0%	0	0%	0	0%	6	50%	6	50%
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An additional indicator of the activity’s success was if it inspired the individuals to further action, for instance, to share and promote the project and to participate in other, similar projects in the future. Most groups said they would share the podcast with friends and families, meaning the project will likely reach people who are not active participants. This is in line with the second GO in WP4. Moreover, all groups stated that they would be interested in participating in a similar project in the future.

For many participants, the idea of intercultural exchange made the project more interesting, as it broadened their perspectives on women in resistance across Europe. Because of the groups being split up by nationality however, that exchange fell a little short, which some groups lamented in the survey. This is an area where the activity could be improved, as one of its principal objectives is the construction of a transnational community of future educators, researchers, and opinion-makers.

WP5 – Memory Route in Catalonia: Memory in the Walking

This section covers the fourth and last stop of the Memory Route, which took place in Barcelona and La Jonquera, Catalonia, from 28th to 29th October 2024. Over the course of both days, the group was accompanied by Memorial Democratic, which organised the Memory Route through La Vajol. On the first day, participants embarked on a Spanish Civil War tour in Barcelona. This tour covers topics such as the International Brigades, the impact of bombing, and the realities of daily life faced by women and children in Barcelona during the Spanish Civil War. On the second day, the group followed the exile route of Companys, Aguirre, Azaña and Negrín. The route began in the small Catalan village of La Vajol and concluded with a visit to the Exile Memorial Museum in La Jonquera. The visit also highlighted spaces where women played a crucial role in resisting tyranny, providing a comprehensive view of their contributions during this historical period.

Table 7. Summary of activities carried out as part of the WP5 in Barcelona

Sessions	Content
Session 1	Discussion with members of the Associació Catalana de Persones Expresses Polítiques del Franquisme on the political repression of women during the Franco dictatorship.
Session 2	Spanish Civil War tour in Barcelona

Session 3	Visit to Mina cantara
Session 4	Memory walk to coll de Lli
Session 5	Visit of the MUME and presentation of the space.
Session 6	Workshop on Spanish women in exile

To evaluate this activity, the students were asked to complete an online survey of 7 questions individually. The survey was created using Microsoft Forms and took approximately 10 minutes to complete. The responsibility for creating and distributing the survey rested with UAB. During the visit to the exile museum, the survey was distributed without a specific time to fill it in, so ensuring full participation was challenging, resulting in 24 of 40 students completing the survey.

This evaluation report aims to assess the alignment of the seminars and the Memory Walk with the SO for WP5, which read as follows:

- **SO4.** Promote creative and unconventional educational activities at different levels and for different target groups and end-users, based on the identified narrative and memorial needs
- **SO8.** Create sustainable academic and policy documents on educational needs identification, public history methodologies, gendered violence awareness, evaluation processes
- **SO9.** Build a transnational community of future educators, researchers and opinion-makers

Figure 4. Students during the Memory Walk in Catalonia



Among the proposed objectives, SO4 was the first to be fulfilled through the structure of the visit. The Memory Walk provided an opportunity to experience the historical sites firsthand, guided by expert professionals, creating a more immersive experience compared to traditional methods of learning.

The activities carried out during the Memory Walk offered participants a deeper understanding of both the history and the physical terrain, completing and expanding upon the material they had previously studied. Students were asked how interacting with the historical environment impacted their understanding of the historical material. All participants reported a positive impact, emphasising how learning within the actual historical setting enriched their understanding and personal connection to the material.

"The interaction with the real environment where something has happened helps a lot in how to understand and experience a historical narrative."

Student involved with the WIRE project

"It was an immersive experience. When you hear testimonies and at the same time you ate in a place that these testimonies talked about I feel to be more connected, more engaged and it helps me to imagine this situation as well as better understand what hardships these people, trying to escape their country met on the way."

Student involved with the WIRE project

When students were asked about the emotions they experienced during the Memory Route, many shared their sentiments openly. The most frequently mentioned was sadness, reflecting the profound impact of the historical sites and stories encountered along the way.

Regarding objective SO9, the primary goal was to foster interrelation among the students and gather feedback from these future researchers in significant historical spaces such as the ones explored during the Memory Route. When asked which aspects of their interaction with other participants they found most enriching, students provided the following answers:

"It was definitely a group effort and the selection of one photo from the past. A passionate discussion between a Catalan and a Spaniard from Madrid, an exchange of common experiences - that was something exciting."

Student involved with the WIRE project

"The possibility of being able to talk to people from different countries and therefore with different points of view, thus being able to deepen my knowledge of the historical contexts of other countries and the role of women."

Student involved with the WIRE project

Figure 5. The Memory Route stop at the French border

To ensure that the activities in Catalonia aligned with SO8, a sustainable public history methodology was applied. This approach involved retracing the exile routes of Companys, Negrín, Aguirre and Azaña experiencing the very locations where these historical events unfolded. This method fostered an emotional connection to the history of exile, moving beyond a purely theoretical understanding to one that deeply resonates on a personal level.

Overall, the students provided little criticisms of the experiences but offered some constructive suggestions for improvement. Several students pointed out that extending the duration of the activity would be beneficial. Additional days would allow for a deeper exchange of knowledge, more time to immerse themselves in the field, and an opportunity to process the emotional impact of the Memory Walk.

Some students also highlighted that they had not been informed in advance about the technical challenges of the route. Parts of the journey involved traversing muddy mountain paths and lacked basic facilities, such as access to private toilets. Providing more detailed information about the physical demands of the route beforehand could help participants better prepare for future editions.

“Perhaps information about how certain aspects of the route would look like to prepared better for them, definitely more days so that the first day could be used as a day to get sleep and integrate.”

Student involved with the WIRE project

WP6 – Memory Route in Poland: Narrative games as an education tool

This section focuses on the second stop of the Memory Route, which took place in Kraków, Poland, from the 15th of March to the 17th of March, 2024. The focus of this stop was the creation of 12 serious game prototypes based on the life stories of women in resistance. Before the trip, the 40 students were split up

into 12 groups, however, this time the groups were entirely mixed in terms of nationality. Each group based their game on one of the twelve women in resistance whose lives they had researched for the first stop of the Memory Route, so this activity did not require any further research. All groups convened via video call prior to the workshop to agree on the type of game they would create, as well as participating in two online workshops lead by game designers from Digital Dragon. In Kraków, a one-day-long game writing workshop was carried out in Villa Decius under the instruction of two game designers from Digital Dragon in addition to other activities (see Table 7 below).

Table 8. Summary of activities carried out as part of the WP6 in Kraków

Activities	Location
Historical Walk in the Old Town	Kraków Town Centre
Lecture on Women in Solidarity	Villa Decius
Serious Game Workshop	Villa Decius
Presentations of the Prototypes	Villa Decius
Evaluation Session	Villa Decius

To evaluate the workshop, the evaluation team used the participant observation approach. This method was put into practice following the 5 steps recommended by Boccagni and Schrooten (2018): 1) with the help of Liliana Scelina of Villa Decius, the preparation before the field served to contextualise the activity within the WIRE project, 2) the access to the field was facilitated by the two game developers/trainers from Digital Dragon: Łukasz Leszczyński and Agata Pietras through an interview, 3) the fieldwork was characterised by observation of the groups’ dynamics and interactions during the hours of game development, 4) getting out from the field involved the creation and distribution of an online survey, 5) from fieldwork to text work is the last step, which is completed through the conclusion of this report.

For the third step, the students were asked to complete an online survey of 8 questions individually. The survey was developed using Microsoft Forms and took approximately 7 minutes to complete. The responsibility for creating the survey rested with UAB, whereas Villa Decius was tasked with its distribution among the students. As a whole, this evaluation report aims to assess the success of the game development activity and its alignment with the SO of the GA for this activity, which read as follows:

- SO1. Analyse the importance of female anti-totalitarian resistance as a way of building critical consciousness in the present and in relation to the narratives inherited from the past.
- SO4. Promote creative and unconventional educational activities at different levels and for different target groups and end-users, based on the identified narrative and memorial needs.
- SO5. Promote open, creative and unconventional dissemination activities at different levels and for different target groups and end-users, based on the identified narrative and memorial needs.

- SO6. Develop community outreach activities specifically linked to the cultural spaces involved in the project (museums, memorial centres) designed to reach the maximum possible audience.
- SO7. Create sustainable public history products: both real and virtual permanent exhibitions, podcasts and a user-friendly repository of life stories, biographies, contexts, and historical narratives of female resistance.

From the survey we can gather that SO1 has been met, as many of the participants stated that the game-writing process led them to re-evaluate the importance and reality of female anti-totalitarian resistance and further built their critical consciousness. Upon being asked whether they thought retelling the life in female resistance through a serious game affected their perspectives, participants answered the following:

“Yes, I've really enjoyed seeing from her point of view what decisions she had to face day by day. Imagining what Greece was like at that time has also allowed me to have a deeper insight, and I believe that, in general, it has made me a better historian, more prepared to understand people and events, which is the purpose of the discipline”

Student involved with the WIRE project

“I better understood how different tools were useful during resistance, and are often undervalued, for example social connections”

Student involved with the WIRE project

“Adapting someone's life to the mechanics of the game requires a different view of that life - from the perspective of achievements, disasters and key turns”

Student involved with the WIRE project

“It has made me see the importance of how a story is told. The message can vary a lot depending on the way it is explained, giving importance to certain elements or omitting them”

Student involved with the WIRE project

Much like in the stories of female resistance, social connections and mutual understanding proved to be crucial in the successful creation of the serious game prototypes. The workshop took some preparation, as the participants only had 9 hours to work on the game in-situ, a circumstance that resulted in different starting points and therefore different group dynamics. While some groups were working quietly on their individual, previously assigned tasks, others were still debating the premise of the game. Another distinction between the groups were the social dynamics. In about half of the groups there was a clear leader: a person that took more initiative, made most of the decisions and organised the rest. In the other groups, all members seemed to be involved in the decision-making, and made suggestions at a similar rate. In general, the group members seemed content with their roles, which is reflected in their positive rating of the game-creating experience in the survey (see Table 8).

However, there was at least one group where the bulk of the work fell just on one of the group members, as the other members were not invested in the result of the activity. This, in addition to technical difficulties in a different group, may be the cause of the lower ratings (see Table 8). While most groups created board and card games (so-called unplugged games), 3 of the 12 groups went with digital narrative games. Only one group experienced technical difficulties when creating the digital game.

Table 9. Answers on the GAME ARENA experience

	Very Negatively (1)		Negatively (2)		Neither Positively nor Negatively (3)		Positively (4)		Very Positively (5)	
How would you rate your experience of creating a serious game on a scale of 1 to 5? (n=40)	0	0%	2	5%	8	20%	19	47,5%	11	27,5%

For brevity, SO4 and SO5 will be collapsed into one: the promotion of creative and unconventional resources at different levels and for different target groups and end-users, based on the identified narrative and memorial needs. Serious Games can present an unconventional, playful approach to history, and have interactive aspect other mediums often lack. However, as Agata Pietras pointed out, games are not magic. They can be an educational tool as any other if the story is boring. A good game takes a good story. From the survey we can gather that most students think that Serious Games have great potential as an educational tool, with most of them deeming Serious Games either Highly Suitable or Suitable (see Table 9).

Table 10. Answers to question about suitability

	Very Unsuitable (1)	Unsuitable (2)	Neither Suitable nor Unsuitable (3)	Suitable (4)	Very Suitable (5)

How suitable do you think serious games are as a medium for public history? (n=40)	0	0%	0	0%	4	10%	18	45%	18	45%
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When asked how they thought learning public history through a serious game might affect the learning outcomes, the responses were broadly positive as well:

- "I think that it can bring people some ideas of history but not a complete knowing"
Student involved with the WIRE project
- "For the positive, it's a way of cementing basic knowledge about historical periods and events. In a negative light, it may oversimplify situations"
Student involved with the WIRE project
- "Through gameplay participants might, by visual means, can be more passionate and responsive about historical information"
Student involved with the WIRE project
- "Games can allow us to interact with stories. This may allow for more understanding for the complex historical reality. Games can also help to highlight lesser known parts of history, and be a gateway to new subjects"
Student involved with the WIRE project
- "I think it can be a very positive thing people would stop relating history with something boring and I think that in this case (female resistance) can even raise awareness in an active and positive way to society"
Student involved with the WIRE project
- "I think it's a funny and cool way to learn more about history but also it is dangerous to relay on games for historical knowledge"
Student involved with the WIRE project
- "Learning by playing games of this type is very effective, because we involuntarily remember certain events, facts. And since we do it with pleasure, we can become more interested in a given topic"
Student involved with the WIRE project

The Game Arena workshop was not the first iteration of a game development course at Villa Decius. Since 2016, Villa Decius has been offering Write the Game - Summer school of Computer Game Scenarios, a comprehensive course on scriptwriting aiming to promote literature in its most modern forms. The most recent edition took place in 2020, in cooperation with Digital Dragons, of the Kraków Technology Park. Because of its previous success, the idea to do a historical scriptwriting course for the 2nd stop of the Memory Route surged, and Villa Decius asked Digital Dragons to collaborate with them once again. As a community outreach activity that fostered deeper historical understanding and the creation of free educational tools, the Game Arena is perfectly in line with SO6. When asked what they learned during the workshop, the students' answers reflect how enriching such an activity can be.

"I learned how to write a game with a story that is engaging, but also strives to have historical accuracy and deliver a moral message"

Student involved with the WIRE project

"It is quite time-consuming and good ideas are very difficult to complete"

Student involved with the WIRE project

"How much fine and effort is required even just to decide what kind of game one'd like to do. Also how important it is to both cooperate and divide certain tasks between team members"

Student involved with the WIRE project

"I learned to communicate better with other listening their ideas and saying my own, the tools we need to create a game and the process of it"

Student involved with the WIRE project

"The importance of good training and research prior to the start of the creation process, as well as the importance of being part of a good team in which there is enough comfort and confidence to suggest ideas or reject them"

Student involved with the WIRE project

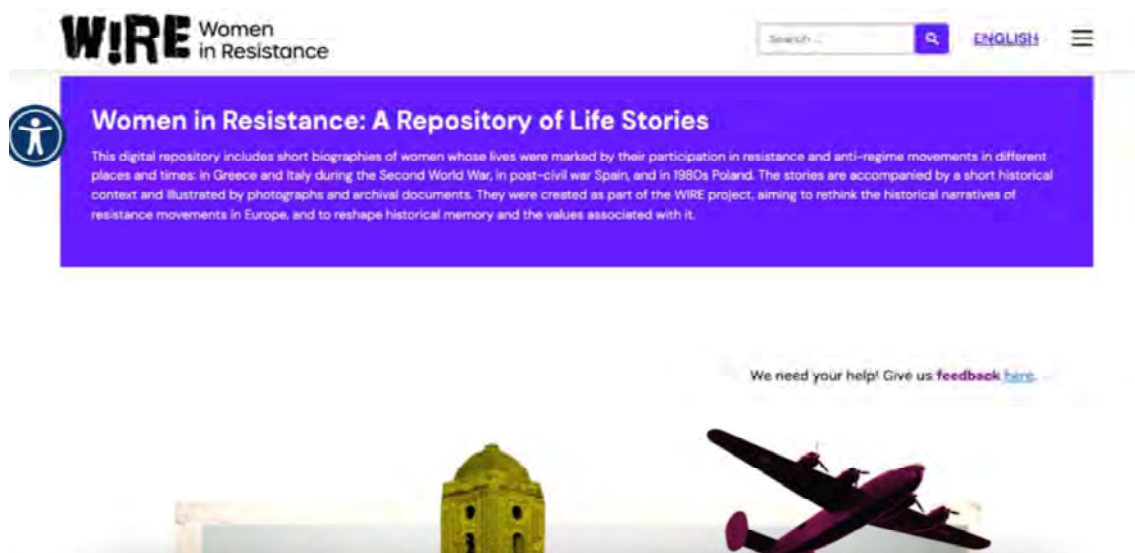
Both game developers considered that many of the prototypes had the potential to be successful as full-fledged games, and are therefore interesting examples of how to transmit public history through unconventional means. While they are not necessarily finished historical products as posited in SO7, the prototypes are functional as educational tools and provided an enriching learning experience for the participants.

Overall, the GAME ARENA activity was closely aligned with the special objectives set out in the GA. It challenged the participant's perspective on the historical material and introduced them to the world of serious games, as well as providing them with a valuable lesson on team work.

WP8 – Repository (platform)

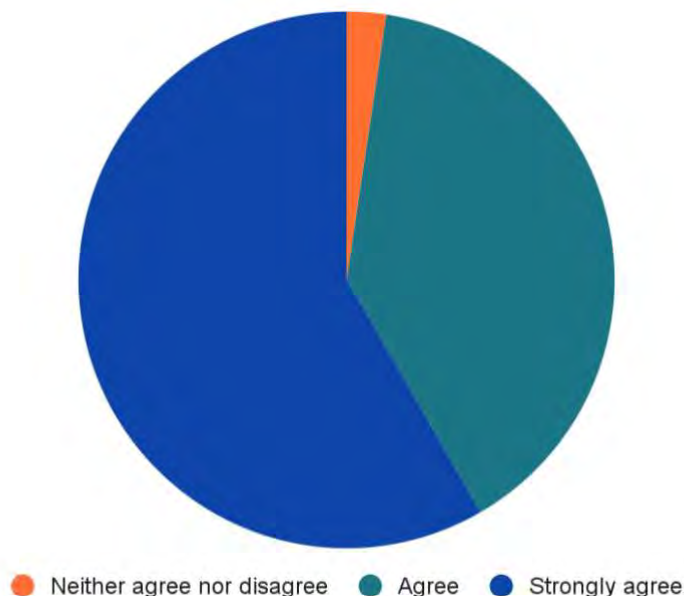
This section deals with the evaluation of the Repository, which was conducted by UAB in close collaboration with all project partners to ensure its success. The evaluation method employed for assessing the Repository's effectiveness was an online survey accessible directly from the landing page (see Figure 4 below). This approach aligned with the goal of engaging between 51 to 75 individuals, meeting milestone 15. Microsoft Forms was selected as the survey platform for two primary reasons: it is the preferred tool for internal use at UAB, and it offers extensive accessibility features, including compatibility with screen readers. Since the beta version of the platform was delivered in English, the survey was also presented in English, although participants were free to respond in their preferred language if they felt more comfortable doing so. Survey length was carefully considered during design, with an estimated completion time of around 15 minutes. To facilitate data collection and organization, the survey was structured into three main sections: 1) General Demographic Information; 2) Usability, Content, and Learning; and 3) Satisfaction.

Figure 6. WIRE Repository landing page



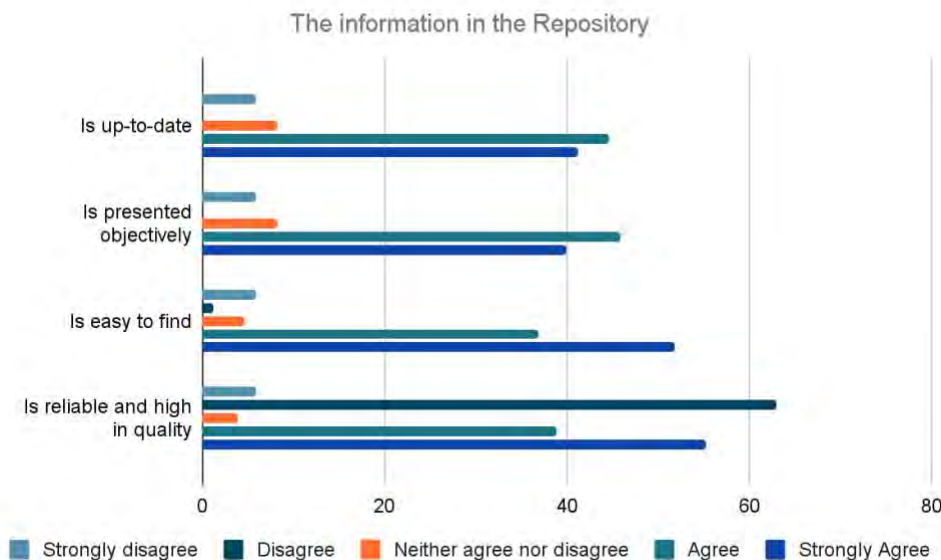
In summary, the survey garnered responses from 69 individuals (43 women, 24 men, 2 other), with ages ranging from 20 to 63 years and diverse educational backgrounds spanning from High School to Ph.D. or higher. Participants represented the project's main countries: Spain, Italy, Poland, and Greece, with two identifying as persons with disabilities. Feedback on the repository's usability was largely positive (see Figure 5 below), with suggestions for enhancements including navigation filters, particularly by country. Additionally, there were commendations for the desktop and mobile versions, though a recommendation was made for a dark mode option to alleviate strain on sensitive eyes, particularly for those with visual impairments. Overall, respondents found the repository navigable but identified areas for potential improvement, especially in terms of accessibility features and customisation options.

Figure 7. Answers to the question 'The repository is easy to navigate'



In terms of content evaluation, participants expressed positive views on the reliability, ease of navigation, objectivity, and timeliness of the repository's information. While most responses were strongly affirmative, a few respondents offered dissenting opinions, particularly regarding reliability and quality, as illustrated in Figure 6.

Figure 8. Answers to the questions related to the information in the Repository



The stories presented in the repository have contributed significantly to the acquisition of new knowledge about female resistance. Participants mentioned learning about diverse forms of resistance across different European countries, gaining insights into the lives of specific women involved in resistance movements, and understanding the broader historical context of women's roles in social movements. Additionally, participants highlighted the importance of

recognizing the contributions of women in historical narratives and the impact of these stories on their understanding of resistance from a gender perspective.

Overall, participants highly recommended the repository to others, citing its usability, content quality, diversity, and visually appealing design as key strengths. While some minor suggestions for improvement were made, such as adding translation options and organizing biographies by country, the majority found the repository satisfactory and saw no need for significant changes.

WP8. Repository of life stories, biographies, contexts, and historical narratives on female resistance

In the pursuit of creating the Repository of life stories, biographies, contexts and historical narratives on female resistance for WP8, people from all four participating countries researched extensively. Each country followed a different methodology, in part because of the differences between the participating institutions, but also because of the differences in the historical context that was to be researched. While some of the life stories played out during the Second World War, others played out in the 80s, during the Solidarnosc movement, and allowed for oral interviews to be conducted in addition to the use of other sources. Additionally, the different institutions could choose their researchers freely, which resulted in a fairly diverse research team in terms of academic experience. Because of this, the four approaches will be evaluated as a different activity, instead of being summarised into one.

The evaluation was done through structured written interviews, which were sent out to all the people that contributed to the research for the repository per e-mail. The interview consisted of 9 questions about the researchers' connection to the project, their methodology, and their hopes for the project's future. The researchers were all presented the same questions and asked to respond in English to facilitate the evaluation process. This was to ensure that the responses could be comparable, as well as it being the preferred option for some of the respondents, due to inflexible working hours and a lack of confidence speaking English. In Greece and Italy, two people were in charge of the research, whereas in Spain, only one person was researching for the repository. In Poland, 11 people were collaborating in the research for the repository, but only two responses were collected for this evaluation. While the responsibility of evaluating the different methodologies laid with the UAB, the questions were approved by all partners, who read and modified them before the interview was sent out to the researchers.

GREECE

In Greece, the two researchers that contributed to the repository were Ada Kapola and Angeliki Christodolou. Both work as researchers at ASKI and joined the WIRE project in December 2022. Tasked with writing detailed biographies of 12 Greek women who participated in the Resistance against the Axis, Kapola and Christodolou searched for life stories of women across the political spectrum (from the right to the left), to understand what led them to join the resistance. Additionally, they were interested in cases of women who had different roles in the resistance movement. Women who participated in the

armed resistance movement, rural girls who took part in youth resistance organizations, as well as women in positions of responsibility in the resistance movement during the interwar period.

Another important criterium for the life stories, however, was the amount of primary and secondary sources available on a given woman in resistance, as well as their validity for the reconstruction of their lives. In terms of access to sources, Kapola and Christodolou were in a very good position, as ASKI is an archival institution tasked with the preservation of historical documents, as well as making them accessible for research purposes. The vast collection of illegal resistance press from times of Occupation and the Civil War proved especially useful. However, even so, sometimes documentation was sparse, with no testimonies from the women themselves. Kapola laments that there was no possibility of conducting oral interviews, which would have provided further insight into their lives. Another difficulty was recognising when women in resistance that were killed during the Axis Occupation were mystified in secondary sources. Often becoming enduring symbols of resistance, some aspects about these women are obscured or highlighted in service of a heroic narrative.

According to Kapola and Christodolou, the repository can be of use in any ways in the future. It is a tool for the dissemination of public history, for the discovery of the many different ways that women were in resistance all over Europe. In that way, it can be used as a source to create other media, like podcasts or games, or it can be used as the basis for a comparative study. In addition, it could contribute to a change of mind in spaces in which gender rights are not yet fully established.

"I still have the feeling that in the Greek educational system, dealing with gender rights issues, the position and role of women is at an early stage and programs like WIRE are a way to open this discussion"

Angeliki Christodolou

POLAND

In Poland, 11 researchers contributed to the repository, of which two participated in the evaluation. Natalya Basałyga and Aneta Kozłowska are students at the Jagiellonian University in Kraków, enrolled in a BA in Historical Anthropology and a MA in Historical Anthropology, respectively. Natalya Basałyga was assigned writing about Halina Luczywo, a Solidarity activist, and Aneta Kozłowska wrote about Barbara Labuda, also active in the Solidarity movement.

In researching Halina Luczywo, Basałyga used both primary and secondary sources, relying heavily on interviews conducted with female Solidarity activists in the 1990s and more recent ones. To fill the blanks, she used articles and monographs on the women of Solidarity, and cross-checked the information the activists gave in the interviews wherever possible. With this methodology, she was able to characterise the women, instead of merely describing their circumstances.

“I was able to get to know not only their perspective, but also their character, which stood out - unbreakable, determined women. Using only studies or monographs, I might not have gotten their views”

Natalya Basałyga

Kozłowska had a similar approach in researching Barbara Labuda, using a mixture of interviews and monographs in which Labuda shares her memories and political beliefs. Kozłowska notes that some of the interviews were conducted poorly and therefore not of use for the biographies, which made the research more difficult.

Despite this, Kozłowska and Basałyga believe that the resources created by WIRE like the repository have great potential after the project’s conclusion. The repository, the podcasts, and narrative games can all serve as educational tools for people interested in the history of women in resistance. They may also reach the general public and spread awareness about the dangers of totalitarian regimes, and ideally let people connect through a shared sentiment against war and oppression. However, for the project to achieve its full outreach potential, Kozłowska suggests that it needs to increase its presence on social media (e.g. Instagram), as its current media reach is very limited.

ITALY

In Italy, the two researchers who contributed to the repository were Mariachiara Conti and Teresa Catinella, PhD in History and a predoctoral student respectively. Joining in the Autumn of 2023, Conti cites her growing interest in the History of Resistance as her main motivation. Catinella joined the WIRE project around the same time, when she discovered the project through her involvement at the Montesole Peace School.

In their quest of writing 14 biographies of women in resistance, Conti and Catinella first had to assess the availability of sources. They started with reading available academic literature and went through the Ricompart archive fund, through which they were able to trace the various local archives and which partisan formations each of them belonged to. Conti and Catinella organised their findings by province, party, type of resistance and duration of resistance. In cases where the protagonists or their families were long-standing anti-fascists, they looked for criminal records in the Casellario Politico Centrale (Central Political Record) which contained very useful and precise information on the repression of anti-fascists during the Ventennio. After this, Conti and Catinella went their separate ways with their research.

Catinella used a combination of primary and secondary sources to reconstruct the women’s lives, integrating old online interviews and testimonies from monographs whenever possible. In addition, she sometimes made use of archival documents or trustworthy websites of organisations like Anpi or the network of Istituto Parri. The weak point of the methodology, according to Catinella, was the impossibility of conducting oral interviews, which could have provided a different perspective into the women’s lives.

Conti got a little more specific with her response: while she mostly used primary sources, there were cases like Teresa Noce, whose life had already been

captured well in other studies. In those cases, Conti relied more on existing studies than primary sources. A counter-example was the biography of Lidia Menapace, whose life story Conti portrayed through Menapace's political writings from when she was politically and journalistically active.

“Since the 1990s, Italian historiography has begun to investigate the peculiarities of the women's Resistance, tracing a contextual framework. It has underlined that the decisive commitment of women made possible the development of a large-scale Resistance movement that would otherwise have been unthinkable”

Mariachiara Conti

The advantage of this approach to research consisted in letting archive sources and testimonies interact, as that revealed a layer of subjectivity useful for understanding the material. Although in some cases, even testimonies and other sources together could not provide all the necessary information to complete the picture. Still, Conti and Catinella consider that the repository might be useful as a starting point for further research, as well as an enjoyable way to learn about women's resistance in Europe.

SPAIN

In Spain, there was one researcher in charge of the creation of 12 biographies of Spanish women in Resistance for the repository. Carlos Terraga is currently pursuing a doctorate in Comparative, Political and Social History and working with the Memorial Democràtic, through which he joined the WIRE project in July 2023.

Tasked with the selection of 12 representative biographies of women in resistance in Spain, Terraga chose 12 out of 89 biographies that could help show the different variables of resistance, like the geographic area, the type of activity and the period of their life. Terraga sought assistance from the DEMD groups (working groups of the Department of Education of the Generalitat de Catalunya and the Memorial Democràtic) as well as the teachers involved, to figure out the concrete parameters of selection and get some ideas for which women to include.

In trying to create a representative sample, Terraga searched for examples of resistance in the context of the post - civil war and of Spanish women in France during the Second World War. He also aimed to include women from different territories (either by origin or by their actions as resistance fighters), different types of activities (not restricted to guerrilla or liaison activities), different ages, and different ideologies (although all were left-wing), in an attempt to “explain the complexity of the historical context and of the term ‘resistant’ itself.”. Wherever possible, primary sources were included, especially interviews from the Memorial Democràtic memory bank, but also documents digitised by associations like the Amical de Ravensbrück, archives such as the Cipriano Garcia Foundation, the Gavilla Verde and many others. Through contacting the women's families and conducting interviews in different formats, Terraga was able to include information that was previously not publicly available. During the entire process of selecting, researching and writing,

Terraga ran everything by Memorial Democratic, ensuring that the biographies were taking the intended shape.

In Terraga's opinion, the digital repository and the pedagogical dossier can be useful tools for teaching in the classroom, or for the very beginning of a research project on the subject matter. The material could also serve as an inspiration for more innovative pedagogical modalities, such as interactive maps. Terrasa believes that the WIRE project is pioneering the combination of democratic memory and a gender perspective of history.

"The project gives us a key vision in comparative and gender perspective, of such a complex reality as the resistance, bringing it closer to all educational levels to generate critical awareness, historical knowledge and democratic values associated with the memory and lives, in our case, of 12 women with an unquestionable commitment"

Carlos Terraga

CONCLUSION

Overall, the research methodology in the different participating countries did not differ by much. Almost all researchers chose to biograph women in resistance according to a similar set of criteria: geographical area, time period, and type of political activity, except the researchers in Poland, who seem to have been assigned their stories instead of choosing themselves. In Italy and Greece, ideological diversity was also a criterium to consider, as they aimed to include stories of women on different ends of the political spectrum. In Spain, ideological diversity was a parameter as well, however due to the nature of the Franco dictatorship the women that were studied were either from different left-wing groups or non-affiliated. In contrast, ideological diversity is not mentioned in the interview with the Polish researchers at all and also not reflected in the repository.

Another element all countries shared was the prominent use of primary sources in the form of interviews, whether the researchers conducted them or not, they often formed the basis of the biography or at least supplemented it. What was vastly different in the different countries was the academic and professional experience, as well as the individual workload. While in Poland, 11 people were working on 12 biographies, some of them being undergraduate students. In contrast, only Carlos Terraga, who is working on his PhD, oversaw the 12 biographies in Spain by himself. All researchers agreed on the repository being useful after the project's conclusion. The most popular ideas about how the repository might be used in the future included 1) as a starting point for further research, 2) as an educational tool, and 3) as a means of historical dissemination among the general public.

WP9 – Educate to resistance

This section evaluates the work conducted under Work Package 9 (WP9) of the WIRE project. Monte Sole was responsible for implementing the activities under this work package, while the UAB was tasked with its evaluation.

The overarching objectives of WP9 were to facilitate learning about the concept of “silenced resistance” and to encourage participants to deepen their understanding of resistance in its various forms. This work package aimed to help both students and adults develop strategies for possible forms of resistance. The specific objectives included:

- **SO1:** Analysing the importance of female anti-totalitarian resistance as a means of fostering critical consciousness in contemporary contexts and in relation to historical narratives.
- **SO2:** Creating alternative narratives of resistance based on female experiences.
- **SO4:** Promoting creative and unconventional educational activities targeting diverse groups and end-users, informed by identified narrative and memorial needs.

To evaluate WP9, a written interview consisting of six questions was developed by UAB and approved by Monte Sole. The interview was conducted with Matteo Bensi, a key contributor to the project. Bensi, who holds a Ph.D. in Philosophy and is certified to teach History and Philosophy at the high school level, highlighted his interdisciplinary approach to education and his commitment to integrating gender studies and historical research into teaching. His responses provide valuable insights into the implementation and impact of WP9 activities.

Bensi emphasized the project’s focus on challenging traditional, male-dominated historical narratives by incorporating female voices and experiences into educational materials. This approach was informed by literature, investigative journalism, and historical studies. The integration of these perspectives aimed to enrich students’ understanding of history while fostering critical thinking about societal values such as freedom, diversity, and resistance.

The activities under WP9 included workshops and a podcast project. The workshops, held at Monte Sole, were transformative experiences that encouraged participants to empathize with the perspectives of both victims and perpetrators of historical injustices. These sessions addressed provocative questions, such as the ethical implications of disobedience, and fostered deeper engagement with the themes of resistance and resilience.

The podcast project further exemplified the innovative educational strategies employed under WP9. Students were tasked with reworking texts by female authors into a standardized podcast format, which involved critical analysis, creative storytelling, and the use of digital production tools. This activity not only challenged traditional historical storytelling but also allowed students to gain technical and expressive skills. The final podcast, published on Spotify, showcased the students’ ability to synthesize research, creativity, and technology. It underscored the importance of teaching history through an inclusive lens and demonstrated how education can promote values of freedom, diversity, and resistance.

Students’ responses to these activities reflected the success of the project. Initially, many approached the activities with curiosity but some hesitation, as female perspectives are often underrepresented in their studies. However, as they engaged with the materials, students expressed a growing appreciation for these narratives. They recognized how these alternative perspectives

enriched their understanding of history and helped them connect historical resistance to contemporary struggles for freedom and equality.

Overall, the evaluation of WP9 indicates that the activities successfully met the objectives of promoting inclusive historical narratives and fostering critical engagement with the concept of resistance. The creative and interdisciplinary approaches adopted by Monte Sole were instrumental in achieving these outcomes, demonstrating the value of integrating gender studies and innovative educational methodologies into historical education.

WP11 – Exposing memory

This section evaluates the online exhibition developed by La Tempesta as part of WP11 Exposing Memory. La Tempesta is a company specialising in creating digital projects for cultural institutions such as archives and libraries, with a focus on preserving and disseminating heritage. By leveraging modern digital tools and platforms, they bring cultural heritage to life, ensuring its accessibility and engagement with communities.

The online exhibition created for the WIRE project, highlights the life stories of women involved in resistance movements. This platform acts as a centralised archive, consolidating the project's core outputs and narratives to ensure the accessibility of digitised and curated materials. Furthermore, the online exhibition serves as an enduring resource, promoting awareness, serving as an academic tool, and facilitating the dissemination of methodologies and narratives developed throughout the project. The online exhibition can be accessed here: <https://wireexhibition.com/>.

In alignment with WP11's specific objectives, the activity aimed to:

- **SO1.** Analyse the importance of female anti-totalitarian resistance as a way of building critical consciousness in the present and in relation to the narratives inherited from the past.
- **SO2.** Create an alternative narrative of resistance based on the female experience.
- **SO4.** Promote creative and unconventional educational activities at different levels and for diverse target groups and end-users, based on the identified narrative and memorial needs.
- **SO6.** Develop community outreach activities specifically linked to the cultural spaces involved in the project (museums, memorial centres) designed to reach the maximum possible audience.
- **SO7.** Create sustainable public history products, including real and virtual permanent exhibitions, podcasts, and a user-friendly repository of life stories—biographies, contexts, and historical narratives of female resistance.

The evaluation of this activity used a twofold approach. First, an in-person interview was conducted with Elena Ananiadou, a team member at La Tempesta involved in developing the online exhibition, on October 31st at the Museum of

History of Catalonia (Barcelona, Spain). Second, feedback was gathered from attendees during the presentation of the online exhibition combining direct observation, qualitative feedback, and field notes.

Elena Ananiadou, a historian and archaeologist specialising in discourse studies, currently works at La Tempesta, where she facilitated the development of the WIRE project's online exhibition. La Tempesta's collaboration with WIRE stemmed from the project's focus on gender and historical events related to resistance, themes that aligned closely with their expertise and interests.

Elena's primary role involved designing and creating the digital platform to host the project's contents and results, with a focus on ease of use and accessibility. She explained, "This tool was specifically designed to make it easier for people working with cultural institutions to share stories online." The platform was made intuitive to accommodate users without technical expertise. Elena elaborated, "What was important to us was that it didn't require any technical expertise to use. We wanted to ensure that anyone, whether they were familiar with the subject matter or not, could contribute and publish their own story without feeling overwhelmed by complicated processes." The platform was designed to support diverse media formats—text, images, and videos—enabling creative storytelling. However, managing audiovisual files and balancing the integration of text and images posed challenges. Elena reflected, "The stories were long, and we're not always used to reading lengthy texts on a computer. The challenge was to make it easy to read while accompanying it with images."

Looking ahead, Elena suggested ways to enhance the process: "Next time, I would focus more on integrating the online exhibition into the project's life cycle. We could work gradually with students and participants, who often had the best ideas."

Reflecting on her involvement with the project, Elena emphasised the significance of preserving and sharing the stories of women in resistance. As a history student herself, she viewed the use of digital media to bring this story to life as both a responsibility and an opportunity.

In conclusion, Elena's work on the WIRE project underscores the importance of creating accessible and engaging platforms to share overlooked histories. By ensuring that the stories of women in resistance movements are recognised and remembered, the online exhibition serves as a vital tool for connecting the past with future generations.

The online exhibition was presented by La Tempesta on October 31st at the Museum of History of Catalonia (Barcelona, Spain). Attendees were participants from the WIRE project, primarily consisting from the academic field, including Master's students, researchers, and academic professors.

The data used for this report is based on direct observations and qualitative feedback from participants during the event. The methodology employed was based on direct observation, supplemented by field notes and participant interactions. The responses were recorded and analysed to assess the overall impressions of the event. This methodology aimed to observe how effectively the online exhibition showcased the content of the WIRE project, and how participants interacted with the material, their impression on the relevance of

the online exhibition as educational and learning materials and individuals' understanding of women's roles in resistance movements. Field notes were a critical component of the evaluation process. Field notes were taken throughout the interactions, based mainly on discussions and comments through open floors, where the attendees shared their thoughts and feedback on the materials and activities. Participants actively discussed their thoughts regarding the materials and content presented in the online exhibition.

The participants actively engaged in discussions about the online exhibition's content and materials. Many felt that it made a significant effort to highlight the life stories and contributions of women involved in resistance movements. One participant remarked, "The fact that we have a permanent domain ensures that the knowledge of these women and the movement stays alive." This sentiment was shared by others, who found the exhibition made these women's stories more accessible. On the other hand, when asked about the exhibition's significance, attendees emphasized its relevance. One participant stated, "When we think about the lives of older generations in Europe, our grandmothers or great-grandmothers did many brave and important things, even if we don't always realize it. Often, they themselves don't see their actions as special or worth celebrating. But by looking at their lives through the resistance in the online exhibition, we can understand how they fought for change in so many different ways." Another attendee added, "Reading their stories and making sure that more people have access to them feels really important. It's not just about preserving history; it's about making sure these stories get recognized." Others also pointed out the exhibition's importance for future generations.

Participants also noted the exhibition's relevance to their academic work. Many, including researchers and professors, recognized its potential as a pedagogical tool. The exhibition was particularly valuable during workshops and in conjunction with the pedagogic dossier developed as part of WP8 "Repository of life stories, biographies, contexts, and historical narratives on female resistance". Educators were eager to incorporate the materials into their teaching, with many considering how the diverse, relatable narratives could be used in lessons on resistance movements, gender studies, and women's history.

The Memory Route activities, which took place across Greece, Italy, Spain, and Poland, further linked digital content with physical spaces tied to women's resistance history. Students who participated reflected on how visiting these locations deepened their connection to the stories they had learned about, making the history more tangible. As a student put it, "Walking through the places where these women lived and fought for freedom made everything feel so much more real. The online exhibition can make users feel the same." Another student added, "I think that the online exhibition is a good reference to learn from the memory route, but in an immersive way."

Figure 9. Participants sharing their insights during the Online Exhibition showcase.



The feedback collected from participants highlights several suggestions and observations that can guide future development and expansion of the online exhibition. The call for more accessible formats aligns with the increasing recognition of digital resources as crucial for promoting inclusive learning and knowledge dissemination.

Based on the findings, the specific objectives of WP11 have been successfully met, emphasizing the importance of including women's experiences into narratives of resistance. The creating an accessible and engaging online exhibition provided a platform to analyse female resistance (SO1), develop alternative narratives (SO2), and promote creative educational tools for diverse audiences (SO4). The exhibition's lasting impact was reinforced through community outreach (SO6) and sustainable digital resources (SO7). Feedback highlighted its value as an academic resource and a powerful tool for preserving and disseminating women's resistance histories. These efforts show how the project will continue to be relevant in classrooms, academic research, and public outreach, for a greater understanding and engagement with the history of female anti-totalitarian resistance.

WP12 – Exhibiting resistance

The activity "Exhibiting Resistance" was led by Fondazione Scuola di Pace di Monte Sole (IT) under WP12 and evaluated by UAB. This WP included four tasks with the common aim of spreading the findings and the materials elaborated in WP3 and WP9. T12.1 involved publishing the results from WP9 in the form of easy-to-read books aimed at reaching weak readers and individuals from marginalised contexts. These books, along with public readings and presentations, were designed to disseminate historical insights on women in resistance in a way that would be accessible to a broader audience. Due to time and location constraints, the evaluation process was carried out through a written interview with the editors responsible for producing the books. The

interview included 10 questions and was sent via email and was answered by 5 persons from the publishing house.

The publishing house involved in this project, Zikkaron, was established in 2016 in Monte Sole, Italy. Its mission is rooted in the preservation of memory, particularly focusing on the experiences of civil and religious communities affected by tragic historical events, especially those tied to the Monte Sole massacre during World War II. Zikkaron's work links local historical events with broader continental and global narratives, fostering a deep understanding of the complexities of modern society. The editors noted that they have published numerous titles related to historical research, particularly around the lives of women and men who survived the Monte Sole massacre and reflected on the spread of collective violence. This background, deeply entrenched in historical memory, served as a strong foundation for their involvement in the WIRE project.

Zikkaron's connection to WIRE dates back to the early stages of the project. Their editorial experience made them an ideal partner, and they were drawn to the project's theme from both historical and educational perspectives. The challenge of creating accessible booklets that would appeal to younger readers and those not typically engaged with history was a key motivation for their participation. The editorial team worked closely with Scuola di Pace di Monte Sole, which has extensive experience in education and was responsible for drafting the introduction and the educational dimensions of the books.

In developing these materials, Zikkaron collaborated with two female researchers holding PhDs in History, who contributed to finding source materials and writing biographies of women in resistance movements. Professors from the University of Bologna also supervised the project to ensure historical accuracy. The team's approach was shaped by feedback from educators, who emphasised the need for tools that could be used in group work and would be both accurate in historical content and simple in language. The idea of focusing on women's biographies as an entry point into more complex historical issues was a direct result of this feedback.

The distribution plan for the books reflects Zikkaron's commitment to reaching a wide audience. The books will be sent to at least 200 high schools in their region, where they will be added to school libraries. In addition, the digital versions of the books will be made available online, enabling educators across Italy to download and use them. Public events and presentations are also planned to raise awareness of the books. As part of a broader marketing strategy, Zikkaron will leverage social media and public campaigns, particularly in the lead-up to the 80th anniversary of the Liberation of Italy, to promote the role of women in the resistance movement.

When asked about evaluating the reception of the books, the editors explained that feedback would come from both educators and the general public. They expect to gather insights from the teachers and educators who regularly collaborate with Scuola di Pace di Monte Sole, as well as from the public events that will be organised. This feedback will be crucial for understanding the impact of the books on different audiences.

The collaboration between Zikkaron and Scuola di Pace di Monte Sole was described as consolidated, with both parties expressing a strong desire to continue working together on future publications, events, and workshops. The editors emphasised that this ongoing relationship is one of the pillars of their editorial activity, and they look forward to exploring new insights and approaches in the field of resistance studies in the years to come.

Finally, regarding the post-project usefulness of the books, the editors expressed their hope that the materials would continue to be valuable to schools and informal educational contexts in the future. The books, alongside the exhibition on women in resistance, are expected to serve as enduring resources for discussions on women's roles in resistance movements. The bibliography and materials provided in the books could also form the basis for future research, ensuring that the themes explored in the WIRE project continue to resonate with educators, researchers, and the general public alike.

WP13 – Write the game GAME_ARENA in Villa Decius

The event "Write de game GAME_ARENA" was led by Villa Decius under WP13 and focused on disseminating innovative methods for teaching history and presenting cultural heritage through the use of narrative games. The main objective was to offer modern teaching methodologies tailored to today's diverse audiences, with a particular focus on educators working in cultural institutions and individuals planning careers in education.

The program featured the Game Arena, a space where prototypes of educational games were showcased. These games, developed by students from the Jagiellonian University's Institute of History, drew inspiration from the biographies of women associated with the Solidarity movement. The Arena also included presentations of educational games from various publishers and insights from institutions with experience implementing gamification in education. A one-hour workshop and a presentation provided participants with guidance on identifying promising educational games and incorporating them into their teaching practices.

Participants included 54 attendees, of whom approximately 20 were final-year Bachelor's students in History with a pedagogical specialization from the Jagiellonian University. Based on demographic data, the majority of participants were aged 25–34, with a smaller number under 25 or between 35–44. Regarding professional background, the attendees represented diverse roles, including educators in cultural institutions, teachers or professors, students, a PhD student, and a museum professional. Half of the respondents (5 out of 10) were aware of the project, while the other half were not. Among those familiar with WIRE, the sources of information included personal involvement in the project, recommendations from friends, guidance from university professors, and social media (e.g., Facebook).

The event opened with a presentation by Kraków Technology Park, followed by a showcase led by two students, Marek Blacha and Aneta Kozłowska, whose game prototypes drew particular interest. These interactive and historical-focused games demonstrated significant potential as engaging teaching tools. The event was designed to provide inspiration, practical resources, and

networking opportunities for attendees, with the long-term goal of enriching educational practices through gamification.

To assess the effectiveness of the event and the satisfaction of attendees, a survey was created. Developed in Microsoft Forms by UAB and disseminated by Villa Decius, the survey consisted of nine questions. A total of 10 participants completed the questionnaire, providing insights into their familiarity with the project, their evaluation of the event, and its relevance to innovative teaching methodologies.

When asked to rate the overall quality of the event on a Likert scale, participants provided a range of responses. Four rated the event as "Excellent," four as "Good," and one as "Fair." The mixed responses indicate a generally positive perception, though with room for improvement to meet the expectations of all attendees.

Participants were also asked if the event met their expectations in terms of offering innovative ways to teach history and cultural heritage. Nine out of ten respondents answered affirmatively, highlighting the event's success in addressing its primary objective.

In the open-ended responses elaborating on this question, attendees shared diverse perspectives. Positive feedback emphasized the interactive and practical aspects of the event, particularly the opportunity to engage with educational board games. For instance, one participant remarked, "The greatest advantage of it was the practice playing in board games." Another highlighted the value of immersion, stating, "This event showed me how immersion and providing historical information in a fun way helps others in understanding historical events."

Participants were asked how likely they were to incorporate narrative games or similar tools into their teaching practice as a result of the event. Six respondents indicated they were "Very likely" to do so, while four selected "Somewhat likely" or "Neither likely nor unlikely." These responses suggest that the event inspired a majority of attendees to consider gamification as a valuable educational strategy.

The survey also invited participants to suggest ways to improve the event for educators and cultural professionals. Responses highlighted three main areas for enhancement:

- **Content Engagement:** Some participants felt that the theoretical presentations could be made more engaging. One noted, "the theoretical presentation at the start can be more interesting."
- **Event Promotion:** There was a call for broader outreach, with one respondent suggesting that the "event should be promoted more widely."
- **Discussion Time:** Participants recommended dedicating more time to discussions, emphasizing the value of exchanging ideas during the event.

The survey results reflect a largely positive reception of the event, with participants appreciating its focus on practical engagement and innovative methods for teaching history. Attendees expressed a strong likelihood of incorporating narrative games into their practices and provided constructive feedback for enhancing future editions, particularly in fostering engagement, extending promotional efforts, and allocating time for deeper discussions.

WP14 – Memory on stage

This section covers the activity Memory on stage, implemented as part of WP14. The centrepiece of the activity was the theatrical production “Caure (To Fall)” performed on October 30th at the Sala Moragues of El Born Centre de Cultura i Memòria (Barcelona, Spain). Directed and scripted by Helena Tornero Brugués, the play portrays both the personal experiences and collective struggles of women within the context of resistance history. The play examines the political repression of women through a combination of historical and contemporary narratives. It presents stories of resistance and memory activism, focusing on the effects of systemic oppression. The production encourages reflection on themes like resilience, solidarity, and social justice. This activity used performance art to encourage critical reflection and connection to historical events with the audience members.

In alignment with WP14’s specific objectives, the activity aimed to:

- **SO2.** Create an alternative narrative of Resistance based on the female experience.
- **SO5.** Promote open, creative, and unconventional dissemination activities at different levels and for different target groups and end-users, based on the identified narrative and memorial needs.
- **SO6.** Develop community outreach activities specifically linked to the cultural spaces involved in the project (museums, memorial centres) designed to reach the maximum possible audience.

The evaluation of this activity employed a twofold methodology. First, a semi-structured, in-person interview with Helena Tornero was conducted after the play’s rehearsal at Espai Jove Ca la Panarra on October 24th. Second, after the event held on October 30th at the Born Centre for Culture and Memory, an online survey was distributed to attendees. This survey aimed to gather feedback and assess the play’s impact on the audience.

The evaluation was done through a semi-structured interview, a method particularly advantageous for avoiding pre-defined constraints on participant’s view (Bryman, 2012). The interview consisted of five questions, initially conducted in Spanish to facilitate communication, and was later translated into English to ensure consistency and accessibility for the evaluation process.

Helena Tonero’s involvement with the WIRE project began when she was first approached by the Memorial Democratic, which invited her to write a script in relation to the repository of life stories of women whose lives were marked by their participation in resistance. Helena felt compelled to participate after

reviewing the project proposal. She identified with the project's mission of reclaiming the testimonies of the women that had been overlooked in historical narratives despite their sacrifices to their lives for the movement. As she expressed, her objective was to portray these women not just as activists but as "human beings living in a society that denied them the chance to fully embrace who they truly were." She described the role of director as one that required complete immersion, a process she termed as "internalisation," where the events of the play become personal and real through continuous reflection and collaboration with the actors, but also the audience. Helena gave importance to the responsibility of maintaining historical accuracy with creative freedom, particularly with the task of adapting real-life testimonies into fictional narratives. The challenge, she noted, was "turning lived experiences into fiction while honouring their dignity." She stressed that these women's stories, often marked by humility and sacrifice, offer a more authentic portrayal of resistance compared to traditional glorified hero narratives. Helena sees the play as a way to look at history from a different angle, as a way to encourage the audience to think about both their own and shared histories of the movement of resistance.

Figure 10. Picture of Helena Tornero



Following the performance, an open-mic discussion with Helena Tornero and the featured actresses offered the audience a chance to critically interact with the play's themes, which created meaningful dialogue (see Figure 8 below).

Figure 11. Open-mic debate after the theatre play



The audience also had the opportunity to reflect and share their thoughts of this piece of memory on stage. The audience reported feeling emotionally identified with the play. As evidenced by the following feedback:

“It’s the kind of play my grandmother and mother would have loved, it feels like it tells their stories too”

Audience member

“You have transformed the knowledge of pain and conflict into a story about the unnoticed sacrifices these women made”

Audience member

“It feels like a piece of history that many of us have lived, but never fully acknowledged.”

Audience member

Following the conclusion of the play, audience members completed the online survey using a QR code. This approach ensured seamless access to the survey for participants. The survey was made available in both English and Spanish, participants were encouraged to respond in their preferred language as it allowed for inclusivity and a bigger scope for research findings. The survey's design took into account the optimal length, with an estimated completion time of approximately seven minutes to ensure high response rates without overwhelming participants. The survey included five Likert-scale questions and one open-ended question, where respondents rated their level of agreement with each statement on a scale from *Strongly Disagree* to *Strongly Agree*. Its purpose was to measure participants’ experiences across five core aspects, with

responses averaged on a 1-to-5 scale, where 1 represented the lowest agreement and 5 the highest. The questions focused on how artistic representations addressing the historical memory of women in resistance movements affect the overall understanding of their roles. The survey gathered responses from all 51 attendees of the play, including students, educators, and members of the public. Notably, not all participants were familiar with the WIRE project. Some were drawn to the event due to their interest in the history of women in resistance and performance arts.

Table 10 summarises the dataset, while also presenting the average ratings (on a scale of 1 to 5) for various questions of the survey.

Table 11. Answers and average rating of the online survey.

	Strongly disagree (1)		Disagree (2)		Neither Agree nor Disagree (3)		Agree (4)		Strongly Agree (5)		Average rating scale (1-5)
Inspiration to learn more about women in resistance.	0	0%	5	9%	7	13%	9	17%	3	61%	4.27
Depth of the historical memory added by artistic elements on stage.	1	2%	0	0%	1	2%	13	24%	39	72%	4.67
Presentation of new perspectives on the life stories of women in resistance movements.	5	9%	5	9%	8	15%	8	15%	28	52%	3.88
Resonance of struggles	0	0%	0	0%	4	8%	11	21%	38	72%	4.66

against totalitarian regimes.												
Awareness raised about the historical roles of women.	0	0%	1	2%	2	4%	6	11%	45	83%		4.78

Survey findings reveal that the portrayal of historical memory on stage inspired the audience members, especially those who were unfamiliar with the historical narratives, to learn more regarding the lives of women in resistance. Participants observed that incorporating art to historical memory helped connect and understand the resistance movement of women in a more relatable way. This demonstrates the production's success in promoting learning through practical application. On the other hand, most of the participants felt that the range of narratives on the life stories could be expanded, suggesting the inclusion of broader stories, indicating therefore a demand for other inclusive approaches. Overall, the play was thought-provoking and resonated with the audience, making it accessible to a wide range of viewers. Many described feelings moved by the stories and developing a deeper empathy for the individuals portrayed. The highest rated aspect was the awareness raised, indicating that the play was effective in bringing attention to the different roles and struggles women in resistance movements faced. The participants remarked that it taught them about the different ways women were active in resistance movements. The survey results indicate that the activity of Memory on Stage expanded participant’s knowledge on the female resistance movement and appreciation for the theatrical play for raising awareness on historical memory.

In addition, the survey included one open-ended question about the theatrical play. This question was answered by a total of 34 participants. When asked what lasting impression this work has left on their perception of women’s visibility in historical resistance narratives, responses were largely positive.

“I liked it because it is an exaltation of oral history, and this is important. It reminds me a lot of an experience I heard about from a mother who had to separate from her daughter and sent her to live with her own mother because both she and her partner were in hiding. As a result, the girl grew up away from her parents. So, it’s not entirely fictional; it represents a reality. Thank you for giving a voice to those women and for portraying the pain of those mothers!”

Audience member

“It gave a clearer picture of many things I have learnt in this year as a part of the wire project. A more solid idea of the many roles that a woman in resistance had to play and the great difficulties she had to face”

While the feedback was positive in general, some respondents suggested some improvements. While many responses praised the evenness between intimate personal stories and historical context "It is really good in balancing the intimate, personal, and historical aspects of female resistance", a few suggested that the play could have led more toward personal narrative. Some felt that the play was somewhat too discursive, "it focused too much on exposition or explanation" rather than on personal storytelling.

The Memory on Stage activity achieved WP14's objectives through the play "Caure (To Fall)". It created a narrative centered on women's resistance (SO2), engaged diverse audiences with creative, accessible dissemination (SO5), and strengthened outreach through collaboration with El Born Centre (SO6). Survey results and audience feedback highlighted the impact it had for the awareness and understanding of women's roles in resistance movements.

WP15 – Public discussion on female resistance

This section covers the public discussion on female resistance held in Athens on 22nd October 2024 as part of WP15 of the WIRE project. The activity was organized by ASKI and aimed to present and publicly test alternative narratives around the Resistance, with a specific focus on women's actions. These narratives were developed within the WIRE project framework. The discussion provided an opportunity to debate, evaluate, and propose strategies for promoting scientific knowledge about female resistance to the general public. This was achieved through diverse paths, including artistic representations, cultural activities, and extracurricular initiatives, engaging various stakeholders such as historians, oral history groups, cultural institutions, artists, educators, and students.

To maximize public impact, the discussion took place at Innovathens in collaboration with the Municipality of Athens. It was part of the public event series titled "1974/1944: Athens Celebrates Freedom," marking the double anniversary of the 80th anniversary of the liberation of Athens from Nazi occupation in 1944 and the 50th anniversary of the restoration of democracy following the fall of the military dictatorship in 1974.

The specific objectives of this WP were:

- **SO2.** Create an alternative narrative of Resistance based on the female experience
- **SO5.** Promote open, creative and unconventional dissemination activities at different levels and for different target groups and end-users, based on the identified narrative and memorial needs
- **SO6.** Develop community outreach activities specifically linked to the cultural spaces involved in the project (museums, memorial centres) designed to reach the maximum possible audience.
- **SO7.** Create sustainable public history products: both real and virtual permanent exhibitions, podcasts and a user-friendly repository of life

stories - biographies, contexts, and historical narratives of female resistance.

The event was structured in four parts. It began with a presentation of the WIRE project, focusing on the Greek case and specific deliverables coordinated by ASKI, such as the *Digital Repository on Women's Life Stories* and the *Podcasts on Female Resistance*. Researchers, historians, and archivists involved in these work packages participated as keynote speakers, and audiovisual materials were shared, followed by an open discussion.

Next, Greek students who participated in WIRE's Memory Route shared their activities, experiences, and reflections. Four students (two female, two male) served as main speakers, with additional contributions and commentary from their peers.

The third segment featured a panel discussion titled "Changing the Lens: Approaches to Female Action in the 1940s". This session brought together cultural institution representatives, memory site managers, museologists, educators, and historians to explore different methods of interpreting female resistance in museums, memorials, and educational programs.

Finally, an open discussion allowed broader participation from attendees, including oral history group members, artists, educators, students, researchers, and other individuals with an interest in history.

Figure 12. Panellists and attendees during the public discussion on female resistance in Athens



To evaluate the activity, two online surveys were prepared by UAB and reviewed by ASKI to ensure all relevant topics were addressed. One survey was designed for the panellists, and the other for the attendees. Both surveys were created using Microsoft Forms and distributed via email.

A total of twelve panellists participated in the survey evaluating the public discussion on female resistance. The respondents represented a diverse range of professional backgrounds, including researchers in cultural institutions,

museum professionals, students, and academics. This diversity ensured that the discussion benefitted from multiple perspectives across academia, cultural institutions, and emerging scholars.

Most of the panellists were already familiar with the WIRE project. Eleven out of twelve respondents indicated prior knowledge of the initiative, highlighting their active engagement and understanding of the project's goals. Only one panellist was not familiar with WIRE, which underscores the effectiveness of the outreach within the project's existing network.

When asked how they learned about the event, responses varied but showed clear trends. Many panellists were informed through their affiliation with the Contemporary Social History Archives (ASKI). Others became aware of the discussion through their university professors, reflecting strong collaboration between ASKI and academic institutions. Several participants were directly involved in the project or its organisation, which further strengthened their connection to the event.

The feedback on the event's overall quality was positive. All respondents reported being very satisfied, indicating that the discussion successfully met their expectations and achieved its objectives. Regarding audience engagement, responses were generally favourable but displayed some variation. While five panellists felt the audience was very engaged with their presentations, six described the audience as somewhat engaged. One respondent indicated the audience was neither engaged nor disengaged. This feedback suggests that, while the event resonated well with the audience, there is potential to further enhance interaction in future discussions.

The panellists also provided valuable suggestions for improving future discussions and educational projects on female resistance. Many expressed a desire for continued engagement beyond the scope of one-off events. They recommended creating a forum or ongoing platform to sustain the debate and suggested organising follow-up discussions with different focal points, such as methodologies, or personal experiences. Some panellists emphasised the need to diversify content by including the voices of women who, while not directly participating in the resistance, were deeply affected by the war. Additionally, incorporating speeches or personal notes from women involved in the resistance was proposed as a way to add authenticity and depth to the discussions.

Several respondents highlighted the importance of fostering interaction and networking opportunities. They suggested allowing more time for participants to get to know one another through small-group discussions, which would facilitate deeper reflection and knowledge-sharing. Accessibility and public reach were also key themes in the feedback. Panellists recommended making future speeches and discussions more accessible to the general public, increasing data collection on female resistance across different European countries, and developing interactive online programs to engage broader audiences.

Overall, the suggestions reflect a strong desire for sustained dialogue, diverse narratives, and greater inclusivity to ensure the legacy of female resistance is widely understood and appreciated.

In total, 21 attendees responded to the survey. Regarding age, the participants were mostly in the 25-44 age range, with a few individuals under 25 and one in the 55 and above category. In terms of professional background, the group was diverse, with many identifying as students, educators in cultural institutions, museum professionals, and other fields.

All attendees confirmed they were familiar with the WIRE project, with most having heard about it through various channels, including social media, ASKI, university professors, and word of mouth. A few individuals were already involved in the project, either as participants or as members of the Greek team.

When asked about their overall satisfaction with the event, most respondents expressed high satisfaction, with the majority selecting "very satisfied" and a few indicating they were "somewhat satisfied." In terms of the event's impact on their understanding of female resistance, most attendees reported a significant increase in their understanding, with many selecting "a lot" on the scale.

In addition to the overall satisfaction and understanding of female resistance, attendees were also asked about their engagement during the discussion. Most respondents reported feeling very engaged throughout the event, with a few indicating they were somewhat engaged, reflecting a generally high level of participation and interest in the discussions.

When asked how the event could be improved to better meet the needs of educators, cultural professionals, and others working in the field of history, a variety of suggestions were provided. Some attendees emphasized the importance of field research, while others proposed including additional activities, such as historical walks or hosting the event within a museum or memory site to provide a more immersive experience. Several respondents suggested offering educational programs specifically tailored for schools, while others called for broader participation from experts and representatives of cultural institutions. Some attendees appreciated the event as it was, noting that no improvements were necessary, but expressed a desire for more such events in the future. Additionally, ideas such as organizing further public discussion events, incorporating interactive activities, and leveraging social media were also mentioned as potential improvements.

In conclusion, the public discussion on female resistance in Athens effectively met the objectives outlined in WP15 of the WIRE project. The event provided a valuable platform for diverse stakeholders to engage with alternative narratives of female resistance, fostering greater public understanding. Positive feedback from both panellists and attendees highlighted the success of the event in raising awareness, promoting engagement, and encouraging ongoing dialogue.

WP16 – Academic Conference

This section covers the academic conference held in Barcelona at the Museu d'Història de Catalunya on Wednesday, October 30, 2024. The conference was open to both academic and non-academic audiences and included participation of the Memory Route attendees. The invited speakers were Mercedes Yusta (Spain), Tasoula Vervenioti (Greece), Roberta Mira (Italy), and Barbara Klich-Kluczevska (Poland).

Javier Rodrigo opened the event introducing the speakers, who analysed the current state of transnational studies on war, resistance, gender and violence. They also highlighted the diversity of women's resistance and the violence they suffered. Following the experts' talk, four students who participated in the Memory Route presented their insights on women's resistance, sharing knowledge gained during the project. The day concluded with an open debate and reflection for all attendees, which many described as the most engaging part of the conference.

This evaluation report assesses how the seminars and the Memory Walk aligned with the SO for WP16, which include:

- **SO1.** Analyse the importance of female anti-totalitarian resistance as a way of building critical consciousness in the present and in relation to the narratives inherited from the past.
- **SO2.** Create an alternative narrative of Resistance based on the female experience
- **SO8.** Create sustainable academic and policy documents on educational needs identification, public history methodologies, gendered violence awareness, evaluation processes
- **SO9.** Build a transnational community of future educators, researchers and opinion-makers

To evaluate the activity, two strategies were implemented: semi-structured in-person interviews with the speakers and an online survey with three closed questions and two open-ended questions. The interviews were conducted after the conference, while the survey was distributed online without a fixed deadline, which affected response collection. The academic conference had an audience of about 40-60 people, while the final online survey was answered by 11, all of them students.

The conference succeeded in fulfilling its objectives, particularly SO1 and SO2, through its content and the expert talks. Students found the discussions impactful:

"I was able to understand the academic research and the big hole that the role of women assumed in the narrative of the European resistances in the Second World War. I really think they were deliberately omitted and it seems like a lie that no one had seen this hole until now, because they were there and they were very important."

Student involved with the WIRE project

"It helped me understand that, in at least 4 countries, and in different eras and situations, the resistance of the female participants was at the same level, regarding the importance of their participation."

Student involved with the WIRE project

Overall, attendees rated their satisfaction with the conference at 4.6/5 and their knowledge of women's resilience at 4.45/5. Barbara Klich-Kluczewska highlighted how the event fostered collaboration and reflection:

"I was surprised, first of all, by the similarities between these different presentations. We seem to share the same cultural patterns, and we began discussing with Mercedes whether there might be a cultural nexus connecting all these countries. Perhaps this could be added as an important part of the story."

Barbara Klich-Kluczewska

This exchange of ideas and the creation of collaborative spaces between students and researchers would not have occurred without the academic conference and the WIRE Project, demonstrating the achievement of SO9. Speakers noted that they felt great engagement from the audience during their presentations, which enriched the subsequent debates.

The speakers also shared positive feedback about the conference's development:

"I think the conference has developed very well. We had some issues with time, but that always happens."

Roberta Mira

"I think it was so well-organized and also very interesting."

Mercedes Yusta

Some speakers suggested improvements, such as scheduling the debate and reflection session earlier in the day to enhance its quality. Attendees rated their engagement during the discussion at 4.36/5, indicating that the session was engaging.

One student summarised the impact of the event, stating:

"For me, the conference was a good summary of the knowledge gained during the entire project."

Student involved with the WIRE project

Conclusions

The evaluation of the WIRE project demonstrated a significant impact on both participants and the broader public, effectively achieving its core objectives.

Through a combination of creative, educational, and participatory methodologies — including surveys, interviews, and participant observations — the evaluation captured rich quantitative and qualitative data.

Key outcomes highlighted the project's success in:

- **Fostering Knowledge and Awareness:** Participants reported increased understanding of women's roles in historical resistance movements, often expressing a deeper emotional connection to the material after engaging in immersive activities like Memory Routes and workshops.
- **Promoting Transnational Collaboration:** The project facilitated meaningful exchanges between students, researchers, and cultural professionals from various countries, building a network of individuals committed to preserving and sharing these critical narratives.
- **Enhancing Accessibility and Inclusion:** By incorporating accessible tools such as Microsoft Forms and ensuring participation from diverse backgrounds, the project maintained a strong commitment to inclusivity.
- **Creating Sustainable Resources:** Deliverables such as the digital repository, podcasts, and educational booklets provide lasting tools for future research, teaching, and public engagement, ensuring that the stories of female resistance remain accessible to wider audiences.

Overall, the WIRE project successfully reshaped narratives on female anti-totalitarian resistance, contributing to critical discourse, education, and collective memory across Europe.

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