

WAR CHILDHOOD MUSEUM  
**ANNUAL REPORT**  
2024



A NEW CHAPTER AFTER

# Eight Successful Years

Looking back allows us to celebrate achievements, reflect on challenges, and learn from mistakes. As we review the War Childhood Museum (WCM)'s accomplishments in 2024—and since our inception in 2014 and opening in 2017—we are excited to share a significant milestone: the beginning of a new chapter focused on securing the Museum's long-term sustainability.

What does it mean to ensure the Museum's long-term sustainability and resilience, not only to withstand the test of time but to remain relevant in future times and circumstances that we cannot yet foresee or anticipate?

What happens as teams and generations change? How do we ensure that the platforms we create remain resilient and capable of responding to the unknown challenges of the future? These are the questions every museum leader must address. While we don't yet have all the answers, we are clear on our vision for the next five years: to establish a solid foundation that will allow the War Childhood Museum to thrive for generations to come, ensuring its continued relevance and resilience in the face of an unpredictable future.



We are excited to share a significant milestone: the beginning of a new chapter focused on securing the Museum's long-term sustainability.

# A Permanent Home in Sarajevo

Over the past eight years, we have welcomed hundreds of thousands of visitors to our exhibitions across 10 countries, built the world's leading collection focused on children and armed conflicts, and provided innovative learning opportunities to tens of thousands of educators and students. What began as a small grassroots initiative in Sarajevo has evolved into a globally renowned platform.

Yet, whatever the Museum becomes in the future, it will remain intrinsically tied to its birthplace, Sarajevo. That is why we are embarking on an ambitious journey to build a permanent home for the War Childhood Museum in the heart of Sarajevo. With the support of our donors and friends, we envision creating not only a new architectural landmark of the city but also a cornerstone for peacebuilding in the Western Balkans.

The 2,000-square-meter facility will house WCM's permanent exhibition, a gallery for temporary exhibitions, a collection archive, a teacher training and education center, WCM headquarters, and a community space for events.

Our goal is to secure the land in 2025 and complete construction by 2028/2029. Achieving this vision will require collective effort, and we invite you to join us in making this transformative project a reality.



**Jasminko Halilović**

Founder and Director-General  
of the War Childhood Museum



**Amina Krvavac**

Director of the War Childhood Museum  
Bosnia and Herzegovina



*\* This is a conceptual visualization and does not represent the final design.*

# 2024 IN NUMBERS

230<sup>+</sup>

new personal stories in the collection



350

new objects in the collection



200,000<sup>+</sup>

traveling exhibitions visitors

25,000<sup>+</sup>

permanent exhibition visitors



75<sup>+</sup>

workshops



1,500<sup>+</sup>

workshop participants



2,600<sup>+</sup>

educational visits by students from Bosnia and Herzegovina

2,000<sup>+</sup>

educational visits by international students



7 EXHIBITIONS

4 COUNTRIES

BOSNIA AND HERZEGOVINA

SOUTH KOREA

UKRAINE

ESTONIA

WAR

CHILDHOOD

MUSEUM

# DOCUMENTATION & Collection

ANNUAL

REPORT

2024

## DOCUMENTATION AND COLLECTION

The War Childhood Museum's collection has been steadily growing. In 2024, our team continued to collect objects and testimonies in Bosnia and Herzegovina (BiH), Ukraine, Palestine, and from contributors in other countries.

The War Childhood Museum's Ukraine collection expanded with 261 new objects and 169 interviews gathered from Ukrainian children affected by the ongoing conflict. This growing collection is one of the few, if not the only one, dedicated solely to documenting children's experiences during the Russia-Ukraine war.



This year, we expanded our collection by welcoming stories from new regions and deepening our connections with individuals and communities affected by armed conflict.

From Palestine, we received contributions from Farah, a young storyteller who uses diaries and short stories to share her experiences. Her digital contributions offer a powerful personal lens into the ongoing conflict.

We continued documenting more experiences from Thailand's Deep South. We are grateful for the partnerships that made this work possible and are excited to expand our efforts into neighboring countries in the coming year. This year also marked the documentation of our first stories from Georgia and Chechnya.

Through a new collaboration with Flygvapenmuseum in Linköping, we began developing our Swedish collection. This collection features stories from the Bosnian diaspora, as well as individuals from Lebanon, Syria, and Iraq who now live in Sweden, along with stories from those who were children during World War II.

Each of these contributions helps us amplify the diverse experiences of children affected by war and strengthens our commitment to building the world's largest and most comprehensive archive on this topic.

**Aynura Akbaš**

Research Coordinator at the War Childhood Museum

NEW OBJECTS AND STORIES IN OUR COLLECTION

## Big Problems



I was born in Kherson, where there are big problems now. Our courtyard was bombed. During the missile strike, the trees fell. Even the most stable ones were broken.

Afterwards, barely any remained standing. Everything was in ashes. All the glass was broken. We lived on the eighth floor, and we still live on the eighth floor here in Kyiv. One day, I saw those Z-kas driving on our roads. A month later, for our own safety, we went to Kyiv.

I made this tank with my own hands; I spent an hour making it. In Kherson, I have a whole drawer with three shelves filled to the brim with my models. I miss Kherson.

**Mykhailo, b. 2014**  
Ukraine



# Pencil Case from Humanitarian Aid



When the UN forces entered Goražde in '94, they gave us, the children, these pencil cases. Up to then, we had only carried one pencil that could fit in our pocket to school. Each pencil case contained a fountain pen and a ballpoint pen but, since we didn't have cartridges, we couldn't use the former.

After the war, I started working in the same school I had attended during the aggression. That's when I first started using the pencil case, fountain pen, and ballpoint pen that I had kept safe for years. Children often asked where I got such a pencil case, so it frequently prompted stories of my wartime childhood, my love of learning, and the importance of being in school.

**Senada, b. 1980**  
Bosnia and Herzegovina



# Our Skies Rain Aid



Gazans fear the sky. It is haunted by flying witches dropping bombs and reaping lives, and by drones that drive people crazy with their roaming and buzzing. Now, a new fear has emerged: planes dropping humanitarian aid.

Late in the morning of February 29th, 2024, I was waiting for my turn at the failing water tap. Suddenly, the sky was full of shapes resembling giant birds. Planes flew so low that I could see the detailing of their hulls. They circled in the sky. They released objects—like flying umbrellas—that floated toward the earth. Shouts and screams filled the air. I looked out and saw people running toward the west, yelling, “They are dropping aid! Near the coast! Hurry!”

We ran after the falling parachutes. Crowds formed, running west. The race ended at the coast, but the aid parcels fell amidst the rattling waves. Other boxes landed by the shore, and the people rushed toward them. Each person wanted to carry something home to their waiting family. The scene turned chaotic as crowds quarreled and fought. In the end, we did not manage to get anything.

This is the photo I took of one of the parachutes.

**Farah, b. 2007**  
Palestine



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# Exhibitions

ANNUAL

REPORT

2024

## EXHIBITIONS

# New Milestone: **Four Exhibitions Across Three Countries Simultaneously**

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In 2024, the War Childhood Museum reached a new milestone, showcasing four exhibitions across three countries and two continents simultaneously—in Sarajevo and Goražde (Bosnia and Herzegovina), Kyiv (Ukraine), and Seoul (South Korea).

Furthermore, our exhibition *Childhood Under the Siege: Sarajevo 1992-1995* was presented twice in South Korea, marking its debut outside Europe and making it our largest traveling exhibition to date. The most recent display is currently on view on Jeju island until May 2025.

Like every year, the War Childhood Museum rotated its permanent exhibition in Sarajevo to showcase previously unexhibited stories and personal belongings. In 2024, the exhibition focused on the BiH collection, while also featuring selected items from the global collection, including pieces from Ukraine and Palestine. In addition, the museum upgraded its equipment and produced new content, including an interactive installation designed to stimulate all five senses and evoke childhood memories.

MAY – AUGUST 2024

# First WCM Exhibition Outside of Europe



The War Childhood Museum's exhibition at the Seoul Museum of History, South Korea, the first outside of Europe, attracted over **200,000 visitors** from May to September 2024.

*Childhood Under the Siege: Sarajevo 1992-1995* featured 38 exhibits and stories, alongside ten video testimonies from individuals who spent their childhoods in the besieged city of Sarajevo as well as other areas of Bosnia and Herzegovina.



MAY – AUGUST 2024

# Major Exhibition in Ukraine

The *Out of Shadow* exhibition in Kyiv, held at the Taras Shevchenko National Museum, was the War Childhood Museum's first major display since Russia's full-scale invasion of Ukraine. Featuring 29 stories from the WCM Ukraine collection, it served as a significant testimony to the experiences of children amidst the ongoing war in Ukraine, highlighting their resilience and challenges. The exhibition was accompanied by workshops for children and youth, actively engaging the community and encouraging dialogue on the impact of conflict on children and youth.

Have a glimpse of the atmosphere  
from the exhibition opening.



JULY – SEPTEMBER 2024

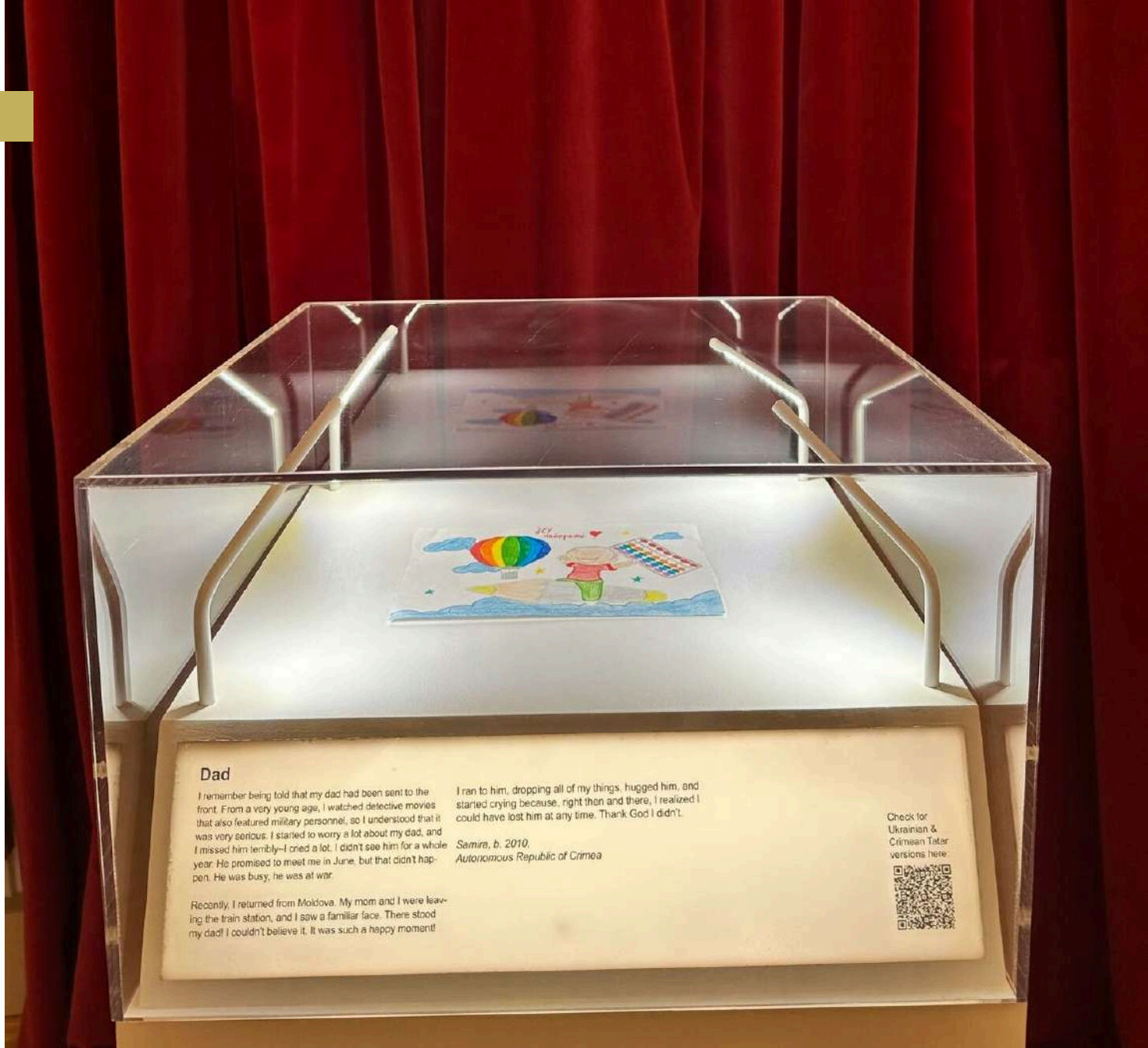
# First WCM Exhibition in Goražde



**2,100<sup>+</sup>**  
visitors

The War Childhood Museum's traveling exhibition, *Childhood Under Siege*, was held in Goražde, a town in eastern Bosnia and Herzegovina that endured a siege during the war. The exhibition drew significant local engagement, attracting over 2,100 visitors.

In addition to the exhibition, the museum actively involved the community through educational programming. Students from all primary and secondary schools in Goražde visited the exhibition and took part in peacebuilding workshops.



SEPTEMBER 2024

## The WCM at the Crimea Platform Initiative

The War Childhood Museum Ukraine participated in the Crimea Platform initiative, showcasing a pop-up exhibition titled *Ukraine Behind the Porthole* during the summit held in Kyiv in September.

As part of the cultural program, the Museum presented two stories and objects from its collection, **representing children from Crimea**. It was the first time the stories were translated into the Crimean Tatar language.

SEPTEMBER 2024

# Speaking Out at the Estonian National Museum



The *Speaking Out* pop-up exhibition, co-created with survivors of conflict-related sexual violence, was showcased at the Estonian National Museum during the ICOM International Committee for Exhibitions annual conference, *Momentum: Exhibitions and Memory*.



Read the news and see photos from **the exhibition opening.**



**DECEMBER 2024 – MAY 2025**

# Childhood Under the Siege: Sarajevo 1992-1995 on **Jeju, South Korea**

After being displayed in Seoul from May to September, the traveling exhibition *Childhood Under the Siege: Sarajevo 1992-1995* opened in December at the Jeju 4-3 Peace Memorial Hall on Jeju Island, South Korea. Acknowledging that the South Korean audience may be unfamiliar with the Bosnian War and the Siege of Sarajevo, the exhibition provides additional information on these historical events.



The approach here focuses on individual narratives. It doesn't provide much context upfront, but that actually makes it more powerful. People engage with the objects on a personal level, without needing prior context, which makes the experience more intimate and relatable. This reversal is quite innovative and deeply impactful - it's a fresh way of thinking about presenting war and atrocity.

**Yang Jeong sim**

Head of Research Department  
Jeju April 3 Peace Foundation

# Education

## EDUCATION

# More than **1,500 Children** from BiH Participated in **Peacebuilding Workshops**

In 2024, peace education remained a key focus for the War Childhood Museum. As in previous years, children and youth from Bosnia and Herzegovina, as well as from other countries took part in the Museum's educational activities. More than 1,500 children from Bosnia and Herzegovina participated in peacebuilding workshops. Additionally, we organized creative workshops, one of which focused on photography and Artificial Intelligence (AI).

We had the pleasure of hosting children and young people from Sarajevo, Bugojno, Željezno Polje, Goražde, Ključ, Mostar, Busovača, Tešanj, and Teočak,

among other places, as well as international visitors from Serbia, Denmark, Netherlands, Poland, Germany, and the USA.

Throughout the year, we also continued to expand the Education Resource Center, a free platform offering a comprehensive toolkit for educators worldwide. The growing library provides activity plans tailored to different age groups, based on stories and objects from the Museum's collection. Each plan outlines clear objectives and outcomes, enabling educators to quickly determine how the material aligns with their teaching goals.



# Symposium: Educational Activities in the Museum—**New Approaches and Perspectives**

In October, the War Childhood Museum held a symposium for museum professionals, gathering almost 30 participants from Bosnia and Herzegovina and the region. The event featured presentations and workshops from leading experts from the region in the field of museology, focusing on innovative and inclusive educational practices in museums. The symposium was initiated and organized in collaboration with Anida Manko, the first recipient of the *Lejla Hairlahović-Hušić Scholarship*.

**Learn more**  
about the event.



## Lecture for Students **from Palestine**

In December, Jasminko Halilović, Director-General of the War Childhood Museum, delivered a lecture to students of Al-Quds Bard College in the West Bank, Palestine.

Halilović addressed a class of students studying transitional justice and human rights, discussing the Museum's approach to preserving the experiences of children affected by war and the use of storytelling as a tool for peacebuilding. The session provided an opportunity for meaningful dialogue, with several students expressing interest in potential collaboration with the Museum in the future.



## AWARDS

Merima Ražanica, the WCM Educational Program Coordinator, has received the prestigious **“Peace Curator Prize for the Western Balkan Region”** from the Balkan Museum Network.



This award celebrates museum professionals in the Western Balkans who, through their dedication and vision, uphold the role of museums as spaces of connection and community engagement, while embodying the essence of museums' social responsibility to inspire, educate, and foster understanding.

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EDUCATION

# Projects IN FOCUS

ANNUAL

REPORT

2024

## PROJECTS IN FOCUS

# PEACESTORY

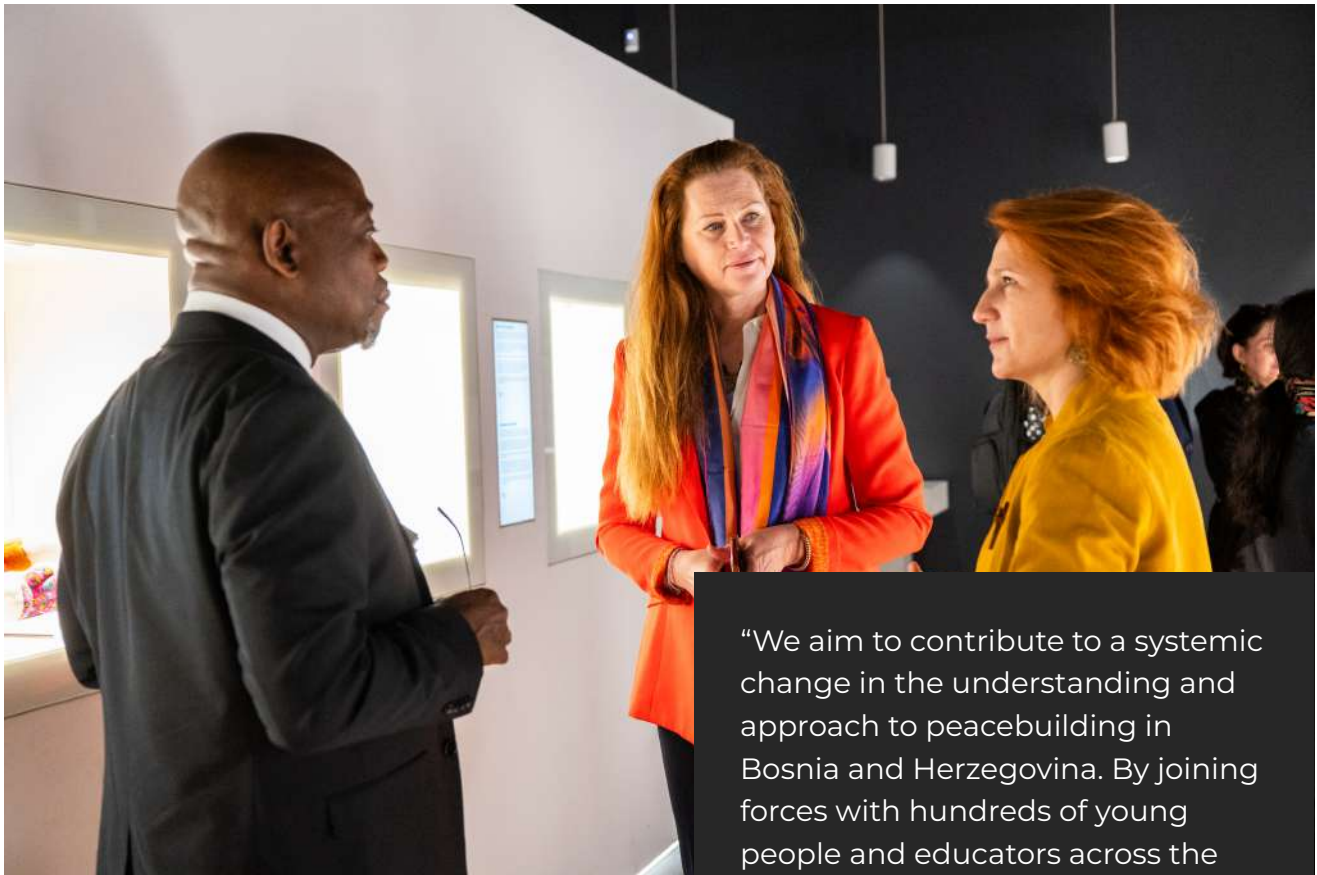


In 2024, we launched the *PEACESTORY*, our groundbreaking project supported by the United Nations Secretary-General's Peacebuilding Fund (PBF). Over the next two years, this initiative aims to transform peacebuilding efforts in Bosnia and Herzegovina. *PEACESTORY* will empower young peacemakers in over 20 municipalities across Bosnia and Herzegovina through creative and educational programs.

We are also strengthening capacity and empowering teachers in more than 30 municipalities, providing them with tools to integrate peace education into their teaching practices.

Find out more about the **PEACESTORY** project.





“We aim to contribute to a systemic change in the understanding and approach to peacebuilding in Bosnia and Herzegovina. By joining forces with hundreds of young people and educators across the country, we strive to foster narrative shifts through creativity and peace education, building a society that rejects violence, committed to building and strengthening peace.”

**Amina Krvavac**

Director of the War Childhood Museum Bosnia and Herzegovina



## PROJECTS IN FOCUS

# We Grew Up in War

## Video Game



**We Grew Up  
in War**



This year, we initiated testing for *We Grew Up in War*, an interactive game developed in collaboration with Prague-based, award-winning indie game studio Charles Games and funded by the European Union. Targeted testing with high school students offered insights into gameplay that explores the experiences of children growing up in conflict zones, focusing on Bosnia, Syria, and Ukraine.

***We Grew Up in War* is set for release on mobile and PC in early 2026.**



Drawing on our collection, the game will include over 20 immersive vignettes to bring these stories to life and foster empathy and awareness among video game players. Each vignette shows key moments from the children's lives, highlighting the experiences that shaped them. Gamers will get familiar with the story of Mak, who loses all his friends after his neighborhood is destroyed; Melisa, who repeatedly leaves behind her friends and home; and Anna, who spends months hiding with her family in a basement, among others.

See the trailer!





## PROJECTS IN FOCUS

# Documentary Theater Project

The War Childhood Museum Ukraine organized and produced the documentary theater project *Ozymi* ("Winter Crops"), initiated by Andrii Borutia, whose teenage years were shaped by the Russia-Ukraine war. Initially contributing his own story to the War Childhood Museum collection, he discovered its potential to support young people like himself by providing a platform to share their experiences. After graduating university, he joined the WCM team as a researcher, motivated to create similar opportunities for others. Recognizing the power of storytelling and reflection, Andrii envisioned new ways for youth to process their emotions and experiences, expanding the museum's work to include theater as a medium. This journey—from contributor to creator—culminated in the collaborative project *Ozymi*.



The project brought together ten young people from cities like Kramatorsk, Kyiv, and Lutsk. Over two months, the participants worked with mentors to bring their wartime experiences to the stage, drawing from personal stories of evacuation, loss, family, friendships, and memories of peaceful childhoods interrupted. *Ozymi* has been performed five times, with each performance evolving to reflect the participants' ongoing experiences. When one participant lost their father between the first and second performances, the script was adapted to include this deeply personal event, testifying to the immediacy of the narrative.

**Read more**  
about the project.



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MUSEUM

# Stories of IMPACT

ANNUAL

REPORT

2024

## STORIES OF IMPACT

# Building Bridges Through Education: **A Visit from Serbia**

Over the last decade, the War Childhood Museum has worked with schools and educators and engaged tens of thousands of students in educational visits and workshops. This year, the Museum achieved a significant milestone by welcoming the first official school visit from Serbia.

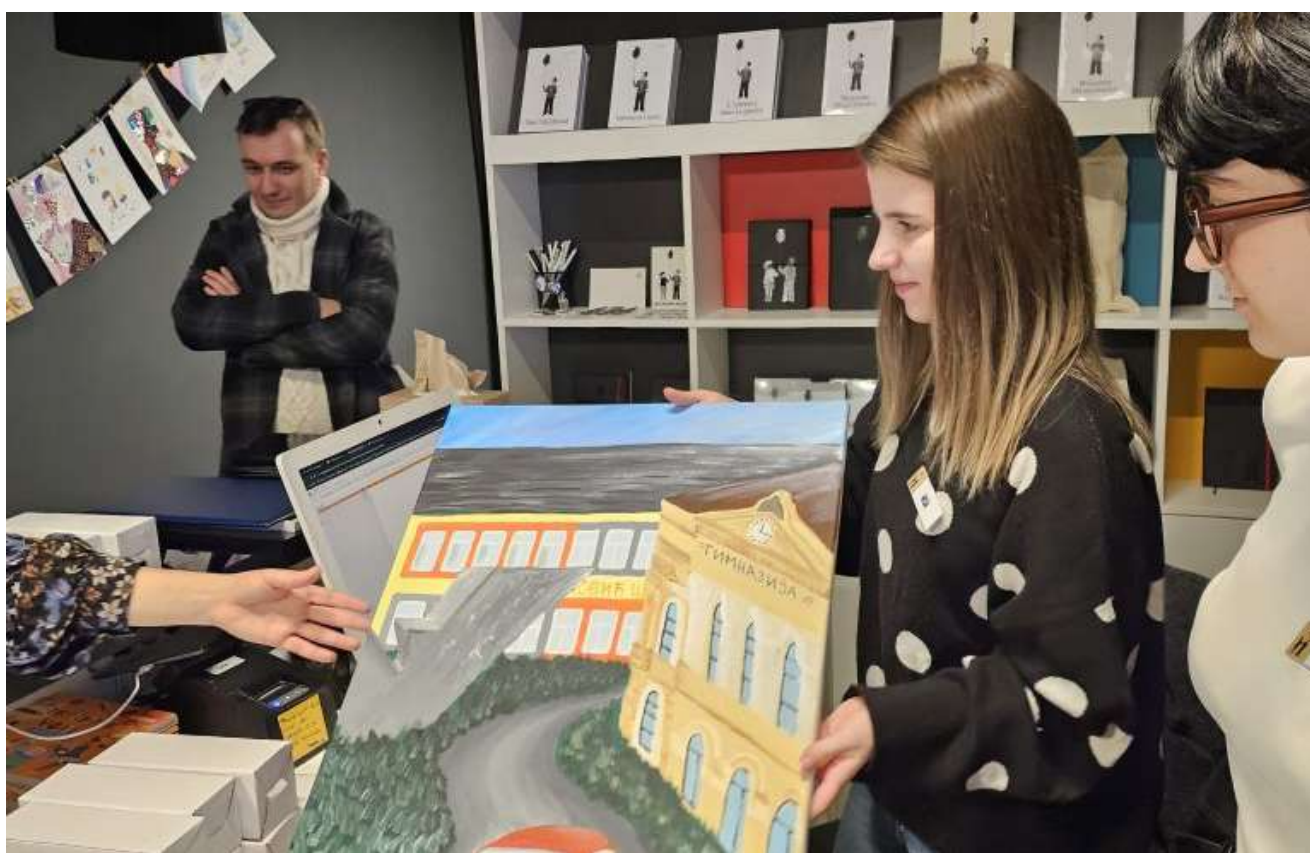
In March, students from “Dragiša Luković Španac” Elementary School in Kragujevac, visited the WCM and took part in peacebuilding workshops based on the WCM collection. During their time at the Museum, the group was greeted by students from Sarajevo’s “Alija Nametak” Elementary School.

This visit represents an important first step in strengthening cooperation with schools from Serbia. “Dragiša Luković Španac” director Dejan Srećković offered to continue cooperation with one of the schools in Bosnia and Herzegovina to connect younger generations and build relationships of trust and collaboration.

“I see this as a historic moment. We believe this is the first official visit of a school from Serbia to any war-related museum or institution in Bosnia and Herzegovina. This milestone, made possible by the War Childhood Museum and our partner YIHR Serbia, comes 29 years after the war ended. These children are building bridges that many said would never be built. I am proud that WCM can serve as a platform for them to take these meaningful steps—not just for themselves, but for all of us and for the future of our region.”

**Jasminko Halilović,**

Founder and Director-General of the War Childhood Museum



This study trip was made possible through the support of the Youth Initiative for Human Rights (YIHR) Serbia and the forumZFD office in Serbia. Sofija Todorović, Director of the YIHR Serbia, emphasized the importance of this initiative, noting that peace education is essential for building a shared future.

The connection to Kragujevac—a city symbolized by the “Šumarice” memorial park dedicated to the innocent victims of the “Kragujevac Massacre” in October 1941, where 300 high school students were executed—adds further significance to this effort, emphasizing the importance of fostering understanding and peace among younger generations in the region.

“

We have brought our souls filled with understanding and empathy. We offered a hand of friendship and opened our minds. We have laid the cornerstone in the architecture of peace for a new beginning. Let our common ideas go hand in hand, because only in this way can we overcome all obstacles to harmony and love.”

**Jelena Stefanović,**

Teacher at “Dragiša Luković Španac” Elementary School in Kragujevac



# A Word from Svitlana Osipchuk, Program Director of the War Childhood Museum Ukraine

## Growing Collection of the WCM Ukraine

The year 2024 marked a significant expansion of activities for the War Childhood Museum Ukraine. **Today, the museum's archive holds over 500 testimonies and 680 objects, making it the largest archive dedicated to childhood experiences during the Russian-Ukrainian war, which began in 2014.**

This collection provides a lens through which we can explore broader societal themes that emerge during times of war. These include forced displacement, children's adaptation to new cities and countries, the search for identity, the pain of loss and separation, and hopes and plans for the future. One particularly poignant theme for Ukrainian society is the experience of prolonged occupation. This deeply resonant topic will be a focus of our research, exhibitions, and public programs in the coming year.

Some of these stories and objects were featured in WCM's summer exhibition in Kyiv, which attracted over 1,500 visitors, as well as in exhibitions in other countries. But the Museum is not stopping there—we are broadening our efforts to share the stories we have documented.

## A Space of Safety and Support

The War Childhood Museum Ukraine serves as a space of safety and support, fostering freedom of expression and co-creation among individuals connected through shared experiences.



**While we work toward establishing a permanent space in Kyiv, our collection, exhibitions, and projects have become a meeting point for contributors, researchers, partners, visitors, and everyone interested in the museum's mission.**

This year, we organized lectures and workshops for researchers documenting wartime experiences, addressing topics such as the ethics of documentation and strategies for preventing secondary trauma. Looking ahead to next year, we plan to organize field trips for researchers—not only to enhance practical skills but also to promote self-care and mental well-being.

Evolving realities have provided opportunities to broaden and refine our methodology. **One notable example is our first-time recording of interviews with teenagers from a school for hearing-impaired children in Mykolaiv Oblast in southern Ukraine.** This experience prompted our team to ask an important question: how can we effectively communicate with individuals who, for various reasons, are not fully verbal?

Maintaining contact with those whose stories are part of our collection remains crucial, as many continue to live through the realities of war. This ensures that the museum remains a meaningful and inclusive space for all involved.

## A New Dimension to the Museum's Work

This year, we introduced a new dimension to the museum's work in Ukraine: Public Programs. Our exploration of innovative ways to engage with memory and personal experiences led to the creation of the documentary performance *Ozymi* ("Winter Crops"), which is highlighted in the Projects in Focus section of this report.

We are grateful for the long-term support of our strategic partner in Ukraine, forumZFD, as well as our new partners, the Peace of Mind Foundation and the Partnership Fund for a Resilient Ukraine. Their support strengthens our efforts and inspires us to continue pushing forward. The work of the War Childhood Museum is not a reaction to headline-making events or fleeting media interest in the war.

Instead, it is a **long-term commitment**—a profound effort to empower the generations who share their stories with us today, **whose childhoods have been shaped by war.**



We dream of creating a lasting legacy that provides invaluable insights into the experiences of children during conflict, fostering understanding and contributing to future research and advocacy. Our mission is to support the resilience of a society where these former children will grow into adults, shaping their generation's ability to rebuild lives and resist future threats and challenges.

This enduring focus is our way of fostering strength, healing, and hope for a better future.

### **Svitlana Osipchuk**

Program Director of the War Childhood Museum Ukraine

## WCM IN UKRAINE ACTIVITIES

# Transforming Lives Through Creativity

The War Childhood Museum Ukraine, in partnership with the Peace of Mind Foundation, successfully completed a project that engaged 357 children in workshops designed to provide safe spaces for healing and self-expression. This initiative fostered resilience by allowing children to explore their feelings through various creative methods, including art therapy, creative writing, movement classes, and career-oriented workshops for teens. Moving forward, the WCM plans to integrate the insights gained from this project into its permanent space in Ukraine, aiming to continue empowering children and supporting their healing journey.



## Comic Book

The WCM Ukraine, in collaboration with external mental health experts, created a comic titled *I Am (Not) Normal*. This comic serves as a guide for children and their caregivers, providing insights on how to choose a qualified psychologist. It addresses the emotional challenges faced by families affected by war, emphasizing that seeking psychological help is both normal and necessary.

The comic uses relatable scenarios to illustrate the differences between effective and ineffective therapy sessions.



## WCM UKRAINE ACTIVITIES

# Workshops for **Researchers**

Over the past 12 months, the Museum held a series of workshops for researchers, which focused on various aspects of documentation and working with memory. Covering key topics such as safety protocols for interviewers and respondents, retraumatization prevention, legal considerations, and adapting documentation methods for specific groups,

these workshops are designed for historians, museum staff, and researchers. With over 400 registrants in 2024, many from national and regional museums, this initiative highlights the growing interest in trauma-informed documentation and supports a network of researchers committed to discussing memory and documentation practices.

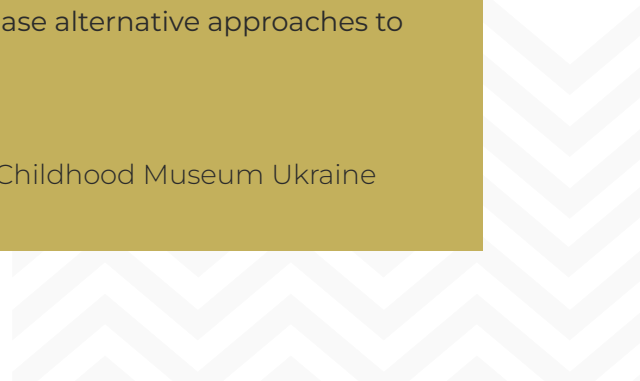


“There is a growing demand for workshops for researchers across different fields—including historians, museum workers, journalists, representatives from NGOs, university lecturers from both Ukraine and abroad, filmmakers, and independent researchers. Many participants represent regional museums, including those from cities that have been entirely wiped off the map as a result of the Russian invasion of Ukraine.

Working in the midst of an ongoing war presents a myriad of new challenges—not only for newcomers but also for experienced documentarians. That’s why it’s essential to create a shared space for discussion and a sense of community, where we can promote ethical guidelines, exchange expertise, and showcase alternative approaches to documentation.”

**Renata Chechel**

Project Coordinator at the War Childhood Museum Ukraine



# Other Activities

## Listening and Leading:

The Art and Science of Peace, Resilience, and Transformational Justice



In July, at the *Listening and Leading conference* in Kigali, Rwanda, Amina Krvavac, Director of the War Childhood Museum Bosnia and Herzegovina, discussed museums' roles in peace, reconciliation, and justice. She highlighted the Museum's peacebuilding work in a panel with other museum professionals. Organized by Aegis Trust, the conference brought together global scholars, peace practitioners, and policymakers to explore pathways to resilience and transformational justice.



## Nuremberg Forum 2024

Jasminko Halilović, Director-General of the War Childhood Museum, spoke at the *Nuremberg Forum 2024*, held in October in Nuremberg's historic Courtroom 600. Organized by the International Nuremberg Principles Academy, this year's forum addressed the complexities of protecting children's rights in armed conflict. Halilović joined an opening discussion on challenges and legal frameworks for safeguarding children in conflict zones. Chief Prosecutor of the International Criminal Court, Karim Khan, emphasized the need to listen to child witnesses and voices, noting insights from Halilović and the War Childhood Museum.

[Read more](#)



## Momentum: Exhibitions and Memory Conference

Amina Krvavac, Director of the War Childhood Museum Bosnia and Herzegovina, delivered a keynote at the ICOM International Committee for Exhibitions conference in Tartu, Estonia, in September. She spoke on the essential role of museums in bridging history with the future. Her keynote highlighted the Museum's dedication to amplifying survivor stories and fostering global awareness.



## “Places of Memory and Tourism” Seminar

Aynura Akbaš, the WCM's Research Coordinator, held a presentation at the Places of Memory and Tourism seminar co-organized by the *Gernika Peace Museum Foundation* and the European Observatory of Memories that took place in October 2024. In the panel on Practical Examples of Memorial/Heritage Sites and Their Relation to Tourism, she discussed the Museum's transnational approach to memory work, contributing to dialogues on preserving the past while engaging with present-day tourism.

## Cooperation with London Business School

In the spring semester of 2024, a group of students from London Business School collaborated with the War Childhood Museum through the *Behavioural Economics and Social Impact* postgraduate course led by Associate Professor David Faro. The students' project focused on developing strategies to better inform the Museum's audience about the possibility of supporting its work through donations.



## Lejla Hairlahović-Hušić Scholarship

In 2024, the War Childhood Museum once again awarded the *Lejla Hairlahović-Hušić Scholarship*. This time, it went to two PhD candidates: Anes Osmić, for his thesis on emotional literacy through Bosnian-Herzegovinian literature in elementary education, and Iris Ivaniš, for her research on ontological security through memory, focusing on the War Childhood Museum. The scholarship supports research within Bosnia and Herzegovina for both local and international PhD candidates, who are engaged in research within the country.

**Read the interview** with Anes Osmić, the scholarship recipient.



## Stories from the Permanent Exhibition Available in Braille

The Museum is committed to ensuring accessibility for all visitors. In 2024, we made significant strides by making the stories from the permanent exhibition available in Braille (Bosnian), enhancing the experience for visitors with visual impairments. This initiative is part of our ongoing efforts to make the Museum more inclusive and accessible to a wider audience.

## Mobile Guide

In 2024, the War Childhood Museum introduced a mobile guide to enhance accessibility and convenience for exploring the permanent exhibition in Sarajevo. The guide is available in Bosnian/Croatian/Serbian, English, Italian, French, Turkish, and Chinese, and includes text and audio options (with audio available in Bosnian/Croatian/Serbian, English and Italian). The mobile guide was also used during exhibitions in Kyiv and Goražde.



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# Finances

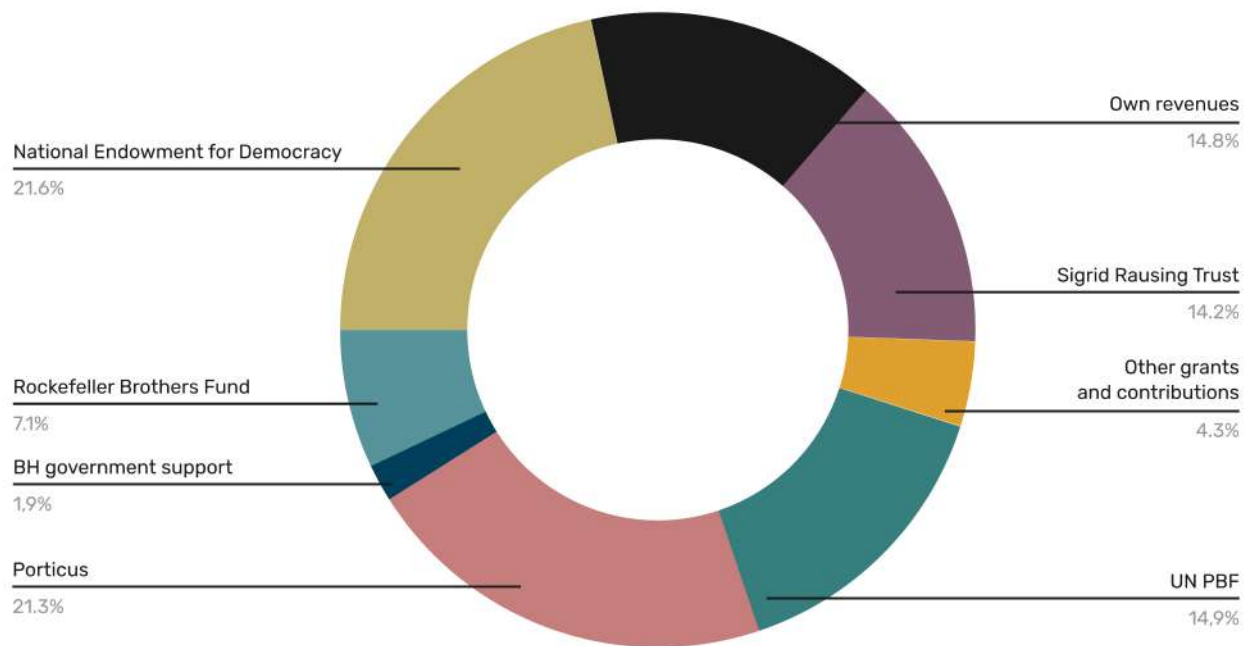
ANNUAL

REPORT

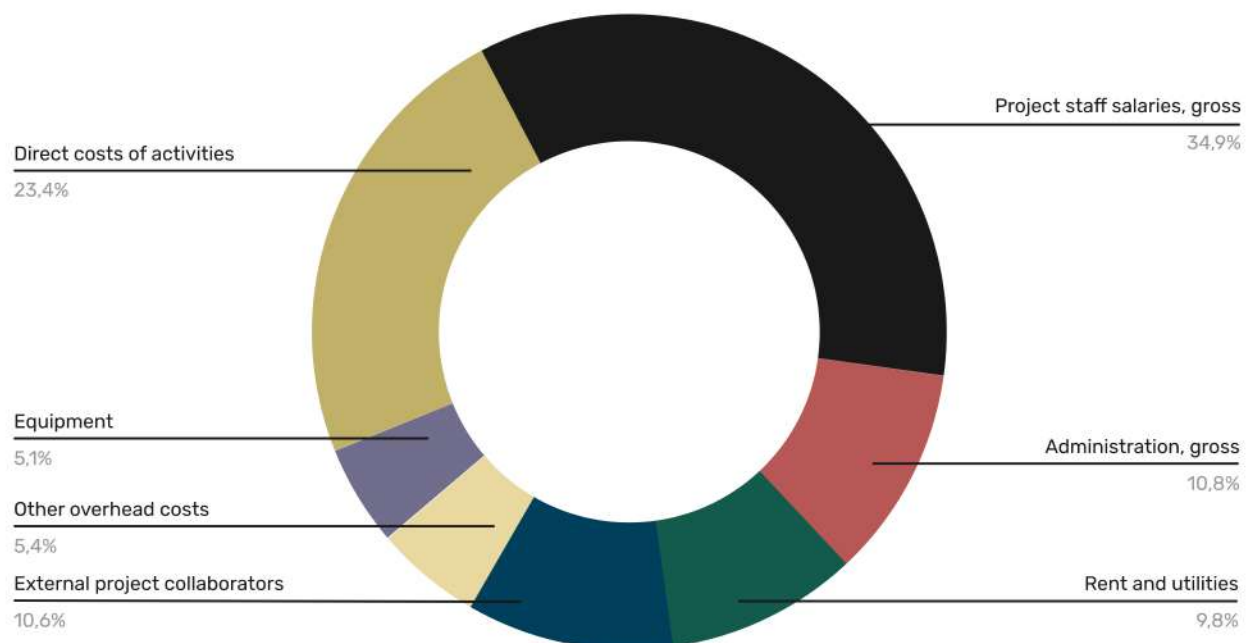
2024

# Finances

Income: **1,288,000 BAM**



Expenses: **1,319,107 BAM**



SUPPORT OUR MISSION

# Your support celebrates **children's resilience**

Our mission is to document, present, and educate others about the experience of childhood affected by armed conflict. Through our work, we amplify the voices of survivors, creating a powerful platform for their stories while fostering global awareness and promoting education on peace-building initiatives.

“My first visit to the War Childhood Museum struck me in ways I never anticipated—it was profound, beautiful, and moving. That day started my journey with WCM. I became a monthly donor since the work of illuminating the experiences of children affected by armed conflict requires resources. As a professional fundraiser, I saw tremendous opportunities to engage others and reached out to WCM leadership with some ideas. Together, we developed a philanthropic strategy ensuring the museum's long-term sustainability.”

**Laurel Wirtanen-Siloy**



Support us in giving a voice to children and building a peaceful future—your donation makes a difference!  
**Thank you for your generosity.**

# THANK YOU



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