



CLICK4PEACE

Digital Peacebuilding Toolkit

THE TEAM

Kaltri Spaho

Petar Sretenovic

Losana Nelaj

Hana Limani

Bjora Silaj

Rea Nikaj

INTRODUCTION

Hi there, and welcome!

We're so glad you're here. This is the Click4Peace a Digital Peacebuilding Toolkit created to foster peace, understanding, and cooperation between the youth of Albania and Serbia. Click4Peace is your guide to building bridges, understanding one another, and working to thread a more peaceful tomorrow together.

This toolkit contains four parts that will take you on a journey through:

Understanding Peacebuilding

Learn the basics of peacebuilding: what it means, why it matters, how can we achieve it and what can sometimes stand in the way.

Exploring cultures

Discover the differences and similarities between Albanian and

Serbian cultures, helping you appreciate the richness of both traditions.

Shared beliefs & Superstitions

Learn about intriguing superstitions and cultural beliefs from both countries that reflect shared human experiences.

Peace through Play

Engage in interactive activities and games that help promote teamwork, empathy, and peaceful ways of solving conflicts.

Click4Peace is developed for young people like you: curious, open-minded, and ready to make a difference. By learning more about each other, we can build strong, harmonious communities together.

Let's dive in and start this journey!

PART 1.

1.1 *The Basics of Peacebuilding: The 4 C's*

Peacebuilding is a comprehensive approach aimed at preventing the outbreak, recurrence, or continuation of conflict. The concept emphasizes long-term strategies that support sustainable peace and social cohesion. One of the most widely accepted frameworks in peacebuilding is the 'Four C's': **Contact, Cooperation, Communication, and Conciliation.**

Contact involves creating opportunities for conflicting groups to engage with one another directly. This interaction helps break down fear and misconceptions and encourages empathy. Successful examples include: inter-community events, youth exchange programs, and community service initiatives that bring people together from different backgrounds.

Cooperation promotes joint efforts between divided groups to achieve common goals. These may include: economic partnerships, educational

projects, or infrastructure development. Shared successes can enhance mutual trust and diminish antagonism.

Communication focuses on fostering open and constructive dialogue. Structured discussions allow individuals and groups to express their perspectives and grievances. Mediation and facilitated workshops are powerful tools to nurture understanding and reconciliation.

Conciliation is the final stage that deals with healing relationships and acknowledging past harm. It often includes truth-telling initiatives, apologies, and restitution. This stage is crucial to building a shared vision for the future.

Together, the 4 C's provide a dynamic and holistic approach to peacebuilding. Implementing these principles fosters a more inclusive, resilient society capable of managing disputes without violence.

1.2 Discrimination, Prejudices, and Stereotypes

Discrimination, prejudice, and stereotypes are interlinked phenomena that fuel social inequality and conflict.

Discrimination is the unjust treatment of individuals based on characteristics such as race, ethnicity, religion, gender, or socioeconomic status. It often stems from deeply rooted societal norms and structural inequalities.

Prejudice is a preconceived, usually unfavorable, opinion or feeling formed without adequate knowledge or reason. It reflects emotional bias and often underlies discriminatory behavior. Prejudices can be implicit or explicit and influence interpersonal relationships, hiring practices, and access to services.

Stereotypes are oversimplified and generalized beliefs about a particular group of people. These mental shortcuts can be positive or negative but are often inaccurate and harmful. Stereotypes perpetuate social division and hinder personal and collective development.

The media, education systems, and social circles often reinforce these concepts. For instance, portraying certain ethnic groups in a negative light can shape public opinion and

fuel intolerance. To combat discrimination and challenge prejudices, educational interventions, inclusive policies, and personal reflection are crucial. Encouraging diverse perspectives in schools, workplaces, and media can reduce the effects of stereotyping and foster empathy. **Ultimately, eliminating discrimination requires a collective commitment to equity, justice, and human dignity, supported by proactive societal and institutional changes.**

1.3 Ways to Achieve Peacebuilding and Motivate Conflict Transformation

Peacebuilding and conflict transformation are interconnected strategies that focus on establishing durable peace by addressing both the symptoms and root causes of conflict. The aim is not only to resolve disputes but to transform the relationships and systems that sustain them.

Conflict transformation shifts the approach from temporary resolution to deep structural change. This involves altering social, political, and economic conditions that foster inequality and division. It also emphasizes relationship-building and reconciliation between conflicting parties.

Community engagement is vital in peacebuilding. Involving local actors ensures that peace initiatives are relevant and sustainable. Grassroots organizations, religious leaders, and

youth groups often play a critical role in mobilizing support and fostering dialogue.

Education is another key strategy. Peace education in schools and community settings can challenge prejudices, teach conflict resolution skills, and promote mutual respect. Dialogue programs also offer safe spaces for different groups to share experiences and build trust.

Cultural initiatives, including music, art, and storytelling, are powerful tools in peacebuilding. They transcend language barriers and provide emotional outlets for trauma and reconciliation. Shared cultural experiences can foster unity and appreciation of diversity.

Motivating conflict transformation requires strong leadership, consistent support, and the active participation of all stakeholders. **When communities are empowered and included, they are more likely to commit to long-term peace and coexistence.**

PART 2.

DIFFERENCES AND SIMILARITIES BETWEEN SERBIAN AND ALBANIAN CULTURE

SERBIA

1. Traditional Music and Dances

Music:

Serbia has a rich and diverse musical heritage that reflects its complex history and regional influences. Traditional Serbian music often includes **rhythmic and melodic patterns** rooted in the **Balkan and Slavic traditions**, with **Byzantine, Ottoman, and Austro-Hungarian** influences.

Instruments:

Gusle: A single-stringed instrument traditionally used to accompany epic poetry, often tied to Serbian national identity.

Frula: A small wooden flute used in pastoral and folk music.

Accordion: Central in modern folk music and dance tunes, especially in southern Serbia.

Tamburica: A string instrument common in Vojvodina.

Folk Songs:

Often tell stories of **heroic figures, historical battles, or rural life**.

Many are performed in a **cappella** style or with minimal accompaniment, particularly in central and southern regions.

Dances:

The most iconic Serbian traditional dance is the **Kolo**, a collective circle dance performed at weddings, festivals, and national events.

Performed in a **closed or open circle**, usually holding hands or belts.

Characterized by **synchronized footwork** and variations in tempo —

some regional versions are slow and elegant, others fast and energetic.

Other regional dances, like the **Moravac**, **Vlaško**, or **Užičko**, differ in steps and rhythm depending on the part of Serbia.

Cultural Role:

Traditional music and dance are not just entertainment — they are a key part of **collective memory**, **identity**, and **community connection**, especially in rural areas.

2. Language

Serbian Language

Overview:

Serbian is a South Slavic language and one of the official languages of Serbia. It is part of the Indo-European language family and shares close ties with Croatian, Bosnian, and Montenegrin.

Writing Systems:

Unique in Europe for being officially digraphic, meaning both the Cyrillic and Latin alphabets are used.

Cyrillic is the constitutionally designated official script, though Latin is widely used in media, online content, and urban areas.

Dialects:

The standard language is based on the Štokavian dialect, with Ekavian pronunciation most common in central and eastern Serbia.

Other dialects like Ijekavian are spoken in western Serbia and among Serbs in Bosnia and Herzegovina and Montenegro.

Linguistic Identity:

Serbian language is closely tied to national and cultural identity, especially through historical literature, religious texts, and folk poetry.

The use of Cyrillic, in particular, is a cultural marker for Serbian Orthodox identity.

Loanwords and

Influence:

Includes loanwords from Turkish, German, Hungarian, and Russian, reflecting historical periods of rule and contact.

3. Religion

Religious Composition:

The majority of Serbians (over 80%) identify as Eastern Orthodox Christians, affiliated with the Serbian Orthodox Church — one of the most important institutions in Serbian history and culture.

Serbian Orthodox Church:

Founded in 1219, with Saint Sava as its first archbishop.

Deeply involved in preserving Serbian identity during Ottoman rule and throughout modern history.

Major holidays include Slava (patron saint day unique to Serbian families), Easter, and Christmas (celebrated on January 7, according to the Julian calendar).

Places of Worship:

Important monasteries include Studenica, Žiča, Hilandar (on Mount Athos), and Sopoćani — all UNESCO World Heritage Sites.

The Saint Sava Temple in Belgrade is one of the largest Orthodox churches in the world.

Minority Religions:

Serbia is home to Muslim, Catholic, and Protestant minorities, including Bosniaks, Albanians, Hungarians, and Roma.

Interfaith coexistence exists, though history has sometimes made this complex.

Cultural Impact:

Religion in Serbia is not just a spiritual matter but is deeply embedded in customs, family life, and national symbolism. The Orthodox calendar shapes many local traditions and public holidays.

4. Architecture

Historical Influences:

Serbian architecture is a mix of Byzantine, Ottoman, Central European, and Yugoslav modernist styles — reflecting centuries of change and cross-cultural contact.

Traditional and Religious Architecture:

Medieval Serbian monasteries are among the most important architectural treasures.

Built in the Byzantine-Romanesque style.

Characterized by stone facades, domes, and iconographic frescoes.

Examples: Studenica, Gračanica, Dečani, Ravanica.

Village Architecture:

In rural Serbia, traditional houses (known as *brvnare* or *čardaci*) are made of wood and stone, with steep roofs to handle snow.

The ethno-villages (like Drvengrad) preserve this style for tourism and cultural heritage.

Urban and Modern Architecture:

Belgrade shows layers of historical influence:

Ottoman legacy: Kalemegdan fortress, old town districts.

Austro-Hungarian era: Neoclassical and Secessionist buildings, especially in Vojvodina.

Yugoslav modernism: Brutalist buildings like the Western City Gate or Genex Tower.

Post-2000s: Contemporary glass and steel developments, blending old and new.

Architectural Identity:

Architecture in Serbia reflects a complex history, from imperial rule to socialist modernization, and now a search for balance between preservation and progress.

ALBANIA

1. Traditional Music and Dance

Music

Albania's traditional music is rich and varied, rooted in Illyrian, Balkan, and Ottoman traditions, with distinct regional styles between the north and south.

Regional Styles:

Gheg (North): More rhythmic and percussive, often performed solo or in small groups.

Tosk (South): Known for iso-polyphony (UNESCO Intangible Cultural Heritage), a complex multipart singing style with droning voices.

Instruments:

Cifteli - Two-stringed lute used in northern epic songs.

Lahuta - Similar to the gusle, used to recite heroic epics.

Def - Frame drum used in both folk and religious music.

Kaval and Fyell - Flutes associated with shepherds and pastoral songs.

Clarinet and Violin - Prominent in southern Albanian music, especially during weddings and celebrations.

Folk Songs:

Focus on themes of honor, love, heroism, and historical resistance.

Epic poetry and oral traditions were central to preserving national identity under Ottoman

rule and later isolation.

Dance

Valle (traditional dance):

Performed in lines or circles, with intricate footwork.

Often accompanied by live music and rhythmic clapping.

Regional variants differ greatly in tempo and style (e.g., Valle e Tropojës vs. Valle e Labërisë).

Cultural Role:

Folk dances are essential at weddings, festivals, and national holidays,

symbolizing pride, unity, and continuity.

2. LANGUAGE

Albanian Language

Overview:

Albanian (Shqip) is an independent branch of the Indo-European family, unrelated to Slavic or Romance languages.

It has two main dialects:

Gheg (spoken in the north).

Tosk (spoken in the south and the basis of the standard language).

Writing System:

Uses the Latin alphabet since 1908 (Congress of Manastir).

Prior to that, used multiple scripts: Greek, Arabic, Latin, and Cyrillic, depending on region and religion.

Linguistic Identity:

Albanian is deeply tied to national pride and cultural identity, especially due to its unique linguistic lineage.

Preserved through centuries of foreign rule, often as an act of resistance.

Loanwords and Influence

Strong influence from:

Latin (Roman Empire),

Turkish (Ottoman rule),

Greek, Slavic, and Italian.

Modern vocabulary enriched by
French, German, and English in
recent decades.

3. RELIGION

Religious Composition:

Albania is notable for its religious diversity and tolerance:

Muslims (Sunni and Bektashi):
~60% (historically),

Orthodox Christians: ~20%,

Catholics: ~10%,
Other/Atheist: A significant number
due to communist-era suppression.

Historical Background

Albania declared itself the world's first atheist state under Enver Hoxha (1967-1990), closing all places of worship.

Since 1990, religious freedom has been restored, and institutions rebuilt.

Religious Communities:

Bektashi Order: A Sufi Islamic sect with significant cultural influence, unique to Albanian Islam.

Catholicism: Strong in the north (e.g., Shkoder region).

Orthodoxy: More prominent in the south and among Greek minorities.

Cultural Role

Religion in Albania is more cultural than dogmatic for many Albanians today.

Interfaith marriages and shared holidays are common.

National identity often supersedes religious identity.

4. Architecture

Historical Influences

Albanian architecture reflects a blend of Illyrian, Byzantine, Ottoman, Venetian, and communist-era styles.

Traditional Architecture

- Northern stone towers (kullas):
Fortified homes in the highlands, used for family protection (especially during blood feuds).

Ottoman-style houses:

Found in cities like Gjirokastra and Berat (both UNESCO World Heritage Sites).

White stone houses with wooden balconies and courtyards.

Ethnographic houses:

Preserved in museums and heritage towns to show traditional family life.

Religious Architecture

Old mosques: With domes, minarets, and Ottoman elements (e.g., Ethem Bey Mosque in Tirana).

Orthodox and Catholic churches:
Byzantine and Romanesque
influences.

Many destroyed or repurposed during
communist rule, now being restored.

Modern and Communist-era

Soviet-style apartment blocks
dominate urban areas, especially

Tirana and Durrës.

Bunkers: Over 170,000 small bunkers
were built under Enver
Hoxha - now iconic and often
repurposed.

Post-1990s: Rapid urban expansion,
with mixed modern and
Mediterranean styles.

Architectural Identity

- Architecture in Albania showcases
the nation's resilience,
resourcefulness, and search for
balance between tradition and
modernization.

PART3

FUN FACTS ABOUT BOTH COUNTRIES

- If you accidentally put your clothes on inside-out, you will have good luck.
- If you drop and break a glass, it will be bad luck—so you need to break another to restore good luck.
- To ward off the evil eye, hang a talisman (in Albania, this is usually a stuffed toy animal) over the front door to catch the bad luck before it can enter the house.(or garlic cloves)
- Don't place your purse or wallet on the ground or you will lose money.
- If you scratch an itch on the palm on your left hand, you will come into money.
- If you scratch an itch on the palm on your right hand, you will lose money.
- If your clothes catch on a door handle, you owe money.
- Entering a place with the right foot is a common practice to bring good luck.
- If someone is going on a trip, throwing a bucket of water on the road while the person is leaving the house, makes the road to the destination go well.
- If your left ear suddenly gets red and warm, it means that someone is talking badly about you. If the same thing happens to your right ear, it means that someone is talking good about you.

PART4

PEACE- BUILDING GAMES

Peacebuilding games are games or activities designed to help people learn how to solve conflicts peacefully, build trust, and work together. These games often teach skills like cooperation, communication, empathy, and problem-solving. They are used in schools, communities, or even between groups that have had disagreements or conflict. Here are some easy peace-building games:

1. POWER CHAIRS ACTIVITY

Preparation: Put three or four chairs in the middle of your training room. Participants will be sitting in a circle around these chairs.

Instructions: Simply ask participants to make a representation with chairs over what power is. Give the group 20

minutes to explore different forms to visualize "power" with the chairs.

Debriefing: Introduce the four expressions of power and most importantly :are participants creating, reproducing narratives that are power with or power over? How can they make a change?

KEY LEARNINGS FOR YOUR GROUP:

- Power is not always negative and is not always expressed as power over
- Power can be positive and a chance for transformation of relationship

2. BALLOONS ACTIVITY

Preparation/Materials: balloons and toothpicks or pins

Instructions: Ask the participants to stand in two lines facing each other and tell them that it is a nonverbal activity; they are not allowed to speak. Give the people in one line a balloon each and ask them to blow it up. If you want, you could also ask those participants to write on the balloon something/someone they deeply care about. After the balloons

are all blown up, give the people in the other line a toothpick or a pin. Make sure you ask the participants with the balloons to blow it up and after give the toothpicks/pins to the rest, and only after give the instructions. Once all the balloons are blown up, give the following instructions only once: “Do not hurt yourself, each other or damage anything in the room. You have 30 seconds for the exercise. Your task is: Protect the balloons! Ready, GO!”. Important that you give the instructions in this order to create a sense of competition. After 30 seconds (or a bit more depending on the size of your group and the room) stop the exercise, and ask everybody to take a seat.

Debriefing: How do you feel? How many balloons do we have left? What happened? What was my instruction? Ask them to repeat your instruction as they might mention very different versions, so remind them of your exact instruction which was exclusively to protect the balloons. The debriefing can be more related on how by default most of the people would then tend to use violence in a potential situation of competition. You can also reflect with your group how violence can easily become the option by default when dealing with conflict. In addition, it is important to discuss with them the power

dynamics represented by the toothpick/pin and the vulnerability by the balloon.

KEY LEARNINGS FOR YOUR GROUP:

- Direct or physical violence is not the only form of violence but certainly the most visible form. The three forms of violence (structural, cultural and direct) feed each other and can lead to its justification.
- Violence does not equal conflict. They should not be used interchangeably to mean one and the same.
- Conflict is not negative or positive, is natural, and occurs in our everyday life.
- There is a difference between negative and positive peace. Violence, conflict and peace and the transformation of narrative

3. WHO AM I?

Preparation/Materials: Sticky notes, a box (size of a shoebox)

Instructions: Ask the participants to take a sticky note each and write three good characteristics and three bad characteristics about themselves. After they finish, ask them to put the

sticky notes in the box, shake the box and then pick a random sticky note each. After that, they will have to find which sticky note belongs to who based on what is written there.

Debriefing: How do you feel? Why did you choose that person after you read the sticky note? The debriefing will serve as a way for the participants to reflect on how they are perceived by others, how they perceive others and how they should not take things personally since everyone has their own opinions and feelings that may be different from theirs. Also this serves as a way to understand how judgemental you can be.

KEY LEARNINGS FOR YOUR GROUP:

Looks can be deceiving

There are many perspectives on the perceivment of people