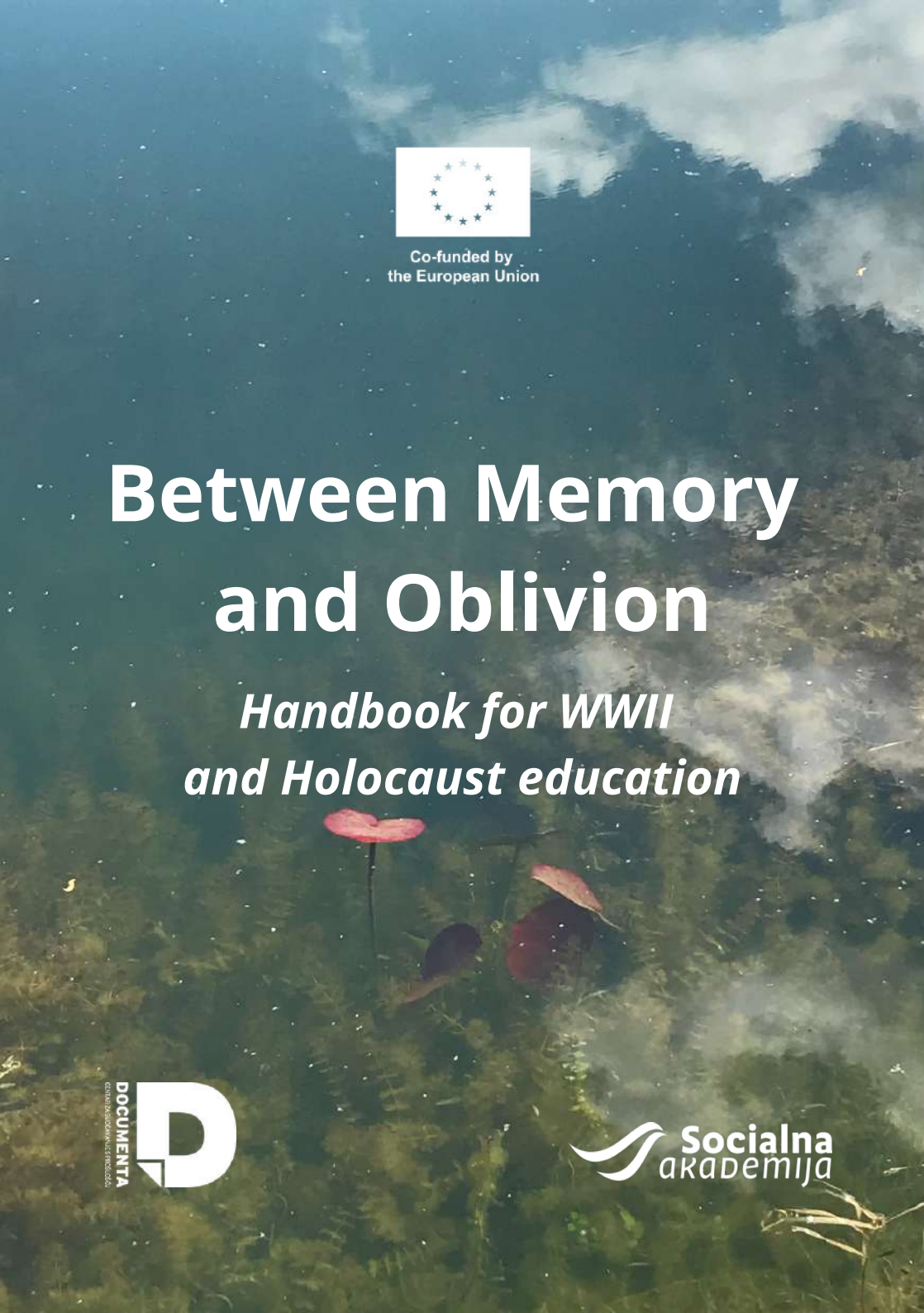

Co-funded by
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Between Memory and Oblivion

Handbook for WWII and Holocaust education

DOCUMENTA
CENTAR ZA SUOČAVANJE SA PROŠLOŠĆU

Socialna akademija

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Between Memory and Oblivion: Handbook for WWII and Holocaust Education

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THE HANDBOOK

The handbook “Between memory and oblivion” offers a collection of methods from the field of non-formal education to help young people better understand the Holocaust and other WWII genocides. All methods are designed to be implemented through a **“peer-to-peer” and “hands-on” approach**, through which young people take on the role of creators and interpreters of history, rather than just information consumers.

In peer-to-peer learning, young people learn from and with each other, creating a positive and informal environment for group work, cooperation, communication, critical thinking and exchange of skills. The direct engagement and the creative interaction with the topics are designed to increase young people’s interest and understanding of the content, determining better learning outcomes. Through the methods listed in the handbook, the partners want to motivate young people to become peer educators, engaging their friends, colleagues, and local community to approach and understand sensitive historical topics in creative and non-formal ways.

The methods presented in the handbook share a **transnational component**, and can be applied to different sub-topics and diverse places of remembrance. They all share the objective to bring forgotten places of memory and victims into light.

We would suggest implementing the methods with groups of young people from 16 years old and up.

THE PROJECT

The project "Between Memory and Oblivion: WWII places of remembrance" (BMO) was created by *Documenta* – Centre for dealing with the past (Croatia), and its partners: JUSP Jasenovac (Croatia); Max Mannheimer Haus (Germany); Regensburg University (Germany); Associazione 4704 (Italy); Topografia per la storia (Italy); APIS Institute (Slovenia); Socialna akademija (Slovenia). The project is financed by the European Union through the CERV programme.

The project aims to foster a discussion on WWII places of memory – former concentration camps, forced work camps, killing sites, and prisons, that are all too often abandoned and forgotten today.

To reach this main aim, the project developed the following actions:

- **Understand transnational and local dimensions of WWII.** Consider places of memory in different European countries, focusing on the transnational dimension of the Holocaust and other WWII genocides, while also taking into account their local and regional aspects;

- **Promote further research.** Invite young researchers to further research places connected with the Holocaust and other WWII genocide/systematic murder and suffering of ethnic, religious, and marginalized groups during WWII;

- **Develop educational practices.** Discuss educational practices in formal and non-formal education, and creating new tools and materials, with the aim to improve educational practices in schools, universities, and non-formal education;

- **Commemorate and remember.** Start discussions about WWII crimes committed in Europe, remembering and commemorating the victims, the survivors, and their families;

- **Combat Holocaust and other WWII crimes denial and distortion.** Reduce denial and distortion of Holocaust and other WWII genocides/systematic murders connected to WWII crimes, by tackling historical myths, visiting historical locations and sharing stories of victims and survivors.

TOPIC SENSITIVITY APPROACH. GUIDELINES FOR EDUCATORS.

In their work, educators are often faced with the task of approaching complex topics and sensitive issues. In the field of historic and civic education, one of the challenges for educators is how to approach the topic of the Holocaust and other WWII genocides, along with their significance today. Educators have the task to, on one hand, engage with the complexity of the subject, considering its sensitivity and historical context, while, on the other hand, make the topic relevant for today's youth. It can be complicated to spark youth interest without trivializing events, victims and survivors.

In this section, the partners would like to suggest a series of guidelines, in order to approach Holocaust and other genocide education with sensibility and empathy. The guidelines aim to make young people more aware and comfortable enough to approach, in a group of peers, the methods presented in the following chapters, and determine their active involvement in further discussions, workshops, and other learning methods related to WWII and Holocaust education.

Guidelines:

- **Define the terms.** First, educators should define the terms, in order to create shared knowledge and vocabulary among the group. Define the words "Holocaust"; "genocide"; "antisemitism"; as well as additional terminology which is relevant for your country-case (for example "collaborator"; "bystander" and others). With this common knowledge of terminology, young people will feel more comfortable to actively participate in discussions and workshops, and will be able to accurately address subsequent questions they may have.

- **Provide an historical context.** Provide a historical context for WWII, considering local, and European dimensions. Discuss with young people causes and consequences, and address possible questions with them. Other than the events and the locations connected to WWII and the Holocaust, it is important to contextualize history before the beginning of WWII. Consider introducing young people to the life of the Jewish community, as well as other minorities and their influence in your cities and countries, before WWII.

- **Don't hide from complexity.** In order to avoid stereotypical descriptions and generalization, don't be afraid to face complexity when dealing with challenging topics among young people. When facing questions regarding individual and group

responsibilities, do not simplify the subject, but try to give enough space for understanding the historical context nuances and complexities. For example, discuss collaborationism, different kinds of opposition and resistance, and approach challenging topics in an open way.

- **Include personal stories.** It is fundamental that educators present the victims of the Holocaust and other WWII genocides and crimes as individuals, not as numbers. In order to do that, when possible, we suggest encouraging young people to meet with time-witnesses, survivors, or families of the victims. As an alternative, consider the use of direct sources, such as diaries, interviews, comics, which present the lives of individuals, their stories and unique experiences.

- **Organize visits to WWII locations.** When possible, organize visits to WWII locations and places of memory with young people. Seeing these locations determines additional engagement, as they see the historical places with their eyes. However, places of memory could also trigger emotional responses. For this reason, we suggest introducing the location to young people before the visit (what was the place, what we should expect there, how the place/museum looks like today…). Make sure that young people know that they can take time for themselves, or can skip the visit or parts of it if they are uncomfortable. Generally, the visit should be conducted with respect for the place, its victims and survivors, but also consideration that different individuals react to challenging and hard topics in different ways. Therefore be cautious when addressing and correcting behaviors that might seem initially "inappropriate", and support reflections after the visits.

- **Consider local history.** As young people become more familiar with the general context, we would suggest considering local events, people, and histories, in order to bring them closer to the historical events, and make them more relevant to their life today. Focus on micro-histories – such as a specific place or event in your town that might be relevant to young people (a place they used to gather, a street close to their school, a person they can relate to…).

- **Encourage safe-spaces and reflections.** When dealing with sensitive topics, educators should pay special attention to the methods used. We suggest not use photo and video materials which are heavily emotionally charged, such as graphic materials of victims. Similarly, we would suggest being very aware when engaging in "simulation type" activities, which could have a very deep emotional meaning and internalization processes by the young people. Generally, when dealing with sensitive topics, provide enough time for young people to get to know each other,

become more comfortable, and build a safe-space to express themselves. After the activity, plan a time for reflection and evaluation.

Sources:

Recommendations for Teaching and Learning about the Holocaust – IHRA.pdf (holocaustremembrance.com)

Guidelines for Teaching About the Holocaust — United States Holocaust Memorial Museum (ushmm.org)

5 Strategies For Teaching About The Holocaust Through Inquiry (teachthought.com)

10 Tips for Teaching About the Holocaust | PBS Education

Echoes & Reflections (echoesandreflections.org)

THE METHODS

BOARD GAME DESIGN

Aim:

Create or redo a board game and, through designing it, encourage participants to explore and build better understanding of WWII themes.

Time:

From 4 hours up to a few months; the length of the process depends on how complex you want the game to be.

Description:

Game-based learning has an important role in youth work as games offer immense variety and can vary from simple to very complex ones, enabling us to build different learning outcomes from cognitive (mental), affective (feeling and emotions), and interpersonal (social) skills.

Moving from playing games to game design, we can cover various (social) topics. Through designing, participants can deepen their knowledge and gain a bigger picture perspective by researching the topic and transforming it into a game that captures different actors, their relations and power dynamics.

1) Experimenting with games (*at least 3 hours facilitated face-to-face time*)

As a warm-up and inspiration, we can play different board games, preferably with historical themes. Ideas can be Join the Partisans, Secret Hitler, The Grizzled, Pax Renaissance, Tigris & Euphrates and more. After playing, analyze what historical information is contained within the game and what are the values (such as competition and scarcity) and messages (only one winner?). In addition, we check what point of view is taken, which actors are included in the big picture and which actors are excluded. Game mechanics can suggest the power dynamic and relationships between different actors. We should explore biases of the games and if they miss certain aspects of the historical context and conflict or situation. Based on the reflection, we prepare dos and don'ts, which should be paid attention to while designing our games.

2) Research on the topic (*time depends on the context*)

If our process is part of a bigger event like a youth exchange, we can integrate content research into the program. To explore the content, we can visit different remembrance sites, watch historical documentaries, visit exhibitions, listen to interviews etc. If we don't have this option or lack time, we can also prepare materials for participants to base their games on. The best way is to invite them to choose their red line (topic) and the point of view they want to present. Afterwards, we dedicate some time to finding sources and collecting reliable information, followed by independent research and the construction mind map with all relevant actors, their interests and motives, experiences, and agenda. We encourage them to find sources written or told by the chosen group, so it is not third-person reporting, but they alone explain it from their point of view.

During the research, they should get in their character or group's shoes and think about their possible choices, their action verbs, and what impacts show the complexity of historical events. Participants should explore what led them to make their choices, resulting in the present.

3) Remixing or constructing the board game about the topic (*at least 3 hours facilitated face-to-face time*)

We have two possible ways to approach game design. We can invite participants to choose one (non-history related) board game which already exists and transform it into a new one which captures the topic they researched before. First, they should analyse the game to understand what they need to change to present information, send messages, and promote the values they want.

The second (more advanced) option invites them to make a game from scratch. They can use elements and game mechanics from existing or work on totally new games. We recommend you choose this option if you or the participants are experienced board game players.

In the process, we can ask ourselves:

- How do information, values, messages, actors and their interactions transfer to the game?
- What is the goal?
- What are the game elements (cards, board etc.)?

- How do we play (collaborate vs compete and strategy vs chance)?
- What are the rules?

4) Playtesting and improvements (*at least 2 hours facilitated face-to-face time*)

When we are preparing games, it is good to apply a rapid prototype approach. Test games soon and often. Based on feedback, groups can improve games and, in the end, present their final prototype. It is essential to enable participants to test other groups' games and have fun, as this is the highlight of the process.

We should be aware that games are just a prototype. It could take months to invest in having a finalised game that could be successful outside of our educational context.

Materials:

- (if possible) board games or board game elements,
- creative materials to make paper prototypes (scissors, glue, paper, pens, markers, etc.),
- access to historical documents and information.

Skills (developed by the participants):

- critical and systemic thinking,
- game design basics,
- information literacy: identifying and searching for reliable sources,
- creativity and creative interpretation of history,
- empathy,
- better understanding of the big picture and dynamic of historical events.

Tips and tricks:

Sticking to one point of view avoids stereotyping because it makes history the outcome of the influence of a complex set of actors rather than a series of events in which all the

actors had simple goals.

Example of how it can go astray: The Secret Hitler game presents us that both sides, liberals and fascists, are equal. Any of them might win, and it is totally normal. It doesn't introduce the connection of the victory of the fascist group to the violence of fascism. In addition, it can be interesting to be in the fascist group because you get to be secretive and have the opportunity to deceive. Ultimately, the message should be to avoid sending such messages.

We can approach the same topic from a different point of view. So, every group chooses another point of view and creates a game from it. That's how we can explore how other people experience history and how complicated history is (avoiding black and white perspectives).

We can also approach the topic from a group's perspective. In fascism as example, what does that experience look like when certain liberties are taken away from you, and you search for a way to stop fascist tendencies? What does that experience look like from the perspective of a fascist trying to take over social institutions? The latter is trickier, but proper debriefing can be a powerful tool to: 1. help us understand the mechanism that enabled fascists to come to power and 2. be better prepared to recognise it in today's society.

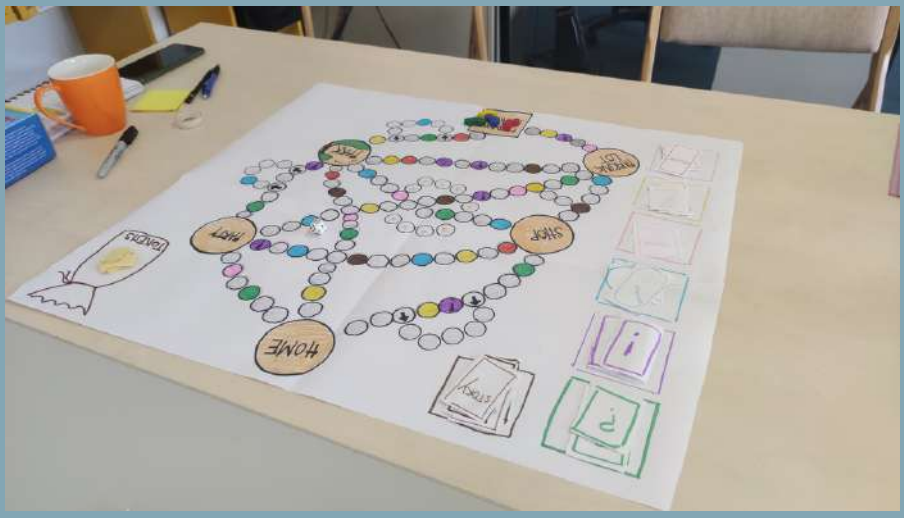
We also need to clarify the aim and end goal of the workshop to ensure participants are satisfied with the results. They need to understand that the idea is to create prototypes they can take home, but the emphasis is on the learning process while making it. To not give an impression of "wasted" time, we can organise playtesting for people outside our group and have an exhibition or presentation.

Additional information :

- Inspiration for the workshop: Paolo Pedercini, https://www.molleindustria.org/
- Analog Games Studies: https://analoggamestudies.org/
- Ludogogy Magazine:https://ludogogy.co.uk/
- Values in Game Design videotalk by Joseph Dumit, Values in Game Design videotalk

Authors:

Joseph Dumit and Sabina Belc


HOME
SHOP
STORY

CITY RALLY

Aim:

- Deepen historical and cultural understanding of the chosen location;
- Enhance participants' observational skills;
- Develop critical thinking and analytical abilities;
- Foster effective communication and collaboration among participants;
- Ignite curiosity and a passion for exploration;
- Cultivate appreciation for the interplay between human history and the natural environment;
- Promote respect for diverse perspectives and cultural sensitivity;
- Encourage active engagement with the narratives and experiences of the location;
- Instill a sense of personal connection and empathy toward the place's past inhabitants;
- Inspire a commitment to preserving and protecting places of historical and cultural significance.

Time:

2-4 hours *(Please note that the time allocations provided are approximate and can be adjusted based on the specific needs of the program and the level of participants' engagement)*.

Description:

Participants are invited to engage in an immersive and interactive learning experience as they visit and explore a location of significant historical, cultural, or natural importance. The primary goal of this workshop is to facilitate a comprehensive understanding of the selected place through active participation, attentive observation, and critical thinking.

Having people with little to no prior knowledge of the place to participate in the workshop is preferable, but not essential. This deliberate approach allows them to discover the

location with a fresh outlook and an open mind, fostering an environment open to exploration and discovery.

Educators accompany the participants, providing them with informative handouts that serve as valuable resources. These handouts contain concise pieces of information, historical records, or pertinent literature that shed light on the historical and cultural significance of the location. However, the focal point lies in the participants' ability to observe keenly, as it becomes the primary tool for unraveling historical narratives and essence of the place. By closely examining landmarks, monuments, statues, and even street names, participants are encouraged to actively seek answers to thought-provoking questions and uncover intricate details that contribute to the broader understanding of the location.

Throughout the program, participants engage in dynamic discussions, exchange ideas, and collaborate with one another, fostering a sense of camaraderie and collective exploration. This interactive environment not only cultivates critical thinking and analytical skills but also facilitates social interaction, allowing participants to benefit from diverse perspectives and insights.

Moreover, the program highlights the significance of the environment, prompting participants to observe and appreciate the natural surroundings, including flora, fauna, and geographical features. This holistic approach enables participants to gain a comprehensive understanding of the location's context and its continuous evolution.

The program leaves a lasting impact on participants, not only imparting knowledge but also fostering a personal connection to the place. By engaging their senses and imagination, participants become active contributors to the ongoing narrative of the location. Armed with newfound insights and a profound appreciation for its historical and cultural significance, participants depart with a renewed curiosity and a desire to explore and safeguard other places of similar import.

Planned activities:

1) Introduction and Participant Selection (*10 minutes*):

- Provide an introduction to the program and its objectives;
- Select participants and divide them into smaller workgroups (3-4 participants per group).

2) Handout Distribution and Explanation (*15 minutes*):

- Distribute handouts containing relevant information, historical records, or literature about the location;
- Allow participants time to review the handouts and become familiar with the provided resources;
- Explain the significance of handouts as valuable tools for observational activity.

3) Observational Skills Exercise (*45 minutes*):

- Instruct participants to explore the location and observe their surroundings;
- Encourage participants to examine landmarks, monuments, statues, and street names;
- Prompt participants to use their observational skills to identify details and answer questions related to the history and significance of the place.

4) Group Discussions (*30 minutes*):

- Facilitate group discussions among participants;
- Encourage participants to share their observations, insights, and interpretations;
- Foster a collaborative environment for participants to learn from each other's perspectives and deepen their understanding.

5) Guided Narratives and Historical Context (*1-2 hours*):

- Provide guidance and additional information to participants based on their observations;
- Offer narratives that connect the historical context with observed details;
- Allow participants to ask questions and engage in further discussions.

6) Recap and Reflection (*15 minutes*):

- Summarize the key findings and insights gained throughout the visit/exploration;
- Allow participants time for personal reflection on their experiences and newfound knowledge;
- Provide an opportunity for participants to share their reflections with the group (if desired).

Conclusion and Call to Action (*10 minutes*):

- Conclude the program by emphasizing the significance of location and importance of preserving its heritage;
- Encourage participants to continue exploring other places of historical and cultural importance;
- Provide resources and suggestions for further learning and engagement.

Materials:

handouts written by educators, a map of the place.

Skills (developed by the participants):

- Observational Skills;
- Critical Thinking;
- Analytical Skills;
- Communication and Collaboration;
- Curiosity and Desire for Exploration.

Tips and tricks

During the discussion, we suggest encouraging connections between the visited location/s

and the hometown of the participants. For example, you can ask them: did you notice similarities between this location and places in your hometown? Did you notice any similar monuments or names of streets and squares? What are the main differences?

Authors:

Associazione 4704, Documenta

COMICS

Aim:

Using the art of comics as a tool to interpret and better understand the events of WWII, with a focus on family stories, and local history.

Time:

From a few hours up to some days, depending from the complexity of the result

Description:

Approaching a white page with the intent of "creating a comic" might be scary for many. Because of this reason, in order to create the comics, we suggest thinking about something you know. From all the knowledge you have, try to reflect on details and elements which had an impact on you, or stories and narrations that feel more familiar to your experience. Start creating your comics using these feelings and experiences as an inspiration.

For example, you could talk about:

- **Personal stories –** stories of unknown and common people. You can use archival materials as letters or diary entries, but also create a comic about a character in a book you read, or film you watched, related to WWII.

- **Family history –** the history of ancestors who lived through that traumatic period, which they often did not even tell their descendants about. Did somebody in your family live through the war? Did they ever talk about it? If yes, how do they remember the period? If not, why do you think they didn't talk about it?

- **Local history (city, place, street)** - which should be researched and understood, to better understand the places where we live and the connection between past and present. Think about your city, do you know about locations connected with WWII? What happened in these locations? Are they remembered today?

Materials:

pens and pencils, markers, papers, or digital tools.

Skills developed by the participants:

- Creativity and creative interpretation of history
- Empathy and understanding
- Better understanding of local history

Tips and tricks:

If you don't feel comfortable drawing a comic, you can use digital tools, such as:

Open Peeps, Hand-Drawn Illustration Library, or
Homepage - Canva.

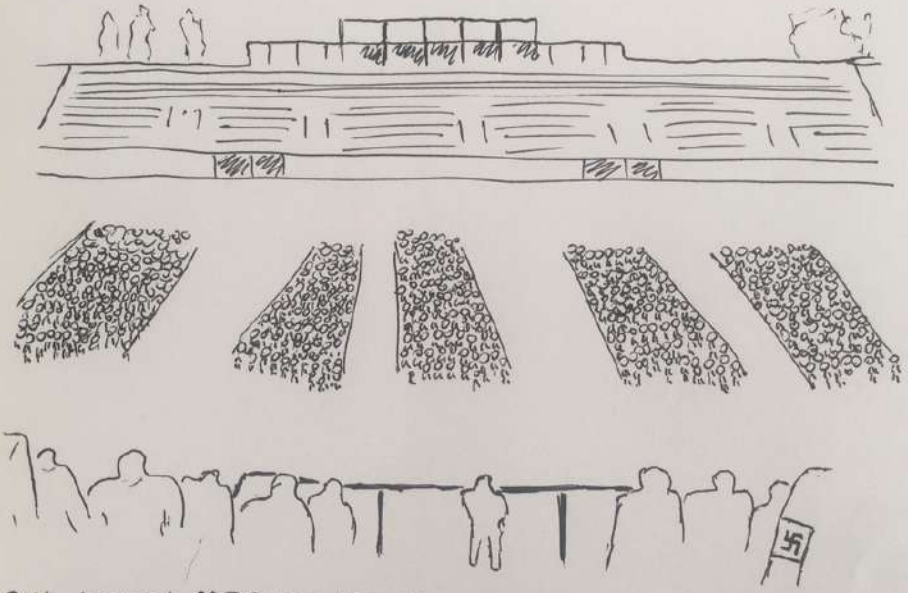
Additional info:

Webinar "Meeting Memories: a conversation with Aleksandar Zograf"
(https://www.youtube.com/watch?v=sg4AKjwvoms)

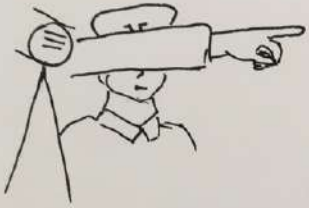
Authors:

Documenta and Aleksandar Zograf

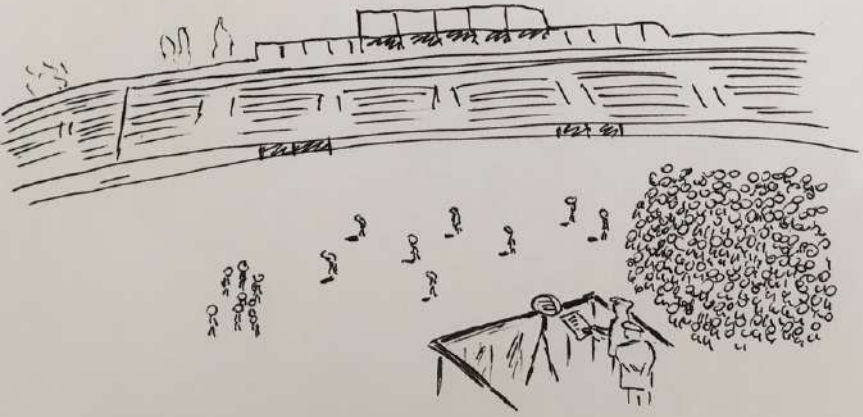
Milena Žarković: Stadium of solidarity



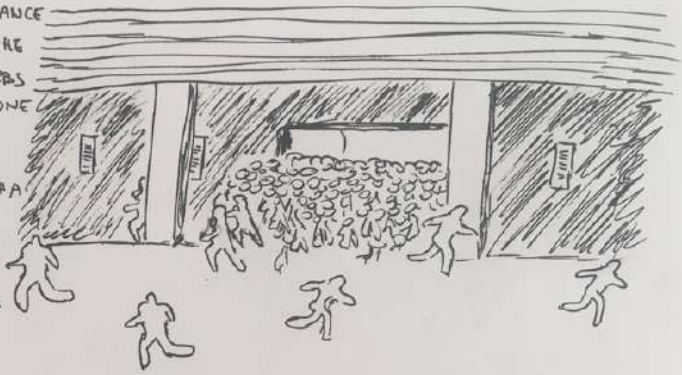
ONE MONTH AFTER THE ESTABLISHMENT OF THE INDEPENDENT STATE OF CROATIA IN APRIL 1941, SCHOOLS STOPPED WORKING AND ALL YOUNG PEOPLE OVER 15 AND STUDENTS WOULD REGULARLY BE SUMMONED TO STADIUMS IN ZAGREB. CROATS AND MEMBERS OF OTHER "FRIENDLY" NATIONS WERE SUPPOSED TO GO THROUGH MILITARY TRAINING, WHEREAS JEWS AND SERBS WOULD BE SENT TO WOR



AS PART OF AN EXERCISE HELD ON 26 MAY, MANY USTASHA AND NAZI OFFICIALS ATTENDED WITH THE GOAL OF FORMING THE FIRST ZAGREB BATALLION WHICH WOULD CONSIST OF ONLY CROATS AND A LONG PROPAGANDA SPEECH ENSUED. SUDDENLY, AN ORDER CAME FOR ALL JEWS AND SERBS TO STEP OUT OF THE GROUP AND GO TO THE OTHER SIDE OF THE STADIUM



IN A GREAT GESTURE OF DEFIANCE AND SOLIDARITY, MEMBERS OF THE COMMUNIST YOUTH JOINED THE SERBS AND JEWS FIRST AND SOON EVERYONE ELSE FOLLOWED AND THEY ALL LEFT THE STADIUM TOGETHER. THIS EVENT SHOWED THE USTASHA THAT THE ILLEGAL COMMUNIST MOVEMENT WAS STRONG AMONG THE YOUTH AND THAT IT CONTINUES TO SPREAD DESPITE THEIR EFFORTS TO STOP IT.



CYANOTYPE

Aim:

Create new perspectives through pictures/photos

Time:

2-4 hours.

Description:

Cyanotype is a photographic process that has become more and more popular and that can be done with very little effort. In a very simple process, only two non-toxic chemicals, sun and water, are needed to produce pictures. It works without professional equipment, e.g. a darkroom.

Since the process works with light (sun), it is possible to take pictures of small objects or use the shadow to depict – for example – buildings. (In this case you will need bright sunshine while small objects also develop under "normal" daylight.)

To further simplify the process, you can avoid mixing chemicals by using prepared cyanotype paper.

- Introduction of the topic and the historical place that you are going to visit. We recommend visiting the place and experiencing its implications before you start taking pictures and generating a creative process in the back of your mind.

- Introducing the concept and method of cyanotype. You will find plenty of videos on cyanotype on youtube, you can use for example this one: https://www.youtube.com/watch?v=KQ438yKOEYA

- Collect ideas, if necessary, create a storyboard that you want to show on your picture(s).

- Second visit to the historical place and using the cyanotype paper and exposing the

photos.

- Developing the pictures – you don't need to start the process right away. Just put the cyanotype paper in a dark, lightproof bag (it usually comes with the prepared set).

Materials:

prepared cyanotype paper set (for example: Products | Sunprint Kits (sunprints.org), but there are also other companies who offer similar sets), water, glass or acrylic glass, cardboard, heavy books (or similar), tape

Skills (developed by the participants):

- Group work
- Creativity and creative interpretation of history
- Implement new creative techniques

Tips and tricks:

- Don´t be afraid of a new technique!
- It is a process that includes dealing with history and a place of remembrance but also having fun in creating products.
- You can create an exhibition with the results whether it may be a physical exhibition or a digital one (for that: high-res scans of the prints)

Additional information:

@erinnerungsbilderobrazypamieci | Instagram

The cyanotype prints you see refer to the former SS experimental agricultural facility "Herb Garden"/"Plantation".

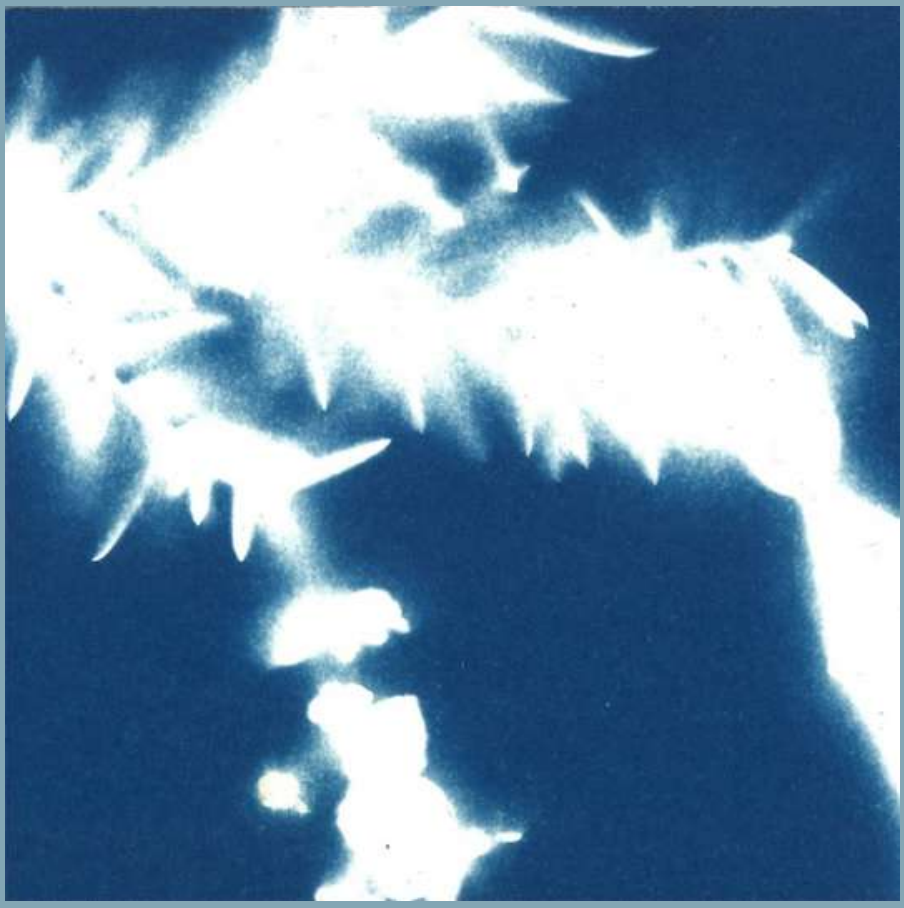
Located outside the prisoner camp was a large nursery with areas of cultivated land that, from 1938 onwards, the prisoners were forced to lay out and work on. The SS described

this agricultural operation euphemistically as the “herb garden”. Today, the area is mostly overbuilt with industrial buildings. (https://www.kz-gedenkstaette-dachau.de/en/historical-site/virtual-tour-of-the-surrounding-area/ss-experimental-facility-herb-garden-plantation/)

The printed herbs and plants were collected in the surroundings of the historical place. The pictures were created during a German-Polish youth exchange in April 2023.

Author:

Magdalena Geier



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DOCUMENTARY MAKING

Aim:

Raise awareness of historical events through documentaries and later stimulating debate in a broader social environment on the implications of historical events in the present day.

Time:

A few months to one year; the length of the process depends on how complex is the documentary you want to produce.

Description:

In this method, we use the process of creating a documentary to reflect on a complex historical topic. Participants take on the roles of researchers, initiators, filmmakers, producers and promoters. This way, they can develop a personal relationship with the topic and process the historical theme through a modern day perspective. The method requires the participant to delve deeper into the subject, reflect on it personally, and consider what makes it relevant today.

The method can be adapted or shortened as necessary, depending on the purpose, the means and the desired results. The process can be divided into six stages:

1) Introduction to documentary filmmaking (*at least 4 introductory hours on the process of making a documentary*)

The expert introduces the process of making a documentary. Particularly practical: viewing an acclaimed or related documentary or talking to the documentary maker.

2) Introducing the topic and delving into its different aspects *(1-2 months - the subject is continuously being explored, and new questions are raised*)

The purpose of the project or the programme as a whole, and the research into the

controversy are presented by the programme supervisor. The young participants make suggestions from which perspective they want to explore this topic further. A list of possible guests is made, and tasks for inviting renowned guests are distributed. This is followed by meetings with guests who highlight the topic from their professional perspective. Participation in various events, exhibitions and events related to the subject (e.g. seeing a play, an exhibition, or attending a commemorative ceremony) is suggested.

3) Parallel course in film literacy with a focus on the specificities of documentaries (*5 sessions; 3 school hours/week*)

Session should focus on screenplay production, use of film equipment, image/sound capturing, and editing. A film mentor is assigned to monitor the film's progress: script development, picture/sound quality, and editing assistance.

4) Creation of documentary (1-3 months)

The final theme of the documentary is clearly defined. Participants create draft scripts and plans for the research and filming process: interviews, options, where/how/who/with whom/how to film the relevant material. The next step consists of documentary filming, ongoing checking, evaluation, and reflection with the mentors' help.

5) Dissemination

After the products are finished, sharing them with the broader public is important. The minimum distribution plan should include: 1. the final premiere; 2. discussion with young authors (3-hour event); and 3. sharing of products through different (social media) channels.

6) Final evaluation and celebration with the whole team (*3-hour meeting*)

We should remember it was a long process, and our participants dedicated a fair amount of time to the creation of their documentaries. Therefore it is critical to reflect, evaluate and celebrate the success.

Materials:

- filming equipment: cameras, microphones, extension cables, cables, memory cards,

- film editing software, film editing computer,
- tablets/computers, access to the topic materials.

Skills (developed by the participants):

- critical thinking,
- leading a respectful discussion with differing opinions and handling the interviews,
- creativity and creative interpretation of history,
- empathy,
- better understanding of local context, micro-cases, and personal stories, in the
- context of WWII,
- understanding the process of making a documentary, including doing the necessary research,
- learning how to write a script,
- film shooting skills: handling the camera, sound recording,
- film-editing skills,
- learning how to promote (pitch) the film and organising film events.

Tips and tricks:

Focus on an individual case or personal reflection on the topic. Do NOT get lost in the complexity of the topic

The subject of reconciliation and learning from the tragic events during and after World War II is extensive and complex. It touches on so many areas, which makes it critical to limit oneself appropriately. Without a clearly defined topic, you are left with a very broad concept that requires much research and recording additional material. Therefore, it can easily happen that the product does not get finished.

Technical competence of the team (do not try to be perfect in all aspects)

Do not get lost in perfectionism or goals that are set too high. Finding a compromise between a good enough technical performance, a satisfactory treatment of the subject matter and timely completion is vital.

Multimedia and free choice of the topic are beneficial to generate interest in the programme

The programme was initially conceived to be carried out at a discussion camp. There was no interest in participating. Therefore, we combined the programme with multimedia, and the response was immediate. Participants were allowed to follow their interests, hobbies and talents. If the issue initially seems dull, invite them to make it personal and find an interesting approach. As the process lasts for an extended period, it is easier for them to stay motivated if they are driven by their interests.

Additional information:

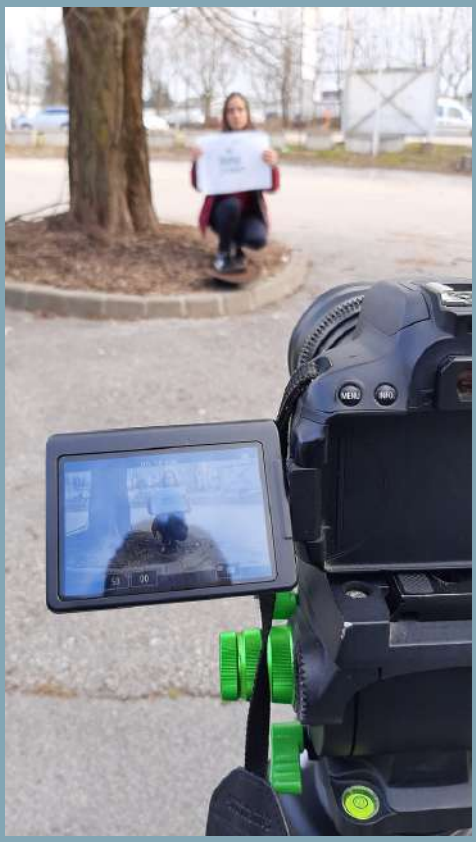
- "Predelati ali pozabiti/ Overcome or forget" booklet (in Slovene) https://socialna-akademija.si/predelati/
- How to create a documentary (in Slovene): https://socialna-akademija.si/ustvari-dokumentarec/

Examples of documentaries:

- Rudolfovi padalci /Rudolf's Paratroopers
- Zgodbe od včeraj / Stories from Yesterday

Author:

Simona Osterc; the method derives from a project called SOS – Spomin. Opomin. Sprava (Remember - Remind - Reconciliate), coordinated by Socialna akademija.


MENU
INFO

EDULARP

Aim:

To create empathy through identification with the historical events experienced by a group of people/an individual.

Time:

- 6 hours in the classroom: introductory meetings on the topics discussed (interactive lessons);
- Reading at home could take approximately 15 days of independent work;
- 2-3 actual game meetings (around 6 hours in total).

Description:

The methodology used is EduLarp (Educational Live Action Role Playing).

- In the first phase, the participants (no more than 15, students in the final years of high school, approximately 17-19 years old) take part in a series of historical contextualization meetings. Featured events will be addressed in the role-playing game.

- In the second phase, they read an anthology of literary works set in the historical context of reference at school (the collaboration of teachers is required as this activity takes place outside of the EduLarp, but within the framework of regular school work). Each of these short texts helps students become familiar with one or more of the characters that will be present in the role-playing game.

- In the third phase, the organizers prepare the scenario. It consists of an imaginary situation where characters from different works are present. Creating the scenario requires identifying connections between characters from different works that take place in the same context. For example, if the reference context is the city of Trieste in the 1930s and one work features a convinced fascist, while another work features a Slovenian intellectual, it would be reasonable to imagine tense relationships between the two characters in the scenario.

The scenario includes a description of the situation to be realized (e.g., all the characters are at one of their homes for a reception), a brief description of each participating character, their relationships with some characters, and in some cases, specific tasks that the character in question must accomplish before the end of the role-playing game.

Each participant is assigned a character to portray during the role-playing game, with knowledge of their characteristics, relationships with other characters, and tasks. The progression of the role-playing game is partially guided; certain events must happen as planned by the scenario, but participants are also free to independently develop their own characters. The organizers oversee the game without intervention, unless a character is knowingly or unknowingly impeding progress or does not understand what they should do.

Materials:

anthology of texts prepared by the organizers; character sheets.

Skills (developed by the participants):

- Critical identification with a character/historical period;
- in-depth understanding of historical and literary skills related to a specific period;
- teamwork;
- acting.

Tips and tricks:

It is important to ensure that all participants have actually completed the preparatory work of reading the anthology texts and their respective character sheets. Unprepared participants may struggle to integrate into the role-playing game and, at times, not understand what is happening around them. They may also exhibit behavior that is not conducive to the game (isolation from the rest of the group, giggling, disruption, etc.).

Conversely, in the case of highly motivated and prepared participants, the role-playing

game can be emotionally intense. It is therefore important to provide participants with a code word that allows them to express discomfort within the game.

Organizers must be cautious during the scenario preparation phase, considering emotionally burdensome situations (e.g., death of a character or a verbal confrontation between characters, where one holds authority and the other is in a position of weakness). Such situations can be emotionally challenging for both the participant portraying the character experiencing the situation, and the one enacting it.

Authors:

Associazione 4704, La Bottega di Leonardo

HEADPHONES PARTICIPATIVE ITINERANT THEATRE

Aim:

- Teach contemporary history in an innovative way;
- Create awareness of the history and memories of the protagonists of Nazi-Fascist persecutions and deportations - both victims and perpetrators;
- Promote knowledge of memorial sites in one's own city;
- Actively involve students in research, writing, and multimedia production activities;
- Foster critical thinking.

Time:

Total of 50 hours

- 6 hours introductory meetings on the topics discussed (Contextualization lectures);
- Historian's workshop on reconstructing biographies: 10 hours lectures in the classroom + homework activities;
- Historical-creative writing workshop: 24 hours in the classroom + homework activities;
- Recording of audio materials + editing + testing: 10 hours.

Description:

Understand the rise and establishment of totalitarian regimes and genocides, including their ideological foundations, political, economic, and cultural mechanisms, as well as psychological and social motivations. This understanding should operate at two levels: the general/collective level, and the individual level.

The proposed activity aims to start with knowledge related to general and collective dynamics and then understand how these were manifested at an individual level within the specific context of the city where the project is being conducted.

The activity seeks to reconstruct the specific historical events that characterized a city

during occupation, political and racial deportations, focusing on victim and perpetrator biographies and places of persecution and memory.

The objective is to create an audio-guided performance in which the audience, equipped with Wi-Fi headphones, will explore the city, follow the stories and memories of the protagonists, discover the historical layers of everyday places and delve into stories of men and women who are often remembered by name on city monuments, but whose stories are unknown.

1) In-depth study and analysis of texts

A training and in-depth study program (6 hours) focused on the historical period of interest, consisting of interactive lectures, multimedia presentations, debates, and screenings of film excerpts and multimedia productions.

2) Independent reading of an anthology

Participants will read a collection prepared by the project coordinators, containing novel and memoir excerpts written by both victims and perpetrators.

3) Dramaturgy writing and creation of an audio-guided performance

Creation of a participatory performance to explore the locations of occupation and deportation in the city where the project is taking place.

The goal is to develop an audio-guided tour with Wi-Fi headphones that will accompany the audience (including students and adults) in discovering places of Nazi-Fascist occupation in that city, the locations that characterized the persecutions and deportations of political opponents and Jews, and some of the recently installed Stumbling Stones memorials.

The performance will present a narrative that reconstructs the biographical profiles of the individuals remembered by the widespread monument of Stumbling Stones, as well as the intertwining stories and perspectives of many city inhabitants who were not victims of persecution but could be categorized as responsible individuals, perpetrators, collaborators, or belonging to the so-called gray area.

In recent years, there have been interesting experimental theater productions that, instead of traditional frontal performances with actors on stage and the audience in the

stalls, have offered performances where spectators are provided with wireless headphones and guided by an audio narration that leads them to act, interact, and move in space.

The participating students will have the opportunity to rework the acquired knowledge with the aim of designing, writing, and creating a performance of this kind. The biographical elements that emerge during the historical workshop will be re-elaborated during the historical-creative writing workshop. The acquired historical knowledge and biographical events will be transformed into dramatic form by the students, assisted by a historian and a playwright.

The testimonies of witnesses and the texts written by the students will be combined and incorporated into an engaging and emotionally captivating sound design. The result will be a narrative experienced by the audience of 25-30 people who will explore the city guided by the voices in their headphones.

Planned activities

- 3 contextualization lectures;
- Independent reading of the anthology;
- Guided reading and analysis of biographical materials related to the arrested and deported individuals, as well as the individuals responsible for the persecutions. The documents will be provided by associations of former deportees;
- Interviews with relatives of the victims;
- Exploration of the territory and creation of an online map indicating the locations of Nazi-Fascist occupation (prisons, torture sites, headquarters, military command centers, etc.) and the memorial sites of the victims (Stumbling Stones and other monuments);
- Historical-dramaturgical writing exercises to develop a concrete writing style that allows listeners to visualize images and actions as they walk;
- Collective writing of the texts, with each participant contributing a section of the narrative related to a character or place;
- Identification of the route for the spectators and the planned actions;

- Recording of audio tracks;
- Editing.

Materials:

- Participants' PCs/Tablets
- Memoir documents provided by archives or associations of former deportees
- Audio recorder
- Wi-Fi headphones from Silentsystem (https://silentsystem.it)

Skills developed by the participants:

In terms of historical knowledge:

- Ability to outline the socio-political and military dynamics that led to Nazi-Fascist occupation and political and racial deportations;
- Ability to clearly understand what "resistance" means, both armed and unarmed, by delving into the biographical paths of individuals who made different choices on ideological, intellectual, military, and existential levels;
- Ability to critically understand the reasons that drove Nazi-Fascism to carry out persecutions and deportations.

In terms of skills:

- Ability to analyze sources, documents, photographs, and memoir and narrative texts through individual and collective analysis activities;
- Ability to conduct independent research, argue effectively, and work in a group.
- Competence in computer and digital skills through the use of applications for smartphones, tablets, and PCs during various project phases, including analysis, sharing, and creation of shared conceptual maps;
- Competence in creative writing and argumentative writing;
- Basic principles of spatial and corporeal dramaturgy;

- Basic principles of audio and theatrical direction;
- Ability to use microphones;
- Fundamentals of acting.

Authors:

Associazione 4704

MAPS

Aim:

Explore local history and strategies of commemoration through maps, with a focus on lesser-known, abandoned, or not memorialized historical places.

Time:

From a few hours up to some days, depending from the complexity of the result

Description:

Because of different reasons, many WWII places of remembrance today are either abandoned and/or forgotten. These places include former concentration camps, forced work camps, killing sites, prisons, and others. Interacting with maps can be a creative way to encourage memory and remembrance. To implement this method, we would suggest the following steps:

To implement this method, we would suggest the following steps:

- Choose a place which you would like to work on. As suggested, it can be a former concentration or labor camp, as well as sites connected to violence. Also, consider locations of resistance actions, courage and friendship. If possible, visit the location with the group, or have an intro-session about the location.

- Reflect on this location. What happened at this location, why is it important? What is the status of this location today? Is it abandoned/forgotten, is it remembered/commemorated? What are, in your opinion, the reasons why the location is not commemorated today?

- Divide the group into smaller groups of 3-4 people.

- Print or draw a map of the location for each group. It can be a screenshot from Google maps, or a simplified illustration of the location.

- Each group has the task to reflect about possible strategies of commemoration for the location. They can suggest different solutions and ideas related to the specific location, but also think about the pros and cons of suggested ideas. For example, if suggesting a museum, or memorial space, pros can be: information on location of the events, additional motivation for people to visit the place; but cons might be: the location is secluded, and people can't easily reach it, so the museum wouldn't have many visitors.

- When the group has decided on an idea, they would create a sketch on the map with their proposal.

- Evaluation. Each group presents their maps and suggestions. Each group receives feedback from others and discusses their ideas.

Materials:

printed location maps in larger format (A3), pens, markers, and pencils.

Skills (developed by the participants):

- Creative skills and looking for creative solutions
- Problem-solving
- Group work and presentation

Tips and tricks:

If you need examples regarding possible solutions for commemoration strategies, you can suggest some of the following: educational center and museum; place for healing, soothing, and reflection; place for rituals and commemoration (in occasion of anniversaries); trekking routes and cultural tourism, etc.

Author:

Alice Straniero

MASHUP EXHIBITION

Aim:

Create an exhibition of mashup creations from open-source materials in the Europeana portal.

Time:

From 3 hours up to a day (8 hours).

Description:

The method relies on the content of the portal Europeana (europeana.eu), which is an online corpus of European art that provides access to Europe's digital cultural heritage for cultural enthusiasts, professionals, teachers, and researchers. Europeana is intended to inspire and inform fresh perspectives as well as open conversations about using our history and culture in creative ways.

These mashups can explore various historical topics, from specific events or places of remembrance to broader intercultural themes.

The method is relatively easy to use, and it can be done with a variety of different digital tools. It can be carried out as in-person activity as well as a form of online learning.

The following are the steps involved in the Mashup Exhibition method:

1) Creative warming up

The goal of this warm-up activity is for participants to relax and start thinking creatively. Here are some suggestions for warm-up activities:

- **Improvisational game storytelling:** One Word/Phrase Storytelling is an activity that asks participants to actively listen and respond to one another while creating a collaborative story. Students apply their knowledge of story structure (beginning, middle, end, problem/solution, etc.) within an ensemble-based improvisational

activity. More improvisation ideas can be found here.

- **Association game with Europeana:** Guide them in navigating the website and searching for openly licensed items related to their chosen creative medium (e.g., artwork, photographs, and music). After they get to know the portal, you can give them words, later phrases or sentences and ask them to find the element which fits the word given in 30 seconds.

- **Pictionary on a specific topic:** Pictionary is a fun game that can help people get creative. To play, divide participants into small groups. One person draws a picture and has the other players guess what it is.

2) Exploring the topic (*if needed*)

We recommend having this activity as a reflection of the visit to places of remembrance or after some content-related activity. In this case, exploring the topic is not needed. Instead, we can include some activities to refresh the memories, impressions and feelings from the visit (if needed). If this activity is not connected to a specific visit or other experience, we must also include the research part in which participants research a particular topic.

3) Choosing the concept, red line and point of view

We can offer participants to choose whether to do their project individually or in small groups (a maximum of 4 participants per group). Before we start the individual work, we invite all the participants to determine the subject of their exhibition, the main narrative and the point of view they will present. Then they work in small groups and as individuals on developing their ideas, writing down the messages and creating basic sketches of their products.

4) Creating graphic mashups

Participants search the Europeana platform and collect the elements which can be integrated into their mashups. For creating collages, they can use the web-based tool Canva. They can download materials and include them in the collages. We remind them that it is essential to give credit to their sources, so they should also list all materials they use.

5) Creating music mashups

In addition to graphics, participants are invited to create a music mashup. Participants should create new music compositions from sounds available at Europeana to express their emotions and set the mood that will best support their exhibition.

As a tool, we can use AudioMass. It is a web-based tool that allows you to upload your own audio files or choose from a library of preloaded tracks. Mix and match the tracks, add effects, and export your mashups to various formats. It is a quick and easy way to create music mashups.

6) Setting up the exhibition and preparations for the opening

The last step is setting up an exhibition and preparing the caption (a brief description of the image that provides context and information about it) that goes with each newly created art. It can include the image title, the artist, the date it was created, and any other relevant information.

Participants also prepare opening speeches and help with technical details, such as setting up the space, printing (if necessary), installing additional lighting, preparing food and drinks for the opening etc.

Materials:

- digital tools:

  Europeana (www.europeana.eu);

  ArtSteps (https://www.artsteps.com/);

  Canva (www.canva.com);

  AudioMass (https://audiomass.co/).
- printer if you decide to create an offline exhibition;
- audio players.

Skills (developed by the participants):

- critical thinking,
- creativity and creative interpretation of history,
- empathy,
- getting in touch with European cultural heritage.

Tips and tricks:

You can also create an online exhibition that survives after the activity ends with an ArtSteps. ArtSteps is a web-based platform that allows you to create virtual galleries for your exhibitions. It is an excellent option for creating interactive and immersive virtual galleries. It includes features allowing you to add 3D models, videos, and audio to your galleries.

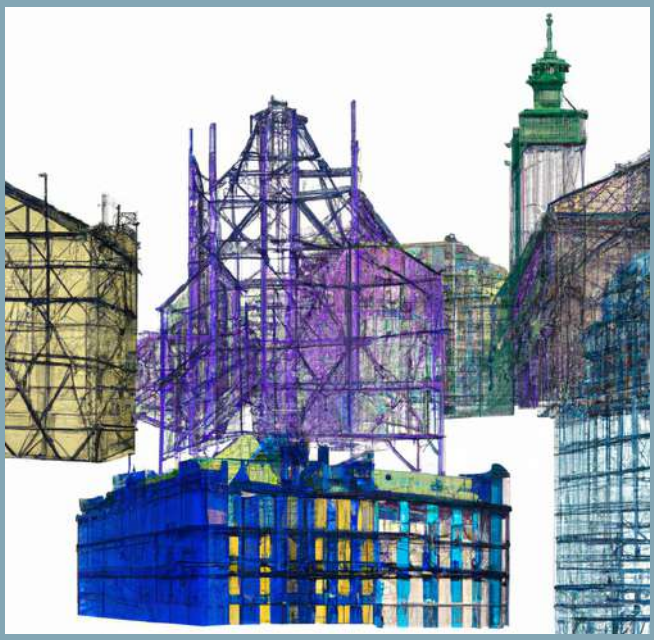
Younger participants require a more structured process - leaving them alone can become overwhelming. Prepare small steps with straightforward supporting questions. With this, you ensure they don't skip parts they didn’t understand. There are two possibilities on how to guide the process. You can give them instructions for the next step at the same time and keep the same pace, or you can give instructions to the group separately when they fulfill everything needed in the step.

An essential part of the process is warming up. When participants relax and have fun, they are more creative. So don't go directly to mashup creations.

Authors:

Sabina Belc and Eva Gajšek

DALL-E from
Open AI



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Open AI

PHOTOGRAPHY AND EXHIBITION

Aim:

Taking pictures at places connected to the history of WWII, depicting new, personal perspectives and capturing moments of memory

Time:

3 sessions + a visit to a place of memory, each session should at least cover one hour without the study trip

Description:

Session 1: before the study visit

1) Presentation and introduction of the memory site and its history.

2) Discussion on expectations and relevance when visiting the memory site (which can be a former concentration camp, a museum, a monument or other memorial sites).

Question that can help structure the conversation could be:

- How relevant/important do you consider this site to be for remembering e.g. WWII?
- What do you expect this place to look like? What do you think you will see?
- Did you know about this place before? Do you think other young people know about this place?
- What would you like to learn and find at the place?

3) Finding a concept to organize the pictures. One suggestion is to refer to the conceptual categories “loss of memory”, “memory reclaimed” and “memory healing” (see below) that were created during the project Meeting Memories.

Suggestion for organizing the pictures:

- **“loss of memory”:** This category subsumes photos which display neglect and abandonment, reflecting the absence of remembrance.

- **“memory reclaimed”:** You can collect pictures that show a change or a transformation of the place of memory, be it an intervention made by humans or nature under this category.

- **“memory healing”:** Photos from locations as well as personal images which want to present memory as a place of reflection, meditation, protection and comfort.

The three categories and definitions have been created by the photographers and curators Saša Kralj and Sandra Vitaljić.

Session 2: the study visit

Visiting the actual place of memory. Encourage young people to take photos with their phones or cameras. Videos are also welcome. After the visit, each participant should select one or two photos among the ones taken, considering their connection to the categories that you agreed on before. Preparing a short presentation to share the chosen pictures.

Session 3: photo presentation

Presentation of the pictures. Each participant will explain their decision to take the respective picture and in which way it is related to the topic and the chosen category. After that the participants will organize an exhibition with their photos. If printing the photos is an issue, they can organize the exhibition online, for example using Instagram or TikTok.

Materials:

phones, cameras, paper, pens, printer (if possible)

Skills (developed by the participants):

- Creativity and creative reflection on memory;

- Better understanding of local history
- Finding own perspectives
- Organizing an exhibition (if necessary using digital tools and social media)
- Presenting in front of others

Tips and tricks:

- Is it not necessary to have previous photography knowledge – complete beginners will be able to participate.
- It is not necessary to have professional equipment: smartphone cameras, tablet cameras and other devices work perfectly.
- For some places and institutions, it might be necessary to ask for permission to take pictures (especially if you are visiting as a group).

Addtional information:

- Webinar "Meeting Memories - International workshop on photography and memory": https://www.youtube.com/watch?v=huuzy2R2r40
- Online exhibition: https://www.instagram.com/meetingmemories2021/

Authors:

Sandra Vitaljić, Saša Kralj, Magdalena Geier, Alice Straniero

1) Loss of memory

Féè van Cronenburg - Dachau

2) Memory reclaimed

Silvia Scandurra - Visco

3) Memory healing

Silvia Marinčić - Jasenovac

PODCAST

Aim:

Create a podcast on themes connected to WWII to better understand the importance of oral history and personal memories.

Time:

From a few hours up to some days, depending from the complexity of the result

Description:

For the creation of the podcast, consider three phases:
1) research and preparation,
2) conducting the interviews, and
3) technical production.

1) Research and preparation:

- Choose a topic for the podcast (which event/s; person or group of people; location or micro-location are you going to focus on?);
- Start researching the topic (archival materials, books, movies, documentaries..);
- Brainstorm about possible speakers (time-witnesses and their families, including second and third generations; family of the victims; academics, artists, and other personalities dealing with the topic);
- Establish contact with possible speakers;
- Develop further research on the topic (collect archival material; study relevant literature; research the biographies of potential speakers);
- Agree on interview time and place with speakers.

2) Conducting the interviews

- Create a set of questions for the interview.

- Conduct the interviews!

3) Technical production

- Transcribe the audio-files (*advice*: write down the spoken content and use time codes that allow you to find concrete sentences/quotes/part of the conversation in the audio file);

- Create the script (select audio materials from the interview, and use your creativity by adding narrations, music and sounds, recorded debates and discussions...);

- Upload your podcast online and share it!

Materials:

microphone and audio-recorder.

Skills (developed by the participants):

- Research and analysis
- Empathy and understanding
- Better understanding of local context, micro-cases, and personal stories, in the context of WWII

Tips and tricks:

Personal memories help us to better understand historical events, by bringing into light personal perspectives on political turmoil and conflicts, and sharing stories and experiences. However, recording personal memories can be challenging. Understand that your questions might recall traumatic events, and approach the speakers with respect and empathy. Understand they may not remember details, wish to change information, or simply not talk about specific events. Oral memories are based on human experiences, and might include historically wrong information, personal and family-based views and values.

Because of these reasons, we suggest to:

- Be clear about your intent. Explain to the speakers what you want to do with the podcast (on which media it is going to be published, who is the target group, how it is going to be used...), for them to understand how their voices and stories are going to be shared with the public.

- Create documents about consent for using personal data - to be signed by the speakers. We suggest creating 1 document before the recording, and 1 document after the recording. Before the recording, interviewees sign an informed consent for recording. After the recording, they decide whether they want their interview to be made public. For document format, you can contact alice.straniero@documenta.hr.

Possible questions for the interviews could be:

- When and where were you born?
- How was your life as a child?
- When did you first hear about the war?
- When did the war start/arrive in your city?
- What changed for you? And for your family?
- Did you move to different places? Which ones?
- Did you receive any help or solidarity?
- How would you describe that conflict today?
- What do you hope for in the future?

Additional information:

Methodology - page - croatianmemories.org

Authors:

Diana Todorova, Alice Straniero

POETRY

Aim:

To engage in creative ways of reflecting about memory, from individual and group perspectives.

Time:

1h and 30 min

Description:

We suggest for the workshop to take the form of reflection or evaluation, which would follow a more theoretical session about WWII history, a visit to a place of memory, to a museum, or other memorial institution.

- First of all, the group should divide into smaller groups of 3-4 participants max. Inside the group, the participants address which experiences they remember more vividly from previous sessions or visits.

- Starting with these reflections, they decide on a topic or some key-words together, which will be the main focus of the poem. Taking turns, the participants write four verses, following the template in the photos. Each new verse should be in dialogue with the previous ones, but, at the same time, it will reflect each individual point of view, opinion, and emotions. Each participant should be able to contribute 2 times (for a poem of 24 to 32 verses in total). Nobody should alter the verses of another person, but the participants are encouraged to discuss others' choices by asking questions and talking about why they choose to express themselves with these words. Consider at least 45 minutes to 1 hour for this session.

- As they create the poem, the groups can recite it and start a conversation with the others.

Materials:

4 to 5 printed copies of the layout, pens

Skills (developed by the participants):

- Group work
- Dialogue, acceptance and communication
- Critical thinking

Tips and tricks:

If the participants don't feel comfortable expressing themselves in front of others, the whole workshop can be organized anonymously. The participants still divide into smaller groups, but each person receives a copy of the photo-template, and writes 2 verses privately. When everybody is finished, each participant cuts out their verses, and mixes them with the verses of the group. This way, the group will have 24/32 mixed verses that they can then collage together, creating a poetry. When they are finished, participants can exchange their poems with the group, and read the poetry individually.

Authors:

Georgios Manoudakis, Alice Straniero

POSTCARDS

Aims:

Creating postcards to represent individual reflections

Time:

30 min – 1:30 h.

Description:

After visiting a place that is connected to a history of war, violence and/or trauma for many people, it is not always easy to find words to reflect what you saw and learned – and share them with others.

This method can help to individually reflect after the visit of a museum or other historical sites connected to the history of National Socialism and WWII, using creative ways of expression that are different than words. This method is also effective in finding a way to communicate with others and share one's thoughts and feelings.

The idea is to create and exchange postcards as a well-known concept with freedom to design them as you wish. You can leave something for others, so that your reflection becomes relevant to other people. And you can learn from others what they thought and felt in the same place and situation, which can expand your own perspective.

1) Preparation

- Prepare all the material needed on a table or several small working stations. Every participant should receive one blank (empty, white) postcard.

- You might want to do a short recap of what you saw during your visit/stay for the participants.

2) Suggestion for the process of reflection

- Think of a single word, colour, motive that reflects your impressions of the program. Create the front page of your postcard according to that.

- What were you most impressed with? What are you still thinking about? Try to write some of your thoughts on the back of your postcard – if you can´t find words, find another way to express it. You can draw, you can create a collage, you can print, etc.

- What is your message after the visit? What would you like to pass on to others? Write your message on the back of the postcard.

3) Exchanging

- After the postcards are completed, everyone is asked to leave their postcard in a stand and exchange it with another postcard.

- If you are working with groups on a regular basis, the postcards can serve as an exchange between different groups; not only within one group.

Alternatively

Postcards can also be used to create a common product: all participants gather, everyone receives one blank postcard, and the design process can begin. After a short amount of time (15-30 sec) the postcards will be passed onto the next person. All participants continue to work on the next postcard until the signal sounds. This repeats until everyone has their original postcard back again.

Materials:

blank postcards, pens, markers, journals/magazines, scissors, glue, rubber stamps, etc.

Skills (developed by the participants):

- Reflecting
- Creative way of expressing one's own thoughts
- Sharing experiences
- Critical thinking

Tips and tricks:

- It is not about “beauty”, it is about finding your own perspective and expressing it in a creative, spontaneous way

- Be transparent about the fact that other people will have access to the postcards before participants start creating them

Author:

Magdalena Geier

SHORT VIDEOS

Aims:

Using short videos to get a better understanding about the history of WWII, with a focus on the local history.

Time:

5-6 hours:

- introduction 1hr,
- Storyboard 1hr,
- film 1-2hr,
- Editing 1,5-2hr

Description:

Short videos are of great importance in young people's lives, and they have tremendous potential to shape their perception of reality. Producing their own videos allows them to verbally express their preparation, visit to the memorial or other historical places, and reflect in their own language to their peer group.

Engage young people in their own digital environments, provide them with content that gives a better understanding of historical topics such as the Holocaust and discrimination today.

Creating short videos can be part of the reflection or evaluation process after visiting a historical place but also part of exploring historical places/ places of memory.

1) Introduction of the place and the historical context + introduction to TikTok

You can ask the participants to react to different statements through positioning themselves along a „barometer“.

These are only suggestions/examples:

- I think TikTok is a good way to present historical topics.
- I am using TikTok on a regular basis.
- It is possible to present complex topics on TikTok.

After that the participants have the task to look for videos on TikTok that are connected to your topic/place of memory and to present one that they feel is a very good one to cover the topic and one they do not like.

2) Designing a storyboard in small groups (2-4 participants):

They can think of a certain topic they would like to cover, certain places they would like to deal with, personal stories etc. – collecting ideas and orientation before creating the actual video

3) Collecting footage for the clip:

This phase includes the actual filming (given at the historical place). The participants can collect as much footage as they manage in the given time thinking and using their storyboard to refer to.

4) Editing in small groups

After the process of filming the small groups should have time to edit their footage according to the format they are using, in our suggested case TikTok.

5) Presentation of the results

After the editing all participants come together to present and share their videos. If everyone agrees, the videos can be shared through a public account.

Materials:

Smartphones or Tablets, editing tool, template Storyboard, pens

Skills (developed by the participants):

- Creativity and creative interpretation of history
- Empathy and understanding of history
- Better understanding of local history
- Connecting history with the current environment

Tips and tricks:

- give young people a lot of freedom - they are more creative than you think
- collect possible topics in advance if the participants struggle with ideas for their storyboard – give them something to chose if necessary
- the storyboard is just a help and orientation, doesn't need to be very detailed
- if you are filming at memorial sites or places of memory it might be necessary to ask for permission in advance
- avoid filming other people
- respect the historical place

Additional information:

- Kostenlos anpassbare Vorlagen für Storyboards | Canva
- Shotcut - Home

Authors of the method:

Magdalena Geier, Sylvia Wüllner

SOCIAL MEDIA REPORTAGE

Aims:

- Teach contemporary history in an innovative way;
- Promote memorial site awareness in one's own city;
- Enable participants to connect personal stories with historical events and develop skills in historical storytelling;
- Foster an understanding of social media fundamentals, its significance in today's digital landscape, its transformative impact on communication, and its potential for exploring and sharing historical events;
- Empower participants to engage with audiences, foster discussions, and create a sense of community around historical events through social media;
- Guide participants in developing an editorial plan to strategically organize and distribute their social media content;
- Provide participants with the skills and knowledge necessary to create visually captivating videos that showcase the historical significance of a particular area;
- Develop participants' skills in conducting interviews that add depth, authenticity, and human connection to their video projects;
- Equip participants with video editing skills to enhance raw footage, create visually appealing videos, and convey historical narratives effectively;
- Foster participants' ability to use visual storytelling techniques to bring historical events to life, evoke emotions, and immerse viewers in the experience;
- Enhance participants' technical proficiency in shooting and optimizing videos specifically for social media platforms.

Time:

Total of around 40 hours

- 6 hours in the classroom: introductory meetings on the topics discussed (interactive lessons);
- 16 hours workshop: Social Media, Photo and video + interviews;
- Creative writing workshop: 8 hours in the classroom + homework activities;
- Actual field trip activity + weekly posts following the editorial plan for around one month.

Description:

Introductory lectures:

The participants receive introductory meetings on the topics at hand. Through interactive lessons, they will learn about the historical background they will have to work with, along with personal stories connected to the specific area of interest. This is done by reading and analyzing documents and memoirs that can be linked to places and buildings they will visit during the field trip activity. A general history background is needed in order to better understand the human material they'll have to handle and process for the workshop. Educators will need to tailor these topic lessons that they wish to see processed in the Editorial Plan.

Social media workshop:

The social media workshop aims to equip participants with necessary skills and knowledge to leverage various social media platforms as powerful tools for exploring and sharing historical events. Through interactive sessions, participants will learn how to effectively research, curate, and present historical information using social media.

1) Introduction to Social Media

Fundamentals of social media. What social media platforms are, their significance in today's digital landscape, and how they have transformed communication and marketing. Through engaging discussions and real-life examples, try and generate a solid understanding of the key concepts and principles behind social media. Focus on Instagram Stories to work with something students are already familiar with and that could reach the intended audience (other young people). Explore the unique

characteristics of Stories and their ability to create excitement and build hype around content. Make students discover effective strategies for crafting compelling and attention-grabbing Stories that captivate audiences, create expectation and engage users with content.

2) Formats and Sizes

Diverse formats and sizes are required for optimal content presentation across different social media platforms. From image dimensions to video specifications, discuss the specific requirements of popular platforms like Facebook, Instagram, Twitter, Tiktok, YouTube, etc. Through hands-on activities, practical techniques for optimizing content to suit each platform's unique requirements, can ensure that posts stand out and capture maximum attention.

3) TOV

One of the critical aspects of successful social media engagement is establishing an authentic and consistent tone of voice (TOV). It's important to explore the distinct TOV strategies required for various social media platforms. From casual and conversational to professional and authoritative, analyze how the tone of voice varies based on the nature of the platform and its target audience. Through case studies and group exercises, try to find effective techniques for developing and maintaining a compelling TOV that resonates with the audience and aligns with the topic.

4) The Editorial plan

Participants will learn the importance of planning and strategizing their social media content creation. They will understand how to develop an editorial/publishing plan that aligns with their goals and target audience. Participants will explore topics such as content ideation, scheduling, distribution platforms, and audience engagement strategies. Through hands-on exercises, they will develop their own editorial/publishing plan, ensuring a cohesive and consistent social media content strategy.

Photo/Video Workshop:

The video and post-production workshop focuses on teaching participants the art of creating compelling historical videos. From planning and shooting to editing and post-

production, participants will gain the necessary skills to craft visually captivating videos that showcase the historical significance of a particular area. The workshop is tailored specifically for participants to learn how to shoot and edit videos for social media, in order to follow the Editorial Plan effectively.

1) Understanding videos

In this session, participants will unravel the fundamentals of video content, exploring its significance in today's digital landscape. Participants will dive into various video formats, such as short-form, long-form, promotional, tutorial, and documentary-style videos. Interactive activities enable learners to grasp the unique characteristics and purposes of each format, empowering them to choose the most suitable approach for their intended message and target audience.

2) Interviews

This lesson explores the art of conducting interviews and their role in creating video content. Participants discover different interview styles, techniques for preparing insightful questions, and strategies for capturing compelling responses. Case studies and practical examples highlight how interviews can add depth, authenticity, and human connection to video projects. Through mock-interviews, participants practice their interview skills before conducting an actual interview.

3) Editing

The final lesson focuses on post-production: video editing. Participants explore essential techniques and tools used in video editing software to enhance raw footage and create polished, visually appealing videos. They learn about pacing, transitions, audio editing, and visual effects to produce seamless and captivating final products. Practical exercises provide hands-on experience, bringing creative visions to life.

Materials:

- Participants' PCs/Tablets/Smartphones;
- Memoir documents provided by archives or associations of former deportees;
- Social media accounts;
- Video editing software or apps for post-production activities.

Skills developed by the participants:

- Historical research and analysis;
- Contextualization of historical events;
- Critical thinking and interpretation;
- Historical storytelling;
- Social media literacy;
- Content curation and organization;
- Audience engagement strategies;
- Tone of voice development for social media;
- Video production fundamentals;
- Interviewing techniques;
- Video editing skills;
- Visual storytelling abilities;
- Technical proficiency in video shooting and optimization.

Tips and tricks:

- Make the participants the focus of the workshops, allowing them to actively engage and work under the guidance of the educator.
- Create thought-provoking questions that encourage participants to provide complex and detailed responses, rather than simple yes/no answers.
- Foster an interactive and participatory environment to maintain high levels of engagement throughout the workshops.
- Tailor the workshop activities and materials to the specific interests and needs of the participants, making the content relevant and relatable.
- Incorporate a variety of multimedia resources such as documents, photographs, videos, and personal stories to enhance the learning experience.
- Encourage collaboration and group work, especially with younger participants, to promote teamwork, creativity, and collective learning.

- Provide clear instructions and guidelines for social media content creation and video production exercises, ensuring participants understand the objectives and expectations.
- Offer constructive feedback and guidance throughout the workshops to support participants in refining their skills and achieving their learning goals.
- Allow space for reflection and discussion after each workshop session, providing opportunities for participants to share their insights, ask questions, and deepen their understanding.
- Continuously assess and adapt the workshops based on participant feedback and engagement levels to ensure their effectiveness and relevance.

Author:

Associazione 4704

BEM

TWINE STORYTELLING GAME

Aim:

Create a decision-based storytelling game and, through designing it, encourage young people to explore and better understand WWII themes.

Time:

Few days; the length of the process depends on how complex the game you want to produce

Description:

In this method, we use the mechanisms of the gaming scene. Participants take on the roles of players, critics and developers. In their role as developers, the participants are given the opportunity to develop a creative approach to the topic. Working out a story for a video game makes a deeper examination of the subject and biographical work possible. Having tried out video games, they reflect together and critically examine the topic and medium of video games.

The process can be divided in 4 stages:

1) Research and preparing the story (*at least 4 hours facilitated face-to-face time + individual research on the topic*)

We start by playing games like Path Out and/or Through the Darkest of Night. Having played the game(s), participants should reflect on the game's message. We might later discuss how they see video games connect people and evaluate the potential of using games to convey a message. In the process, we reflect on using elements of colours, sounds, and graphics.

After the game reflection part, we connect it to the topic of our games. It is important to ensure appropriate sensitization on the matter. We invite them to think about the focus of the game, the main character and the storyline. They should base their story on reliable sources and verifiable facts.

2) Learning programming in a Twine (*4 hours of facilitated face-to-face time + individual work*)

A twine is an open-source tool for telling interactive, nonlinear stories. We introduce it by playing Twine-made games like The Temple of No or Depression Quest. Afterwards, we show the Twine editor and introduce them to basic functions like linking different parts of the story, choosing fronts, inserting images or audio, and alignments. When participants master this part, we can invite them to explore more possibilities with CSS/HTML/JavaScript to customise the game more. An essential teaching part of this is solution finding – (how to google it or where are supporting communities) if they want to get deeper.

3) Transfer the storytelling game to a Twine environment (*time needed depends on the complexity; minimum one day*)

At this stage, they define the details of the story and use different sources for inspiration. Having verifiable information is of utmost importance. They prepare the entire flow of the game and add sound, design, background, graphic elements and images.

Few results (two of them are in English) created by high school students from Slovenia.

4) Preparation of game presentation (*2- 4 hours*)

At the end of the process, we organize playtesting. The length of the "event" depends on the number of games. First, we introduce the games and let people choose which ones they want to play. After they try the games they are interested in, we facilitate a reflection on the products and, even more importantly, on the process they went through. We can again assess and support the power of (video) games as a medium to transfer the message and serve as another learning process overall.

Materials:

Tablets/computers, access to the topic materials

Skills (developed by the participants):

- critical thinking,
- information literacy: identifying and searching for reliable sources,
- basics of programming,
- creativity and creative interpretation of history,
- empathy,
- better understanding of local context, micro-cases, and personal stories, in the context of WWII

Tips and tricks:

Depending on the activity timing and placement, we should decide whether to start from the historical theme, or begin with games as a medium to transfer knowledge. Playing games together can serve as a great warm up activity to establish connections between participants.

The danger of playing the Path Out game is that it can impact the process in a way that, in the end, all games are "escape" games. We invite them to diverge in their thinking.

If we are limited in time, we can prepare literature that will help young people prepare the games. Otherwise, we give them the freedom to research on their own and, in this way, also strengthen the competencies related to information literacy.

If we work on sensitive topics, we can check up on stories to prevent sending wrong messages. We do this in collaboration with creators. It is also important to put our views aside, so that stories can be revised without censorship.

Pay attention to using royalty-free photos and music.

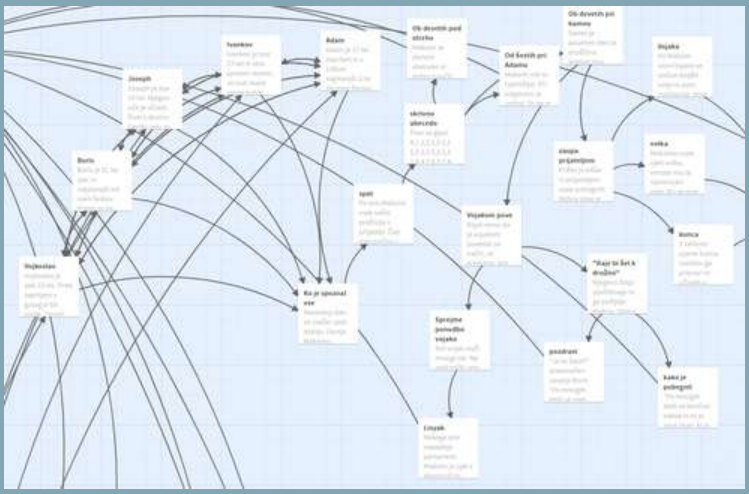
The strength of this method is that we can also invite young people who are not that interested in history and would not come to another type of history-related activity. With this approach, we expand the knowledge about the topic more widely than we would with other opportunities. We can also include young people with fewer opportunities, like gamers.

Additional information:

- Intro to Twine: https://www.youtube.com/watch?v=rxIZ5ra-1D4
- A more detailed description of Twine: http://www.adamhammond.com/twineguide/

Author:

Sabina Belc, the method derives from a project called This Game of Your Memories, coordinated by Akademie Klausenhof, Germany, in collaboration with Socialna akademija, Slovenia.



Recenzija - navodila
Recenzija - oddaja naloge
Skupina 1 (rumena miza)
Navodila - recenzija igre Path Out
Recenzija
samostojno delo
1.
2.
3.
Rok za oddajo: 10. 10. 2021
4.
Rok za oddajo: 12. 10. 2021
Recenzija
Path Out je igra, narejena po resničnih dogodkih. Je pustolovska. Dogajanje prikazuje pobe Karama iz Sirije leta 2014. Med igro slednji tudi komentira dogajanje. Cilj igre je pobegniti v Turčijo. Širši cilj pa je prikazati težak pobeg stran od vojne.
Sam mislim, da so to zelo dobro prikazali. Všeč so mi bili tudi ti vmesni komentarji Karama. Drugače pa ta igra niti ni bila tako zabavna. Dogajanje je bilo zelo počasno in nezanimivo. Včasih je bilo tudi zelo nejasno kaj igra hoče d narediš. Mislim, da so naredili dober opis dogajanja, a slabo igro.Z lahkoto bi izboljšali kar nekaj stvari.
Ocena: 5/10
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CONCLUSIONS

The methods proposed in the handbook are diverse, so anybody can find something that is interesting for them to implement with young people, their peers or with the local community. The reader of the handbook will also notice that the proposed methods differ from what we expect when thinking about Holocaust education. Aside from being informal, these methods are designed to make young people engage with the content and create results. Methods that are learner-centered, engaging, interactive and really involve participants in research and creation of the results are proven to be the best to make a real impact on young people. Simply put, they produce more high-quality learning outcomes as they require higher cognitive processes.

The authors were trying to include different methods that are adapted to the needs and interests of today's youth and those who support the development of a set of skills and competencies that are needed for their future life in contemporary society.

The first, and maybe the most important, of these competences is critical thinking. Almost all methods require the participants to engage with content, rethink and reflect on it and contribute to critical thinking development.

Then, they also contribute to development of media literacy skills and ask young participants to learn how to read, research and evaluate media (including social media) content that deals with sensitive topics such as Holocaust and other genocides. Articles, posts and other texts about these topics are often used for manipulation, instrumentalization, distortion of historical facts, or even denial of Holocaust and other genocides. To combat these phenomena, it is crucial to develop media literacy, as well as critical thinking skills, in young people. Another very important objective with media literacy is to teach young people how to identify reliable and verified sources. Historical and other Holocaust and genocide sources are often used to convey messages that are offensive and racist, for propaganda purposes and for distortion of the facts. That's why it is crucial to provide young people with tools to recognize appropriate media sources.

With methods included in this Handbook, young people will also develop their digital skills. While creating podcasts, documentaries and other videos and short movies, games and reportages, young people will learn how to use various digital tools needed to create these results. These skills are very important for today's youth and can also be helpful in their future work and careers.

While using these methods, young people will also develop their creative skills. Arts, for example, are proven to be a good way to deal with difficult and sensitive topics in an easier way. That's why the authors of this handbook suggest using artistic and creative methods, like comic drawing, photography and others. These are really important for young people, as they can also be beneficial later on for their studies and work.

The proposed methods, even if diverse, share different elements, which we would suggest to include. They are helpful to engage young people in understanding and dealing with difficult and sensitive topics such as Holocaust and other WWII crimes and genocides.

- When possible, engage in **field learning of authentic historical places**. This could also mean visiting different events, such as tolerance and human rights festivals, institutions and museums, primary and secondary schools for ethnic minorities.

- **Focus on local history** and places of memory can have a stronger impact on young people and can stimulate interest and motivation to learn more about the topics.

- **Use interdisciplinary methods** (music, literature...) **and include innovative methods and digital materials.** Develop cooperation among formal and non-formal learning institutions, such as research institutions, universities, memorials, civil society organizations and youth centers.

- Encourage young people's critical thinking through **working with different sources of information**. Include, when possible, meetings with Holocaust survivors, or work on direct sources, visual or literary.

- **Incorporate the themes of revisionism, memory struggles, and the changing culture of remembrance,** in order to create a connection among the past and the present

- **Use creative and artistic methods,** because these methods are easier ways to deal with difficult and sensitive topics, such as Holocaust and other genocides, etc.

- **Try to make connections between the past events and experiences and young people's lives,** to have a stronger impact and to support them in being more active citizens. Engage young people to help them understand why it is important to know history as 1. it provides a valuable learning experience; 2. it ensures that history does not repeat itself and; 3. it strengthens our "promise" for a better society.

To conclude, we invite you to challenge yourselves and try some of these methods.

Alex Tamer (Associazione 4704),
Alice Straniero (*Documenta*),
Magdalena Geier (Max Mannheimer Haus),
Sabina Belc (Socialna akademija),
Tena Banjeglav (*Documenta*).

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DOCUMENTA
CENTAR ZA SUOČAVANJE S PROŠLOŠĆU

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